

# MusicWeek



THE BUSINESS OF MUSIC [www.musicweek.com](http://www.musicweek.com)

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## DIGITAL 6 VEVO'S VISION

Video-streaming site's CEO Rio Carraeff reveals his roadmap for the future



## MEDIA 8 BACK ON THE TUBE

Digital-age revival for cult Eighties music TV show



## LIVE 12 WEMBLEY BOSS TARGETS ARCH RIVALS

Melvin Benn aims to make stadium first choice in London

## Reborn: the second coming of the Lady GaGa phenomenon

THIS WEEK SEES THE RELEASE OF THE VIDEO FOR JUDAS, AS THE promotional efforts for the new Lady GaGa album *Born This Way* move up a gear.

The album, the follow-up to the multi-platinum *The Fame/The Fame Monster*, has already spawned two UK hits in *Born This Way* and *Judas*, which were both part of the on air/on sale initiative launched earlier this year (see story below).

The album is set for release by Interscope/Polydor on May 23, with the original 14-song album joined by an international bonus track in the UK.

The Special Edition has 22 songs, with one additional international bonus track. It is split into two CDs, with the first featuring 17 songs and the second five remixes and the international bonus track.

The album has already topped the pre-release charts at HMV and Play.com and reached number two at Amazon.co.uk.

In support of the release GaGa has started to hit the promotional trail, performing *Judas* on US talk show *Ellen* last Thursday, as well as being interviewed by ITV1 morning show *Daybreak* on the set for the *Judas* video. The video for *Judas* is released this week with the song already on the Radio 1 A-list.

GaGa finishes her vast *Monster Ball* tour, which started in 2009, this Friday in Mexico City. She then comes back to the UK to appear at Radio 1's Big Weekend in Carlisle on May 15.

Radio 1 head of music George Ergatoudis said, "We are optimistic she is going to have a string of hits on the back of this record."

GaGa has sold an estimated 15m albums and 51m singles worldwide and has more than 1bn combined views of all her videos online.



## SOCIAL MEDIA IMPACTS ON RELEASE PLANS



THE VITAL IMPORTANCE OF SOCIAL media in release strategies has been demonstrated by a survey of on-air/on-sale singles through artist tracking service Musicmetric.

Data from Musicmetric.com shows how strong spikes in Facebook, YouTube and Twitter activity are a key factor in the success of day-and-date releases. It also shows how differences between acts can impact on release strategy.

Established acts such as Lady GaGa have a huge headstart with almost 33m Facebook fans and around 9.6m Twitter followers to mobilise.

Following the February 11 release of *Born This Way*, the number of new followers to GaGa's Twitter site rose by more than 90% to 31,114. And YouTube plays dramatically increased by 385% to 250,000, from the day before to two days after the release.

Another day-and-date release, *Party Rock Anthem* by LMFAO, was a slower burn but was driven up the charts by a viral video a month after the single release. YouTube plays for the band increased tenfold with the video to nearly 740,000, heading to a peak of 1.18m.

For new acts, riding the buzz is more difficult but Jessie J made impressive use of Twitter in establishing a rapport with an audience that translated into a fanbase for her day-and-date releases.

"There is a definite incentive for artists to accurately and quickly explore ways of finding out what really works in building a fanbase across social networks that becomes an authentic rapport," said Marie-Alicia Chang, co-founder of Musicmetric.

"There is a knack to understanding how these things pan out, however, and a lot of artists, managers and marketers are still finding their feet."

*Music Week* and Musicmetric will be partnering on a number of projects exploring this area over the coming months.

MW RESEARCH SHEDS LIGHT ON OUTCOME OF ON AIR/ON SALE SHAKE-UP

## Release revolution in full swing

### EXCLUSIVE

BY PAUL WILLIAMS

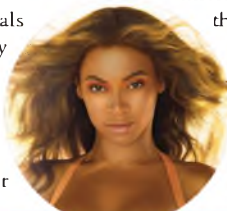
THE MUCH-TRUMPETED on air/on sale revolution appears to be delivering on its promises, with music fans now able to buy most brand new tracks almost as soon as they hear them on the radio.

Exclusive research by *Music Week* into the first three months of the initiative – in which Universal and Sony joined independent labels in vowing to make their new releases available to purchase as they go to

radio – reveals that in the vast majority of cases labels are sticking to the plan.

The initiative also seems to be achieving its aim of fighting online piracy, with Universal reporting P2P traffic around new releases has dropped, as consumers now have the option of buying tracks legally as soon as they hear them.

The research reveals *Born This Way* by Lady GaGa, *Run The World (Girls)* by Beyoncé (right) and Arctic Monkeys' *Don't Sit Down 'Cause I've Moved Your Chair*



were among 54% of brand new tracks to have cracked the OCC Top 40 since the policy rolled out that were available to buy at the same time as their radio debuts.

The closing of the airplay/sales window has resulted in a slowing down of the chart, with fewer tracks now debuting high week one, but instead entering lower and then progressing.

Another 11% of tracks in this period went on sale just a week after first being aired. Among the remaining 35% of tracks,

some only slipped through the on air/on sale net because they had already gone to radio before the initiative kicked in fully.

However, the research also reveals consumers are still being made to wait up to two months or more to buy some tracks, including the chart-topping *On The Floor* by Jennifer Lopez featuring Pitbull and *Unorthodox* by Wretch 32 featuring Example.

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See pages 14-16 for more on air/on sale analysis

# DIGEST

## ▶ THE PLAYLIST

Listen to and view the tracks below at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)



### JAI PAUL

#### **BTSU** (XL)

XL's only direct signing in 2010, this breathtaking new edit of the demo which put Jai Paul on the map is an encouraging introduction. (single, out now)



### SPECTOR

#### **Never Fade Away** (LuvLuvLuv)

A strong start for Spector, with this dramatic, confident guitar pop creating a melancholy undertow which wears its influences on its sleeve. (single, June 20)



### TOTALLY ENORMOUS EXTINCT DINOSAURS

#### **Trouble** (Polydor)

After three EPs on the Greco Roman label, TEED's Polydor debut proves an absolute banger. (single, June 20)



### RIZZLE KICKS

#### **Prophet** (Island)

We've long been a fan of this fresh duo's talents and this new single is another musical step forward for the Brighton natives. (single, tbc)



### EXAMPLE

#### **Changed The Way You Kiss Me** (MOS)

Following the success of his guest spot on Wretch 32's top five single, this new track looks set to further elevate Example's standing at radio. (single, June 5)



### OWL CITY

#### **Alligator Sky** (Island)

An upbeat return for Adam Young's solo project, this follow-up to global smash Fireflies is a bright, infectious pop song. (single, June 13)



### ALEX METRIC & STEVE ANGELLO

#### **Open Your Eyes** (Positiva/Virgin)

Ian Brown's vocal gives this proven club hit some increased commercial appeal and plenty of airplay. (single, May 8)



### KELLY ROWLAND & ALEX GAUDINO

#### **What A Feeling** (MOS)

Playlisted at Kiss, Capital and 1Xtra and enjoying specialist support at Radio 1, this looks like another hit. (single, May 29)



### BELDINA

#### **Pleasure Principle For The Kids** (unsigned)

From the Extensive Music roster, this has found early support from Perez-Hilton. Bright pop that leaps from the speakers.



### THE PIERCES

#### **Glorious** (Polydor)

Sibling duo The Pierces drop another Radio 2-friendly summer pop single from forthcoming Guy Berryman (Coldplay)-produced album. (single, May 23)



## SIGN HERE

Imagem has signed indie-electro duo **French Horn Rebellion** to a global co-publishing agreement. The company will work to build awareness of the group through a series of tours and releases

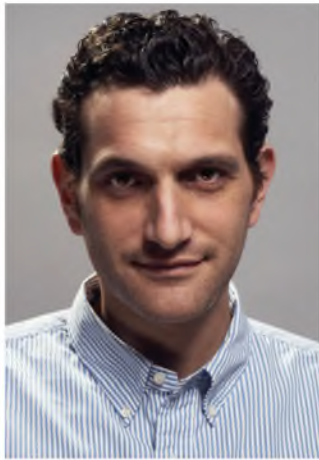
EMI Music Publishing has signed **Nero** to a worldwide publishing deal for all current and future works. The group were signed by EMI Publishing senior A&R manager Daniel Lloyd Jones



## GIG OF THE WEEK

**Who:** Death From Above 1979  
**When:** May 4  
**Where:** The Forum  
**Why:** Newly reformed Canadian dance-punk duo play London for the first time since their split in 2006. Expect the wild and frantic synth-heavy sounds off their cult record *You're a Woman, I'm a Machine* coupled with raucous drumming and a swathe of die-hard fans eager to witness the band in the flesh

# Bodie promoted in BMG shake-up



**F**ORMER CHRYSALIS UK HEAD of A&R Ben Bodie has been promoted to BMG Chrysalis UK VP of A&R as part of a reshuffle of the publisher's top management tier.

In his new role, Bodie (above left) will lead all A&R activity for the UK businesses and will report to BMG Chrysalis UK SVP Alexi Cory-Smith.

The move reflects a commitment made by Cory-Smith (above right) earlier this year for the newly-formed businesses to invest in new talent and artists, following the completion of the merger of Chrysalis and BMG Right Management in February.

Bodie's track record of finding and breaking new artists at Chrysalis, including Cee Lo Green, Aphex Twin, Pendulum and Jamie Woon, helped the company become the eighth top independent publisher of 2010.

However, his appointment coincides with the departure of former Stage Three head of A&R Alan Pell from BMG Chrysalis, after the Notting Hill based publisher was taken over by the company last year. Pell led A&R at Stage Three in the UK for eight years prior to Stage Three's acquisition.



As part the reorganisation, Chrysalis director of sync Gareth Smith has also been appointed to VP of sync and marketing while Simon Harvey has been made head of legal and business affairs.

According to Cory-Smith the moves mean the German-based organisation is now operating as one company.

She added the three men would help in the company's growth strategy.

"Ben is an exceptional and proactive A&R executive, leading a talented and experienced team. In Simon, we are fortunate to have a highly experienced and skilled business affairs leader. And, as a highly talented marketer, Gareth is passionate about working with writers and artists to devise intelligent and creative solutions that add value to their careers," she said.

Speaking about his appointment, Bodie said it was important for artists to feel they had a committed and service-led team behind them.

"Working closely with talented artists and nurturing their careers for the long term have always been very important here, and these will continue to be our guiding principles for the new BMG Chrysalis."

## NEWS DIGEST

### ■ RENZER SCRATCHES SEVEN-YEAR ITCH



Universal Music Publishing chairman and CEO David Renzer has stepped down from his role after leading the company for the last seven years. Universal Music Group president and COO Zach Horowitz will oversee operations until a replacement is announced.

Renzer described his 15 years at the major as the "most fulfilling work experience of my career" in a memo to staff.

He said he wanted to devote more time to non-profit charity and philanthropic ventures along with "some potentially exciting entrepreneurial options".

Under Renzer's charge, Universal Publishing acquired a number of catalogues including BMG Music and Rondor, helping to build the company into the world's biggest publishing company by market share. His departure follows several changes to the executive make-up of Universal Music Group. They include the appointment of former Sony Music executive Barry Weiss to become Island Def Jam/Universal Motown Republic Group chairman and chief executive, the departure of Island Def Jam's Antonio Reid and the exit of Universal chairman Doug Morris.

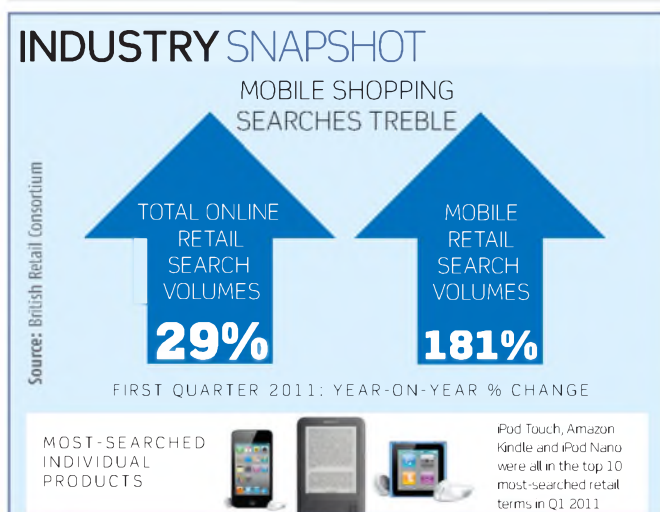
### ■ GRAINGE AND O'NEILL LINK TO ATTRACT YOUTH

Universal is teaming up with clothing brand Billabong in a global partnership that will bring together music and sport via a range of bespoke products and services. Under the deal, announced by UMG chairman and CEO Lucian Grainge and Billabong CEO Derek O'Neill, the two companies will develop initiatives such as premium audio/visual content, live events, music compilations, sports and music merchandise, download offers, preloaded audio/visual hardware, streaming radio and TV and a dedicated music service. It is intended to help both companies to tap into changing youth culture appetites for entertainment and action sports.

### ■ 'SO SICK' STAR SIGNS

EMI Music Publishing, has extended its worldwide agreement with one half of song writing and production duo Stargate - Tor Erik Hermansen.

The new deal finds the company looking after the composer's future works and builds on EMI's 11 year relationship with the composer, who has



THIS MONTH

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» For daily news visit [musicweek.com](http://musicweek.com)



## Raise your Glass for transatlantic cordiale

### NEW-YORK BASED INDIE LABEL

Glassnote Records, best known as the North American home of Mumford & Sons, has agreed an international licensing deal with Co-Operative Music. The deal will see Co-Operative release music from Glassnote's artists worldwide excluding the US, Canada, Australia, Japan and South Africa.

The first releases under the agreement will be Flux Outside, the new album by Knoxville rock band Royal Bangs on May 16, followed by the debut album from Lafayette's Givers, titled In Light.

In the UK, the latter album will be released by Island, while Co-Operative will work the release internationally.

Daniel Glass, who founded Glassnote in New York City four years ago, said he was proud to join with Co-Op.

"Besides sharing bands, we share vision, focus, passion and independent spirit," he explained. "We look forward to our bands growing and developing around the world."

As well as its work on Mumford & Sons, Glassnote has experienced success over recent years with Phoenix and Two Door Cinema Club – two bands who go through Co-Op in the UK.

Co-Operative Music general manager Vincent Clery-Melin said this link was important in forging the deal with Glassnote.

"Over the last few years we have been enjoying similar success on both sides of the pond with Phoenix, Mumford & Sons and Two Door Cinema Club and this partnership feels like the natural next step," he said.

"Daniel has impeccable taste, vision and ambition and it is an honour for Co-Op to have been chosen to represent Glassnote outside of North America."

2011 has been a busy year for Co-Operative, which over the past month alone has extended its deal with Paris-based independent label Kitsuné and agreed a licensing deal with V2 Music to release the new album from CSS.

written for artists including Beyoncé, Katy Perry, Ne-Yo and Rihanna.

Hermansen's writing partner Mikkel Eriksen is also represented by EMI Music Publishing in a separate deal, which was concluded in 2008.

### ■ TORY TO TALK TO PRS

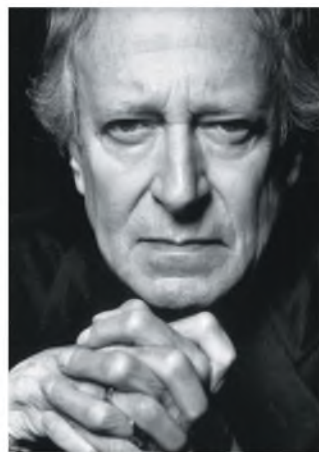
The influential chairman of the Culture Media and Sport Select Committee John Whittingdale will be the guest speaker at this year's PRS for Music AGM on May 21. The Conservative MP is expected to update the society on the Government's thinking on the music industry: the AGM is being held after the DCMS is expected to sign off on Ofcom's code underlying the Digital Economy Act.

By then Professor Ian Hargreaves is also expected to have delivered his findings on his Review of IP.

### ■ BIG UP BARRY

Film composer John Barry is to receive a posthumous award for Outstanding Contribution to Music at the 2011 Classic Brits.

The award presentation will be followed by a celebration of some of Barry's greatest scores, performed by The London Chamber Orchestra, with Dame Shirley Bassey taking to the stage to sing Goldfinger. The composer's widow Laurie said Barry – who died on January 30 – would have been "so honoured" to receive the award.



Following the Classic Brits, which takes place at the Royal Albert Hall on Thursday May 12, the same venue will

host a memorial concert to celebrate the life of John Barry on June 20. All profits from the concert will benefit the John Barry Scholarship for Film Composition at the Royal College of Music in London.

### ■ START YOUR OWN PARTY

Fred Fellowes, the creator of The Secret Garden Party festival, is heading Stateside to create the Escape To New York event, billed as a "creative art, music and interactive performance party". The event, which takes place on Shinnecock Narion land adjacent to Southampton, New York, from August 5 to 7, incorporates events such as the world's biggest brunch at a live music festival, installation and performance art, experimental theatre and a line-up

of new and established music acts. Attendees are also invited to help create the festival's content, making what organisers claim is "the first curated user generated content party in the US".

### ■ PUNK POLY PASSES



Former X-Ray Spex frontwoman Poly Styrene has died of cancer aged 53. The punk icon – whose real name was Marianne Joan Elliott-Said – revealed in February this year that she had undergone treatment for breast cancer. After X-Ray Spex, Poly enjoyed a solo career and her latest solo album, Generation Indigo, was released last month. She is survived by her daughter Celeste Bell-Dos Santos.

### ■ WARNER FACES DM LEGAL DEMANDS



Warner Music Group is facing legal action from DM Records over the alleged unlicensed sale of downloads. AllHipHop said the Florida-based label claimed Ryko Distribution was the exclusive distributor of its recordings until WMG acquired it in 2006. It wrote, "The companies modified their distribution agreement to give WMG non-exclusive rights to distribute DM's digital catalogue of songs. Shortly after entering into the digital agreement, WMG held all of the digital revenue without paying DM Records a cent."

It added the deal expired on March 1 after which WMG gave independent distributor The Orchard "exclusive digital rights to thousands of tracks from DM Records' catalogue". It is alleged that since February this year, WMG stopped sending digital sales reports to DM Records. The suit was filed in the Florida Southern District Court on April 26.

## MusicWeek

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## MUSICWEEK.COM REACTION

### ■ RENZER LEAVES UNIVERSAL PUBLISHING

**Bruce Garfield:** "David Renzer is one of the most talented and pleasant people I've known in our business. His heart is as grand as his manner and knowledge."

### ■ MUZU PARTNERS WITH METACAFE

**Mark:** "I hope real music fans continue to support Muzu. At least they are sharing profits with the independent artists."

### ■ WOMBATS UNLIKELY TO DENY ADELE

**Andrew:** "Is there anyone left in the UK without a copy of Adele's middle-of-the-road record?"

### ■ JUDGE THROWS OUT ISPS' CHALLENGE TO DEA

**Squawkaox:** "I don't care how cheap music is. While this act is in force I will not be buying any in point of principle."

## TOP 10 STORIES ON MUSICWEEK.COM



01 Apple rumoured to have signed cloud deals

02 Wombats unlikely to deny Adele

03 Renzer leaves Universal Publishing

04 X-Ray Spex frontwoman Poly Styrene dies

05 LMFAO still rocking at the top of singles chart

06 Adele returns to top spot in album charts

07 Vevo goes live in UK

08 Benn appointed chairman of Wembley

09 Portishead and Goldfrapp musicians to close Ether

10 Muzu partners with Metacafe



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## NEWS

## EDITORIAL PAUL WILLIAMS



We must hold our nerve in this brave new world of on air/on sale

MUSIC FANS LOST FULL CONTROL OF SHAPING THE UK SINGLES CHART sometime in the mid-Nineties when record company promotional and marketing techniques became so clever a handful of new releases would be propelled straight into the Top 10 every week and then most dropped down the following week. The early evidence of on air/on sale suggests fans are starting to win back that control.

While it is still too early to draw any firm conclusions about the new policy, the first few weeks indicate on air/on sale is working very effectively, with the majority of singles concerned enjoying gradual rises up the chart to an eventual peak as usec to be the case.

This is as opposed to what became the norm of an artificially high first-week chart position that did not usually reflect a song's real popularity but rather an illustration of label activity that, on the back of weeks of pre-release airplay, managed to shoehorn the majority of sales into the first seven days of release.

Of course, the main reason for introducing on air/on sale in the first place was not to alter the behaviour of the singles chart – although that is a welcome addition – but as a move against piracy by ensuring fans have the opportunity to buy a track as soon as they hear it on the radio. The new policy is clearly not going to eradicate piracy overnight, but what it does mean is that nobody now has the excuse they are only accessing a track illegitimately because it is not available legally. And at this very early stage, the evidence coming from Universal and others is that the initiative is already starting to reduce P2P traffic.

Another real positive is that Universal and Sony, which both announced with great fanfare at the beginning of the year they would close the airplay/sales window, are on the whole sticking to their guns. Yes, there have been some tracks breaking away from the policy but this needs to be put in the context of these two majors abandoning a way of doing things undertaken over many years in just the space of a few weeks. That is quite a radical shift, so the odd discretion here and there has to be expected.

And, in the future, there are bound to be other instances when on air/on sale is not the most appropriate option for a new release.

Indeed, Ministry of Sound's David Dollimore puts forward a compelling case that when it comes to brand new singles by completely unknown acts, sometimes you need a period of time to allow the release to bed in – otherwise it risks getting lost in the melee.

That should not be an excuse for everyone suddenly wavering from this policy but, as with every rule, there is always room for manoeuvre and each label must do what they feel is right for their own releases. We need to apply some common sense and accept dealing with the releases of unknown acts and superstars might require different approaches.

Certainly, the more an act is established the more effective on air/on sale can be because there is instantly a groundswell of interest in any new music they are putting out. That has been demonstrated by singles issued since the start of on air/on sale by Lady GaGa and Beyoncé which managed to crack the OCC Top 20 based on just a few days of airplay and sales.

Not everything in this brave new world will be as straightforward as Beyoncé and GaGa singles and there are bound to be issues emerging along the way we have not even thought of yet. But we must hold our nerve and realise just how far we have come in such a short space of time. Abandoning business practices established over many years is never easy, but already with on air/on sale the industry is making a very good stab of doing so.

Do you have views on this column? Feel free to comment by emailing [pa.williams@musicweek.com](mailto:pa.williams@musicweek.com)

## FEARGAL SHARKEY BACKS MAGAZINE SEARCH TO HELP PUBS

## NME campaign fights for sm

## LIVE

BY BEN CARDEW

NME IS FIGHTING BACK against the closure of live music pubs and clubs by launching a search for the UK's best small venue.

The campaign comes after research by UK Music discovered around 50 pubs are closing each week because of the troubled economy and strict licensing laws, which is impacting heavily on the country's live rock scene.

NME editor Krissi Murison said most successful bands would not have got where they are today without the help of small venues. "They play an extremely important role in nurturing talent, which NME is very proud to support," Murison added. "It's in all of the UK music industry's interest for small venues to prosper."

To help the fightback, NME is launching its search for Britain's Best Small Venue. Live music fans will be invited to nominate their favourite small venue (with a capacity of 500 or below) via [nme.com/smallvenues](http://nme.com/smallvenues). Entries will be judged on the quality of the venue itself, as well as the music they have helped to encourage.



Small wonders Friendly Fires kick off NME's small-venues campaign this week in St Albans

Following an initial two-week nomination period, venues chosen by fans and NME itself will be divided by region (South East and London, South West, Midlands and East Anglia, Wales, North, Scotland and Northern Ireland) and put forward to the voting stage on [nme.com](http://nme.com).

During the subsequent four-week voting period, nominat-

ed venues will receive promotional packs that they can use to encourage fans to show their support. NME will also support the search editorially.

**"[Small venues] play an extremely important role in nurturing talent... It's in all of the UK music industry's interest for small venues to prosper..."**

KRISSI MURISON, NME

The winning venue in each of the seven regions will then be put forward to the final search to find Britain's best small venue, with the selection being made by a panel including artists, promoters and live agents.

## VIEWPOINT SH-BOOM! TO MAKE A NOISE FOR

SH-BOOM!, AN INTERACTIVE music magazine targeting the over 50s music fan, launched earlier this month covering popular acts from the Fifties to the Eighties.

In a viewpoint piece for *Music Week*, the magazine's publishing director Brian Oliver (right) explains why the music and media industries need to consider the important older market.

"The modern music industry was built on the original teen market – the post-war baby boomers with money to spend for the first time and new-found consumer power because there were so many of them. Before that, popular music was just for grown-ups.

Today the music industry is still obsessed with the youth market, although there are now probably more bands than there are teenagers.

The industry clearly has an obligation to develop each new generation of music talent to refresh the market and enrich our musical heritage. But no other consumer goods industry would only focus on



20% of its potential customer base – and then complain about falling revenue.

In theory, no demographic should be more important to record labels than the over-50s – more than 21m of them – who currently control around 40% of consumer spending and 80% of the country's wealth.

The over-65s already outnumber those aged 16 and under. The number of over-50s is set to grow by 20% over the next seven years and half of the UK's adults will be aged 50 or over by the year 2020.

Today's over-50s are the rebellious kids who drove the music industry revolution of the 1950s, 60s and



70s. And they are still out there.

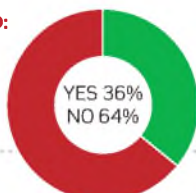
But they're not a single homogeneous group. They're made up of people with many different kinds of life experiences and each age group has very different values, beliefs and attitudes.

However, when it comes to connecting with mature consumers, the music industry has one great advantage over non-music brands. Labels don't have to target people by their age. The music itself can subtly define and segment this group – not by how old they are, but by their musical memories. Music from different eras can be used to target different age groups within the grey market.

Meanwhile, the internet has created a new route to older consumers. People over 50 are the internet's fastest-growing group, according to Nielsen. They spend more time online than anyone else and research by

## MUSICWEEK.COM READERS' POLL

**LAST TIME WE ASKED:**  
Will the airline-style pricing model prove to be heretical for the ticketing community?



**THIS WEEK WE ASK:**  
Is on air/on sale helping to reduce piracy?  
Vote at [www.musicweek.com](http://www.musicweek.com)

AND CLUBS PROSPER

UNIVERSAL AIMS TO RECLAIM AUSSIE SUPERSTARS' STADIUM STATUS

# all venues Albums deal gives Kick to INXS catalogue



NME will then work with the winning venue to stage a special celebration later in the year.

UK Music chief executive, Feargal Sharkey backed the campaign. "Great artists and great bands have always begun in small venues," he said. "It is vital that the next generation of UK talent have places to learn their craft and play."

Music Week Award-winning venue The Luminaire in north London closed at the end of 2010 and Manchester's Jilly's Rockworld closed its doors in spring 2010.

Friendly Fires will launch the initiative tomorrow night (Tuesday) by playing a gig at their hometown venue, The Horn in St Albans.

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## THE OVER 50s

SilverPoll has found that more of them own digital readers than 16-24 year olds.

That's why we decided to launch *Sh-Boom!* as an interactive music magazine.

We're using the digital format to target what used to be called the 'massive passive' - the millions of MOR-leaning over 50s who don't go into record shops but still love music and would like to know more about the latest releases or reissues.

*Sh-Boom!* is also building an online community for people with a common interest in the music and artists of the Fifties to the Eighties. They're an enthusiastic group.

The over-50s already account for more than a quarter of Facebook's audience and some 40% of UK internet users in this age group are involved in a social network of some kind.

These days, digital communication holds the key to the mature market - it enables older consumers to interact with music, artists and labels in their own time and space."

## CATALOGUE

■ BY BEN CARDEW

THE NEXT TWO YEARS WILL see an explosion in activity around the INXS catalogue, after Universal Strategic Marketing agreed a deal for the band's 10 studio albums with Michael Hutchence.

The major's Mercury label previously had the rights to three of the band's albums but this will be the first time in Europe that the rights to the 10 key catalogue albums - including the 6m-selling *Kick* - are held by one company.

The first fruits of the deal - which is for the world excluding the Americas - will be the re-release of the 10 studio albums physically and digitally on May 30.

Universal Strategic Marketing vice president Andrew Daw, who led Universal's highly successful campaign for the re-release of The Rolling Stones' *Exile On Main Street*, said the band's reputation as one of the key stadium rock acts of the Eighties had declined over the years, with little activity on their catalogue and many albums not even available.

"It is the first chance we have had to work the catalogue digitally and physically," said Daw. "We feel like their back catalogue has stalled for a long period of time. It is important to re-introduce people to them - they and U2 and Guns 'N Roses were the big stadium bands of the Eighties, they haven't gone on and held that position."



"It is the first chance we have had to work the catalogue digitally and physically..." ANDREW DAW, UNIVERSAL

"It is quite a phenomenal catalogue - they have had 30m album sales, 23 UK hits, 17 hits in the US, with seven of them top 10, and 33 hits in Australia," he added.

Key to the campaign will be a live date the band are playing this summer at the Southern Sounds festival in London. The band, who decided to continue after the death of Hutchence in 1997, will headline the event, which concentrates on music from the Southern Hemisphere. Daw explained it is an opportunity for them to play before European promoters and journalists.

This, however, will just be the start of two years of INXS activity: Universal is currently working on a new best of for release for September/October, as well as a TV

documentary of the band that will include previously unaired footage from a 1997 Brussels gig.

2012 will then see the re-release of *Kick* to coincide with the 25th anniversary of the album's original release, with Universal prepping multiple formats - from iTunes LP to super deluxe - complete with unreleased material. The year will end with the release of a "career boxed set". "They have never had a proper INXS boxed set before," said Daw. "We feel that is something missing in their catalogue."

Daw said the deal - which came about after Chris Murphy took over the band's management again - was a "really good deal financially" explaining that he believed the catalogue would sell consistently.



Pardoned... Daw masterminded the promotion of the remastered Stones *Exile* album



Wasted The deal includes the last album to feature original vocalist Michael Hutchence

"I think the catalogue will prove to be rock solid, if you can remind people about the band and hit their nostalgic sweet spots. There are a lot of people who would put *Kick* as a guilty pleasure," he said.

The 10 albums covered by the deal start with the band's 1980 debut *INXS*, running through to 1997's *Elegantly Wasted*, their last album with Hutchence. The deal also includes "other bits and pieces", according to Daw, including live material.

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## Warner hones Hugh Laurie's music credentials

WARNER MUSIC ENTERTAINMENT has produced a documentary charting Hugh Laurie's discovery of New Orleans music, as part of its bid to launch the actor's career as a musician

The WME label, which grew out of the company's international audiovisual unit, has spent the last year and a half orchestrating the release of Laurie's debut album *Let Them Talk* - after signing the *House* star in November 2009.

Titled *Down By The River*, the documentary will air on ITV1 in the UK and PBS in the US later this month and will be used by WME alongside a series of live performances and multimedia and web promotions to bolster Laurie's reputation as a serious musician.

Warner Music Entertainment president Conrad Withey said the company's bid to build Laurie's



Blues for Hugh the *Blackadder* and *House* star will feature in an ITV1 documentary

career as a musician was part of a global strategy to focus on a couple of "special projects" each year, allowing the label to build long-standing partnerships.

He explained WME's approach to acts was part of Warner Music UK CEO Christian Tattersfield's global strategy to create an artist-led environment within the organisation.

"Our job was to help people connect with music which they may not have otherwise thought about, which is why the whole approach had to be a multimedia one - film, pictures, and live," he said.

Withey said the company was keen to ensure Laurie's transition to musician was a credible one and not simply seen as opportunism on the part of Warner.

And he noted everything WME had done with Laurie was intended to increase Laurie's chances of international success rather than building his popularity in just one territory.

"By looking at opportunities away from just a pure album launch it really helps us to think about the direction in which we want to take an artist in," he said. "We look at the year ahead and see how we can create a platform to do everything we can to build on a brand."

Withey said he was confident the project would work, pointing to previous accomplishments with opera singer Katherine Jenkins and UK doo-wop band The Overtones.

WME signed Jenkins in 2008 and her subsequent album *Believe* went to number six in the charts. The singer has gone on to appear in a number of TV programmes including ITV1's *Pop Star To Opera Star* and a cameo on *Doctor Who*.

## NEWS IN BRIEF

■ **Nokia cuts 7,000 jobs**

Nokia is cutting 4,000 jobs and outsourcing a further 3,000 as it refocuses its business on smartphones. Consulting company Accenture will now be in charge of its Symbian software.

■ **Qriocity hacked**

Sony was forced to temporarily turn off its PlayStation Network and Qriocity music and video service last week after a hack compromised user information, passwords and credit card details.

■ **MOG mulls freemium model**

US-based subscription streaming service MOG is planning to add a limited free-access tier to its service in the next two months – close to the Spotify model in Europe.

■ **Spotify gets in driving Seat**

A marketing deal between Spotify, Seat and Samsung in Spain will see purchasers of the Seat Ibiza Spotify car receive a Galaxy Mini handset and a six-month premium subscription to the music service bundled into the car's price.

■ **Topspin offers multi-client deal**

D2F platform Topspin is now offering bulk discount terms for labels and managers running multiple accounts for their acts. This follows the company opening its platform to new and emerging acts in March.

■ **Apps pass 250,000 downloads**

SoundTracking's social music app for the iPhone has been downloaded 250,000 times in its first six weeks, while the Play By AOL music sharing app for Android has been downloaded the same amount of times in just three weeks.

■ **IODA partners with Sony India**

Independent digital distributor IODA has partnered with Sony Music Entertainment India to offer global distribution for Indian labels and distributors.

## NEW APPS

■ **Music Hunter (iPad - £0.59)**

meshes data from We Are Hunted and The Echo Nest (as well as music clips from 7digital), to suggest tracks based on mood and tempo within a playable and swipeable grid of sleeves.

## NEW SERVICES

■ **Rinse** was developed by

RealNetworks and, similar to TuneUp, will fix a user's iTunes collection by tidying up metadata, matching artwork and removing duplicate files. It costs \$39 (£23.67).

■ **Jog fm** will recommend music to exercise to based on a user's running, walking and cycling ability, matching track BPMs to their average speed.

AFTER UK SOFT LAUNCH, THE VIDEO SITE'S CEO REVEALS FUTURE PATH

# Vevo evolves expansive video vision

## SERVICES

BY EAMONN FORDE

VEVO CEO RIO CARAEFF has laid out to *Music Week* his vision for the future of the premium video streaming site, which includes imminent European launches and multiple revenue streams, after soft launching in the UK last week.

Caraeff contrasted Vevo – created as a joint venture between Universal Music Group, Sony Music Entertainment and the Abu Dhabi Media company – with previous labelled attempts to build their own digital services, such as Pressplay and MusicNet, which failed.

“When we started Vevo, I was very concerned and aware of the prior investments and prior attempts to build consumer services,” he said.

“The industry didn't create the original Napster, YouTube, Spotify or iTunes. They created the music itself but any other service and wrapper around it [they created] has not found any lasting traction.

He said that these services also erred in trying to create new businesses that were not going to cannibalise the sale of CDs.

Vevo, which arrived in North America in December 2009, runs on YouTube-powered technology and the two sites have a content sharing agreement.

Nevertheless, Caraeff believed there were clear differences between Vevo and YouTube and the two could co exist.

“We are differentiating through live concerts, live events and original programming,” Caraeff explained. “Last year we produced 25 live events and 100 episodes of original programming. We are not resting on music videos and calling it a day.”

For YouTube, still by far and away online video's biggest player, user-generated content is both a blessing and curse, as evidenced by the scale of its traffic and the fact that Viacom plans to appeal the \$1bn (£0.6bn) copyright infringement case it lost against the site last June.

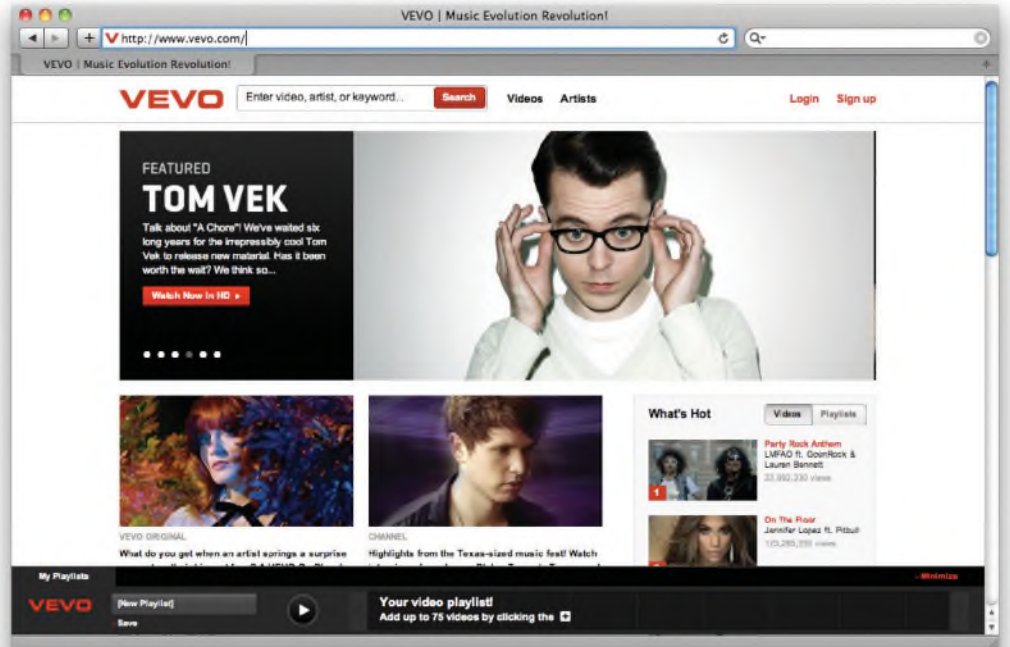


Rio Caraeff

## VEVO: A RECAP

Caraeff described Vevo's history to date as “a grand experiment played out over 18 months in North America” with a focus on getting the advertising/content balance right.

“Initially, we thought that music videos would be enough to generate the advertising rates that we needed,” he said.



This is partly behind Vevo's walled garden approach, where only official content sits on the site. It also allows the company to charge higher CPM (cost per thousand impression) rates for its ad inventory.

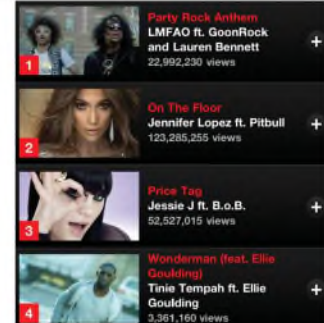
Caraeff said Vevo was “on track to be profitable – certainly within the next year” and that its core strategy of “embracing ubiquity for the fan while creating scarcity for the advertiser” would raise it above the competition as more and more sites and services competed for ad revenue.

“We are very bullish on advertising as we are video-focused as there is a very big difference between video advertising, audio advertising and display advertising in term of CPM rates,” he said.

“We feel we can generate \$25-60 [£15.36] CPMs across our platforms from hundreds of brands. That's very different from trying to sell ads in an audio experience.

But while confident that premium content will command premium ad rates, Vevo is also looking to other potential revenue sources.

A multi-revenue strategy was dismissed in the early days of the compa-



ny – where it could have been a combination of a subscription service, a radio service, a retail service, a touring vehicle and a video service – but this may be revisited as it grows. A subscription approach, however, is not being considered.

“Over time, we will create multiple revenue streams but I am not interested in charging for access to content that people can get for free elsewhere,” said Caraeff.

“That's hard to do and it is unlikely Vevo will be a premium service that has to be paid for. There are other ways to generate revenue and we are trying to work that out for the future. But right now we are focused on trying to build this audience business and having significant scale around this audience.”

The company is using the UK as a bridgehead into Europe and Caraeff said there would be launches in mainland European markets before the end of the year.

The Vevo CEO did not specify which markets were next, but Germany may prove difficult because of GEMA's hard-line stance on publishing. That said, Dublin-based Muzu has just signed a deal to open its catalogue of 85,000 videos to Metacafe's 10m unique monthly users across Europe, using a partnership deal to extend its European reach. Vevo will, however, be looking to establish a clear branded identity in each market and to do so will face protracted territory-by-territory negotiations.

Another issue that will need to be addressed is Warner Music, the only major missing from Vevo's services.

This means, by Caraeff's estimations, the site has “85% of all the popular and premium content that is available to license” and must direct users searching for Warner acts to other destinations – mainly YouTube or the acts' official sites.

Getting Warner catalogue may have to wait until the major's future ownership issues are decided

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## VEVO FACTS

52.6m unique viewers

435m videos viewed in March 2011

6m app users

50m in-app video streams per month

80mins engagement per viewer

Source: Vevo

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## CONVENTION HIGHLIGHTS INCLUDE

IN CONVERSATION: DJ SHADOW, FRANK TURNER, PAUL EPWORTH KEYNOTES FROM: IAN ROGERS (TOPSPIN), ANDREW DUBBER (BANDCAMP), WILL PAGE (PRS FOR MUSIC), SIMON FOX (HMV) AND TONY WADSWORTH. PLUS: BEN DRURY (7DIGITAL), CASPAR LLEWELLYN SMITH (THE GUARDIAN), ARWEN HUNT (ATC MANAGEMENT), JEFF SMITH (RADIO 2/6MUSIC), MIKE WEATHERLEY MP, ANNA RUSSELL (AR MANAGEMENT), PATRICK RACKOW (BASCA), JESSICA KORAVOS (AEG LIVE), MARK GALE (UNIVERSAL MUSIC PUBLISHING), MARTIN GOLDSCHMIDT (COOKING VINYL) & MORE!

## FESTIVAL HIGHLIGHTS INCLUDE

FRIENDLY FIRES SUFJAN STEVENS DJ SHADOW  
EXAMPLE KATY B THE VACCINES FRANK TURNER THE NAKED AND FAMOUS  
WARPAINT GANG GANG DANCE VILLAGERS THE VIEW OKKERVIL RIVER  
GUILLEMOTS FIONN REGAN WHITE DENIM TWIN SHADOW ALELA DIANE FACTORY FLOOR  
BLACK DEVIL DISCO CLUB FOSTER THE PEOPLE TEAM GHOST ALEX CLARE MAX RICHTER  
THE RADIO DEPT. ANNA CALVI YUCK BROTHER DEVLIN CULTS BUCK 65 DRY THE RIVER  
JOHN COOPER CLARKE VISIONS OF TREES EMA THE ANTLERS ED SHEERAN GROUPLOVE  
HAUSCHKA DINOSAUR PILE-UP MONA PVT SUUNS SBTRKT 2:54 HOLY GHOST! THUS:OWLS  
JOSH T. PEARSON THE PHOENIX FOUNDATION HANDSOME FURS CHAD VALLEY ACTRESS  
D/R/U/G/S ALPINES BIG DEAL PLANNINGTOROCK BRAIDS MATTHEW AND THE ATLAS MOSS  
LUKE ABBOTT CLOUD CONTROL PS I LOVE YOU OH LAND SEAMS THE WAVE PICTURES FLATS  
JAMES VINCENT MCMORROW GRIMES TRÈS.B FIXERS CREEP STILL CORNERS T3ETH LULUC  
CHRISTIAN AIDS ÓLÖF ARNALDS GATEKEEPER TEAM ME AIAS RACHEL SERMANI HALVES  
SEEKAE OUR MOUNTAIN LANTERNS ON THE LAKE RENU YAAKS MONDKOPF THE JEZABELS  
BRASSICA STAR SLINGER LAUREL HALO THE HOLIDAYS LUCY SWANN TRIBES + MANY MORE!

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## NEWS IN BRIEF


■ **Scotch brand finds its Mojo**

Bauer's *Mcjo* magazine has agreed a headline sponsorship deal with Glenfiddich for its annual awards ceremony the Mojo Honours List. The deal kicked off last Wednesday with the launch of the Mojo New Voice talent competition, which aims to uncover the best unsigned singer/songwriter in Great Britain and Ireland. The competition culminates in a live event at London's Gibson Studios on July 12, when the top five acts as voted by *Mcjo* readers will perform in front of a panel chaired by *Mcjo* editor in chief Phil Alexander.

■ **Bellowhead on the right lines**

 Femi Kuti, Bellowhead, AfroCubism and Raghu have triumphed in the 2011 Songlines Music Awards. Kuti won best artist for his album *Africa For Africa* on Wrasse; Bellowhead best group for their Navigator release *Hedonism*; AfroCubism won the cross-cultural collaboration award for their eponymous album on World Circuit; and Dixit best newcomer for his eponymous album. The awards are now in their third year, with the winners selected by the *Songlines* editorial team. "The Songlines Music Awards show both the quality and variety of what's happening on the scene," said the magazine's editor in chief Simon Sroughton.

■ **Monster scoop for Murdoch**

 Sky 1 and Sky HD are to air HBO's Lady GaGa concert this month in the build-up to the release of her new album. Lady GaGa Presents The Monster Ball Tour at Madison Square Garden was recorded on February 21/22 as part of the Fame Monster world tour. It was directed by Lauriann Gibson, who choreographed many of GaGa's videos, including Telephone and Bad Romance, and produced by GaGa, Troy Carter, Vincent Herbert and Jimmy Iovine. GaGa's new album *Born This Way* is released on May 23.

## WHIZZ KID ON BOARD WITH DIGITAL-AGE REVIVAL FOR ICONIC MUSIC SHOW

## The Tube to bridge the generation gap

## TELEVISION

■ BY BEN CARDEW

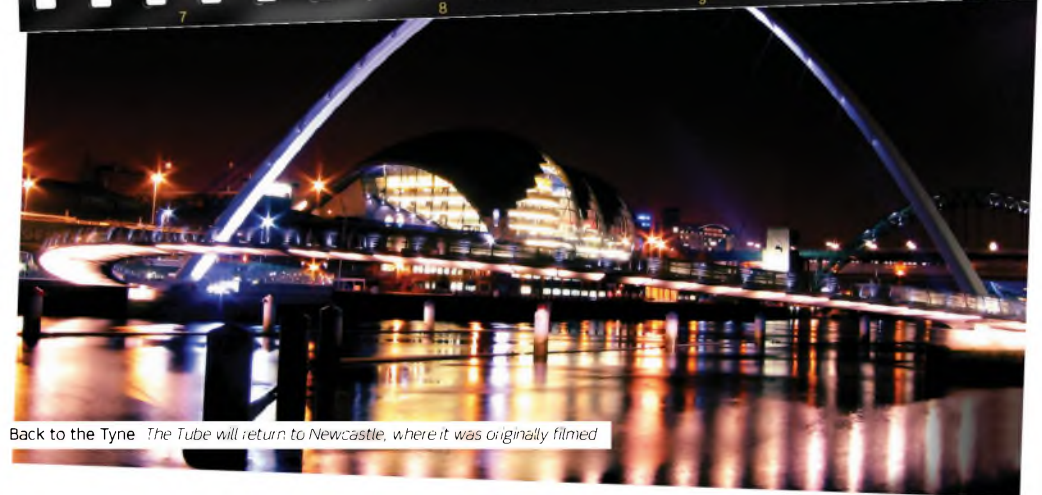
THE TUBE IS TO RETURN next year to mark its 30th anniversary, with producers planning to bring the iconic music show into the digital age with interactive online elements.

As to what format the anniversary show will take – or what station it will air on – it is too early to say although Whizz Kid CEO Malcolm Gerrie, who produced the show in the Eighties, told *Music Week* it will come from Newcastle, where the original series was recorded.

Gerrie said the anniversary celebrations could comprise one or a series of shows but either way it would be "classic" Tube.

"We will need to look hard at the interactive side," Gerrie added. "We have had a series of approaches from digital platforms to be involved as partners."

Gerrie said there were now "fantastic opportunities" to do things digitally with The Tube format which wouldn't have been possible during the show's original run from 1982–87 – "as there was no internet then".



Back to the Tyne The Tube will return to Newcastle, where it was originally filmed

The interactive elements of the programme are still in development but Gerrie cited the 2009 U2 360° at the Rose Bowl show (left), which was streamed live on U2's YouTube channel and for which he was executive producer, as an example of how technology and music media could work together. "After the success of that, we have been talking to Google [which owns YouTube] about various initiatives," he added.

One certainty about the 30th show, however, is that Peaches Geldof – daughter of original Tube presenter Paula Yates – has not been confirmed as a presenter. Gerrie said that recent tabloid reports that Geldof, who presents ITV2 series *OMG!*, was to take the reins for a revived Tube was "news to me".



**"Paula Yates and Jools Holland – an impossible act to follow..."**

MALCOLM GERRIE, WHIZZ KID

Gerrie said there had been "one or two talks" about hosts for the revival but called original presenters Paula Yates and Jools Holland "an impossible act to follow".

A Tube revival was proposed in 1994, but the original producers instead developed *The White Room* (Channel 4, 1995-96). However, 1999 saw a one-off edition – *Apocalypse Tube* – which ran on both Sky and Channel 4, with live appearances from Sir Paul McCartney and Prince.

Since then, the number of music shows on mainstream TV has dwindled dramatically, with *Top Of The Pops* going off air in 2006.

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## CAMPAIGN FOCUS ■ BY STEPHEN JONES

## WILD BEASTS

UNLIKE THE MAJORITY OF BANDS, WHO PREFER to take their time honing follow-up releases to acclaimed albums, Wild Beasts went swiftly back to the studio after the success of 2009's *Two Dancers*.

The result is *Smother*, released on May 9. Domino Records project manager Bart McDonagh explained that the campaigns for the two albums have almost segued into one.

"They didn't want to hang around," he said. "We really broke through on the last record – lots of people were scared by the first album – and people's ears are more open to them now."

The band begin a UK tour of intimate -



Photo: Paul Phung

and often unusual - venues this Thursday in Newcastle. The tour takes in two sold-out dates at Wilton Music Hall in London, a Grade II listed building dating back to the 1850s

which bills itself as, "the oldest Grand Music Hall in the world" and is certainly one of the few surviving in its original state.

McDonagh added, "The band wanted to

do something more interesting than normal. It is a special record and it is about presenting the record in an environment which is interesting and regal."

Co-produced by the band with long-term collaborator Richard Formby (Spacemen 3, Mogwai), *Smother* is an album of intense atmosphere and immense delicacy.

A free online single, *Albatross*, was given away via Facebook in March, followed in April by a limited-edition seven inch single for Record Store Day with fold-out poster and an in-store performance at Rough Trade East.

After the tour, "carefully chosen" festival slots are being lined up for the summer, including a headline slot at Field Day, End of the Road, Isle of Wight and Forbidden Fruit.



# AIRPLAY

**CHARTS KEY**

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER
- AUDIENCE INCREASE
- AUDIENCE INCREASE +50%

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

## UK RADIO AIRPLAY CHART TOP 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %*or-	Total Aud (m)	Aud %wk +/-
1	2	7	3	JENNIFER LOPEZ FEAT. PITBULL On The Floor Def Jam	3535	5.68	61.53	2.26
2	1	7	17	CEE LO GREEN Bright Lights Bigger City Warner Brothers	3900	5.52	55.84	-22.43
3	5	8	20	NICOLE SCHERZINGER Don't Hold Your Breath Interscope	4054	0.5	53.57	4.16
4	3	13	16	JESSIE J FEAT. B.O.B Price Tag Island/Lava	3698	-6.9	51.72	-6.42
5	6	6	6	KATY PERRY FEAT. KANYE WEST ET Virgin	2626	8.38	48.72	-2.25
6	9	6	10	MANN FEAT. 50 CENT Buzzin' Remix Def Jam	1344	8.65	44.75	-5.89
7	4	4	1	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Interscope	1643	5.19	44.08	-17.53
8	13	10	14	RIHANNA S&M Def Jam	2539	-3.42	43.68	3.38
9	10	18	26	ADELE Rolling In The Deep xl	3144	0.26	42.48	-7.61
10	12	13	45	PINK F**kin' Perfect LaFace	3228	-6.24	41.95	-5.65
11	8	10	12	ADELE Someone Like You xl	3245	-11.39	40.96	-15.65
12	30	2	2	BRUNO MARS The Lazy Song Elektra/Atlantic	1934	67.88	40.4	74.51
13	19	2	15	ALOE BLACC I Need A Dollar Epic	927	74.25	37.67	36.63
14	7	8	13	BLACK EYED PEAS Just Can't Get Enough Interscope	2004	-3.93	34.9	-28.16
15	14	5	7	WRETCH 32 FEAT. EXAMPLE Unorthodox Mos/Levels Recordings	1087	14.78	34.61	7.69
16	17	4	5	SNOOP DOGG VS DAVID GUETTA Sweat (Wet) Capitol/Parlophone	1248	11.23	30.45	-1.81
17	11	12	28	LADY GAGA Born This Way Interscope	2615	-19.41	29.88	-34.83
18	NEW	1		NOAH & THE WHALE Tonight's The Kind Of Night Young & Lost	243	0	28.77	0
19	46	3	4	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People Sony RCA	997	24.62	27.72	55.73
20	15	27	54	CEE LO GREEN Forget You Warner Brothers	2024	-7.54	27.64	-11.41
21	22	22	36	DAVID GUETTA FEAT. RIHANNA Who's That Chick? Positiva/Virgin	1109	5.02	27.41	9.68
22	18	4		TAKE THAT Happy Now Polydor	1902	16.05	26.75	-8.39
23	28	13	30	CHRIS BROWN Yeah 3X Sony RCA	1421	-1.66	26.71	11.06
24	26	34	53	BRUNO MARS Just The Way You Are (Amazing) Elektra/Atlantic	1867	-1.06	25.74	5.71
25	NEW	1	23	LADY GAGA Judas Interscope	1353	0	25.51	0
26	27	2		CLARE MAGUIRE The Shield And Sword Polydor	647	48.05	23.87	-0.91
27	16	18	33	BRUNO MARS Grenade Elektra/Atlantic	2484	-14.02	23.54	-24.48
28	36	9	24	WIZ KHALIFA Black & Yellow Atlantic	832	-0.95	23.27	15.89
29	23	29		MIKE POSNER Cooler Than Me J	1567	-12.65	22.47	-9.87
30	38	14	68	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY Coming Home Bad Boy/Interscope	645	-16.23	21.82	9.1
31	33	31	55	RIHANNA Only Girl (In The World) Def Jam	1752	-2.12	21.51	-1.33
32	34	47		KATY PERRY FEAT. SNOOP DOGG California Gurls Virgin	1271	-3.49	20.58	-2.33
33	35	12	29	MARTIN SOLVEIG FEAT. DRAGONETTE Hello 3 Beat Blue/AATW	817	2.51	19.7	-3.19
34	40	31		TAIO CRUZ Dynamite 4th & Broadway	1174	2.53	19.54	1.03
35	41	5		ALICE GOLD Runaway Love Fiction	235	-9.96	19.45	0.57
36	NEW	1		ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling Mos	754	0	18.98	0
37	24	18	48	JESSIE J Do It Like A Dude Island/Lava	672	-10.64	18.37	-26.02
38	37	14	39	CHIPMUNK FEAT. CHRIS BROWN Champion Jive	678	-2.02	18.29	-8.82
39	49	25	47	KATY PERRY Firework Virgin	1116	-3.71	18.15	1.0
40	NEW			JESSIE J Nobody's Perfect Island/Lava	654	0	18.15	0
41	50	27	59	PINK Raise Your Glass LaFace	1091	6.54	18.05	14.39
42	43	2	38	CHASE & STATUS FEAT. DELILAH Time Vertigo	201	-2.43	17.93	-5.33
43	RE			BLACK EYED PEAS I Gotta Feeling Interscope	1061	0	17.91	0
44	31	7	80	FOO FIGHTERS Rope RCA	389	-5.83	17.9	-20.73
45	RE			BROOKE FRASER Something In The Water Wind & Bone	81	0	17.4	0
46	20	10	49	THE WANTED Gold Forever Geffen	1986	-17.63	16.47	-36.68
47	NEW			THE PIERCES Glorious Polydor	286	0	15.8	0
48	25	4		TRAIN Marry Me Columbia	847	33.39	15.67	-36.25
49	39	3	8	NERO Guilt MTA/Mercury	236	-2.07	15.56	-20.93
50	NEW			REYONCE Run The World (Girls) Columbia	577	0	14.95	0

Nielsen Music Control monitors the following stations: 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102 & 103 The Beach, 105 & 106 Real Radio, 106 & 107 Bridge FM, 107 & 108 Juice FM, 109 & 110 Rival FM, 110 & 111 Capital FM, 111 & 112 The Revolution, 113 & 114 Pure FM, 115 & 116 Rock Radio, 116 & 117 The Wave, 118 & 119 Virgin FM, 120 & 121 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, 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# PUBLISHING

PUBLISHER REAPING REWARDS OF CROSS-FERTILISATION

## EMI to underpin urban

### INTERNATIONAL

BY CHARLOTTE OTTER

**E**MI MUSIC PUBLISHING wants to take urban music to Europe following a string of hits in the UK and US.

Following the company's latest success with London dubstep duo Nero, whose single *Guilt* debuted at number six in the sales flashes last week, the publisher wants to tap into the growing popularity of urban music across Europe.

EMI Publishing has already teamed British DJ and songwriter Yasmin with artists from its French and Scandinavian roster, while song writing duo Stargate - the creators of hits including Rihanna's *Only Girl (In The World)* and Alexis Jordan's *Good Girl* - have worked with a number of acts from Europe.

"We live in an international world and it is important to set up and develop opportunities in



Nero success the EMI-signed dubstep duo have helped spearhead urban music's popularity

those terms," said EMI Music Publishing UK and European A&R president Guy Moot. "Urban is a genre which has grown and we are currently reaping the success of many years work. It's not a case of signing urban artists over other acts, it's about looking at the natural synergies of our roster and combining that with our under-

standing of how to push them internationally."

The executive also predicted that as the boundaries of what constitutes urban music continued to blur - with acts like Katy B helping to move the genre into dub step and electronica - there would be an increase in the number of hip hop and R&B acts mak-

## DISTRICT 6'S URBAN INROADS



INDIE PUBLISHER DISTRICT 6 HAS found a new way of cracking the UK urban scene with a move into management by signing one of Eminem's producers.

The south London outfit has signed a two year pan-European agreement with US producer DJ Khalil (Khalil Abdul-Rahman, pictured), who co-produced *Recovery*.

District 6 said the deal could lead to the producer, who has worked with Jay Z, Drake, Lil Wayne and Dr Dre on his album *Detox*, working with urban artists on its roster (District 6 added producer Just Blaze to its roster two years ago). The publisher also has a list of other artists, including Professor Green and Tinie

Tempah, that it wants to line Rahman up with.

"Now that we manage Khalil, who knows what opportunities will open up further down the line? We'll just have to wait and see," said District 6 managing director Ed Ashcroft.

Ashcroft admitted his company had been interested in adding Rahman to its publishing stable, but had been beaten to his signature by Universal Publishing. "In a way for us this [management] is better as it will not only raise our profile as a publisher but it will open doors for us both in the UK and US which were previously closed," Ashcroft explained. "Because of who he is and who he has worked with over the last year, he is very much in demand at the moment."

ing waves in Europe.

"At the moment we have UK urban songwriters, like Taio [Cruz], who are involved in writing international hits - especially in the US - but they are steadily becoming more popular in Europe as well," he said.

The past three years has seen EMI Music add a number of hip

hop and R&B artists to its roster, including Taio Cruz, Tinie Tempah, Tinchy Stryder and Katy B - who between them have produced more than 30 Top 40 hits and eight top 20 albums in the UK and US and have worked with artists including Cheryl Cole, JLS, The Saturdays and David Guetta.

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# Prudent advertisers covet cost-saving covers

## SYNC

■ BY CHAS DE WHALLEY

**T**IMES BEING AS TOUGH in the sync sector as anywhere else, this month's *Music Week* Sync Survey suggests advertisers are now regularly giving serious consideration to the significant savings which can be made by using cover or even specially re-recorded versions of classic copyrights instead of licensing original and invariably more expensive masters.

In many cases they can be confident the public will not be able to tell the difference. The rendition of Mr Blue Sky which underpins the current BMW 6 Series commercial is a prime example. Two luxury touring cars dance among fountains to a note-perfect version of the Electric Light Orchestra's 1978 Top 10 hit. But then it should be note-perfect since the song (alongside many others from his EMI-published catalogue) has been painstakingly re-recorded by ELO's mainman Jeff Lynne specifically for sync purposes.

And then there is The Mamas and Papas' Go Where You Wanna Go which Travelodge has attached to its Teddy Bears Holiday campaign. It may sound uncannily like the quarter's 1966 debut single but the Universal-controlled copyright used



Seeing the Light Lynne recreated Mr Blue Sky specifically for sync purposes

here is a 2010 cut by Isle Of Wight band The Bees, currently signed to Fiction, who have past ads for such as Citroen, Sure Deodorant and Sainsbury's to their credit.

Naturally nobody could mistake Joss Stone for James Brown on her version of the groundbreaking 1966



The Bees

smash It's A Man's, Man's, Man's World. This Warner/Chappell title is heard in the latest Coco Chanel clip starring Kiera Knightley (below) as a latter-day Girl On A Motorcycle.



Coco Chanel

It was originally an extra track on Stone's 2004 EMI single Super Duper Love, whereas I Got You (I Feel Good), another of Brown's mid-Sixties soul standards but published this time by Carlin, was re-recorded for a series of KFC family meal clips by session singer Nick Holywell-Walker under the aegis of music supervisor Black Sheep Music.

(As an aside, a second, and more upmarket, KFC commercial entitled Emergency Chairs has just broken featuring a new take on Embrace's EMI-published One Big Family by the as-yet-unsigned Temple Cloud.)

Bigger and better-established artists, such as Grammy-winning Erykah Badu, are not averse to picking up pin money from the sync sector either. Driving H&M's Conscious Collection campaign is the Island-signed diva's sultry take on Muddy Waters' blues masterpiece Mannish Boy. Despite heavy US rotation at the end of 2010 promoting the ladies fashion retailer's autumn lines, there are still no plans to release the track, which was recorded during a London stopover last summer and is jointly published by Bug Music and Arc/Tristan (administered in the UK by Hornall Bros).

As always, a little imagination can pay dividends and, following a suggestion by Warner/Chappell's sync team, ad agency WCRS travelled to Luton to record and film a local community choir transforming Marina and the Diamonds' I Am Not A Robot into a rousing gospel number for BUPA's recent Helping Find You Healthy campaign.

And, to remind us all that there is still room in the ad breaks for a good old-fashioned parody, Ribena's current colourful cartoon clip makes good use of a reworded version of Sony/ATV's June 1970 chart-topper In The Summer Time, originally penned by Mungo Jerry's Ray Dorset.

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## SYNC SURVEY APRIL 2011

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMPANY	AD AGENCY	SUPERVISOR
BMW 6 Series	Mr Blue Sky	Lynne	EMI	ELO	Jeff Lynne	WCRS	Pitch & Sync
BUPA	I Am Not A Robot	Diamandis	Warner/Chappell	Luton Gospel Community Choir	WCRS	WCRS	Warner/Chappell
Coco Chanel	It's A Man's, Man's, Man's World	Brown/Newsom	Warner/Chappell	Joss Stone	EMI - Virgin	Coco Chanel	N/A
Guinness	10 Mile Stereo	LeGrand/Scally	BMG Chrysalis	Beach House	Bella Union	IBBDO	Soundtree
H&M	Mannish Boy	London/Morganfield/McDaniels	Bug, Tristan	Erykah Badu	Universal - Island	H&M	Riviera (Norway)
Heineken	The Golden Age	Iversen/Pedersen	BMG Chrysalis	The Asteroid Galaxy Tour	BMG Chrysalis	Wieden + Kennedy	Wieden + Kennedy
KFC	I Got You (I Feel Good)	Brown	Carlin	Nick Holywell-Walker	Black Sheep Music	BBH	Black Sheep Music
LateRooms.Com	I Feel Happy	Carles/Lemoine	Universal	Superpreachers	Hazlewood	BMB	Hear No Evil
M&S	It Had Better Be Tonight (Star City remix)	Mancini/Migliacci/Mercer	EMI	Michael Bubl�	Warner - Reprise	RKCR	N/A
Matalan	Plage	Pringle/Vierich/Dickson	Universal	Crystal Fighters	Zirkulo	BBH	Black Sheep, Sync Inc
Nescafe Original	Alright	Coombes/Goffey/Quinn	EMI	Supergrass	EMI - Parlophone	McCann Erickson	Platinum Rye
Next	A Punk	Batmanglij/Tomson/Koenig/Baio	Imagem	Vampire Weekend	Beggars/XL	Next	Torchlight
O2 Priority	It's Raining It's Pouring	Stokey/Yarrow	Warner/Chappell	Peter, Paul & Mary	Warner	VCCP	Soho Music
Ribena	In The Summer Time	Dorset	Sony/ATV	Re-record	N/A	M&C Saatchi	Soho Music
Rimmel	Stone Cold Sober	Faith/Mackichan/Byrne	Universal	Paloma Faith	Sony	JWT	Jeff Wayne
TK Maxx	Choice Notes	Winston	Warner/Chappell	Alex Winston	HeavyRoc	TK Maxx	Soundlounge
Toyota Auris Hybrid	Walking On A Dream	Littlemore/Steele/Sloan	Sony/ATV, Universal	Empire Of The Sun	EMI	Saatchi & Saatchi	N/A
Travelodge	Go Where You Wanna Go	Phillips	Universal	The Bees	Universal - Island	Mother	N/A
Visa	Take Over The World	Fray	Universal	The Courteeners	Universal - Polydor	Saatchi & Saatchi	N/A
Volvo S60 T3	Libertango	Piazzolla	Eaton	Astor Piazzolla	EMI Classics	Arnold Worldwide	Soundlounge

# LIVE

NEW WEMBLEY CHAIRMAN HAS HIGH HOPES TO MAKE STADIUM NUMBER-ONE LONDON VENUE FOR LIVE MUSIC

## Benn aims to put Wembley above arch rivals

### STADIUM

BY ROBERT ASHTON

**M**AKING WEMBLEY Stadium the first-choice London venue for live music will be the primary objective of Festival Republic managing director Melvin Benn, who has been appointed the new chairman of Wembley.

Arsenal's Emirates Stadium, Twickenham, Hyde Park and the new Olympic Stadium are competing to win concerts and other events over Wembley, but Benn is determined to improve services and facilities to maintain the stadium's status.



Benn, who has been a non-executive director at Wembley since July 2008, is believed to be the first chairman to have a background outside sports. He said Wembley had become more sympathetic toward the music business in recent years and he hoped it could continue to build relationships with everyone who used the stadium during his three-year tenure.

But, Benn revealed he had no plans to use the 90,000-capacity arena for a festival - one that his company could promote. "The stadium is a facility and we are facilitators," he said. "When the RFL comes here, they own the rugby league event; the FA owns the England internationals; the NFL owns the

American football games. We simply facilitate those events for them, so if someone brings a festival idea then it's something we'd definitely consider, but it won't be me or Festival Republic."

There are about 30-35 events held in the stadium each year, including Take That scheduled in July, but football and sport is very much at the core with the FA Cup Final and Champions League Final later this year. "My task as chairman is very much a case of setting the tone and direction for the stadium and taking an overview of activities, so I need to focus on all aspects of the business, not just one," Benn said.

[✉ robert@musicweek.com](mailto:robert@musicweek.com)

### VIAGOGO

Ticket resale price chart

pos	prev	event	ave resale price £
1	1	ALICIA KEYS	160
2	8	ERIC CLAPTON	114
3	7	ADELE	113
4	9	DOLLY PARTON	108
5	4	TAKE THAT	105
6	5	ROGER WATERS	104
7	12	RIHANNA	93
8	2	NEIL DIAMOND	89
9	11	FOO FIGHTERS	89
10	NEW	BARRY MANILOW	87
11	17	ARCADE FIRE	83
12	13	BRYAN ADAMS	73
13	16	KINGS OF LEON	62
14	18	BLINK 182	61
15	NEW	WHITESNAKE	55
16	NEW	R KELLY	53
17	NEW	THE MONKEES	52
18	NEW	ARMIN VAN BUUREN	44
19	NEW	TINIE TEMPAAH	40
20	NEW	DAVID GUETTA	36

### HITWISE

Primary ticketing chart

pos	prev	event
1	6	GLASTONBURY FESTIVAL
2	7	ADELE
3	11	SECRET GARDEN PARTY
4	NEW	THE KILLERS
5	1	DOLLY PARTON
6	4	RIHANNA
7	5	TAKE THAT
8	3	T4 ON THE BEACH
9	NEW	HARD ROCK CALLING
10	NEW	DEEP PURPLE
11	NEW	BLINK 182
12	NEW	OLIVY MURS
13	9	NEIL DIAMOND
14	10	JLS
15	17	ONE DIRECTION
16	NEW	BLACK EYED PEAS
17	18	GLEE LIVE TOUR
18	NEW	ARCADE FIRE
19	NEW	WHITESNAKE
20	NEW	PARKLIFE FESTIVAL

### TIXDAQ

Secondary ticketing chart

pos	prev	event	£m
1	1	TAKE THAT	5.9
2	2	RIHANNA	2.9
3	3	ROGER WATERS	2.7
4	4	DOLLY PARTON	1.3
5	6	READING & LEEDS	1.2
6	5	NEIL DIAMOND	1.1
7	7	BRYAN ADAMS	1.0
8	10	V FESTIVAL	1.0
9	9	GLEE LIVE	1.0
10	8	DURAN DURAN	0.9
11	12	ARCTIC MONKEYS	0.8
12	13	ADELE	0.7
13	11	BARRY MANILOW	0.7
14	14	BON JOVI	0.6
15	16	ERIC CLAPTON	0.5
16	18	T IN THE PARK	0.5
17	17	JOHNNY MATHIS	0.5
18	19	ROD STEWART	0.4
19	20	JANET JACKSON	0.4
20	NEW	EITON JOHN	0.3

viagogo

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## PRE-FABS SPROUT IN VIP CAMPS



**T**HE PAMPERED FESTIVAL goer will be able to indulge themselves even more this summer with a new pop up hotel concept allowing well-heeled fans and industry executives to book luxury nights in their own self-contained room.

Midlands-based All About Space has designed podule rooms for the festival goer who doesn't like getting mud on his wellys and they will get 12sq m of accommodation for their money. Hire fees come in at about £2,000 per room, including festival tickets, hospitality passes - a double

bed, ipod dock, air conditioning and heating, low voltage lighting, and other mod cons.

And there will be no reason for the renter to queue for the latrine treach: each pop room has an en-suite wet room with sink, toilet and power shower.

All About Space said it had already taken scores of bookings from Glastonbury, Sonisphere, V Festival, T in the Park, Kendal Calling and Download and Co-founder Toby Bennett said the company has already manufactured about 100 units.

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# TALENT & DIARY

**BREAKOUT** ■ BY STEPHEN JONES

**BROTHER /** Geffen

<http://www.acidlove.net/>

## Brother Britpop buzz

**W**HEN GEFGEN RECORDS' Brother appear on David Letterman's Late Show in the US this Thursday it will mark another milestone for the Britpop revivalists, who have divided industry and public opinion.

The Slough four-piece – signed to A&M Octone in the US where they are currently on a West Coast tour – are already being played on 40 US radio stations and have three sold-out New York shows under their belt off the back of a buzz which spiralled after the band featured on the front cover of the NME in January.

In the UK, their sole release to date has been the limited-edition seven-inch Chess Club Records single Darling Buds Of May in February, which sold out in advance.

Fevered, if sometimes mixed, media interest is driven by the band's interviews – which tread a fine line between confidence and arrogance reminiscent of the early days of Oasis – as well as their songwriting, which follows in the traditional British sense of the craft.

Geffen's head of business and creative Peter McGaughrin said, "They generate their own momentum. They say things that make people want to have an opinion about them but they say what they mean and with a band of this ambition and honesty they take it in their stride."

McGaughrin used his combination of legal and A&R know-how to quickly sign Brother last September after being played a demo by his A&R manager Will Street. "They were not the finished

article – and we told them that – but they had great attitude, cheekiness and songs and I loved them," he added.

Street, who is also co-owner of Chess Club, originally caught them at the same time as his father, legendary producer Stephen, after hearing Zane Lowe enthusing about their demo on Radio 1.

Street Sr's enthusiasm was rewarded with him recording the album in two and a half weeks at Miloco's Angelic residential studio in Northants in February.

Stephen Street said he was instantly hit by the idea that the band were something special.

"I went to their website and was blown away with their confidence and sense of purpose, something that all the great bands I have been fortunate to work with like Blur, The Smiths and The Kaiser Chiefs seemed to have, too," he said.

Manager Chris Nenadich of Lucid Artists said the band's strong work ethic is in part down to the year he insisted they spent in a rehearsal studio.

"Everyone says it is happening quickly, but that was because by the time the first gig happened (The Flowerpot, September 2010) they had written three quarters of the album," he said.

That album, Famous First Words, is now set for a July 4 release, preceded by single Still Here next Monday.

Stephen Street called the record "a cracking debut album, full of bravado, great melodies and ballsy guitars, which I think the charts needs really badly these days".

■ [www.musicweek.com/breakout](http://www.musicweek.com/breakout)

## DOOLEY'S DIARY



### Dooley dizzy over all that pomp and ceremony

**W**ITH ROYAL WEDDING fever reaching a dizzying apex last Friday, Dooley could barely contain his excitement. Fortified with patriotic lashings of Pimms and gin the day passed in a bit of a blur, but luckily electronic producer **Matthew Herbert** was onside to help Dooley piece the event together. At the time of writing, the self-styled "electronic pioneer and committed republican", was set to release **Royal Wedding Part 2**, a track that responds to and incorporates the sound of Prince William and Catherine Middleton's wedding, as a follow-up to his original Royal Wedding, which used audio from the wedding ceremony of Prince Charles and Lady Diana Spencer. It is claimed the track could be the answer to **George Michael's cover of a Stevie Wonder song** as a wedding present to the couple and Decca's announcement of an official release of the audio from the event, dubbed "iVows". Figuring that a hook-up would be mutually beneficial, Accidental Records made a formal approach to Clarence House to suggest that Herbert's track be used as a **promotional B-side for the official album**. "I would like to offer you the opportunity to use the track, provisionally entitled Royal Wedding, as part of a promotional single for the main audio release of the Royal Wedding album," wrote label manager Joe Bentley to Prince William. "You may be familiar with the marketing practice of using additional tracks or B-sides to help generate interest and awareness about new record releases," he added. "I feel that the use of Herbert's Royal Wedding would be considered ground breaking and bold and help introduce the iVows release to a wider audience than otherwise might engage with it." They are, optimistically, awaiting a reply... Meanwhile, those trying to avoid the day altogether could have done worse than going to Australia to take part in the country's legendary **Bluesfest festival**.



Taking place by the sun-kissed sands of Byron Bay, the event saw the likes of **Grace Jones, Bob Dylan and B.B King** (pictured above with festival director Peter Noble) perform over six days as part of the chilled out antipodean affair – and with not a hint of Union Jack bunting in sight... With the festival season almost upon us, **Kerrang! Radio** is entering into the spirit of the summer by offering listeners the chance to **win VIP passes to all the major UK music festivals**. However, there's a catch, with 'losers' ending up being forced to see Take That perform live. Kerrang! Radio's James Walshe claimed the hugely successful boy band were the antithesis of what the station's listeners loved about music and noted the thought of seeing the Manchester five-piece perform at one of their string of sold-out shows this summer could be "very unappealing" for a rock fan. Dooley's not sure if he entirely agrees with this, secure in the knowledge that his collection of Metallica and Mastadon albums sit proudly alongside a copy of Progress, however each to their own as they say... While on the subject of tours, **Scouting For Girls** (pictured above) played a headline show at Wembley Arena last month and to mark the achievement the venue's marketing manager Michelle Berry and assistant general manager Gareth Booker presented them with the venue award. And don't they look pleased about it?... Now, **fancy owning Ringo Starr's coffee maker?** Of course you do. Well you may just be in luck: the coveted cafetiere goes on sale on May 11 as part of the roll-out of something called "mjQ's rolling auction service" – no us neither – which is also preparing to sell various studio gear from John Lennon, including his mics, tape machines and outboard from Tittenhurst Park, where John and Yoko Ono lived

and recorded. Coffee/Beatles freaks can register their interest at [www.mjQ.co.uk](http://www.mjQ.co.uk)... What with the way things are going with the UK albums chart these days, this publication might have to start thinking about moving its weekly market shares away from corporate groups and dividing up sales instead between the performing arts establishments which tutored the artists. And the reason why? Well, there was a good chance four of the top five of last Sunday's albums chart were going to be made up of such artists, with The Wombats – who met at LIPA – joined by two albums from Adele and the debut from fellow former Brit School pupil Jessie J... Streuth! He doesn't come from a Land Down Under but former Columbia and B-Unique A&R Paul Harris upped sticks and moved to Sony's Australia office just a year ago and Dooley was as happy as a Kookaburra in Rolf Harris' back garden to hear the Pommie has scored his first number one album with a rapper, Dapht, from Perth... Finally, while loath to end on a sad note, Dooley would like to take a moment to mark the passing of **EMI's Chris Christian** – a long-serving and much loved member of the major's team following a long battle with cancer... Meanwhile, the funeral of much-loved music industry figure **Terry Oates** takes place this Wednesday. The service begins at 1pm at St Michael's Church in Barnes followed by a gathering at the Winchester House Club, 10 Lower Richmond Road, Putney SW15 1JN. Donations (not flowers) should be sent to Roy Kinnear Charitable Foundation c/o TH Sanders, 35 High Street, Barnes, London SW13 9LP.

### CAST LIST

<b>LABEL</b> Geffen	<b>MANAGEMENT</b> Chris Nenadich & Nick Moxham,	<b>PRODUCT MANAGER</b> Anna Derbyshire, Geffen	<b>DIGITAL PRESS</b> Paul Piggott, La Digit
<b>A&amp;R</b> Peter McGaughrin & Will Street	<b>AGENT</b> Lucid Artists	<b>NATIONAL PRESS</b> Murray Chalmers & Frazer Lawton, MCFR	<b>NATIONAL RADIO</b> James Passmore, Lucid
<b>PUBLISHER</b> EMI Music Publishing	<b>MARKETING</b> Claire O'Brien, Geffen	<b>REGIONAL PRESS</b> Carl Delahunty, Big Mouth	<b>REGIONAL RADIO</b> Hart Media
<b>LAWYER</b> Josh Smith, Lee & Thompson			<b>NATIONAL TV</b> Josh Nicoll, Anorak

## ANALYSIS ON AIR/ON SALE



Running total  
Beyoncé's *Run  
The World (Girls)*  
entered the OCC  
chart at 18 with  
only three days of  
airplay and sales

## ON AIR/ON S

The UK singles market has undergone a radical transformation – and the chart is already starting to behave in a different way following the on air/on sale strategy, some labels make an ar

## MUSIC WEEK EXCLUSIVE

BY PAUL WILLIAMS

**O**N AIR/ON SALE HAS RADICALLY overhauled the UK singles market within the space of a few months – with *Music Week* research revealing the vast majority of new tracks are now available to buy almost as soon as radio starts playing them.

Just three months after Universal and Sony adopted the policy of commercially issuing new singles at the same time as servicing them to radio, the once normal practice of allowing weeks of pre-release airplay has become the exception rather than the rule.

The policy was brought in as a key measure to reduce online piracy and early evidence suggests that it has already been effective at reducing illegal P2P activity.

However, analysis by *Music Week* of the singles sector since the beginning of February, when the two leading majors introduced on air/on sale strategies, reveals that in some cases music fans still have to wait up to two months to be able to purchase tracks legally after they first hear them on the radio. The exclusive research undertaken into on air/on sale has examined every track which has entered the UK Top 40 since February and was not previously available to buy in some legal form (such as being part of an already-existing album).

This covers the weeks from when Island/Lava act Jessie J's *Price Tag* – widely seen as one of the first on air/on sale successes – debuted at number one to last week's OCC chart when RCA's Beyoncé (pictured) single *Run The World (Girls)* entered at 18 on the back of only three days of airplay and commercial sales.

During this period some 46 tracks arrived in the Top 40 that were not previously commercially available; more than half of them were releases from either Universal or

Sony, four came from Warner, three from EMI and the remainder from the independent sector.

*Music Week* has compared these 46 tracks' debut appearances in the weekly OCC Top 200 sellers to when they first cropped up in Nielsen Music's weekly Top 1,000 UK radio airplay chart (this chart was used as the benchmark for when airplay started to kick in properly).

Twenty-five of these 46 tracks – some 54.4% – had not yet made the Top 1,000 radio chart by the time they were commercially available, while about 11% of them first showed up in the radio chart the week before they could be purchased. This meant there was, in effect, only a few days' gap between initial radio plays and commercial release.

Of the remaining 35% of tracks, the gap between radio stations playing a song and its commercial availability varied between two and 10 weeks. Four of these tracks turned up in Nielsen's radio chart at least seven weeks before they could be purchased.

In some cases the big gap between radio date and commercial release can be explained because on air/on sale policy had not fully kicked in at the beginning of the period under review. Some of the tracks that enjoyed weeks of pre-release plays, such as RCA's *Champion* by Chipmunk featuring Chris Brown, were already at radio at the time the policy rolled out so had been on the air for several weeks or more when fans could finally buy them.

In other instances there has been a deliberate decision to hold back a track's commercial release to allow weeks of pre-release awareness to build up and help to secure a high first-week OCC chart position. An obvious example of this is the Ministry Of Sound single *Unorthodox* by Wretch 32 featuring Example (see Case Study 2 over page), which had already spent 10 weeks in the Nielsen Top 1,000 radio chart – getting as high as

## CHARTING THE CHANGES SINGLES CHART TO RE-EMBRACE 'GROWERS'

**O**n air/on sale can still produce instant number one hits, but increasingly for labels the focus is shifting from a single's first-week chart position to how many units it sells overall.

Island/Lava's Jessie J featuring B.o.B. track *Price Tag* might have suggested the new strategy would have little impact on how the UK singles chart behaves when it debuted at one on the weekly OCC countdown in February, despite having had only minimal pre-release radio support.

But while some other singles subject to the on air/on sale policy have followed in *Price Tag*'s wake by commanding a high, first-week sales chart position, the days of a stack of brand new entries in the OCC Top 10 each week now appear to be over.

Instead labels and the wider industry are having to get used to, in the majority of cases, releases entering the chart at more modest positions and then building up to a peak over several weeks or more.

In short, the singles chart is starting to behave like it used to decades ago when, with minimal pre-release airplay support, the story



was about releases growing week by week; only occasionally would something debut at number one.

The evidence of the first three months of on air/on sale, as uncovered by *Music Week* research, suggests the commercial behaviour of releases subject to the day and date policy can roughly be divided into two: some tracks

will still claim high first-week positions – as evidenced by *Price Tag* and Polydor act Lady GaGa's *Born This Way*, a number three debut in February – but the vast majority of new releases will enter the charts lower down. As awareness grows through increased support at radio and elsewhere, they then move up the rankings.

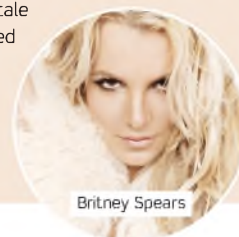
Universal commercial division managing director Brian Rose says on air/on sale can still produce "out-of-the-box" hits such as *Price Tag*, but the focus now is cumulative sales and a switch in focus away from the first-week chart position. "Our business needs to be about the consumer first. It's not about the business first or the media first, but what the consumer wants," he notes.

A good example of the effects of on air/on sale on chart patterns is Universal's Interscope/Polydor release *Party Rock Anthem* by LMFAO (pictured left) featuring Lauren Bennett & Goonrock. Prior to this policy, this track would likely have enjoyed a number of weeks' airplay before going on sale and debuted on the OCC chart at least in the Top 10. Instead it entered at 22, having that week sat only in 330th posi-

tion on Nielsen's weekly radio chart, but then climbed on the sales countdown a week later to three, then two before hitting number one in its fourth week.

In some instances OCC chart progression can go in fits and starts for tracks subject to on air/on sale with some releases falling down the chart or even dropping out in their early weeks on sale and only then beginning to progress again when a story begins to develop at radio.

An example of this is RCA act Britney Spears' (inset) *Till The World Ends* which was only radio's 859th most-heard track when it entered the OCC chart in a modest 55th position in March. It leapt on the OCC countdown to 21 the following week as its radio profile started to grow but then dropped back down to 55 on the sales chart the following week and then out of the Top 75 altogether. But then in the week its parent album *Femme Fatale* was released it re-entered at 47 and moved back into the Top 40 seven days later to 26, while retaining this position the following week.



Britney Spears

# SALES ON TRACK

In the few months since the introduction of the on air/on sale policy by the OCC, Music Week research reveals that while a majority of releases are in favour of adhering to the policy on a case-by-case basis



number 15 – when it debuted at two on the sales countdown a week ago.

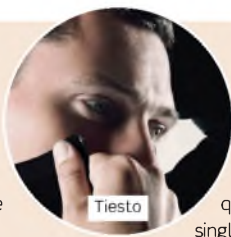
Ministry Of Sound Recordings managing director David Dollimore describes on air/on sale as “a great idea in principle”, but says it has to be adopted on a case-by-case basis. “If, for instance, a dance

track hasn't started at all at clubs or on the radio it needs a longer period of time to bed in,” he says. “If you put up a track on iTunes by an unknown dance producer there is no plot so it is not going to do anything. With an artist who is much more established it is easier to do it because there is already a groundswell of interest.”

However, its sales progress so far may have been held back by the track not yet having fully taken off at radio. By last week it had only got as high as 66 on the airplay chart.

Meanwhile, Warner Bros act Birdy's first single Skinny Love has demonstrated how the industry going forward will need to consider more and more cumulative sales rather than a release's chart peak. Having entered the OCC chart at 25 in March, without having first appeared in Nielsen's weekly Top 1,000 radio chart, it has since enjoyed a very consistent sales pattern, moving on the OCC countdown up to last week 29-27-27-27-22-21.

It is a similar case with Wall of Sound release C'mon (Catch 'Em By Surprise) by Tiesto V Diplo featuring Busta Rhymes which, without upfront radio support, entered the OCC Top 75 at 50 at the end of February but then spent eight weeks in the Top 40 with its cumulative sales up to last week standing at



Tiesto

nearly 160,000.

But Ministry Of Sound Recordings managing director David Dollimore questions whether the single – which peaked at 13 on the OCC chart – could have done better without on air/on sale. “It could have been in the Top 10 if it had great pre-orders,” says Dollimore who suggests on air/on sale can “create a bit of confusion” when a release has a low chart position if people are not aware of the process.

On air/on sale is also no guarantee that a release will build its sales chart profile once airplay starts to increase.

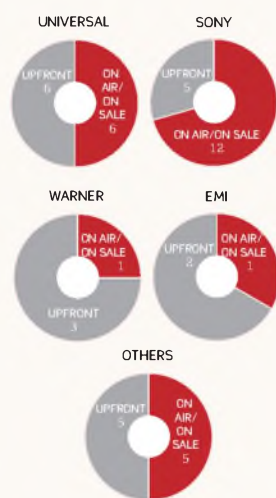
In the case of Domino's Arctic Monkeys, on air/on sale resulted in a Top 40 debut – at 28 – just days after radio first started playing their single Don't Sit Down 'Cause I've Moved Your Chair as their loyal fans no doubt decided to purchase it immediately. But it was not able to grow beyond that and dropped to 43 on the OCC chart the following week.

No doubt the longer on air/on sale is established the better labels will get in terms of determining how best to use it to most successfully commercially exploit their releases, while the wider industry will become more used to judging the success of a single on its full sales life and not just based on the first week or two.

At this early stage it would be premature to pass full judgment on the policy, but the fact most on air/on sale tracks have seen their sales pick up after initial release would suggest on the whole it is working. It is also difficult to know how much, if anything, to attribute the continuing growth this year of the UK's singles market to on air/on sale, but Universal's Rose is convinced it is helping his company's sales.

“In terms of what we're doing, looking across our slate of releases, we're really encouraged by our sales,” Rose says. “The track market is up 9% year-on-year, which is a really good result, but our track sales are up 15% and I do think our policy is playing a part.”

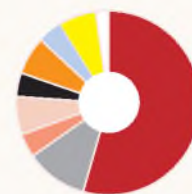
## ON AIR/ON SALES VERSUS PRE-RELEASE AIRPLAY BREAKDOWN BY CORPORATE GROUP



The above breaks down into corporate groups the 46 previously-unissued tracks which made the OCC Top 40 between chart weeks five and 16 this year. It then further breaks them down into whether they were on air/on sale or went to radio first.

Source: MW research/OCC/Nielsen Music

## ON AIR/ON SALES VERSUS PRE-RELEASE AIRPLAY



TOTAL NUMBER OF TRACKS 46



The above covers the 46 previously-unissued tracks which made the OCC Top 40 between chart weeks five and 16 this year and breaks them down into whether they were on air/on sale or how many weeks prior to release they showed up in Nielsen Music's weekly UK Top 1,000 airplay chart. Source: MW research/OCC/Nielsen Music

The widespread use of on air/on sale for more established acts has been adopted by Universal and Sony. Universal has since applied day and date techniques twice for Lady GaGa releases – with Born This Way, which entered and peaked at number three on the OCC chart in February and has since sold more than 400,000 units, and follow-up Judas, which debuted at 14 a fortnight ago before climbing into the Top 10 a week later. Both tracks will be on GaGa's May 23-issued album Born This Way.

According to Universal's commercial division managing director Brian Rose, since the company introduced on air/on sale in February there have only been two releases that have not stuck to the policy: the Mercury-issued On The Floor by Jennifer Lopez featuring Pitbull and Geffen act The Wanted's Gold Forever.

Several other Universal tracks during this period only became available commercially after several weeks of airplay, including Nicole Scherzinger's Don't Hold Your Breath, which entered the OCC chart at one in mid-March, six weeks after first making the radio airplay chart. However, Rose suggests the release was already at radio before the policy started, a situation also shared by the debut single from Polydor artist Clare Maguire.

**ABOVE LEFT** Radio GaGa Universal has applied day and date techniques for two Lady GaGa releases

## RADIO 'PLAYLIST CAREERS'

The shift to on air/on sale has led Radio 2 and 6 Music head of music Jeff Smith to introduce the concept of “playlist careers” in discussing when to play records at the two stations. Smith explains that the decision by some – but not all – record companies to put songs on sale as soon as they go to radio, has shaken up the decision-making process at the two BBC networks as to when they air and playlist new releases.

“Before, the line in the sand was release date or impact date of the record,” he says. “Now, if you add records as soon as they come in everyone will get so confused.”

The move to consider records in terms of their playlist career, Smith explains, removes this confusion: the two stations now consider songs in terms of a definite time period from when they receive their first play to when the stations drop them out of heavy rotation.

“At Radio 2 we used to add records three weeks ahead of the date we were given; now we say, ‘This record has a playlist career,’” Smith says. “That is the easiest way to track a record. It doesn't really matter then if it has gone on sale.”

As such, Smith says the issue of on air/on sale rarely comes up in R2 and 6 Music playlist meetings. It is a similar story at Radio 1, where the station's existing policy of working with labels towards an “impact date” – when R1's airplay of a particular song will peak – means the actual release date is less important. “[On air/on sale] hasn't been a big change from our perspective,” says Radio 1 head of music George Ergatoudis. “By and large we were working with labels, managers and artists on impact dates before this change happened and that is still the case.”

Despite this, Smith is a massive supporter of on air/on sale, which he believes can help to curb piracy, as well as give a boost to new acts.

# ANALYSIS ON AIR/ON SALE



**ABOVE** Bucking the trend Jennifer Lopez and The Wanted had upfront airplay - but there were specific reasons for doing so

In the case of the Lopez track, which had seven weeks of upfront airplay before becoming an instant OCC number one in April, Rose says this happened because of a decision by the artist's management, while The Wanted stance was led by the track's link to this year's Comic Relief.

"With Jennifer we talked it through with management and we were happy with their plan," he says. "We always have these conversations with the managers and artists and that is definitely going to continue."

**"We still need to educate all facets of the industry who are resistant to change... We are confident that sanity will prevail..."**

JON WEBSTER, MUSIC MANAGERS FORUM

"In the case of The Wanted, because it was a single for Comic Relief, we couldn't look at it as a run-of-the-mill single. It was around a specific event and it was more about the event than radio."

The early results from on air/on sale have been greeted positively, albeit with some caution, by Music Managers Forum chairman Jon Webster whose organisation campaigned for a year alongside the Entertainment Retailers Association for the airplay/sales window to be closed.

"The MMF is generally very pleased with the progress of OAOS but the stats show there is still a long way to go," he says. "We still need to educate all facets of the industry who are resistant to change so that we arrive at a place where retrogressive marketing techniques do not promote piracy. We are confident that sanity will prevail."

Despite there being a few exceptions occurring, Rose says all the Universal labels have embraced on air/on sale. "We've also taken massive strides in terms of working

with all our partners - radio, press, TV and promotions - to explain to them what we're trying to do," he adds.

The main reason for introducing on air/on sale in the first place was to try to reduce online piracy by making sure consumers were given the option of buying a track they heard on the radio legally rather than being tempted by illegal services filling the gap ahead of official release. Although it is still early days, Rose says he is very encouraged by the early signs the initiative is having on online illegal activity.

"We've only got six or seven weeks of data but we're really seeing some interesting trends," he says. "Prior to on air/on sale when peer-to-peer was peaking it was doing so two weeks before you could buy a single legally. When the track is available legally we're now seeing a dip in P2P because people can legally buy it when they hear it on the radio."

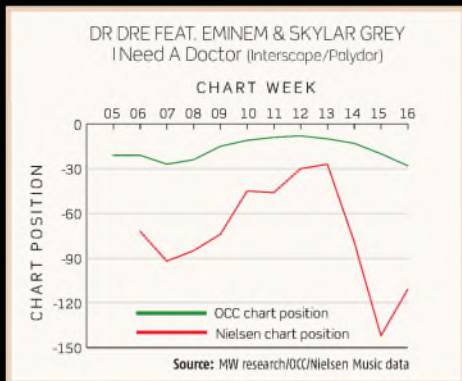
A Sony spokesman says it is still very early days to do a proper verdict on the effect of on air/on sale, but adds, "It's certainly proving an early indicator of blockbuster records, such as in the movements of the Chris Brown Beautiful People track."

"Where we still need further evaluation are in the areas of the overall plot - when you do go on air, you need to factor in what other marketing assets are in place over the subsequent weeks to sustain interest and awareness of tracks while you build up to the release of albums."

## CASE STUDY 1 DR DRE FEAT. EMINEM AND SKYLAR GREY

**"We're focused on getting as many people to buy it legally as we can..."**

BRIAN ROSE, UNIVERSAL



DR DRE'S (pictured below) COMEBACK SINGLE I Need A Doctor was made available to buy the same week fellow on air/on sale track Price Tag by Jessie J debuted at number one on the OCC chart, but its sales behaviour is more typical of the new strategy.



The Interscope/Polydor single, which features Eminem and Skylar Grey, was not even in Nielsen Music's Top 1,000 weekly UK airplay chart when it debuted at 21 on the OCC's sales countdown in the first week of February and kept that position a week later when it made its airplay chart debut at 72.

However, the single's progress was then halted as it dropped a week later to 92 on the airplay chart and its sales fell 8.9% week on week, resulting in it falling 27 on the OCC survey. But this was a temporary setback as it jumped up to 24 the next week, illustrating how the industry needs to take a longer-term view of a release's commercial performance rather than assuming its fortunes are determined right at the beginning of the campaign.

From then on it was a slow but determined climb up the OCC rankings as it climbed 24-15-11-9 to begin a three-week run in the Top 10, ultimately reaching a peak of number eight. By last week it stood as the year to date's 19th biggest single with around 240,000 sales. It reached an airplay chart peak of 27, attained during its last week in the OCC Top 10.

"The chart position peak may not be great, but if you look at the cumulative sales figures it is a different story," says Universal commercial division managing director Brian Rose. "We're no longer focused on week-one chart positions but on getting as many people to buy it legally as we can."

## CASE STUDY 2 WRETCH 32 FEAT. EXAMPLE

WRETCH 32 featuring Example's



Unorthodox has flown in the face of the on air/on sale revolution after enjoying more than two months of radio airplay before release.

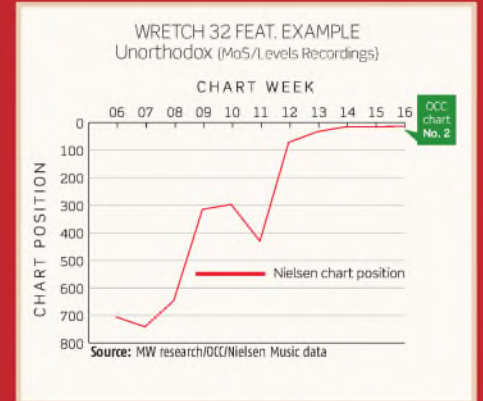
The Ministry of Sound single has had the longest radio run-in of any brand new track that entered the OCC Top 40 in the period since Universal and Sony began making the most of their releases available to buy almost as soon as radio started playing them.

Unorthodox first showed up in Nielsen Music's weekly Top 1,000 UK airplay chart 10 weeks before its commercial release, debuting at number 705 back in February.

However, Unorthodox took another six weeks to crack Nielsen's Top 100 and was radio's 15th most-aired song when it was finally available to buy during the third week of April. Thanks no doubt to a huge build-up in demand on the back of exposure on the air and elsewhere, it opened up an immediate lead at the top of the OCC's midweek sales, although then fell back at the end of the chart week to debut at number two with 66,048 sales behind Interscope/Polydor's Party Rock Anthem by LMFAO featuring Lauren Bennett & Goonrock. It was set last Sunday to drop a few places in its second week on the OCC rankings.

"We're really happy with the result," says Ministry Of Sound Recordings managing director David Dollimore who points out Unorthodox's profile has greatly benefitted from having big pre-order numbers on iTunes. "When you put a track up on pre-order like Wretch 32 on the first day of sales you really rocket up the iTunes chart and people look at that."

Despite MoS's success with Unorthodox through a lengthy pre-release build, Dollimore has not ruled out using on air/on sale where appropriate. It could be an option to deal with "tribute" versions currently floating around iTunes in the UK of the big mainland European hit Hey (Nah Neh Nah) by Milk & Sugar Vs Vaya Con Dios. MoS is planning to release it in the UK, but in the meantime some UK consumers are



buying alternative versions of it.

"There are a lot of different cover versions on iTunes floating around the bottom of the Top 100, but it's a very congested period at radio at the moment. We need airplay and we don't have that yet," he says.



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# COMMENT MUSIC & BRANDS

## FASHION'S MUSICAL FUTURE

As traditional music retailers feel the pinch, could fashion brands and clothing retailers become the new model for music on the high street? Frukt's Giles Fitzgerald checks the material evidence

### MUSIC & BRANDS

■ GILES FITZGERALD, FRUKT COMMUNICATIONS



**M**USIC AND FASHION are intrinsically linked. They are two of the strongest forms of personal expression, defining and influencing youth culture from punk to nu-rave. However, with a rise in technological innovation and social interconnectivity, fashion-conscious shoppers are now eager for a deeper connection between the clothing they cover and the music that defines them.

Fashion brands have a natural love affair with music. As any visit to a catwalk show will tell you, music has a defining role to play in the story of a clothing range. Music, cut on the bias of popular culture, is what gives a collection that all-important lifestyle connection with consumers.

However, despite the obvious correlations between these two emotive lifestyle components, brands in the past tended to utilise music as an accessory – the fashion industry was eager to embrace music when required, yet it was often cast aside like last season's colours.

A considered approach, building music into the full fashion ensemble from catwalk to Oxford Street stores, was not something that was ever carefully planned.

The dramatic changes in the brand and music landscape over the last few years have altered this mindset. Fashion brands have stepped up their game of late with music playing a more central role. Converse, Levi's, Topman and Burberry are shining examples of brands going deeper with music content, building it into the very heart of their brand positioning.

Burberry, for instance, is one brand that understands the role music can play in building a new retail environment, having recently partnered with British band Keane on a fusion of music, fashion and technology to celebrate its flagship store launch in China.

The event combined digital and physical elements including animation, hologram technology, live models and music, as it showcased the brand amidst a groundbreaking audio-visual experience. The spectacle was streamed live globally via Burberry.com and into more than 50 Burberry stores worldwide, including the brand's new high-concept store in Sparkle Roll Plaza, Beijing, delivering the music experience directly to retail.

Spending on luxury goods is set to rise to £17bn by 2015 in China and a convergence of music, fashion and technology would appear to be a direct part of the catalyst that will help Burberry net a sizeable slice of that pie.

#### PICTURED

Clockwise from opposite right Keane hump their piano to the top of the Great Wall to promote Burberry goods; the Facebook page that exposed Rubber Kiss Goodbye to thousands; Gomus deliver Echo Player which takes the clothes and music connection further; Topman in on the act with Ctrl MX



**ABOVE** Burberry boys Rubber Kiss Goodbye's track Tragedy boosted the front of both band and brand

Giles Fitzgerald is trends and insight editor at Frukt Communications [www.fruktcomms.com](http://www.fruktcomms.com)

Positioning music as a core component of its marketing strategy has also paid off for the Burberry brand across the social media landscape. A recent addition to its Burberry Acoustic music sessions saw the track Tragedy Radio by British band Rubber Kiss Goodbye "liked" by thousands of followers on Facebook, helping the brand to rack up almost 400,000 additional fans at the end of March.

With music now becoming a ubiquitous part of many fashion brands overall positioning, there is now a real sense that music could have a more direct role at the most tactile end of the fashion industry – on the high street.

Music itself is on the verge of total extinction from street level retail. However, just because the rack 'em high sales model for music, dominated by physical product, no longer works on the high street, it does not mean the desire to experience music is any less strong. In fact, fashion stores in many ways are the natural successor to the traditional music store.

A massive 97% of consumers say they love music, and a comparable number probably have the same emotive connection with fashion. With the ongoing demise of traditional music stores, fashion retailers are now in a unique position whereby they can become the new bastion of music on the high street.

Research suggests that 90% of shoppers are more likely to recommend a store that plays music they like, and 56% more likely to actually try on clothes as a result of music being present. Therefore developing an integrated and dynamic music discovery experience – right at the core of the shopping experience – could dramatically increase footfall and dwell time in store.

There is always music playing in stores, but it offers little connection to the actual garments a person is trying on. The carefully constructed campaigns, soundtracks and endorsement deals executed by brands go out the window once a potential buyer steps in front of a mirror and draws that curtain.

Fashion gives music its tangibility, it defines it, it creates a way for music fans to showcase their own visual identity against the backdrop of the music they believe and invest in. Likewise, fashion is bolstered emotionally by music, helping to convey a lifestyle message that gives limp, lifeless fabric hanging on rails a sense of place and purpose.



A number of opportunities exist that could make more of the in-store music fashion hybrid. Brazilian company Gomus debuted its Echo Player sonic branding product at the Rio Fashion Business conference in Rio de Janeiro in August 2010. Part of this service was the "One To One Experience" a platform that enables RFID tags embedded

in clothing to trigger specific music when they come into contact with a changing room, thereby enabling brands to select their soundtrack from a database of constantly evolving music. In effect this could see brands implementing their own sonic ID when someone tries on a piece of clothing, or even developing unique combinations (powered by exclusive music content) based on a particular outfit.

Sewing music consumption into the very fabric of the fashion purchase positions the brand as the lynchpin between a must have piece of clothing and its ongoing story and intimate musical relationship with a consumer. In this way an integrated musical presence built into product extends the possibilities for long-term conversation post sale, both from a brand and an artist perspective.

This is an interesting idea on its own, however, when you twin this with recent developments in mirrors connected to social networks – as recently debuted in the Westfield shopping centre in the UK and within the Macy's department store in the US – music and fashion becomes a shared discovery and recommendation opportunity. Not to mention the ability to instantly shop music during the fitting process.

Ultimately music – like a garment's label – needs to be sewn into the very fabric of fashion.

Consumers are looking for defining alignments – they want the look and the lifestyle. Providing this hybrid in a unique socialised and interactive retail setting could see music once again becoming a central part of the physical shopping experience.





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# KEY RELEASES

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## SINGLE OF THE WEEK

**BLUE I Can** (Blueworld)



With some great promotion already under their belts for I Can, courtesy of The Graham Norton Show and Attitude magazine, Blue are certainly not resting on previously won plaudits to see them avoid a 'nit points' scenario in Dusseldorf on the 14th. Written prior to any official involvement with Eurovision, Blue boys Lee Ryan and Duncan James have written a resounding comeback.

The production (by Starsign) - replete with Eighties power rock drums, gated guitars and GaGa-esque stutters - morphs into full-on Euro synth territory by the chorus, which really start to move the track into a clever breakdown that builds tension quickly and allows the singers to showcase the harmonies that brought them to our attention 10 years ago.

**PREVIOUS SINGLE (CHART PEAK):** Curtain Falls (4)

**SIMON CHRISTOPHERS**



## ALBUM OF THE WEEK



**FLEET FOXES Helplessness Blues** (Bella Union)

Continuing to take retro to its logical conclusion, the Seattle band's second outing Helplessness Blues builds on the dynamics of their 2008 debut and includes a few new influences. Early Cohen infects the songwriting and arrangement, particularly on the title track Helplessness Blues, Sim Sala Bim and Someone You'd Admire. A subdued Gabor Szabo springs to mind as well especially on Sixties-tinged Lorelei and Crown Ocean. When flexing their combined finger-picking muscle Fleet Foxes are so tight it's as if it is programmed, God is in the details for sure and on the instrumental Cascades that idiom is never more sacred. Also of note: The Shrine/An Argument, an epic eight-minute piece that encompasses North Sea Radio Orchestra, and, strangely, Rufus Harley. Intriguing and refreshingly un-shambolic.

**SIMON CHRISTOPHERS**



Beautiful People (Sony)

- **CATS EYES** Face In The Crowd (Polydor)
- **DANGER MOUSE** Two Against One/Black (Parlophone)
- **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)



- **GHOSTPOET** Survive It (Brownswood)
- **THE GOOD NATURED** Skeleton (Parlophone)
- **HURTS** Illuminated/Better Than Love (Major Label/RCA)
- **JONNY** You Was Me (Alsation)
- **MILES KANE** Rearrange (Columbia)
- **LET'S WRESTLE** In Dreams Pt. II (Full Time Hobby)
- **CLARE MAGUIRE** The Shield And Sword (Polydor)
- **BRUNO MARS** The Lazy Song (Elektra/Atlantic)
- **MAVERICK SABRE** Where We Gonna Go (Mercury)
- **ALEX METRIC & STEVE ANGELO FEAT. IAN BROWN** Open Your Eyes (Positiva/Virgin)
- **JESS MILLS** Live For What I Die For (Island)
- **MOBY** The Day (Little Idiot)
- **JAKE MORLEY** Feet Don't Fail Me Now (Emporium)
- **NELLY FEAT. KELLY ROWLAND** Gone (Island)
- **NEW BOYZ FEAT. CATARACS & DEV** Backseat (Warner Brothers)
- **JOSH T PEARSON** Woman When I've Raised Hell (Mute)
- **R.I.O** What If (Rarebreed Ent.)
- **STEVE REICH** 2X5 Remixed (Nonesuch)
- **SADE** Love Is Found (RCA)
- **ED SHEERAN** The A Team (Asylum/Atlantic)
- **YASMIN** Finish Line (MOS)
- **ZOMBY** Natalia's Song (4AD)

- **ANDREW LLOYD WEBBER** The Wizard Of Oz (Polydor)
- **THE LONEY ISLAND** Turtleneck & Chain (Island)
- **MANCHESTER ORCHESTRA** Simple Math (Columbia)
- **ALLIE MOSS** Late Bloomer (Souncity)
- **RANDY NEWMAN** The Randy Newman Songbook Vol. 2 (Warner Bros)
- **OKKERVIL RIVER** I Am Very Far (Jagjaguwar)
- **SADE** The Ultimate Collection (RCA)
- **CLARE TEAL** Hey Ho (Mud)
- **URGE OVERKILL** Rock&Roll Submarine (UO)
- **VARIOUS** Serve Chilled - Electronic Summer 2011 (Hed Kandi)
- **BILL WELLS & AIDAN MOFFAT** Everything's Getting Older (Lemonika Underground)
- **WILD BEASTS** Smother (Domino)
- **YOUNG LEGIONNAIRE** Crisis Works (Wichita)
- **THE ZOMBIES** Breath Out, Breathe In (Red House)

MAY 16

### SINGLES

- **BOWLING FOR SOUP** S...Saturday (Brand/Que-So)
- **CHAPEL CLUB** Blind (Loog)
- **CLOUD CONTROL** This Is What I Said (Infectious)
- **COCKNBULLKID** Asthma Attack (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)
- **LYKKE LI** Sadness Is A Blessing (Atlantic/LL)
- **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)
- **SCOTT GROOVES FEAT. PARLIAMENT & FUNKADELIC** Mothership Reconnection Remixed (PIAS)
- **EDDIE VEDDER** Longing To Belong (Island)
- **LIL' WAYNE** John (Island)

### ALBUMS

- **AUSTRA** Feel It Break (Domino)
- **BEATSTEAKS** Boombox (Warner Brothers)
- **KATE BUSH** Director's Cut (Fish People/EMI)



- **DANGER MOUSE & DANIELE LUPPI** Rome (EMI)
- **MICHAEL FRANTI & SPEARHEAD** Sound Of Sunshine (EMI)

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

**ALBUMS** **Beastie Boys Hot Sauce Committee Part Two** (Parlophone)



Despite a long and often difficult gestation period, Hot Sauce Committee Part

Two - remarkably the eighth album from The Beastie Boys - sounds incredibly fresh.

It sees the band do what they do best: light-hearted, funky hip-hop that, while unlikely to break any

boundaries, is a real pleasure to listen to and would animate all but the most grumpy of parties.

That said, Hot Sauce is anything but bland party fare: over the 16 songs it takes in everything from straight-up hip-hop to punk and reggae, with hardly a weak track among them.

And already their fans are on board: the album was made available last week to stream in its entirety, receiving rapturous comments from listeners. It is, you realise, very good to have them back. **BEN CARDEW**

**SINGLE** **Cherry Ghost Kissing Strangers** (Heavenly)



Remixed by Cenzo Townsend, Kissing Strangers is the lead single to be taken from the band's second

album Beneath The Burning Shoreline. Originally released last year the track is just as delightful second time round. Beautifully romantic, with soaring strings and a woozy melody, it proves Cherry Ghost still have a lot to offer to lost, dreaming souls. **CHARLOTTE OTTER**

## OUT THIS WEEK

### SINGLES

- **BEADY EYE** Millionaire (Beady Eye)
- **BLUE** I Can (Blueworld)
- **BROTHER** Still Here (Geffen)
- **CHASE & STATUS FEAT. DELILAH** Time (Vertigo)
- **DELTA MAID** Of My Own (Geffen/Future)
- **DISTANCE** Falling (Island)
- **MARIANNE FAITHFULL** No Reason (Dramatico)
- **THE FEELING** Set My World On Fire (Island)
- **GURRUMUL & BLUE KING BROWN** Gathu Mawula Revisited (Dramatico)
- **JENNIFER HUDSON** I Remember Me (Arista)
- **PETE LAWRIE** Half As Good (Island)
- **OCASAN** When You're Around (Right Track/Universal)
- **EMILY OSMENT** Lovesick (Virgin)

- **JILL SCOTT FEAT. ANTHONY HAMILTON** 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)

### ALBUMS

- **BEASTIE BOYS** Hot Sauce Committee Part 2 (Parlophone)  
previous album (first-week sales total/total sales): The Mix-Up (3,251/2,245)
- **BOWLING FOR SOUP** Fishin' For Woos (Brand/Que-So)  
previous album: Sorry For Partyn' (2,431/0,108)
- **CHRISTOPHER CROSS** Doctor Faith (EarMusic)  
previous album: A Christopher Cross Christmas (n/a)
- **FLEET FOXES** Helplessness Blues (Bella Union)  
previous album: Fleet Foxes (981/471,881)
- **PETE LAWRIE** A Little Brighter (Island)  
debut album

- **JENNIFER LOPEZ** Love? (Mercury)  
previous album: Brave (7,825/21,179)
- **GARY MOORE** Ballads & Blues 1982-1994 (Virgin)  
previous album: Bad For You Baby (1,776/11,780)
- **REVOKER** Revenge For The Ruthless (Roadrunner)  
debut album
- **TWENTY TWENTY** Small Talk (Geffen)  
debut album
- **YOUNG THE GIANT** Young The Giant (Roadrunner)  
debut album

## OUT NEXT WEEK

### SINGLES

- **KEREN ANN** My Name Is Trouble (EMI)
- **AUSTRA** Lose It (Domino)
- **SARA BAREILLES** Incharted (Columbia)
- **BEATSTEAKS** Milk & Honey (Warner Brothers)
- **CHRIS BROWN FEAT. BENNY BENASSI**

### ALBUMS

- **SOPHIE BARKER** Seagull (Ho Hum)
- **JACK CHESHIRE** Copenhagen (Safety First)
- **CHRIS THILE & MICHAEL DAVES** Sleep With One Eye Open (Nonesuch)
- **CYMBALS** Unlearn (Tough Love)
- **SPENCER DAY** Vagabond (Concord/Wrasse)
- **DELTA MAID** Outside Looking In (Geffen/Future)
- **DREADZONE** The Best Of Dreadzone - The Good The Bad And The Dread (Dribwiser)
- **EMA** Past Life Martyred Saints (Souterrain Transmissions)
- **GANG GANG DANCE** Eye Contact (4AD)
- **GLEE CAST** Glee: The Music Presents The Warblers (Epic)
- **MILES KANE** Colour Of The Trap (Columbia)
- **KATE & ANNA MCGARRIGLE** Tell My Sister (Nonesuch)
- **HUGH LAURIE** Let Them Talk (Warner Brothers)

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](mailto:isabelle@musicweek.com)

- **FRIENDLY FIRES** Pala (XL)
- **IDIOT GLEE** Paddywhack (Moshi Moshi)
- **LETS WRESTLE** Nursing Home (Full Time Hobby)
- **MOBY** Destroyed (Little Idiot)
- **MONA** Mona (Island)
- **ROYAL BANGS** Flux Outside (Glassnote/Cooperative)
- **TWO SPOT GOBI** Sun Will Rise (LRT)
- **WAKA FLOCKA FLAME** Flockaveli (Warner)
- **LIL' WAYNE** Tha Carter IV (Island)

## MAY 23

### SINGLES

- **BENJI BOKO FEAT. MAXI JAZZ** Where My Heart Is (Tru Thoughts)
- **CAGE THE ELEPHANT** Around My Head (Relentless/Virgin)
- **COLBIE CAILLAT** I Do (Universal Republic/Island)
- **ALEX CLARE** Treading Water (Island)
- **DOM** Living In America (EMI)
- **MICHAEL FRANTI & SPEARHEAD** Sound Of Sunshine (EMI)
- **GOOD NATURED** Skeleton EP (Parlophone)
- **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)
- **CHRISTINA PERRI** Jar Of Hearts (Atlantic)
- **THE PIERCES** Glorious (Polydor)
- **PLAIN WHITE T'S** Boomerang (Island)
- **TODDLA T FEAT. SHOLA AMA & J2K** Take It Back (Ninja Tune)
- **KT TUNSTALL** Ummannaq 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 1 - The Root Of Life (Island)
- **PETE AND THE PIRATES** One Thousand Pictures (Stolen)
- **TENNIS** Cape Dory (Carmen San Diego)
- **THURSTON MOORE** Demolished Thoughts (Matador)
- **VARIOUS** The Flowerpot (Island)

## MAY 30

### SINGLES

- **ABOUT GROUP** Don't Worry (Domino)
- **WYNTER GORDON** Dirty Talk (Asylum/Rig Real/Atlantic)



- **JENNIFER LOPEZ FEAT. LIL WAYNE** Into You (Mercury)

- **JESSIE J** Nobody's Perfect (Island/Lava)
- **JESSICA LEA MAYFIELD** Blue Skies Again (Nonesuch)
- **MATT MORRIS** Still Got Tonight (Mercury)
- **MATTHEW MORRISON** Summer Rain (Mercury)
- **R.E.M.** It Happened Today (Warner Brothers)
- **NATHANIEL RATELIFF** You Should've Seen The Other Guy (Rounder/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)
- **ALEX WINSTON** Sister Wife (Island)

### ALBUMS

- **JOHN ADAMS** Son Of Chamber Symphony/String Quartet (Nonesuch)
- **BLACK STONE CHERRY** Between The Devil And The Deep Blue Sea (Roadrunner)
- **TRISTAN CLOPET** Name It What You Want (Sussex)
- **CUITS** Cults (Itno/Columbia)



- **DEATH CAB FOR CUTIE** Codes And Keys (Atlantic)
- **JOE DRISCOLL** Mixtape Champs (Localization)
- **TIM HEALEY** Rest In Beats (Surfer Rosa)
- **MATTHEW MORRISON** Matthew Morrison (Mercury)
- **NERINA PALLOT** Year Of The Wolf (Geffen)
- **THE PIERCES** You And I (Polydor)
- **SHUNDA K** The Most Wanted (Fanatic)
- **VARIOUS** Beach House 2011 (Hed Kandi)
- **EDDIE VEDDER** Ukelele Songs (Island)

## JUNE 6

### SINGLES

- **ALL THE YOUNG** Welcome Home (Warner)
- **ALTER BRIDGE** Wonderful Life (Roadrunner)
- **AVENGED SEVENFOLD** So Far Away (Warner Brothers)
- **SOPHIE ELLIS-BEXTOR** Starlight (ERG's)
- **CARO EMERALD** Stuck (Dramatico)
- **EXAMPLE** Changed The Way You Kissed Me (MoS)
- **FM BELFAST** Don't Want To Sleep (Morr)
- **MARCUS FOSTER** Rushes & Reeds (Communion/Geffen)
- **BEN HOWARD** The Wolves (Island)
- **KATY B** Easy Please Me (Columbia/Rinô)
- **THE MIDDLE EAST** Hunger Song (PIAS)
- **THE NAKED & FAMOUS** Girls Like You (Firtion)
- **NAUGHTY BOY F\*\*Kery** (Virgin)
- **PANIC! AT THE DISCO** Ready To Go (Get Me Out Of My Mind) (Neraydanne/Fueler 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 FEAT. RIVERS CUOMO** Can't Keep My Hands Off You (Atlantic)
- **THOMAS TANTRUM** Hot Hot Summer (Stranger)
- **TOTALLY ENORMOUS EXTINGUISHED DINOSAURS** Trouble (Polydor)
- **THE VACCINES** All In White (Columbia)
- **THE VIEW** Sunday (Columbia)
- **THE WOMBATS** Techno Fan (14th Floor)
- **WONDERLAND** Starlight (Mercury)
- **ZAC BROWN BAND** Free (Atlantic)

### ALBUMS

- **ALL TIME LOW** Dirty Work (Hopeless)
- **ARCTIC MONKEYS** Suck It And See (Domino)
- **BATTLES** Gloss Drop (Warp)
- **BON IVER** Bon Iver (Jagjaguwar)
- **DEPECHE MODE** Remixes 2: 81-11 (Mute)
- **SOPHIE ELLIS-BEXTOR** Make A Scene (EBG's)
- **FUCKED UP** David Comes To Life (Matador)
- **HANSON** Shout It Out (Three Car Garage)
- **IRON MAIDEN** From Fear To Eternity: The Best Of 1990-2010 (EMI Catalogue)
- **LINKIN PARK** A Thousand Suns (Warner)
- **THE MIDDLE EAST** I Want That You Are Always Happy (Pias)
- **MY MORNING JACKET** Circuital (V2/Cooperative)
- **TOPLoader** Only Human (Underdogs)
- **WONDERLAND** Wonderland (Mercury)

## JUNE 13

### SINGLES

- **COCKNBULLKID** Yellow (Island/Moshi Moshi)
- **ALEXIS JORDAN** Hush Hush (Starroc/Rocnation/Columbia)
- **MY CHEMICAL ROMANCE** Bulletproof Heart (Reprise/43)
- **OWL CITY** Alligator Sky (Island)
- **MIKE POSNER FEAT. LIL WAYNE** Bow Chica Wow Wow (I)
- **RIHANNA** California King Bed (Def Jam)
- **TINCHY STRYDER & DAPPY** Spaceship (4th & Broadway)

- **DUNCAN TOWNSEND** You Shine (Dramatico)
- **THE VIEW** Cutting Corners EP (Columbia)
- **WOLF GANG** The King And All His Men (Atlantic)
- **YUCK** Shook Down (Mercury/Pharmacy)

### ALBUMS

- **LIAM BAILEY** Out Of The Shadows (Polydcr)



- **DEFTONES** Adrenaline (Reprise)
- **FEM FEL** Eyes Closed (Essential)
- **MARCUS FOSTER** Nameless Path (Communion/Geffen)
- **THE JAPANESE POPSTARS** Controlling Your Allegiance (Virgin)
- **KASSIDY** Waking Up Sideways (Vertigo)
- **PAUL MCCARTNEY** McCartney & McCartney II - Deluxe (Concorde)
- **NEIL YOUNG INTERNATIONAL HARVESTERS** A Treasure (Warner)
- **OWL CITY** All Things Bright And Beautiful (Island)
- **PAUL SIMON** So Beautiful Or So What (Hear/Concord UCI)
- **PITBULL** Planet Pit (I)
- **THOMAS TANTRUM** Mad By Moonlight (Stranger)
- **VEtiver** The Errant Charm (Bella Union)
- **YUKSEK** Living On The Edge Of Time (Polydor)

## JUNE 20

### SINGLES

- **ASA** Why Can't We (Dramatico)
- **DIONNE BROMFIELD FEAT. LIL' TWIST** Muggin' (Lioness/Island)

- **LOICK ESSIEN FEAT. TANYA LACEY** How We Roll (RCA)
- **FOSTER THE PEOPLE** Pumped Up Kicks (Columbia)
- **JAKVOB JACKSON** Beside You EP (Mercury)
- **LOVELLE FEAT. LADY CHANN** Uh-Oh (De Wallen)
- **WHITE LIES** Holy Ghost (Fiction)
- **PATRICK WOLF** House (Hideout/Mercury)

### ALBUMS

- **BENJI BOKO** Beats, Treats And All Things Unique (Tru Thoughts)
- **DUANE EDDY** Roadtrip (EMI Catalogue)
- **FOSTER THE PEOPLE** Torches (Columbia)
- **SOUNDGIRL** Don't Know Why (Mercury)
- **U2** U218 Singles (Mercury)
- **PATRICK WOLF** Lupericalia (Hideout/Mercury)
- **THE WOMBLES** Re-issues - 5 Albums (Dramatico)

## JUNE 27

### ALBUMS

- **ARCADE FIRE** Scenes From The Suburbs (Sonovox)
- **STEVE BALSAMO** All I Am (Ghost Horse)
- **DIONNE BROMFIELD** Good For The Soul (Island)
- **QUEENSRYCHE** Dedicated To Chaos (Roadrunner)
- **JILL SCOTT** The Light Of The Sun (Hidden Beach/Warner)
- **STEVIE NICKS** In Your Dreams (Warner Brothers)
- **DAVE STEWART** The Blackbird Diaries (Weapons Of Mass Entertainment/Surfdog/Proper)
- **TAKING BACK SUNDAY** Taking Back Sunday (Warner Brothers)
- **WOLF GANG** Suego Faults (Atlantic)

## JULY 4

### ALBUMS

- **LIAM FINN** Fomo (Transgressive/Warner)
- **ALICE GOLD** Seven Rainbows (Firtion)
- **BEVERLEY KNIGHT** Soul UK (Hurricane)
- **EMILY OSMENT** Fight Or Flight (Virgin)
- **JAY SEAN** Freeze Time (Cash Money/Island)

## THE PANEL

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



### JEN WALKER (ROCK SOUND)

**Evaline: Patterned EP** (Riverman Records)  
There have always been hints of Jane's Addiction, Radiohead and Placebo in Evaline's music, but despite easy reference points their music is hard to categorise. Showcasing three tracks - each offers something different and refreshing. An effortless EP and that's what makes it great



### MICHAEL WARING (FUTURE SEQUENCE)

**Sun Glitters: Everything Could Be Fine** (Self Released)  
At times the words become almost unrecognisable in the hazy blend, having the same orchestral ambient sound to that of Burial or Triangle Records' Balam Acab. This debut will appeal to dubstep, synthwave and electronica fans alike



### MICHAEL C LEWIN (NOTION MAGAZINE)

**Sound Of Arrow's: Nova** (Geffen)  
This is widescreen pop that magnifies every little thrill you've ever known into a cosmic adventure. As well as its grandiosity, it is filled with tiny hidden moments of euphoria the Swedish duo have buried in it. May their success be as epic as their songwriting



### KAYA BURGESS (THE TIMES)

**Clock Opera: Belongings** (Moshi Moshi)  
Somehow managing to be both tender and grandiose, Guy Connelly's Clock Opera weave a tapestry of majestic melodies, adding another layer of clockwork pianos and shimmering guitars with each softly sung verse before exploding into a breathless, anthemic climax

# KEY RELEASES

# Suede reissues coming up as GaGa holds



Moving... Suede's debut is number 13 at HMV

## PRE-RELEASE FOCUS

BY ALAN JONES

NEITHER OF THE TWO SINGLES lifted from it to date have added to her tally of four number one hits but Lady GaGa's *Born This Way* continues to dominate the pre-release charts, holding at number one at HMV and Play, while improving 3-2 at Amazon, where Kate Bush's *Director's Cut* still holds sway.

It is unusual not to have at least one debut album in the Top 20 charts of all of our three retailers but no new act has that consensus at the moment, unless we count *Colour Of The Trap*, which is the debut solo album from Miles Kane, who has previously had success with *The Rascals* and *The Last Shadow Puppets*. *Colour Of The Trap* is number two at Play, number eight at HMV and number 12 at Amazon.

It is even rarer for a reissue to make

all the pre-release charts but Edsel's upgrading of Suede's self-titled 1993 debut is number 13 at HMV, number 15 at Amazon and number 20 at Play. The band's entire catalogue is being upgraded and second album *Dog Man Star* is number 17 at Amazon and number 15 at HMV, while their final album *A New Morning* has a toehold at Play, ranking 19th.

With chart-topper Nero's *Guilt* now in the OCC Top 10, leadership of Shazam's pre-release chart – ranked

by the number of times Shazam users have submitted a sample of the track for identification purposes – passes to Templecloud, whose *One Big Family*, a cover of Embrace's 1997 hit, is currently being used as a soundtrack for a KFC advert.

She's back on top of the albums chart but Adele's reign on Last.fm's overall chart is over where Rolling In The Deep and Lady GaGa's *Judas* are the only tracks in the Top 10 not from Foo Fighters' new album *Wasting Light*.

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	646,301	-15,690
2	JUSTIN BIEBER	615,954	-19,334
3	SHAKIRA	606,756	-32,700
4	LADY GAGA	548,876	-97,517
5	KATY PERRY	538,035	1,389
6	WILL SMITH	535,264	239,466
7	RIHANNA	469,799	303,137
8	THE BEATLES	414,559	16,917
9	AKON	395,931	4,804
10	SELENA GOMEZ	391,606	3,154
11	AVRIL LAVIGNE	358,192	-6,590
12	WIZ KHALIFA	357,251	-41,636
13	LINKIN PARK	353,210	31
14	LIL WAYNE	353,106	-22,407
15	TAYLOR SWIFT	343,973	-20,343
16	USHER	330,226	1,934
17	BEYONCÉ	314,156	9,728
18	MICHAEL JACKSON	312,616	43,585
19	DAVID GUETTA	290,662	-10,914
20	ENRIQUE IGLESIAS	254,353	-11,155

musicmetric

### Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	LADY GAGA	<i>Born This Way</i>	Interscope
2	MILES KANE	<i>Colour Of The Trap</i>	Columbia
3	WONDERLAND	<i>Wonderland</i>	Mercury
4	ARCTIC MONKEYS	<i>Suck It &amp; See</i>	Domino
5	BLACK STONE CHERRY	<i>Between... </i>	Roadrunner
6	KATE BUSH	<i>Director's Cut</i>	Fish People/EMI
7	MONA	<i>Mona Island</i>	
8	IRON MAIDEN	<i>From Fear To...</i>	EM
9	PRODIGY	<i>World's On Fire</i>	Cooking Vinyl
10	FRIENDLY FIRES	<i>Pala</i>	XL
11	DEPECHE MODE	<i>Remixes 2: 81-11</i>	Mute
12	BIG TIME RUSH	<i>BTR</i>	Sony
13	GLEE CAST	<i>The Warblers</i>	Epic
14	PAUL SIMON	<i>So Beautiful</i>	Hear/Concord UCI
15	THE PIERCES	<i>You And I</i>	Polydor
16	HUGH LAURIE	<i>Let Them Talk</i>	Warner
17	BLONDIE	<i>Panic Of Girls</i>	Future Publishing
18	SOPHIE E-BEXTOR	<i>Make A Scene</i>	EBGBs
19	JOURNEY	<i>Eclipse</i>	Frontiers
20	SUEDE	<i>Suede</i>	Edsel

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	KATE BUSH	<i>Director's Cut</i>	Fish People/EMI
2	LADY GAGA	<i>Born This Way</i>	Interscope
3	HUGH LAURIE	<i>Let Them Talk</i>	Warner
4	GLEE CAST	<i>The Warblers</i>	Epic
5	PAUL SIMON	<i>So Beautiful</i>	Hear/Concord UCI
6	FRANKIE GOES TO HOLLYWOOD	<i>Liverpool Salv</i>	
7	THE PIERCES	<i>You And I</i>	Polydor
8	FRANK TURNER	<i>England Keep...</i>	Xtra Mile
9	ARCTIC MONKEYS	<i>Suck It &amp; See</i>	Domino
10	THE HOLLIES	<i>Clarke, Hicks &amp; Nash</i>	EMI
11	JOHN MARTYN	<i>Heaven And Earth</i>	HITR
12	MILES KANE	<i>Colour Of The Trap</i>	Columbia
13	DEPECHE MODE	<i>Remixes 2: 81-11</i>	Mute
14	ABBA	<i>Super Trouper</i>	UMC
15	SUEDE	<i>Suede</i>	Edsel
16	RORY GALLAGHER	<i>Notes From SF</i>	Capo
17	SUEDE	<i>Dog Man Star</i>	Edsel
18	IRON MAIDEN	<i>From Fear To...</i>	EMI
19	PAUL SIMON	<i>Graceland</i>	Sony
20	SADE	<i>The Ultimate Collection</i>	RCA

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 Keep...</i>	Xtra Mile
3	DR DRE	<i>Detox</i>	Interscope
4	ARCTIC MONKEYS	<i>Suck It &amp; See</i>	Domino
5	BIG TIME RUSH	<i>BTR</i>	Sony
6	PATRICK WOLF	<i>Lupercalia</i>	Hideout/Mercury
7	KATE BUSH	<i>Director's Cut</i>	Fish People/EMI
8	MILES KANE	<i>Colour Of The Trap</i>	Columbia
9	SOPHIE E-BEXTOR	<i>Make A Scene</i>	EBGBs
10	PAUL SIMON	<i>So Beautiful</i>	Hear/Concord UCI
11	DEPECHE MODE	<i>Remixes 2: 81-11</i>	Mute
12	GLEE CAST	<i>The Warblers</i>	Epic
13	SUEDE	<i>Suede Deluxe</i>	Edsel
14	STEVIE NICKS	<i>In Your Dreams</i>	Warner
15	SUEDE	<i>Dog Man Star</i>	Edsel
16	THE PIERCES	<i>You And I</i>	Polydor
17	JAY SEAN	<i>Freeze Time</i>	Cash Money/Island
18	MONA	<i>Mona Island</i>	
19	SUEDE	<i>A New Morning</i>	Edsel
20	ABBA	<i>Super Trouper</i>	UMC

hmv.com

### Top 20 Last.fm Overall chart

Pos	ARTIST	Title	Label
1	FOO FIGHTERS	<i>Rope</i>	RCA
2	FOO FIGHTERS	<i>Bridge Burning</i>	RCA
3	FOO FIGHTERS	<i>Dear Rosemary</i>	RCA
4	FOO FIGHTERS	<i>White Limo</i>	RCA
5	ADELE	<i>Rolling In The Deep</i>	XL
6	FOO FIGHTERS	<i>Arlandria</i>	RCA
7	FOO FIGHTERS	<i>These Days</i>	RCA
8	FOO FIGHTERS	<i>Back &amp; Forth</i>	RCA
9	LADY GAGA	<i>Judas</i>	Interscope
10	FOO FIGHTERS	<i>A Matter Of Time</i>	RCA
11	RIHANNA	<i>S&amp;M</i>	Def Jam
12	FOO FIGHTERS	<i>Miss The Misery</i>	RCA
13	THE STROKES	<i>Under Cover...</i>	Rough Trade
14	LADY GAGA	<i>Born This Way</i>	Interscope
15	FOO FIGHTERS	<i>Should Have Known</i>	RCA
16	ADELE	<i>Someone Like You</i>	XL
17	FOO FIGHTERS	<i>Walk</i>	RCA
18	KANYE WEST	<i>All Of The Lights</i>	Roc-A-Fella/Def Jam
19	MUMFORD	<i>The Cave</i>	Got/Island
20	BON IVER	<i>Skinny Love</i>	4AD

SHAZAM

## CATALOGUE REVIEWS

### THE VENTURES

*Walk Don't Run* (El ACMEM 207CD)



Scoring a Top 10 hit with *Walk Don't Run* in 1960, The Ventures spearheaded the instrumental surf rock movement. The album of the same name comprises similarly styled originals like *No Trespassing* and *The Switch*, and quirky covers of familiar fare *Tara's Theme*, from the movie *Gone With The Wind*. Their reverb-soaked guitar sound was a departure from anything else around at the time and more than 50 years later still sounds fresh and intriguing. It is succinct, with the dozen songs occupying no more than 26 minutes, an issue addressed by including both the mono and stereo versions of the release, along with a couple of bonus tracks. Pioneering British guitar legend Bert Weedon's album *Teenage Guitar* is an added little bonus.

### ROSE ROYCE

*Strikes Again/Rainbow Connection* (Edsel/Rhino EDSO 2102) / *Golden Touch/Jump Street* (EDSS 1059)



Temptations producer Norman Whitfield left Motown in 1973 to form his own label, Whitfield Records, where the star attraction was Rose Royce. They released four albums for Whitfield, all of which are newly restored to catalogue by Demon's Edsel imprint. *Strikes Again* and *Rainbow Connection* – packaged here as a two-CD set – are probably the strongest albums. Whitfield's tight production shepherds the group through a strong repertoire of R&B, funk, disco and soul, with the estimable Gwen Dickey providing lead vocal on most tracks, including the classic *Love Don't Live Here Any More* and *Is It Love You're After*. *Golden Touch* and *Jump* were recorded with the less

distinctive but adequate Ricci Benson replacing Dickey. The two albums are short enough to fit onto a single CD but still include some excellent material, most notably the title track of *Golden Touch* and the 12-minute *R.R. Express* on *Jump Street*.

### MEAT LOAF

*Welcome To The Neighbourhood* (Virgin CDVX 2799)



After *Bat Out Of Hell II: Back Into Hell*, Meat Loaf and Jim Steinman had another falling out so follow-up *Welcome to the Neighbourhood* was produced by Ron Nevison. With Dianne Warren supplying the hits *I'd Lie For You* (and *That's The Truth*) and *Not A Dry Eye In The House*, the album was close enough to the tried and tested formula to provide Mr Loaf with another major success. Now expanded to a three-disc collector's edition, the original album is fleshed out

by singles B-sides; disc two is an incendiary 75 minute concert recording; while disc three is a DVD featuring videos, Top of the Pops performances and the album EPK.

### VARIOUS

*Britain's First Number Ones 1939 To 1945* (Fantastic Voyage FVTD 104)



This three-CD compilation includes 64 recordings which topped the sheet music charts during the Second World War. Although big bands dominated, they often provided early vocal opportunities for later solo stars, so Les Brown's *My Dreams Are Getting Better All The Time*, for example, features Doris Day, while Ambrose's *Comin' In On A Wing & A Prayer* has a vocal by Anne Shelton. Overall, it is more varied than you might think and includes a lot of songs still familiar today, among them *Whispering Grass* (Ink Spots), *Over The Rainbow* (Jack Hylton) and Vera Lynn's signature tune, *The White Cliffs Of Dover*.

## CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title / Label	Distributor
1	2	EMINEM	<i>Curtain Call – The Hits</i>	/ Interscope (ARV)
2	8	CELINE DION	<i>My Love: Essential Collection</i>	/ Sony BMG (ARV)
3	4	MICHAEL JACKSON	<i>Number Ones</i>	/ Epic (ARV)
4	3	GUNS N' ROSES	<i>Greatest Hits</i>	/ Geffen (ARV)
5	RE	ABBA	<i>Gold – Greatest Hits</i>	/ Polar (ARV)
6	6	STEREOPHONICS	<i>A Decade In The Sun – Best Of</i>	/ V2 (ARV)
7	7	ENRIQUE IGLESIAS	<i>Greatest Hits</i>	/ Interscope (ARV)
8	12	LED ZEPPELIN	<i>Mothership – Best Of</i>	/ Atlantic (CIN)
9	5	ANNIE LENNOX	<i>The Collection</i>	/ RCA (ARV)
10	11	TAKE THAT	<i>Never Forget – The Ultimate Collection</i>	/ RCA (ARV)
11	9	ELO	<i>All Over The World – The Very Best Of</i>	/ Epic (ARV)
12	10	MEAT LOAF	<i>Piece Of The Action – The Best Of</i>	/ Camden Deluxe (ARV)
13	15	ROD STEWART	<i>Some Guys Have All The Luck</i>	/ Rhino (CIN)
14	14	THE CARPENTERS	<i>Gold – Greatest Hits</i>	/ A&M (ARV)
15	17	BOB MARLEY & THE WAILERS	<i>Legend</i>	/ Tuff Gong (ARV)
16	16	RADIOHEAD	<i>Best Of</i>	/ Parlophone (E)
17	RE	BILLY JOEL	<i>Piano Man – The Very Best Of</i>	/ Columbia (ARV)
18	RE	JAMIROQUAI	<i>High Times Singles 1992-2006</i>	/ Columbia (ARV)
19	18	BEACH BOYS	<i>The Very Best Of</i>	/ Capitol/Parlophone (E)
20	RE	DEPECHE MODE	<i>The Best Of – Vol 1</i>	/ Mute (E)

Official Charts Company 2011

# CLUB CHARTS

## UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title/Label
1	3	3	ALEX METRIC & STEVE ANGELLO/IAN BROWN	Open Your Eyes / Positiva/Virgin
2	5	3	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling / MoS
3	4	5	MORY KANTE VS LOVERUSH UK	Yeke Yeke 2011 / Loverush Digital
4	8	3	NIGHTCRAWLERS FEAT. TAI0 CRUZ	Still Crying Over You / AATW
5	7	3	EXAMPLE	Changed The Way You Kissed Me / Data/MoS
6	9	5	J MAJIK & WICKAMAN	In Pieces / MoS
7	12	4	NERO	Guilt / MTA/Mercury
8	14	5	CHASE & STATUS FEAT. DELILAH	Time / Vertigo
9	2	5	ZOE BADWI	Freefallin' / DMT
10	17	5	STEVE FOREST VS THE ONES	Flawless / Jolly Roger
11	NEW		MOBY	The Day / little idiot
12	30	2	STEVE AOKI & SIDNEY SAMPSON	Wake Up Call / 3 Beat
13	6	3	LARRY TEE FEAT. ROXY COTTONTAIL	Let's Make Nasty / 3 Beat
14	18	3	COCKNBULLKID	Asthma Attack / Island/Moshi Moshi
15	NEW		NADIA OH	Taking Over The Dancefloor (Kate Middleton) / Tiger Trax
16	28	3	KATY B	Broken Record / Columbia/Rinse
17	25	3	TAKE THAT	Happy Now / Polydor
18	27	4	EW9	The New Style / RX
19	NEW		KARIN NAGI	Shake It Up Tonight / Loverush Digital
20	38	2	SPEKRFREKS FEAT. NATALIE KITTY	All Night Long / 3/Axis Trax
21	NEW		RUFF LOADERZ & CUTMORE	Lift Off / White Label
22	26	4	BRITNEY SPEARS	Til The World Ends / Jive
23	29	8	THERESE	Drop It Like It's Hot / Pewit Musik
24	33	2	TIESTO & MARCEL WOODS	Don't Ditch / Musical Freedom
25	35	2	VATO GONZAELES FEAT. FOREIGN BEGGARS	Badman Riddim / MoS/Levels
26	1	5	WIDEBOYS FEAT. SWAY & MCLEAN	Shopaholic / Worldwide Phonographics
27	NEW		M-BOX & CIARA NEWELL	Easy To Love / CGI
28	13	8	SHARAM FEAT. ANOUSHEH KHALILI	Fun / 3 Beat/Yoshitoshi
29	20	6	HERVE	Together / Cheap Thrills/3 Beat/AATW
30	24	6	SNOOP DOGG VS DAVID GUETTA	Sweat (Wet) / Capitol/Parlophone
31	40	2	VICTORIA AITKEN	The Queen Of The House / White Label
32	22	6	HMC	Taking Over Now / Snowdog
33	23	3	LMFAO FEAT. LAUREN BENNETT/GOONROCK	Party Rock Anthem / Interscope
34	16	5	ALEXANDRA STAN	Mr. Saxobeat / 3 Beat
35	10	5	KARL G/JAMESIE VS. THE LOVABLE ROUES	Gamemaster Part One / Born To Dance
36	21	6	YASMIN	Finish Line / MoS
37	36	8	JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Def Jam
38	31	6	CLOKX	Catch Your Fall / 3 Beat
39	NEW		TOCADISCO & LENNART A SALOMON	A right / Superstar
40	RE	8	SHOCKOLADY	Rock In My Bed / Red Star Music/Right Recordings

## COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	5	3	NIGHTCRAWLERS FEAT. TAI0 CRUZ	Still Crying Over You / AATW
2	6	3	ZOE BADWI	Freefallin' / DMT
3	10	2	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling / MoS
4	18	2	EXAMPLE	Changed The Way You Kissed Me / Data/MoS
5	9	3	JAY SEAN FEAT. LIL' WAYNE	Hit The Lights / Cash Money/Island
6	11	3	J MAJIK & WICKAMAN	In Pieces / MoS
7	1	4	LMFAO FEAT. LAUREN BENNETT/GOONROCK	Party Rock Anthem / Interscope
8	24	2	SCARLETTE FEVER	Black & White / Starfish
9	15	2	KATY B	Broken Record / Columbia/Rinse
10	NEW		CHIPMUNK FEAT. KERI HILSON	In The Air / Jive
11	12	6	SNOOP DOGG VS DAVID GUETTA	Sweat (Wet) / Capitol/Parlophone
12	18	2	THE NYCER	Lose Control / Ultra
13	20	4	THE ULTRA GIRLS	Girls Will Be Girls / White Label
14	13	8	JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Def Jam
15	25	2	TAKE THAT	Happy Now / Polydor
16	NEW		LADY GAGA	Judas / Interscope
17	17	3	HERVE	Together / Cheap Thrills/3 Beat/AATW
18	NEW		SHOCKOLADY	Rock In My Bed / Red Star Music/Right Recordings
19	NEW		LARRY TEE FEAT. ROXY COTTONTAIL	Let's Make Nasty / 3 Beat
20	27	2	TREY SONGZ FEAT. NICKI MINAJ	Bottoms Up / Atlantic
21	NEW		MORY KANTE VS LOVERUSH UK	Yeke Yeke 2011 / Loverush Digital
22	2	3	WIDEBOYS FEAT. SWAY & MCLEAN	Shopaholic / Worldwide Phonographics
23	26	2	DEV	Bass Down Low / Island
24	3	5	ALEXANDRA STAN	Mr. Saxobeat / 3 Beat
25	23	5	SIRENS	Good Enough / Kitchenware
26	22	7	BRITNEY SPEARS	Til The World Ends / Jive
27	NEW		APGD VS. ANNIEMOUSE	Can't Stop The Boogie / Vital Noise
28	NEW		VATO GONZAELES FEAT. FOREIGN BEGGARS	Badman Riddim / MoS/Levels
29	RE	3	NADIA ALI VS. AVICII	Rapture 2011 / Mns
30	RE	11	RIHANNA	S&M / Def Jam

# Metric the greater of two Alexanders



## ANALYSIS

BY ALAN JONES

IT IS A TALE OF TWO ALEXS AT THE top of the Upfront chart, with Alex Metric in a titanic battle with Alex Gaudino. In the end, a margin of less than 2.5% separated the former's Open Your Eyes, which jumps 3-1, and the latter's What A Feeling, up 5-2. A massive instrumental since the beginning of the year, Open Your Eyes also features Steve Angello, and was more recently turned into a big vocal anthem thanks to the addition of Stone Roses legend Ian Brown. Alex Gaudino's song also includes a major vocal assist, specifically from Destiny's Child star Kelly Rowland.

It's the best part of 20 years since The Nightcrawlers became first a club phenomenon then chart stars

with a succession of house monsters, starting with Push The Beat On. They've updated their sound, and recruited Taio Cruz to provide vocals on their new song, Still Cryin, and the result is a smash, which jumps 5-1 on the Commercial Pop chart this week. It's a tough break for Aussie sensation Zoe Badwi, whose Freefallin' is number two on the Commercial Pop list, having reached the same position on the Upfront chart last week.

No change on the Urban chart, where The Wide Boys' Shopaholic enjoys a second week at number one, with support off just 2%. Its steady status here is in stark contrast to its fierce falls in our other charts - it dives 1-26 on the Upfront chart, a statistically improbable drop the like of which we have not seen for a long time.



Open Your Eyes Kelly Rowland delivers



Nightcrawling Cruz involved with evergreen club legends

## URBAN TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	4	WIDEBOYS FEAT. SWAY & MCLEAN	Shopaholic / Worldwide Phonographics
2	2	11	MANN FEAT. 50 CENT	Buzzin Remix / Def Jam
3	16	2	BEVERLEY KNIGHT	Fairplay / Hurricane
4	8	3	WRETCH 32 FEAT. EXAMPLE	Unorthodox / MoS/Levels Recordings
5	10	3	TALAY RILEY FEAT. SCORCHER	Good As Go d / Jive
6	7	7	TREY SONGZ FEAT. NICKI MINAJ	Bottoms Up / Atlantic
7	3	7	SNOOP DOGG VS DAVID GUETTA	Sweat (Wet) / Capitol/Parlophone
8	13	3	JAY SEAN FEAT. LIL' WAYNE	Hit The Lights / Cash Money/Island
9	15	2	NY FEAT. GIGGS	Be With You / Dream Juice
10	5	11	JEREMIH FEAT. 50 CENT	Down On Me / Def Jam
11	11	10	FLO-RIDA FEAT. AKON	Who Dat Girl / Atlantic
12	6	8	JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Def Jam
13	4	7	WILLOW SMITH	21st Century Girl / Columbia/Roc Nation
14	9	12	WIZ KHALIFA	Black & Yellow / Atlantic
15	23	2	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything / J
16	20	4	POWWW	Cal I Forn Ia / Street Sounds
17	22	4	DEV	Bass Down Low / Island
18	27	2	JAG	It Ain't Over / White Label
19	17	7	IZZY ISADORE	Way Too Drunk / Street Sounds
20	NEW		CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People / Sony RCA
21	NEW		NICKI MINAJ	Girls Fall Like Dominoes / Cash Money/Island
22	NEW		CHIPMUNK FEAT. KERI HILSON	In The Air / Jive
23	12	13	CHRIS BROWN	Yeah 3X / Sony RCA
24	19	6	TERRI WALKER	So Hard / Bluroc
25	NEW		NEW BOYZ FEAT. CATARACS & DEV	Backseat / Warner Brothers
26	24	4	SMITH & BAKER	Airplane / Street Sounds
27	23	14	PITBULL FEAT. T-PAIN	Hey Baby (Drop It To The Floor) / J
28	18	5	KATY B	Broken Record / Columbia/Rinse
29	30	2	LMFAO FEAT. LAUREN BENNETT/GOONROCK	Party Rock Anthem / Interscope
30	26	3	SUNSHINE ANDERSON	Say Something / Venue Forecast

## COOL CUTS TOP 20

Pos	ARTIST	Title
1	MARTIN SOLVEIG/KELE	Ready To Go
2	NIGHTCRAWLERS FEAT. TAI0 CRUZ	Still Crying Over You
3	AXWELL	Heart Is King
4	EXAMPLE	Changed The Way...
5	ALEXIS JORDAN	Hush Hush
6	THE BROOKES BROTHERS	In Your Eyes/ The Big Blue
7	DIRECTOR'S CUT FEAT. JAMIE PRINCIPLE	I'll Take You There
8	CROOKERS	Bust Em Up EP
9	LAIDBACK LUKE, STEVE AOKI & LIL JOHN	Turbulence
10	AUDIO BULIYS	Shotgun
11	TODDLA T	Take It Back
12	SOL BROTHERS V KATHY BROWN	Turn Me Out (Turn To Sugar)
13	AVICII	Street Dancer
14	NAUSE	Made Of
15	MARCO V	Sticker
16	CHICANE	Going Deep
17	ALISA	Shine
18	IAN CAREY FEAT. SNOOP DOGG & BOBBY ANTHONY	Last Night
19	SHIT ROBOT	Loosing My Patience
20	AQUASKY	Take Me There/ Feel The Sound



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

# CHARTS ANALYSIS



## Wombats end week in Adele's wake

### CHARTS: IN DEPTH

BY ALAN JONES

**N**O CHANGE AT THE TOP of the singles or albums charts this week, as the convergence of two bank holidays and exceptionally good weather conspire to produce the worst trading climate for some time.

While singles – which are explored elsewhere in this article – actually benefit from bank holidays, as they are driven by downloads, overall album sales have been hit hard. At their lowest level for 45 weeks a fortnight ago, they took another dive last week with sales falling to a paltry 1,547,983. That is 15.05% below same-week 2010 sales of 1,822,280, and the lowest tally in 591 weeks in the 21st century, replacing week-ending May 13 2000, when 1,564,412 albums were sold.

Though outdoor activities and watching the royal wedding kept punters out of shops during the day, album downloads are available 24/7, and were considerably less badly affected by the proceedings. In fact, the download share of the market increased to 25.61% – a new record, beating their previous best of 23.69%, set three weeks ago.

Having sold fewer than 100,000 copies in a week for the first time a fortnight ago, Adele's 21 topped the album chart for the 13th time in 14 weeks but saw its sales slide a further 19.60% to 73,771. That is the lowest sale for a number one album since Rihanna's Loud led the

list with sales of 44,827 some 15 weeks ago. After three weeks at number three, Adele's first album 19 climbs back to number two, on sales of 27,218 copies. It is the fifth time Adele has had the top two albums thus far this year.

Among new entries, the week's top title is This Modern Glitch, the second album by Liverpool band **The Wombats**. Although none of the three singles so far lifted from the album managed to breach the Top 20 – Tokyo (Vampires & Wolves) reached number 23, Jump Into The Fog got to number 35 and Anti-D peaked at number 42 – the album's number three debut on sales of 23,357 copies beats the number 11 entry and peak of their 2007 debut, A Guide To Love, Loss And Desperation. The latter album sold 19,892 copies the week of its debut, spun off four Top 40 singles, and topped the 300,000 sales mark a fortnight ago.

**Jennifer Hudson** made several TV and radio appearances to promote her second album I Remember Me, which duly debuts at number 20 (5,214 sales). Hudson's self-titled 2008 debut entered lower (at number 37) and ultimately reached number 21. It has sold 172,720 copies to date.

Country veteran **Emmylou Harris** charts for the fifth decade in a row and has her highest placing album since 1976's Elite Hotel and 1977's Luxury Liner – both of which peaked at number 17 – with her critically acclaimed new set Hard Bargain debuting at number 30

### SALES STATISTICS WEEK 17

vs last week	Singles	Artist albums
Sales	3,011,790	1,257,985
prev week	2,951,270	1,306,499
% change	+2.1%	-3.7%

vs last week	Compilations	Total albums
Sales	289,998	1,547,983
prev week	353,276	1,659,775
% change	-17.9%	-6.7%

Year to date	Singles	Artist albums
Sales	52,846,185	27,543,102
vs prev year	48,177,994	27,205,029
% change	+9.7%	+1.2%

Year to date	Compilations	Total albums
Sales	5,296,810	32,839,912
vs prev year	6,103,071	33,308,100
% change	-13.2%	-1.4%

Compiled from sales data by Music Week

(3,770 sales). It is the 64-year-old's 12th chart entry, and the follow-up to All I Intended To Be, a 2008 release that peaked at number 40, and has sold 27,659 copies. Fellow country/roots singer **Steve Earle** makes it a week of rare success for the genre, with his latest album I'll Never Get Out Of This World Alive debuting at number 28 (3,916 sales). It sets a new benchmark for the 56-year-old, who has hitherto charted seven albums in the UK but had a previous top placing of number 32 for 2000 release Transcendental Blues.

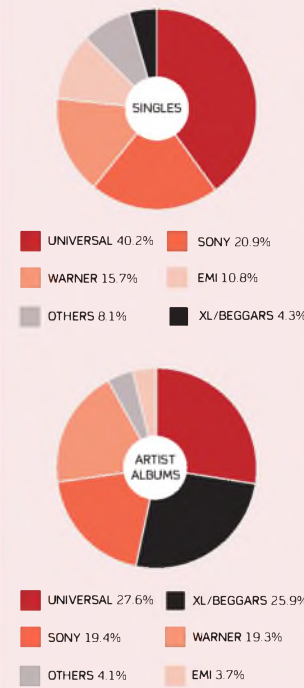
Elsewhere in the Top 50, there are debuts for Wallingford Parish Church Choir's The Hymns Album (number 39, 3,271 sales); Norwegian band a-ha's live swansong Ending On A High Note (number 43, 2,966 sales); and Go Now And Live by Essex rockers We Are The Ocean (number 45, 2,896 sales), whose only previous release, Cutting Our Teeth, got to number 143 in February 2010.

The screening of the documentary In Our Own Time and a Top Of The Pops 2 special on Easter Sunday triggered a revival of **The Ultimate Bee Gees**. The 2009 compilation, which peaked at number 19, re-enters the list at number 35, with 3,360 sales, lifting its career tally to 86,165.

The special edition' of **Radiohead's** The King Of Limbs – which includes an exclusive newspaper, as well as the CD and a 10-inch heavyweight vinyl editions of the album – was belatedly released, and sold 9,986 copies, to boost the album 32-7 (12,964 sales), equalling its previous chart peak.

With a plethora of wedding-themed albums making little impact, **Now That's What I Call Music! 78** completes a third easy week atop the compilation chart, on sales of 59,627 copies. Kudos to Decca for the fast turnaround for **The Royal Wedding – The Official**

### MARKET SHARES • WEEK 17



**Album**, though it did not set the chart on fire, debuting at number 13, on sales of just 1,915 copies.

Meanwhile, **LMFAO** extend their stay atop the singles chart to three weeks. Their Party Rock Anthem collaboration with Lauren Bennett and GoonRock sold 73,076 copies last week. It is the first American record to spend more than two weeks in a row at number one since Owl City's Fireflies in January/February 2010.

**Bruno Mars** already has two number one hits from his debut solo album Doo-Wops & Hooligans and could be in line for a third, as new single The Lazy Song surges 15-2 (49,981 sales). The album is also on the climb, moving 7-6 (13,034 sales).

One of the most successful adjectives in chart history is "beautiful", which has been in the title of nine number ones thus far. Beautiful People by Chris Brown feat. Benny Benassi now seems unlikely to add to that list, improving 5-4 this week, with sales up just 3.60% at 45,564.

Three of the seven new entries to the Top 75 this week are **Glee Cast** recordings but the highest new entry comes from rising drum & bass duo **Nero**, whose Guilt – their second single for Chase & Status' MTA label – debuts at number eight (31,152 sales) four months after they reached number 15 with Me And You. Two of the Glee Cast entries are originals – their first. They are Loser Like Me (number 27, 13,417 sales) and Get It Right (number 31, 11,152 sales). Completing their debuts and raising their tally of Top 75 hits to 81, their version of Pink's number 13 hit Raise Your Glass debuts at number 61 (4,505 sales), while Pink's own version re-enters at number 59 (4,544 sales).

After entering the chart at number 18 on less than three days sales, **Beyoncé's** Run The World (Girls) jumps to number 11 (27,919 sales). Meanwhile, another song issued under the "on air/on sale" initiative – **Lady GaGa's** Judas – suffers a 9-23 slump (14,986 sales). Without the boost it would have been given by pent-up demand, it is the lowest charting of nine official GaGa singles. It may yet recover, of course, as radio play is still growing and the video has only just hit TV. GaGa's first on air/on sale single, Born This Way, never managed to top its number three debut, though its video premiere helped it to rebound 8-4 on its fourth week on the chart. It has subsequently become GaGa's sixth single to top 400,000 sales.

Beyoncé's Destiny's Child handmate **Kelly Rowland** is also back on the chart this week, debuting at number 58 (4,546 sales) with Gone. The track, credited to Nelly feat. Kelly Rowland, is the rhyming pair's belated follow-up to 2002 collaboration Dilemma, which went all the way to number one.

With over 99% of singles sales nowadays in the form of downloads, the format is less prone to the vagaries of the weather and bank holidays and actually increased 2.05% week-on-week to 3,011,791 – 13.49% above same-week 2010 sales of 2,653,760.

## INTERNATIONAL CHARTS

### Adele ahead but Radiohead's Limbs getting noticed as well

AFTER TAKING SECOND PLACE IN THE world pecking order to Foo Fighters' Wasting Light last week, Adele's 21 returns to its customary position as the global best-seller. It is remarkable that, after 14 weeks, the album is showing few signs of fatigue. In fact, quite the opposite – of 24 overseas territories in which it is currently charted, it suffers week-on-week declines in only three, falling 12-13 in Spain, 12-14 in Sweden

and 20-23 in Greece while climbing in 11. It is number one in five territories, bouncing 2-1 in the US, Canada and Flanders, while remaining in pole position in Ireland and the Netherlands. It also charted in Germany (3-2), Australia (2-2), New Zealand (2-2), Norway (7-3), South Africa (3-3), Poland (7-4), Denmark (7-4), Switzerland (5-4), France (5-4), Austria (5-5), Iceland (7-7), Wallonia (8-8), Russia (12-12), Italy (21-

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£7.93	£7.99	£7.99	£7.99
2 ADELE 19	£3.99	£4.99	£3.99	£4.00
3 THE WOMBATS This Modern Glitch	£7.99	£7.99	£8.99	£8.99
4 FOO FIGHTERS Wasting Light	£8.93	£8.99	£8.99	£8.99
5 JESSIE J Who You Are	£8.00	£8.99	£8.99	£8.99

Source: Music Week



**CHARTS KEY**  
 ■ HIGHEST NEW ENTRY  
 ■ HIGHEST CLIMBER

**OFFICIAL**  
 charts company

### INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>WRETCH 32 FEAT. EXAMPLE</b> Unorthodox / MoS/Levels Recordings (Fuga)
2	2	<b>ADELE</b> Someone Like You / XL (PIAS)
3	3	<b>ADELE</b> Rolling In The Deep / XL (PIAS)
4	4	<b>STARBOY NATHAN</b> Diamonds / MonaVibes Corner (Absolute)
5	9	<b>ADELE</b> Make You Feel My Love / XL (PIAS)
6	5	<b>TIESTO V DIPLO FEAT. BUSTA RHYMES</b> c'mon (catch' Em...) / Wall Of Sound (PIAS)
7	8	<b>FLUX PAVILION</b> Bass Cannon / Circus
8	6	<b>ARCTIC MONKEYS</b> Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
9	18	<b>ADELE</b> Set Fire To The Rain / XL (PIAS)
10	13	<b>WRETCH 32 FEAT. I Traktor</b> / MoS/Levels Recordings (Fuga)
11	7	<b>SAMMY KING</b> Penny Arcade / Mud Hut (Mud Hut)
12	14	<b>GYPTIAN</b> Hold You / MoS/Levels Recordings (Fuga)
13	RE	<b>THE TEMPER TRAP</b> Sweet Disposition / Infectious (PIAS)
14	11	<b>CHARLIE SIMPSON</b> Down Down Down / Music Sounds (PIAS)
15	12	<b>TIM MCGRAW &amp; GWYNETH PALTROW</b> Me And Tennessee / Curb (PROP)
16	NEW	<b>TODDLA T FEAT. SHOLA AMA &amp; J2K</b> Take It Back / Ninja Tune (PIAS)
17	19	<b>DJ FRESH</b> Gold Dust / Data/MoS (ARV)
18	RE	<b>ADELE</b> Turning Tables / XL (PIAS)
19	15	<b>MILK &amp; SUGAR VS VAYA CON DIOS</b> Hey (Neh Nah Nah) / MoS (Fuga)
20	RE	<b>JUSTICE</b> Civilization / Because/Ed Banger (ADA CIN)

### INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>ADELE</b> 21 / XL (PIAS)
2	2	<b>ADELE</b> 19 / XL (PIAS)
3	4	<b>RADIOHEAD</b> The King Of Limbs / Ticker Tape/XL (PIAS)
4	NEW	<b>STEVE EARLE</b> I'll Never Get Of This World Alive / New West (Essential/GEM)
5	NEW	<b>WE ARE THE OCEAN</b> Go Now And Live / Hassle (PIAS)
6	7	<b>THE STROKES</b> Angles / Rough Trade (PIAS)
7	6	<b>EVA CASSIDY</b> Simply Eva / Bix Street (ADA CIN)
8	NEW	<b>SKINDRED</b> Union Black / BMG Rights (ROM ARV)
9	12	<b>FLEET FOXES</b> Fleet Foxes / Bella Union (ROM ARV)
10	NEW	<b>BOWLING FOR SOUP</b> Fishin' For Woots / Brando/Que-Sc (Absolute Anvato)
11	3	<b>THE KING BLUES</b> Punk & Poetry / Transmission (PIAS)
12	11	<b>VINTAGE TROUBLE</b> The Bomb Shelter Sessions / Vintage Trouble
13	9	<b>METRONOMY</b> The English Riviera / Because (ADA CIN)
14	13	<b>THE XX</b> XX / Young Turks (PIAS)
15	5	<b>WHITESNAKE</b> Forevermore / Fictioners (C)
16	10	<b>DANIEL O'DONNELL</b> Moon Over Ireland / DMS TV (SDI)
17	8	<b>EXPLOSIONS IN THE SKY</b> Take Care, Take Care, Take Care / Bella Union (ROM ARV)
18	NEW	<b>LAURA CANTRELL</b> Kitty Wells Dresses - Songs Of The Queen / Spit & Petch (Cadiz ARV)
19	NEW	<b>LONDON</b> ELECTRICITY Yikes / Hospital (SRD)
20	19	<b>EXAMPLE</b> Won't Go Quietly / Data/MoS (ARV)

### INDIE SINGLES BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	2	<b>FLUX PAVILION</b> Bass Cannon / Circus (AEI)
2	1	<b>SAMMY KING</b> Penny Arcade / Mud Hut (Mud Hut)
3	4	<b>CHARLIE SIMPSON</b> Down Down Down / Music Sounds (PIAS)
4	NEW	<b>TODDLA T FEAT. SHOLA AMA &amp; J2K</b> Take It Back / Ninja Tune (PIAS)
5	5	<b>MILK &amp; SUGAR VS VAYA CON DIOS</b> Hey (Neh Nah Nah) / MoS (Fuga)
6	7	<b>JUSTICE</b> Civilization / Because/Ed Banger (ADA CIN)
7	NEW	<b>CARO EMERALD</b> A Night Like This / Dramatic (ADA CIN)
8	6	<b>REBECCA BLACK</b> Friday / Ark Music Factory (Ark Music Factory)
9	NEW	<b>STACEY KENT</b> Hushabye Mountain / Cancid (Pieper)
10	9	<b>RADICAL FACE</b> Welcome Home Son / Mnrr (Shelshork)

### COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	<b>VARIOUS</b> Now That's What I Call Music 78 / EMI Virgin/UMTV (E)
2	2	<b>VARIOUS</b> Ultimate Floorfillers / AATWEMI TV/UMTV (ARV)
3	NEW	<b>VARIOUS</b> Funk Soul Classics / MoS/Rhino (ARV)
4	11	<b>VARIOUS</b> Now That's What I Call A Wedding / EMI TV/UMTV (ARV)
5	3	<b>VARIOUS</b> The Best Of British / EMI TV/UMTV (ARV)
6	5	<b>VARIOUS</b> Addicted To Bass 2011 / MoS
7	4	<b>VARIOUS</b> Pure Garage Anthems / Rhino (CIN)
8	6	<b>VARIOUS</b> Massive R&B - Spring 2011 / Rhino/UMTV (CIN)
9	7	<b>VARIOUS</b> Back To The Old Skool / MoS
10	NEW	<b>VARIOUS</b> A Royal Romance / USM Media (SDU)
11	10	<b>VARIOUS</b> Pop Princesses 2011 / Sony/UMTV (ARV)
12	11	<b>VARIOUS</b> Your Songs / EMI TV/UMTV (ARV)
13	NEW	<b>VARIOUS</b> The Royal Wedding - The Official Album / Decca (ARV)
14	12	<b>VARIOUS</b> Now That's What I Call Music 77 / EMI Virgin/UMTV (E)
15	9	<b>VARIOUS</b> Songs For Japan / EMI TV/RCA/UMTV/Warner (ARV)
16	13	<b>VARIOUS</b> Anthems Hip-Hop / MoS/Sony (ARV)
17	15	<b>VARIOUS</b> Essential R&B - Spring 2011 / Sony (ARV)
18	14	<b>VARIOUS</b> Guilty Pleasures / MoS/Sony (ARV)
19	17	<b>VARIOUS</b> Loose Women - Girls Night Out / Sony RCA (ARV)
20	RE	<b>VARIOUS</b> Drum & Bass Arena - Evolution / AEI (C&C)

### JAZZ & BLUES ALBUMS TOP 10

This	Last	Artist Title / Label
1	1	<b>RUMER</b> Seasons Of My Soul / Atlantic (CIN)
2	2	<b>EVA CASSIDY</b> Simply Eva / Bix Street (ADA CIN)
3	5	<b>ALOE BLACC</b> Good Things / Epic (ARV)
4	1	<b>IMELDA MAY</b> Love Tattoo / Blue Thumb (ARV)
5	3	<b>JOE BONAMASSA</b> Dust Bowl / Provogue (ADA CIN)
6	RE	<b>OST</b> Burlesque / RCA (ARV)
7	RE	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor / Dramatic (ADA CIN)
8	11	<b>MICHAEL BUBLE</b> Call Me Irresponsible / Reprise/43 (CIN)
9	RE	<b>ORIGINAL TV SOUNDTRACK</b> Treme - Season 1 / Decca (ARV)
10	7	<b>SEASICK STEVE</b> Man From Another Time / Atlantic (CIN)

### CLASSICAL ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	<b>BAND OF THE COLDFEET GUARDS</b> Pride Of The Nation / Decca (ARV)
2	NEW	<b>WALLIGFORD PALISH CHURCH CHOIR</b> The Hymns Album / Decca (ARV)
3	2	<b>MILOS KARADAGLIC</b> The Guitar / Deutsche Grammophon (ARV)
4	4	<b>BAND OF THE WELSH GUARDS</b> A Royal Tribute / Rhino (CIN)
5	3	<b>ANDRE RIEU &amp; JOHANN STRAUSS ORCHESTRA</b> Moonlight Serenade / Decca (ARV)
6	5	<b>KARL JENKINS</b> The Very Best Of / EMI Classics (ARV)
7	NEW	<b>ANDRE RIEU</b> Classics From Vienna / T2 Entertainment
8	6	<b>WYNNIE EVANS</b> A Song In My Heart / Rhino (CIN)
9	7	<b>KATHERINE JENKINS</b> Sweetest Love / Spectrum Music (ARV)
10	8	<b>ANDRE RIEU</b> Forever Vienna / Decca (ARV)

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BY ALAN JONES



15) and Finland (2)-17), and re-enters the Czech chart at 15.  
 Radiohead's The King Of Limbs remains the UK's second most visible album elsewhere but it suffers declines

in each of the 20 countries in which it is charted for the second week in a row. Meanwhile, Gorillaz's experimental album The Fall - recorded on an iPad during their 2010 US tour - launches its career with debuts in Switzerland (number 13), Ireland (21), the Netherlands (21), France (22), the US (24), Canada (25), Flanders (28), Austria (33), Wallonia (36), Australia (41), Germany (43) and Japan (59).  
 Only a week after it debuted at number 15 domestically, Jamie Woon's first album Mirrorwriting is already making inroads internationally, peaking in Flanders (number nine),

Norway (24), Wallonia (35), the Netherlands (40) and Switzerland (50). Woon finished fourth in the BBC's influential Sound Of 2011 poll, which was won by Jess Glynne, whose own debut album Who You Are continues to make progress, climbing in Ireland (7-6), Greece (21-18), Australia (36-32), Flanders (64-45), Switzerland (54-45) and the Netherlands (78-76), while debuting in France (13) and Wallonia (57). It suffers second-week dips in Canada (6-12), the US (11-42), and is also down in New Zealand (6-7).  
 Following recent international successes for Whitesnake and

Motorhead, the latest revered and ancient British rock bands to extend their chart career overseas are Uriah Heep and Nazareth. Into The Wild is the 23rd studio album by prog rockers Uriah Heep in a career dating back to 1970, and debuts in the Czech Republic (number 28), Germany (32), Switzerland (42) and Austria (58). Scots hard rock legends Nazareth started their recording career a year after Uriah Heep, and their 22nd album, Big Dogz, debuts in the same four nations - the Czech Republic (number 30), Austria (55) and Switzerland (70) and Germany (73).

# CHARTS SALES



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

## THE OFFICIAL UK SINGLES CHART

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	SALES INCREASE
1	1	6	<b>LMFAO FEAT. LAUREN BENNETT &amp; GOONROCK</b> Party Rock Anthem	Interscope USUM71105566 (ARV) (LMFAO/GoonRock) Party Rock/Global Talent (Gordy/Gordy/Listenbee/Schroeder)	
2	15	2	<b>BRUNO MARS</b> The Lazy Song	Elektra/Atlantic USA21001886 (CIN) (The Smeezingtons) EMI/Sony ATV/Bug/Roc Nation/Music Famamamem/Troy Plane/Art. For Arts Sake/Arthouse (Mars/Lawrence/Levine/Knaan)	SALES INCREASE
3	3	5	<b>JENNIFER LOPEZ FEAT. PITBULL</b> On The Floor	Def Jam USJ11011909 (ARV) (Benassi/Benassi/Inc) Universal/ULtra Empire/Basic Studios/An-Ear/Cherry Lane/The Bad Bad Guys (Brown/Benassi/Benassi/Jean Baptiste)	SALES INCREASE
4	5	4	<b>CHRIS BROWN FEAT. BENNY BENASSI</b> Beautiful People	Sony RCA USJ11010070 (ARV) (Snoo Dogg vs David Guetta) Capitol/Parlophone USCA3100022 (E) (Snoo Dogg vs David Guetta) Capitol/Parlophone USCA3100022 (E)	SALES INCREASE
5	6	7	<b>SNOOP DOGG VS DAVID GUETTA</b> Sweat (Wet)	Capitol/Parlophone USCA3100022 (E) (Snoo Dogg vs David Guetta) Capitol/Parlophone USCA3100022 (E)	
6	7	6	<b>KATY PERRY FEAT. KANYE WEST</b> ET Money	USCA21001256 (E) (Dr. Luke/Ammo/Merlin) Kobalt/Each Note Counts/KASZ Money/Maratone ABX/When I'm Rich/You'll Be My Bltch (Perry/Gottwald/Coleman/Martin)	
7	2	2	<b>WRETCHE 32 FEAT. EXAMPLE</b> Unorthodox	MoSLevels Recordings GBCE1100196 (Future Cut) Universal/Kobalt/Imagem (Scott/Glover/Ebalo/AlLewis/Erazm/Squire)	
8	New		<b>NERO</b> Guilt	MTA/Mercury GB6U1000018 (ARV) (Nero) EMIC (Ray/Stephens/Watson)	HIGHEST NEW ENTRY
9	4	4	<b>TRACY CHAPMAN</b> Fast Car	Elektra/Atlantic USE10180719 (CIN) (Kerbenbaum) EMI (Chapman)	
10	10	8	<b>MANN FEAT. 50 CENT</b> Buzzin' Remix	Def Jam USUM7102929 (ARV) (Remix) Sony ATV/Jonathan Roman/Universal/Minter/C (Remix/Jar Knop/Smith/Thames/Fathey/Fathey)	
11	18	2	<b>BEYONCE</b> Run The World (Girls)	Columbia US51102447 (ARV) (Smith/Gowrie/Taylor) Sony ATV/EMM/Warner Chappell/Buckley/Cherry Lane/Timbaland/Ministry/Magnifico/Headphone Junkie/Naive Boys (Adams/Pineda/Gomez/Ferguson/Warez/Shadowen/Terkins/Frost/Sveens/Brown)	+50% SALES INCREASE
12	12	14	<b>ADELE</b> Someone Like You	XL GBBK51000351 (PIAS) (Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)	
13	8	8	<b>BLACK EYED PEAS</b> Just Can't Get Enough	Interscope USUM71026671 (ARV) (Willamiekins) EMI/Cherry Records/Jamap/Deap/Tab Magnifico/Headphone Junkie/Naive Boys (Adams/Pineda/Gomez/Ferguson/Warez/Shadowen/Terkins/Frost/Sveens/Brown)	
14	11	19	<b>RIHANNA</b> S&M	Def Jam USUM71026591 (ARV) (StarGate/VEP) EMI/TrueLove/PeerMusic (Eriksson/Hermansen/Doran/Vee)	
15	29	4	<b>ALOE BLACC</b> I Need A Dollar	Epic US2571046001 (ARV) (Dynamite/Michels) Kobalt/Triton/magnifico/Universal (Dawkins/Michels/Monahan/Silverman)	HIGHEST CLIMBER
16	13	13	<b>JESSIE J FEAT. B.O.B</b> Price Tag	Island/Lava USJ110100720 (ARV) (Dr. Luke) Warner Chappell/Universal/Sony ATV/Kobalt/KASZ Money/Prescriptions (Connish/Gottwald/Kelly/Simmond/Davlin)	
17	14	7	<b>CEE LO GREEN</b> Bright Lights Bigger City	Warner Brothers USAT21001009 (CIN) (Allen/Marsh) Chrysalis/God Given/C (Allen/Calloway)	
18	32	2	<b>JESSIE J</b> Nobody's Perfect	Island/Lava USJ110100608 (ARV) (Friswell/Kelly) Warner Chappell/Sony ATV/Kobalt/Sugar/Headphone Junkie/Naive Boys (Adams/Pineda/Gomez/Ferguson/Warez/Shadowen/Terkins/Frost/Sveens/Brown)	HIGHEST CLIMBER
19	21	8	<b>BIRDY</b> Skinny Love	14th Floor GBAT1000002 (CIN) (Gilbert/Walton) Chrysalis (Vernon)	SALES INCREASE
20	16	7	<b>NICOLE SCHERZINGER</b> Don't Hold Your Breath	Interscope USUM71029856 (ARV) (Alexander/Steinberg/Falk/Josefson/Ram) BMG Rights/Kobalt (Berman/Steinberg/Gar)	
21	19	10	<b>KANYE WEST FEAT. DRAKE &amp; RIHANNA</b> All Of The Lights	Roc-a-fella/Def Jam USJ11022723 (ARV) (West/Hacker) Universal/Way Above/Sony ATV/Plasma Gimme My Publishing/EMI (West/Hacker/Jones/Trotter/Ferguson)	
22	26	8	<b>BRITNEY SPEARS</b> Till The World Ends	June USJ11002011 (ARV) (Dr. Luke/Martin/Filthous) Warner Chappell/Kobalt (Knafl/Land/Seibert/Gottwald/Martina)	SALES INCREASE
23	9	3	<b>LADY GAGA</b> Judas	Interscope USJ110104998 (ARV) (Lady Gaga/RedOne) Sony ATV (Germanotta/Khayat)	
24	17	8	<b>WIZ KHALIFA</b> Black & Yellow	Atlantic USAT21001782 (CIN) (StarGate) Warner Chappell/EMM/PGH Sound (Thomaz/Eriksson/Hermansen)	
25	35	2	<b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b> Give Me Everything	USJ110100032 (ARV) (Afriqar) Universal/Afriqar/Taga/Furt/Depen In The Ground (Perez/Van De Wall/Smith)	SALES INCREASE
26	22	15	<b>ADELE</b> Rolling In The Deep	XL GBBK51000355 (PIAS) (Epworth) EMI/Universal (Adkins/Epworth)	
27	New		<b>GLEE CAST</b> Loser Like Me	Epic USQX91000232 (ARV) (Anderson/Murphy/Martin/Shellback) EMI/Kobalt/EMI (K. Kanani) (Anderson/Murphy/Sageberg/Schuster/Kotechal/Martina)	
28	20	12	<b>LADY GAGA</b> Born This Way	Interscope USJ110100638 (ARV) (Lady Gaga/Garibay/DJ White Shadow) Sony ATV/Warner Chappell (Germanotta/Laursen)	
29	25	18	<b>MARTIN SOLVEIG FEAT. DRAGONETTE</b> Hello	3 Beat Blue/AATW AINW1001004 (Absolute Arvato) (Solveig) EMI (Solveig/Srharat)	
30	24	14	<b>CHRIS BROWN</b> Yeah 3X	Sony RCA USJ11000220 (ARV) (Dr. Frank E) Warner Chappell/Universal/EMI/Seven Streeter (Finnoff/Frank/Miller/Strieder/Wiles)	
31	New		<b>GLEE CAST</b> Get It Right	USQX91000231 (ARV) (Anderson/Murphy) TCF (Anderson/Hassan/Anderson)	
32	28	13	<b>DR DRE FEAT. EMINEM &amp; SKYLAR GREY</b> I Need A Doctor	Interscope USJ11029033 (ARV) (Alex Da Kid) Universal/TCF (Young/Grant/Grey/Mizberg)	
33	27	16	<b>BRUNO MARS</b> Grenade	Elektra/Atlantic USAT21001883 (CIN) (The Smeezingtons) Sony ATV/EMI/Warner Chappell/Fug Windswept/C (Mars/Lawrence/Levine/Brown/Kelly/Wyatt)	
34	New		<b>WYNTER GORDON</b> Dirty Talk	Asylum/Big Beat/Atlantic USAT21000282 (CIN) (Leathe) Sony ATV/Warner Chappell/Kobalt/Lets Df Lyrics/Artist/White Writies (Gornall/Monier/Caren/Whitell/Ferguson)	
35	31	5	<b>NICKI MINAJ</b> Girls Fall Like Dominoes	Cash Money/Island USCM31000273 (ARV) (Riem) Sony ATV/EMI/Chrysalis/Universal/J Tune/Agat Hilda2 (Mars/Remem/Furtz/Crotell/Parack/Finnoff/Gordon/Johnson)	
36	36	22	<b>DAVID GUETTA FEAT. RIHANNA</b> Who's That Chick?	Virgin FR211000700 (E) (Guetta/Tripfart/Rocore) Sony ATV/Roc/Taga/Rider/Entinac (Hamid/Guetta/Tripfart/Rocore)	
37	33	2	<b>TINIE TEMPAH</b> Simply Unstoppable	Parlophone GB7P1000081 (E) (Chix) EMI/Global Talent/Roc Nation/TCF (Sharburgh/Kingway/Taylor)	
38	51	2	<b>CHASE &amp; STATUS</b> Feat. DELIAH Time	Vertigo GB110100658 (ARV) (Kennard/Milner/Doran R) Universal/Sony ATV (Rahbar-Doran/Kennard/Milner/Tayana)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title	Label / Catalogue number (Distributor)	SALES INCREASE
39	34	12	<b>CHIPMUNK FEAT. CHRIS BROWN</b> Champion	Jive GBAR11001609 (ARV) (Harmony) Universal/Sony ATV/EMI/Kobalt (Fyfe/Samuel/Bellinger/M. Callin/uri)	
40	37	4	<b>CHIPMUNK FEAT. KERI HILSON</b> In The Air	Jive GBAR11001609 (ARV) (Harmony) Sony ATV/Universal/Beyond Our Environment/EMI April/Dark/htd/IMG Right/Writing Camp (Fyfe/Samuel/Bellinger/Hilson)	
41	30	5	<b>KATY B</b> Broken Record	Columbia/Rinse GBAR1100102 (ARV) (Gemma/Zin) EMI (Katy B/Gemma/Zin)	
42	41	10	<b>ALEXIS JORDAN</b> Good Girl	StarRoc/RocNation/Columbia USQK91001507 (ARV) (StarGate/VEP) EMI/Stellar/TrueLove/Ultra Tunes (Hermansen/Ward/Rover/Eriksson/Vejforlund)	
43	38	5	<b>KESHA</b> Blow	RCA USRC1000889 (ARV) (Dr. Luke/Martin/Blanco/Koolha/Knafl) Universal/Kobalt/Galassi Foreign Fliss (Sberth/Ahlund/Gottwald/Grigg/Revia/Martina)	
44	44	14	<b>NOAH &amp; THE WHALE</b> L.I.F.E.G.O.E.S.O.N.	Young & Lost/Mercury GBUM71031098 (ARV) (Fink/Adar) Universal (Fink)	
45	45	15	<b>PINK F**kin'</b> Perfect	Lava USL21000093 (ARV) (Martina/Shellback) EMI/Kobalt/Pink Inside/Maratone (Martina/Shellback)	
46	23	2	<b>STARBOY NATHAN</b> Diamonds	Mona/Vibes Corner GB52100028 (Absolute) (Fear/Free) EMI/C (Gyle/Lemuel/Ebele/Ebele)	
47	46	28	<b>KATY PERRY</b> Firework	Virgin USCA21001262 (E) (StarGate/VEP) Warner Chappell/EMI/TrueLove/PeerMusic/Dat/Dama/Daan (Hudson/Eriksson/Hermansen/Wilhelm/Daan)	
48	48	23	<b>JESSIE J</b> Do It Like A Dude	Island/Lava USJ1101028433 (ARV) (The Invisible Men/Parker & James) Sony ATV/Universal/BMG (Connish/The Invisible Men/Parker & James)	
49	39	7	<b>THE WANTED</b> Gold Forever	Geffen GBUM71010394 (ARV) (Mac) Sony ATV/Warner Chappell/Roc/Taga/Peermusic (Mac/Hart/Kelly)	
50	59	38	<b>ADELE</b> Make You Feel My Love	XL GBBK50700586 (PIAS) (Abbiss) Sony ATV (Dylan)	SALES INCREASE
51	42	12	<b>TIESTO V DIPIO FEAT. BUSTIA RHYMES</b> C'mon (Catch' Em By Surprise)	Wall Of Sound US7F0933333 (PIAS) (Tiesto/Diplo/Busta Rhyms) Kobalt/Sony ATV/Spirit The Sound/It Like/Turley/Mar Dece-NT/Zah's (Newwest/England/Cornel/Pentz/Allen/Doran/Smith)	
52	50	14	<b>JEREMIH FEAT. 50 CENT</b> Down On Me	Def Jam USJ11023043 (ARV) (Schultz/Jarrah) Universal/Ohaji/Mick Schultz/50 Cent (Schultz/Felton/Jackson/James)	
53	61	32	<b>BRUNO MARS</b> Just The Way You Are	(Amazing) Elektra/Atlantic USAT21001269 (CIN) (The Smeezingtons/Needlz) Universal/Warner Chappell/EMI/Bug/IG (Mars/Lawrence/Levine/Cain/Walton)	SALES INCREASE
54	54	30	<b>CEE LO GREEN</b> Forget You	Warner Brothers USAT21001778 (CIN) (The Smeezingtons) Chrysalis/EMI/Ra: Cor/Eug/Music Famamamem/EMI/God Given (Green/Mar/Rowe/Roc/Brown/Revia)	
55	56	27	<b>RIHANNA</b> Only Girl (In The World)	Def Jam USJ11023200 (ARV) (StarGate/VEP/Harrell) EMI/TrueLove (Johnson/Eriksson/Hermansen/Wilhelm)	
56	68	2	<b>NEW BOYZ FEAT. CATARACS &amp; DEV</b> Backseat	Warner Brothers USWB11000018 (CIN) (The Cataracs) Sony ATV/New Boyz/Primary Wave/Devin Talles/Indie Pop (Thomas/Benjamin/Singer-Vine/Hollowell-Dhar/Talles)	SALES INCREASE
57	49	16	<b>TAIO CRUZ FEAT. TRAVIE MCCOY &amp; KYLIE MINOGUE</b> Higher	4th & Broadway GBUM71030407 (ARV) (Vee/Cruz) EMI/TrueLove/Ultra Tunes (Cruz/Vee/McCoy)	
58	New		<b>NELLY FEAT. KELLY ROWLAND</b> Gone	Island USJ11028827 (ARV) (Nelson/Lowe/Eat & E) Jackie Frost/Jim pub/EMI/Roc/Lowe's Still a Rapper/Universal/E Hood #6/Gardme's Boy (Haynes/Scheffer/Lowe/Hood/Goudy)	
59	Re-entry		<b>PINK</b> Raise Your Glass	Lava USL21000092 (ARV) (Martina/Shellback) Kobalt/Pink Inside/EMI/Maratone (Pink/Martina/Shellback)	
60	58	6	<b>FLUX PAVILION</b> Bass Cannon	Circus GB702100314 (Steele) CC (Steele)	
61	New		<b>GLEE CAST</b> Raise Your Glass	Epic USQX91000276 (ARV) (Fargher/Murphy) Kobalt/Pink Inside/EMI/Maratone (Pink/Martina/Shellback)	
62	New		<b>WIZ KHALIFA</b> Roll Up	Atlantic USAT2100050 (CIN) (StarGate) Warner Chappell/EMM/PGH Sound (Thomaz/Eriksson/Hermansen)	
63	55	16	<b>TINIE TEMPAH FEAT. ELLIE GOULDING</b> Wonderman	Parlophone GB7P1000128 (E) (McKee/Ser/Roberts) EMI/Stellar/3T/Ingom/McKenzie/Williams)	
64	62	13	<b>ENRIQUE IGLESIAS FEAT. LUDACRIS/DJ FRANK E</b> Tonight (I'm Lovin' You)	Interscope GBUM71029655 (ARV) (DJ Frank E/Luttrell/Papa) Warner Chappell/Universal/EMI/Luttrell/Chris (Christy/Luttrell/Frank/Iglesias)	
65	66	24	<b>RIHANNA FEAT. DRAKE</b> What's My Name?	Def Jam USJ11025031 (ARV) (StarGate/Harrell) EMI/PeerMusic (Eriksson/Hermansen/Graham/Doran/Hale)	
66	New		<b>DEV FEAT. THE CATARACS</b> Bass Down Low	Island USJ110103196 (ARV) (The Cataracs) Sony ATV (Talies/Singer-Vine/Hollowell-Dhar)	
67	53	14	<b>KESHA</b> We R Who We R	RCA USRC1000862 (ARV) (Dr. Luke/Rianco/Ammon) Sony ATV/Kobalt/Dynamite Corp/Each Note Counts/Kevin/TheLy (Sberth/Gottwald/Levine/Coleman/Hindfin)	
68	65	15	<b>DIDDY &amp; DIRTY MONEY FEAT. SKYLAR GREY</b> Coming Home	Rad Roy/Interscope USJ110114390 (ARV) (Alex Da Kid/Jay-Z/Chc) EMI/Universal/TCF (Carter/Chic/Smok/Giant)	
69	70	6	<b>CHRIS BROWN FEAT. BUSTIA RHYMES &amp; LIL' WAYNE</b> Look At Me Now	Sony RCA USJ11000017 (ARV) (Aan/Baz/Sid/Diplo) Universal/Sony ATV/Kobalt/Warner Chappell/Bucks/Cherry Lane/The Bad Bad Guys/Bonus (Brown/Jean Baptiste/Carter/Smith/Perez/Doran De Wall)	
70	43	3	<b>ARCTIC MONKEYS</b> Don't Sit Down 'Cause I've Moved Your Chair	Domino GBCE11001965 (PIAS) (Arctic Monkeys) EMI (Turner)	
71	40	4	<b>DIONNE BROMFIELD FEAT. DIGGY SIMMONS</b> Yeah Right	Lioness/Island GBUM710100750 (ARV) (D'Duffy) Sony ATV (White)	
72	75	2	<b>TWO DOOR CINEMA CLUB</b> Something Good Can Work	Kitsune/Cooperative FR110300010 (PIAS) (Lames) Transgressive/Warner Chappell (Trimble/Halliday/Rain)	
73	64	16	<b>JLS FEAT. TINIE TEMPAH</b> Eyes Wide Shut	Epic GRAR10001250 (ARV) (Deakay) EMI/Deakay/TC (Williams/Humes/Gill/Murray/Gil/Janzen/McEwan)	
74	73	25	<b>BLACK EYED PEAS</b> The Time (Dirty Bit)	Interscope USJ110106282 (ARV) (Will.I.Am/D. Amm) Sony ATV/EMI/Calspen/PEN/Marcu/WorldSong (Adams/Pineda/Perly/Pepi/Eric/Nicola/Marlowitz)	
75	Re-entry		<b>ELLIE GOULDING</b> Your Song	Polydor GBUM71029333 (ARV) (Inevitt) Universal (John/Taupin)	

Official charts company 2011.

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● Gold (400,000)	
● Silver (200,000)	
As used by Radio 1	



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)	
<b>1</b>	1	14	<b>ADELE</b> 21 XL CD520 (PIAS) ★★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)		
<b>2</b>	3	84	<b>ADELE</b> 19 XL CD313 (PIAS) 4★ (Abbiss/White/Ranson)		
<b>3</b>	New		<b>THE WOMBATS</b> Proudly Present... This Modern Glitch 14th Floor 256467276 (CIN) (Costey/Valentine/Walker/Lee/The Wombats)	HIGHEST NEW ENTRY	
<b>4</b>	2	3	<b>FOO FIGHTERS</b> Wasting Light RCA 88697844931 (ARV) (Vig)		
<b>5</b>	4	9	<b>JESSIE J</b> Who You Are Island/Lava 2758627 (ARV) ★ (Dr. Luke/Brissett/Cornish/Martin K/DaKThe Invisible Men/Parker & James/Thomas/Gad/Gordon)	SALES INCREASE	
<b>6</b>	7	15	<b>BRUNO MARS</b> Doo Wops & Hooligans Elektra/Atlantic 7567882721 (CIN) ★ (The Smeezingtons/Needlz/The Supa Dups)	SALES INCREASE	
<b>7</b>	32	5	<b>RADIOHEAD</b> The King Of Limbs Ticker Tape/XL TICK001CD (PIAS) (Godrich)	SALES INCREASE	
<b>8</b>	5	24	<b>RIHANNA</b> Loud Def Jam 2752365 (ARV) 4★ (StarGate/Vee/Harrell/Bozeman/The Runners/Riddick/PolowDaDon/Shami/Mel&Mel/Stewart/Dean/Soundz/Alex Da Kid)		
<b>9</b>	6	25	<b>CEE LO GREEN</b> The Lady Killer Warner Brothers 7567889289 (CIN) ★ (FT Smith/The Smeezingtons/Allen/Marsh/Remi J/Simpkins/Splash/Dr. Luke/Nglish/Green)		
<b>10</b>	16	13	<b>CHASE &amp; STATUS</b> No More Idols Vertigo 2745335 (ARV) ● (Kennard/Milton/Nowels/Sub Focus/Plan B)	SALES INCREASE	
<b>11</b>	13	80	<b>MICHAEL BUBLE</b> (Crazy Love Reprise/h43 9352496277 (CIN) 8★ (Foster/Rock/Gaffica/Chang)	SALES INCREASE	
<b>12</b>	9	3	<b>GLEE CAST</b> Glee - The Music - Vol. 5 Epic 88697858522 (ARV) (Anders/Astrom/Murphy)		
<b>13</b>	8	4	<b>KATY B</b> On A Mission Columbia/Rinse 88697850722 (ARV) (Geeneus/Benga/Magnetic Man/Zinc)		
<b>14</b>	11	8	<b>ELBOW</b> Build A Rocket Boys! Fiction 2762328 (ARV) (Potter)		
<b>15</b>	25	8	<b>NOAH &amp; THE WHALE</b> Last Night On Earth Young & Lost/Mercury 2760096 (ARV) (Fink/Larner)	SALES INCREASE	
<b>16</b>	17	25	<b>THE OVERTONES</b> Good Ol' Fashioned Love Warner Music Entertainment 524925442 (CIN) ★ (Southwood)		
<b>17</b>	18	30	<b>TINIE TEMPAH</b> Disc-Overy Parlophone 9065132 (E) ★ (Tadgell/Care/Shuxi/Mckenzie/Roberts/Hill/SH/SH/Swedish House Mafia/Haynie/Naughty Boy/Harrison)		
<b>18</b>	20	6	<b>CHRIS BROWN</b> F.A.M.E. S'ny RCA 8869786672 (ARV) (McCall/The Underdogs/The Boney M/Diplo/Jade/De Foe/School Harmony/Di Funk/E/The Messengers/Floor/Bigg Dr/Kennedy/T/WB/Scvill/Benza/Polow Da Don/Timbe Land/outhe/Sie ectypes)		
<b>19</b>	27	24	<b>PINK</b> Greatest Hits... So Far!!! InFace 88697867232 (ARV) (Perry/Briggs/Austin/Storch/Armstrong/Filds/Maani/Ariana/Choppy/hot/Dr. Luke/Martin/Kasz Money/Planck/Damizza/hellback)	SALES INCREASE	
<b>20</b>	New		<b>JENNIFER HUDSON</b> I Remember Me Aista 88697862502 (ARV) (Harrison/Mason/Stargate/Spinalmax/Mason/Kelly/Keys/Beatz/Redder/Zancanello/Polow Da Don/No-Yoi/Harmony/Salaam Remi)		
<b>21</b>	19	55	<b>PLAN B</b> The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 3★ (Drew/Epworth/Applebury/McEwan)		
<b>22</b>	14	6	<b>THE DRIFTERS</b> Up On The Roof - Very Best Of Rhino/Sony 88697852702 (ARV) (Greenaway/Macaulay/Lieber/Stoller/Davis/Cook/Lowe)		
<b>23</b>	51	52	<b>ELLIE GOULDING</b> Lights Polydor 2732799 (ARV) (FT Smith/Starr/Smith/Frank/Music)	HIGHEST CLIMBER	
<b>24</b>	22	6	<b>NICOLE SCHERZINGER</b> Killer Love Interscope 2766515 (ARV) (RedOne/Beatz/Jimmym/Lake/Falkus/Sofson/Rami/Alexander/Steinberg/Jonsen/Mason/Wisley/Stargate/Neo/Stewart/Nash/Harrell/Taylor/Royal/Maven Roys/Harmon)		
<b>25</b>	29	5	<b>BRITNEY SPEARS</b> Femme Fatale Jive 88697867322 (ARV) (FT Smith/Dr. Luke/Martin/StarGate/Neel/Will.I.am/Bloodshy/Bonback/Jerkins/Billboard/Shellback/Magnus/Bianco/Ammol/JMKE/DreamMachine/DJ/Gee)		
<b>26</b>	21	26	<b>RUMER</b> Seasons Of My Soul Atlantic 505249845225 (CIN) ★ (Bimwyn)		
<b>27</b>	10	2	<b>CHIPMUNK</b> Transition Jive 88697802632 (ARV) (Samuels/Harmony/Peters/Abrahams/Dreday/Daniel/Morrison/Fyfe)		
<b>28</b>	New		<b>STEVE EARLE</b> I'll Never Get Of This World Alive New West NW6195 (Essential/GEM) (Burnett)		
<b>29</b>	39	35	<b>KATY PERRY</b> Teenage Dream Virgin CDV3084 (E) 2★ (Dr. Luke/Ryan/Manuel/StarGate/Stewart/Harrell/Armon/Walk)	SALES INCREASE	
<b>30</b>	New		<b>EMMYLOU HARRIS</b> Hard Bargain Nonesuch 7559797678 (CIN) (Jnyca)		
<b>31</b>	36	5	<b>BAND OF THE COLDSTREAM GUARDS</b> Pride Of The Nation Decca 2765916 (ARV) (Cohen)		
<b>32</b>	30	24	<b>TAKE THAT</b> Progress Polydor 2748474 (ARV) 6★ (Price)		
<b>33</b>	37	120	<b>LADY GAGA</b> The Fame Interscope 1791747 (ARV) 4★ ★ (RedOne)		
<b>34</b>	23	3	<b>ALISON KRAUSS &amp; UNION STATION</b> Paper Airplane Ruunder/Decca 6106652 (ARV) (Krauss & Union Station)		
<b>35</b>	Re-entry		<b>BEE GEES</b> The Ultimate Bee Gees Reprise/h43 8122798477 (CIN) (Warinus)		
<b>36</b>	52	90	<b>FLORENCE + THE MACHINE</b> Lungs Island 179794C (ARV) 4★ (Epworth/Fogel/Marchal/Hugga/White)	SALES INCREASE	
<b>37</b>	59	23	<b>NICKI MINAJ</b> Pink Friday Cash Money/Island 2754184 (ARV) ● (Kanye/Swizz Beatz/RAW/Gaffica/Money/Rotem/Walton/Drake/Minaj/Will.I.am/Drew Money)	SALES INCREASE	
<b>38</b>	38	56	<b>FOO FIGHTERS</b> Greatest Hits RCA 8869736921 (ARV) (Jonas/Nottroff/Kaspar/Raskin/Merz/Wig)		

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
<b>39</b>	New		<b>WALLINGFORD PARISH CHURCH CHOIR</b> The Hymns Album Decca 2763873 (ARV) (Christie)		
<b>40</b>	40	82	<b>MUMFORD &amp; SONS</b> Sigh No More Gentlemen Of The Road/Island 272538 (ARV) 3★ (Dravs)		
<b>41</b>	28	7	<b>THE VACCINES</b> What Did You Expect From The Vaccines? Columbia 88697841451 (ARV) (Giech-Marguerat)		
<b>42</b>	12	2	<b>GORILLAZ</b> The Fall Parlophone 0935881 (E) (Gorillaz)		
<b>43</b>	New		<b>A-HA</b> Ending On A High Note - The Final Concert UMC 2764845 (ARV) (A-ha)		
<b>44</b>	34	2	<b>KD LANG AND THE SISS BOOM BANG</b> Sing It Loud Nonesuch 7559797835 (CIN) (Lang/Pisapia)		
<b>45</b>	New		<b>WE ARE THE OCEAN</b> Go Now And Live Hassle HUFFZCD2 (PIAS) (Miles)		
<b>46</b>	41	6	<b>THE STROKES</b> Angles Rough Trade RTRADC530 (PIAS) (Obegi/The Strokes/Chiccarelli)		
<b>47</b>	15	2	<b>JAMIE WOON</b> Mirrorwriting Gendert Songs CNDT4 (ARV) (Woon/Bevan/Wood/Buttery)		
<b>48</b>	53	3	<b>TRACY CHAPMAN</b> Tracy Chapman Elektra/Atlantic (CIN) 8★ (Kerthenbaum)		
<b>49</b>	35	13	<b>EVA CASSIDY</b> Simply Eva Bliz Street G210199 (ADA CIN) ● (Cassidy/Riondo)		
<b>50</b>	46	6	<b>RONAN KEATING &amp; BURT BACHARACH</b> When Ronan Met Burt Polydor 2765649 (ARV) (Bacharach/Wells)		
<b>51</b>	43	22	<b>OLIVY MURS</b> Olly Murs Epic/Syco 88697765022 (ARV) 2★ (Prime/Isaak/Future Cut/Robson/Argyle/Brammer/Green/Flzmaurice/Shanks/Abbott/Black/Byrne/The Invisible Man/Taylor/Horn)		
<b>52</b>	62	11	<b>TWO DOOR CINEMA CLUB</b> Tourist History Kitsuine/Coperative CDA025 (PIAS) ● (James/Zdar)	SALES INCREASE	
<b>53</b>	Re-entry		<b>CLARE MAGUIRE</b> Light After Dark Polydor 2756497 (ARV) (FT Smith/CRADA)		
<b>54</b>	New		<b>SKINDRED</b> Union Black BMG Rights 55800122 (rom atv) (Inghray)		
<b>55</b>	Re-entry		<b>HURTS</b> Happiness Major Label/RCA 8869766682 (ARV) ● (Hurts/Quant/The Nexus/Cross)		
<b>56</b>	55	10	<b>GLEE CAST</b> Glee - The Music - Vol. 4 Epic 88697792142 (ARV) ● (Anders/Astrom/Murphy)		
<b>57</b>	Re-entry		<b>IMELDA MAY</b> Mayhem Decca 2752925 (ARV) (May/Wright/Golnberg)		
<b>58</b>	47	22	<b>BLACK EYED PEAS</b> The Beginning Interscope 2754899 (ARV) (Will.I.am/DJ Ammo/Free School/Quetta/Tuimfort/Jerkins)		
<b>59</b>	45	9	<b>BEADY EYE</b> Different Gear, Still Speeding Beady Eye BEADYCD2 (E) ● (Beady Eye/Tillywhite)		
<b>60</b>	Re-entry		<b>FLEET FOXES</b> Fleet Foxes Bella Union BELU42CD167 (ROM ARV) ★ (Ez)		
<b>61</b>	New		<b>THE AIRBORNE TOXIC EVENT</b> All At Once Def Jam 2765834 (ARV) (Sariz/Alim/The Airborne Toxic Event)		
<b>62</b>	54	18	<b>ALFIE BOE</b> Bring Him Home Decca 2759210 (ARV) (Morgan/Pochin)		
<b>63</b>	61	28	<b>KINGS OF LEON</b> Come Around Sundown Hand Me Down 88697782411 (ARV) (Petraglia/King)		
<b>64</b>	50	33	<b>THE SCRIPT</b> Science & Faith Phonogenic 88697754492 (ARV) ★ (Sheehan/D'Onoghue/Frampton/Kipner)		
<b>65</b>	64	69	<b>PALOMA FAITH</b> Do You Want The Truth Or Something Beautiful Epic 88697543552 (ARV) ★ (Byrne/Mackichan/Robson/Barter/Harcourt/Love/Jorgensen/Kursini/Marr/Nogala/Wells/Elofsson/Westlund/Isaak/Dixon)		
<b>66</b>	New		<b>BOWLING FOR SOUP</b> Fishin' For Wobs Biondo/Que-Sa BRAND0101 (Absolute Arv tu) (Linus/Reddick)		
<b>67</b>	Re-entry		<b>PJ HARVEY</b> Let England Shake Island 2753189 (ARV) (Harvey/Harvey/Parish/Finn)		
<b>68</b>	56	42	<b>ELIZA DOOLITTLE</b> Eliza Doolittle Parlophone 6099540 (E) ★ (Prime/Dodds/Jonny S/Hauger/Horn/Lay/Chrisanthos/Napier)		
<b>69</b>	49	3	<b>MILOS KARADAGLIC</b> The Guitar Deutsche Grammophon 4779693 (ARV) (McLachlan)		
<b>70</b>	24	2	<b>JAMES LAST</b> Music Is My World UMTV 5333762 (ARV) (Last)		
<b>71</b>	73	8	<b>DAFT PUNK</b> Tron Legacy (OST) Walt Disney 0979201 (E) (Daft Punk)	SALES INCREASE	
<b>72</b>	69	4	<b>BAND OF THE WELSH GUARDS</b> A Royal Tribute Rhino 5249851682 (CIN) (Patrick)	SALES INCREASE	
<b>73</b>	71	119	<b>RIHANNA</b> Good Girl Gone Bad Def Jam 1733109 (ARV) 5★3★ (Carriz Admial/Stratford/Surkin/Rogaz/Warinus)	SALES INCREASE	
<b>74</b>	68	100	<b>PAOLO NUTINI</b> Sunny Side Up Atlantic 256469C137 (CIN) 4★ (Nuti/MJ/Jones)	SALES INCREASE	
<b>75</b>	75	42	<b>EMINEM</b> Recovery Interscope C602527394527 (ARV) (Dust/Biaz/Dr. Khalil/Mc. Pote/Frain-Que/Gi. Best/Smiley/Mayne/Rada/Stand/Ruette/Hanson/Shep/beat/Dc. De/Brange/Slex/H. Kildavon/Magnedon)	SALES INCREASE	

Official charts company 2011.

- |                                  |                     |                           |                                    |                        |                                    |
|----------------------------------|---------------------|---------------------------|------------------------------------|------------------------|------------------------------------|
| A-Ha 43                          | Buble, Michael 11   | Florence + The Machine 36 | Kd Lang And The Siss Boom Bang 44  | Mumford & Sons 40      | Script, The 64                     |
| Adele 1, 2                       | Cassidy, Eva 45     | Foo Fighters 4, 38        | Keating, Ronan & Burt Bacharach 50 | Murs, Olly 51          | Skindred 54                        |
| Airborne Toxic Event 61          | Cee Lo Green 9      | Clee Cast 12, 56          | Kings Of Leon 63                   | Nutini, Paolo 74       | Spears, Britney 25                 |
| Band Of The Coldstream Guards 31 | Chapman, Tracy 48   | Corilla 42                | Krauss, Alison & Union Station 34  | Overtones, The 16      | Strokes, The 46                    |
| Band Of The Welsh Guards 27      | Chipmunk 21         | Coulingd, Ellie 23        | Lady Gaga 33                       | Paloma Faith 65        | Take That 32                       |
| Beady Eye 50                     | Daft Punk 71        | Criss, Emilylou 30        | Last, James 70                     | Perry, Katy 29         | Tempah, Tinie 17                   |
| Bee Gees 35                      | Doolittle, Eliza 68 | Hudson, Jennifer 20       | Maguire, Clare 53                  | Pink 10                | Two Door Cinema Club 52            |
| Black Eyed Peas 58               | Drifters 22         | Hurts 55                  | Mars, Bruno 6                      | Plan B 21              | Vaccines, The 41                   |
| Boe, Alfie 62                    | Earlie, Steve 28    | Jessie J 5                | May, Imelda 57                     | Radiohead 7            | Wallingford Parish Church Choir 39 |
| Rowling For Soup 66              | Elbow 14            | Karadagic, Milica 69      | Minaj, Nicki 37                    | Rihanna 8, 73          | We Are The Ocean 45                |
| Brown, Chris 18                  | Fleet Foxes 60      | Katy R 13                 |                                    | Rumer 26               | Wmhats, The 3                      |
|                                  |                     |                           |                                    | Scherzinger, Nicole 24 | Woon, Jamie 47                     |

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