

MusicWeek



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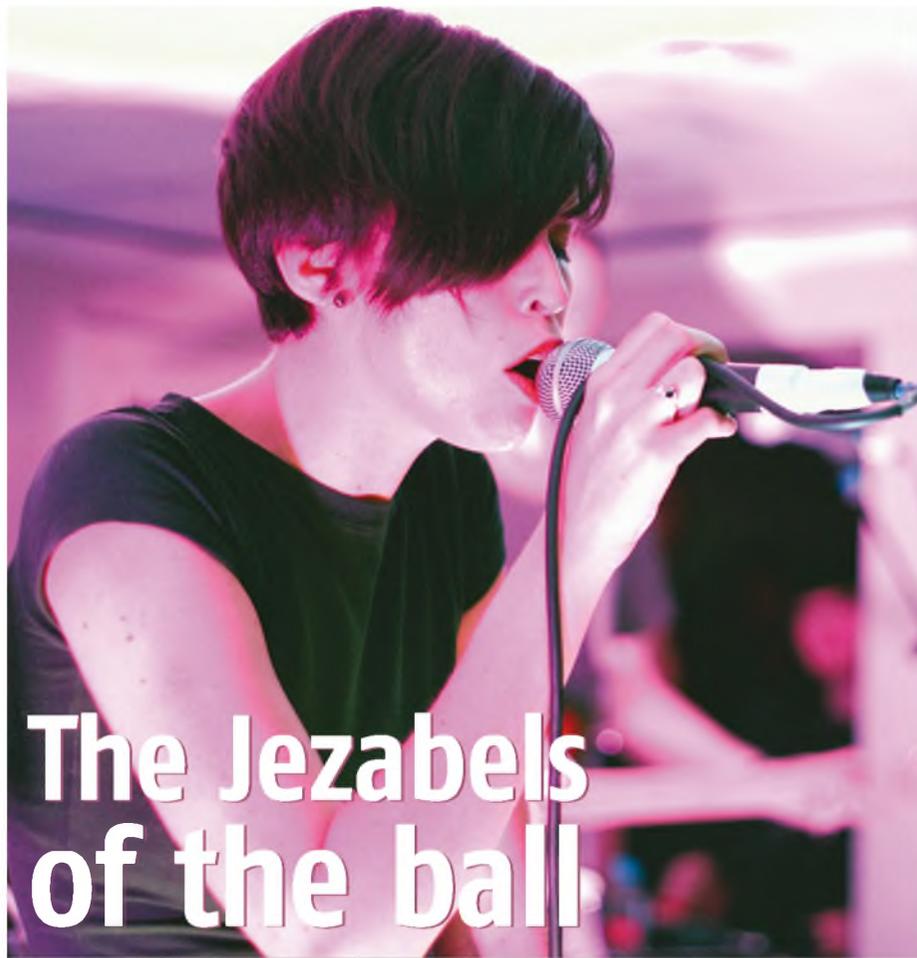


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MW examines the key findings of Tony Wadsworth's report on record labels after a digital decade

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The EMI UK CEO promises it will not be a quiet year for her team



The Jezabels of the ball

MUSIC WEEK BREAKOUT STAGED 11 ACTS last week by swiftly following a successful event on Wednesday in London with curating a stage at The Great Escape Festival in Brighton on Friday.

Breakout On Tour featured four up and coming bands – CocknBullKid, The Jezabels, Various Cruelties and Hoodlums – which attracted a huge number of industry A&Rs and live agents as well as other delegates to their performances at The Queen's Hotel.

Billed as "Europe's Leading Festival For New Music", the sold-out three-day event attracted more than 3,000 delegates and 300 artists performing at some 30 venues. This was the first time *Music Week* has partnered with the festival to put on a live bands, and the venture was hailed a resounding success by organisers.

There was particular interest for unsigned Australian alternative band The Jezabels (pictured) who recently signed with ImaGem Music A&R manager Lucy Francis in the UK. The band also appeared at the monthly Breakout event with six other acts at Proud Galleries in Camden on Wednesday. Jezabels manager Dave Batty said, "To be able to come into the UK and have, as the band's first show, an event endorsed and run by *Music Week*, felt a real coup. It was a great night with all the 'right people' in attendance, so it's a great start."

■ SEE PAGE 2 FOR MORE ON BREAKOUT OR VISIT www.musicweek.com/breakout.

DOUBLE IN AMERICA

ADELE CONTINUES TO GO FROM strength to strength having become only the second UK artist this millennium to achieve a simultaneous number one in the US singles and albums chart last week.

Rolling In The Deep climbed to the top of the Billboard Hot 100 – giving the XL-signed artist her first number-one single across the pond, while parent album 21 spent its seventh non-consecutive week at the top of the Billboard 200 chart.

Manager Jonathan Dickins said there was no way he could have predicted just how popular Adele would become and gave the singer full credit for her success both at home and abroad.

"I knew she was a great artist; secondly, I knew we had a great album. I think 95% of why records are successful are because you have a great artist and have a great album, of course, and then the other 5% is made up of good management and a good label setting the record up properly. I think we did a good job.

"But there are timing elements that you just have no control over so I would be a liar if I said I knew we'd be at 6m record sales worldwide only three months after the release."

Adele's rare feat came as the US music market received a modest boost in the form of a year-on-year rise in album sales of 1.6%.

New research from Nielsen Soundscan suggested that digital may finally be plugging the sales gap in the US, revealing digital album sales were up 16.8% year-to-date, setting off an 8.3% fall in physical album sales (turn to page 4 for more).

UK MUSIC REPORT REVEALS MUSIC TOURISM TO BE WORTH ALMOST £1bn

UK's lucrative music tourism 'needs a national strategy'

LIVE

BY ROBERT ASHTON

UK MUSIC IS URGING THE Government to adopt a new national strategy for music tourism, after revealing that overseas and domestic visitors to festivals and concerts boosted the UK economy by almost £1bn a year.

A new report, launched today, also recommended the music

industry should help create a music-specific tourist body to promote the live sector and visits to places like Abbey Road and Salford Lads Club – both indelibly linked with Britain's musical heritage.

Destination: Music, the first comprehensive study into the value of music as part of the tourism economy, found nearly 8m overseas and domestic tourists travel to major UK concerts and festivals each year. These tourists sustain around

20,000 full-time jobs and also spend 25% more than the average visitor from abroad.



UK Music CEO Feargal Sharkey (left) said he wanted to unleash the full potential of live music on the UK's tourism economy.

"We all know that a red telephone box on a postcard is hugely recognisable and I suspect a photo of Adele might now have a similar impact," said Sharkey.

Creative Industries Minister Ed Vaizey said the report demonstrated the contribution music makes to our economy.

✉ robert@musicweek.com

See pages 12-13 for more on this story

INSIDE »

04 AMERICAN DREAM?

After years of decline, there are signs of recovery across the Atlantic



10 RAJARS

Capital celebrates regional and national success in Q1

DIGEST

▶ THE PLAYLIST

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



SCOUTING FOR GIRLS

Love How It Hurts (Epic)
New single from Scouting For Girls, this is a soaring, epic pop song, building to an emotion-charged crescendo. As radio-friendly as they come. (single, July 10)



THE SATURDAYS

Notorious (Geffen)
Chris Moyles has the first spin of the this lead single from The Saturdays' new album, which sees a tougher-edged pop sound. Radio-friendly (single, May 22)



JOKER FEAT. JESSIE WARE

The Vision (4AD)
UK producer Joker teams up Jessie Ware for this adventurous club tune, which was premiered by Annie Mac standing in for Zane last week. (single, tbc)



DJ FRESH

Louder (Ministry Of Sound)
The soundtrack to a Lucozade Sport campaign, this Hype Machine number one has the makings of a big summer hit. (single, July tbc)



JAKWOB FEAT. SMILER

Right Beside You (BoomTing)
The title track from his debut EP Right Beside You is a dub-step flavoured club track, ahead of a more mainstream assault later in the year. (single, June 20)



BLOOD ORANGE

Dinner (Domino)
First taste of the Lightspeed Champion man's new musical outing, Dinner drips with a cool, pop swagger, and hip-hop undertones. (single, tbc)



ZOE BADWI

Freefallin' (One More Tune/Warner)
A summer smash in Australia, this vocal club hit is building momentum in the UK and across Europe, and already boasts 1m YouTube views. (single, May 30)



FOSTER THE PEOPLE

Torches (Columbia)
Debut album from West Coast group, Torches is a sun-kissed record of cool pop, boasting a big hit in future single Pumped Up Kicks. (album tbc)



FARADE

Perfume (Asylum)
Parade get ready to drop their second single and the follow up to their Top 10 debut. This is bright, uptempo pop with a lot of energy. (single, June 20)



KATY B

Easy Please Me (Rinse/Columbia)
Ivor Novello nominee Katy B's new Magnetic Man production keeps the momentum going at radio. (single, June 6)



SIGN HERE

Candlelight Records has signed **Falloch**. Debut album *Where Distant Spirits Remain* saw involvement from producer Ronan Chris Murphy (Ulver, King Crimson)

IMS to get Lynch'd

NEWS DIGEST



David Lynch, the film and music producer, will be a keynote speaker in Ibiza at the 2011 IMS

MUSIC WEEK WILL BE conducting a Question Time-style debate at the International Music Summit later this month in Ibiza featuring key executives from across the dance music sector.

IMS, which returns to Ibiza on May 25 for a three-day conference with a packed schedule of panels and evening parties, will kick off with the presentation of its annual IMS Business Report that aims to provide a clear statistical insight into the health of the global dance music business.

Among the keynote interviews during IMS will be BBC Radio 1 head of music George Ergatoudis, interviewed by Music Week, Mute chairman and

founder Daniel Miller and film director turned dance music producer David Lynch.

The pertinent topics to be discussed during Music Week's Question Time session on May 27 will include on-air/on-sale, the rise of Las Vegas and whether winter touring is becoming too much of a risk.

IMS co-founder Ben Turner said, "When the IMS launched four years ago dance music was at a very low point, now electronic music is at its strongest point that any of us can remember and the panels reflect that with people like David Lynch now involved in electronic music. All of these things are signs of just how far this genre has come."

■ COOKING VINYL DEAL WITH ICEBREAKER

In a groundbreaking move Cooking Vinyl Group has become an "introducer of business" to a new multi-million pound investment fund backed by Icebreaker.

Under the new arrangement, which the label's managing director Martin Goldschmidt planned to reveal at The Great Escape last Friday, artists signing to Cooking Vinyl Records and sister company Essential Music & Marketing will have access to an exclusive pool of music funding worth around £10m.

Cooking Vinyl will introduce Icebreaker, which since 2004 has raised £350m of capital and helped produce nearly 150 new albums, to emerging and established artists.

Goldschmidt, whose company has previously been involved with Icebreaker on a number of projects including Marilyn Manson's forthcoming album, said he believed it was the first time that venture capital has teamed with a record label in this way.

Icebreaker Management managing director Carline Hamilton said her fund's investors have a huge appetite for professionally managed acts and said with Cooking Vinyl's assistance "we're confident that we will be able to help maximise returns and at the same time ensure talent is properly rewarded."

Cooking Vinyl is already in talks with a number of artists about possible deals involving Icebreaker.

■ SONY'S RADIO AWARDS PRIZE TALK OVER SONG



Music was missing among the biggest prizes at the Sony Radio Academy Awards last Monday, with TalkSport named UK station of the year and Women's Hour presenter Jenni Murray receiving the main gold award. However, there were prizes for Simon Mayo, Zane Lowe and Frank Skinner while Annie Nightingale (pictured) won the Special Award in recognition of more than 40 years in broadcasting.

Speech station TalkSport took home three gold awards, including the prestigious UK station of the year prize and music stations also lost out in the category of breakfast show of the year with a potential reach of 10m plus, won by 5 Live Breakfast. There were some familiar music radio names among the specific music categories though, including Radio 1's Zane Lowe who was named

He's a Starboy...

ALMOST 600 PEOPLE ATTENDED Music Week Breakout at Proud Galleries last Wednesday ahead of Friday night's show at the Great Escape Festival in Brighton.

Australian alternative band The Jezabels – performing at both Breakout events – pulled the biggest crowd on the Wednesday night for what was their first UK appearance.

The rest of the night was more focused on songwriters including urban/pop rapper Starboy Nathan, who after shooting to number 23 in the charts on his own label.

Also performing sets on the main and acoustic stages were Jesse



Appiah, Allie Moss, Paul Cook, and The Chronicles, Jess Hall and More Diamonds.

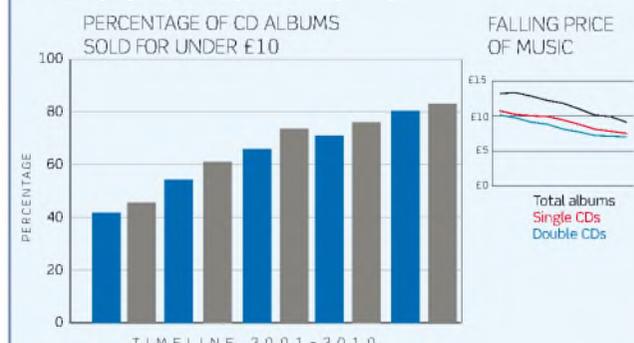
Breakout, which is free to Music Week readers, is held on the second Wednesday of the month. The next event is on June 8. For details of the next Breakout and this month's podcast, go to www.musicweek.com/breakout.



GIG OF THE WEEK

Who: Explosions In The Sky
Where: The Roundhouse, Camden
When: May 19
Why: The Texan instrumental group have garnered popularity beyond the post-rock scene for cinematic and elaborately constructed guitar-led anthems. Prepare to be mesmerised.

INDUSTRY SNAPSHOT



For daily news visit musicweek.com

Bassey belts out Bond for Barry



THE GREAT DAME SHIRLEY BASSEY topped the tributes to the late John Barry at the revamped Classic Brits at the Albert Hall with a stirring version of Goldfinger.

The James Bond theme and a posthumous lifetime achievement honour for Barry was a fitting finale for what was a generally acknowledged as a successful effort to

broaden the appeal of the event.

Dutch violinist and conductor Andre Rieu picked up best album for his waltz revival Moonlight Serenade in a section chosen by Classic FM listeners while the critics choice was Tamsin Little's Elgar: Violin Concerto.

Other winners at the event, presented by Myleene Klass and attend-

ed by the Duchess of Cornwall, included Il Divo (Artist Of The Decade), Arvo Part (Composer Of The Year), Antonio Pappano (Best Male), Alison Balsom (Best Female), Vilde Frang (Best Newcomer).

Highlights of the performance included the Les Miserables cast with Alfie Boe, Katherine Jenkins and Anne-Sophie Mutter.

music broadcaster of the year for the second successive time and the third time overall. Meanwhile, Rolling Stone Ronnie Wood beat 6 Music presenter Jarvis Cocker and Radio 1 breakfast show host Chris Moyles to be crowned music radio personality of the year for his Somethin' Else produced programme for Absolute Radio and Absolute Classic Rock. Another Somethin' Else production, Jazz on 3, received gold for best specialist music programme while TBI Media's The John Bonham Story for 6 Music won best music special.

PIAS GET STUCK IN WITH TURNSTILE

PIAS has agreed a joint venture deal with management / label company Turnstile Music that will see the company provide funding, marketing and international services for all Turnstile artists.

The two parties have already worked together on the recent Gruff Rhys album Hotel Shampoo, released by Rhys' own Ovni label via Turnstile. The new 360 deal will see PIAS benefit from all revenue streams generated by future releases by Turnstile artists. PIAS UK managing director Peter Thompson explained the agreement offers a flexibility for his company to provide the right level of support for each artist - and to benefit accordingly. Los Campesinos, for example, will continue to record for Wichita in the UK, while PIAS will work them for the rest of the world; Perfume Genius will go through Turnstile / PIAS in the UK and Matador for the rest of the world.

LIMEWIRE SLAPPED

LimeWire will have to pay a settlement of \$105m (£64.3m), as the five-year case brought against it by record labels comes to an end. LimeWire, as well as its founder Mark Gorton, were named in the

case which was concluded with an out-of-court settlement.

Following a legal case that started in 2006, LimeWire was found guilty of facilitating mass copyright infringement in May last year and was ordered offline in October. It was revealed 93% of traffic on LimeWire was made up of unlicensed and infringing files. Labels had been seeking damages that could have reached \$1.4bn (£0.86bn). RIAA chairman Mitch Bainwol said in a statement, "We are pleased to have reached a large monetary settlement following the court's finding that both LimeWire and its founder Mark Gorton were personally liable for copyright infringement. LimeWire wreaked enormous damage on the music community, helping contribute to thousands of lost jobs and fewer opportunities for aspiring artists."

IT AIN'T OVER FOR GEORGE

George Michael called a press conference at the Royal Opera House to announce details of his return to the live arena: a 47-date European orchestral tour, Symphonica, starting in August. The news comes as a surprise as it is just three

years since Michael announced he was quitting touring - billing his two shows at Earl's Court in August 2008 as The Final Two - and this will be his only third solo tour proper in his 30-year career.

FIERCE PANDA GETS VERTIGO

Renowned indie label Fierce Panda has agreed a new artist development deal with Universal's Vertigo label. The arrangement means the label will continue to operate as a standalone organisation but with signings under the new development deal being released on Fierce Panda / Vertigo via Universal. Fierce Panda's solo releases will continue to be distributed physically by ADA and digitally by The Orchard.

MUSICAL MAYOR

Boris Johnson has launched a new music charity, which will raise £2m by March next year to boost music education for children in London. The Mayor of London's Fund for Young Musicians charity will provide children, aged seven

to 11 years old, who have significant musical talent and commitment with new opportunities to learn.

VIVA-ESSENTIAL TIE-UP

Essential Music & Marketing has signed a worldwide deal with Steve Lawler's Viva Music ahead of the release of the double mix Lights Out Decade at the end of May. The London-based label services, sales and marketing company has also signed a worldwide distribution deal with house DJ Doorlys label, Pigeonhole This!



Ahead of the release of Atmosphere's new album Family Sign (pictured above), grassroots hip-hop label Rhymesayers Entertainment are moving to Essential through an existing deal with Traffic Entertainment. Fast-growing New York indie outfit Decon has also linked with Essential and the US Dirtybird label has signed an European distribution deal meaning Essential will handle all priority releases and associated singles from the upcoming Claude VonStroke Makeovers album this summer alongside Justin Martin's debut LP due out in the autumn.

FINK FOCUSES ON FILM

Noah & The Whale will premiere a film about the making of their latest album through a virtual cinema next week. The film was directed by Charlie Fink (pictured left) and focuses on the making of the band's recent Last Night On Earth album. Fink previously created a full-length film around their 2009 First Days Of Spring album. Fans can book "seats" in the virtual cinema - with the screening taking place at 5pm (GMT) on May 17 in advance and the event will also feature a live Q&A with Fink. Those applying for tickets will be given a unique URI, which can only be used once.

MIRANDA COOPER

Following a Playlist recommendation last week, we would like to clarify that Miranda Cooper is still working with, and remains a director of Xenomania

MusicWeek

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MUSICWEEK.COM REACTION

GOOGLE MUSIC TO LAUNCH WITHOUT LABEL DEALS?

Rob: "This news comes on the same day that Google announces a new film on demand service through YouTube, with full studio backing. You have to wonder what it is about major labels that makes them think they're special. A service where users upload music for storage and access DOES NOT require label backing."

WARNER MUSIC REVENUE UP

Musindustryprophet: "Let me get this straight...Disciplined A&R investments means no investments at all?"

MYSPACE OFFERS MUSICIAN PROFILE IMPORT INTO FACEBOOK

Ray Sharp: "At one time MySpace was the internet leader for artists, bands and fans, but recent programme changes have made MySpace not user friendly, slow to access and the music player unreliable, basically it does not work!"

TOP 10 STORIES ON MUSICWEEK.COM



01 HMV Canada sale not far off

02 Adele and LMFAO retain chart crowns

03 Laurie Talk of this week's chart

04 iTunes is the Apple of Spotify's eye

05 Google Music goes live

06 EMI set for massive Pink Floyd re-issue campaign

07 Music misses out on top Sony Radio Awards

08 George Michael announces orchestral tour

09 Google Music to launch without label deals?

10 Music Matters campaign makes comeback



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NEWS

EDITORIAL PAUL WILLIAMS

Is the Holy Grail within our grasp?

BILLY CONNOLLY ONCE MEMORABLY observed that if you want to know what the weather is like you do not need to bother with a weatherman. You simply look out of the window.

And, in similar vein, if you need to find out how recorded music sales are currently faring, just examine the market figures.

The only problem with that approach, though, is if you do the exercise in both the UK and US right now you will get very different answers.

After a very encouraging Adele-led first quarter on this side of the pond, with artist album numbers reversing 2010's sharp decline by rising year on year, sales over the last few weeks have taken something of an alarming dip.

A fortnight ago they were at their lowest weekly level this century and although they managed to improve a week later, it was still only good enough to stand as the second-worst week since the millennium. Although artist album sales remain up on the year so far and the overall albums market is only down by a couple of percent, the good work of quarter one now risks being undone.

In the US, however, a contrasting picture is emerging, with combined sales across the singles and albums markets actually up on the year. That rise, worked out by converting every 10 single sales into one album sold and adding the sum to the albums total, was only 1.6% up until last week, but still represents something of an amazing turnaround in fortunes when you consider just how fast the US albums market was previously falling.

In both the individual singles and albums markets, the figures are throwing up encouraging signs. Many last year were understandably concluding the U.S. one-track download market had started to plateau as sales only improved by around 1% year-on-year. The situation with albums was even worse with annual sales experiencing yet another double-digit drop, something that has been happening since the middle of the last decade.

But the story so far in 2011 is a very different one. Rather than staying flat or even starting to drop, individual download sales are up by around 10% on the year, while even album sales are showing some positive sales by being just 1% lower than 2010's total.

Admittedly, it still means US album sales are worse than they were 12 months ago, but it is nothing like the double-digit drops the market has been used to and may suggest the world's leading music market is finally starting to turn a corner. Naturally, it is digital albums that are spearheading this revival.

While CD albums are down another 9% this year, downloaded albums are up about 17% and this market is now around half the size of the CD business.

It is true to say these are only small, positive steps and we should not start to get carried away. But these figures should give the UK industry some hope for the future, although it may also need to wait a little while for the same to happen here.

For years, the UK business proudly pointed to its retail sector holding up as sales in the States plummeted. But rather than that necessarily indicating we were smarter than our American cousins, it was probably more the case the US was, and remains, ahead of the curve in the way the recorded music market is changing, so the big declines were happening there first.

However, that should also mean if there are really signs of improvement in the States, this "turnaround" will eventually reach the UK, too. If it does, that would be quite something.

For too long now the industry has talked of the Holy Grail of a rise in digital sales making up the shortfall in physical. It has taken many years, but the evidence coming from the US suggests it may finally be happening.

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



GROWTH RETURNS TO US MARKET AFTER FALLOW YEARS

Trans-atlantic upturn hope

INTERNATIONAL

■ BY BEN CARDEW

While the champagne bottles remain firmly corked for the time being, recent weeks have seen evidence of a modest revival in the US music market after years of decline.

Nielsen SoundScan announced last week that year-to-date overall album sales in the US (albums plus track equivalent album sales) were up 1.6% as of the week ending May 8.

This was, admittedly, a fairly modest increase and comes on top of 2010's wretched sales: overall album sales were down more than 9% last year in the US.

But the result does suggest that digital sales might finally be plugging the sales gap in the US, after long years of decline: Nielsen reported that digital album sales were up 16.8% year-to-date, setting off an 8.3% fall in physical album sales.

"It's an uplift of 1% after years and years of 10% falls"

JOSHUA FRIEDLANDER, RIAA

Meanwhile, year-to-date sales of digital tracks were up 9.6%, a result that turns on its head the idea that the single-track download market in the US is stalling, as was commonly supposed at the start of the year when Nielsen SoundScan/Billboard statistics for 2010 showed sales of single-track downloads only increased 1.0% annually.

What makes this all the more remarkable is that 2011 started so badly in the US: in the last week of 2010 album sales were down 8% year-on-year at 7.15m.



Femme Fatale: Spears album one of a fleet of strong releases in the first half of year

Two weeks later they hit their second lowest level of the last 20 years at 4.85m, just 0.35% above the record low recorded in September 2010.

Little surprise then that after the first six weeks of the year, year-to-date album sales in the US were 11% down on 2010 levels.

And then things started to turn around. The next six weeks saw album sales up every week on 2010 sales - the longest run in the 21st century - and at the 12-week stage year-to-date album sales in the US stood at 71.19m, down just 5.2% on

2010's total. Now we have this 1.6% increase.

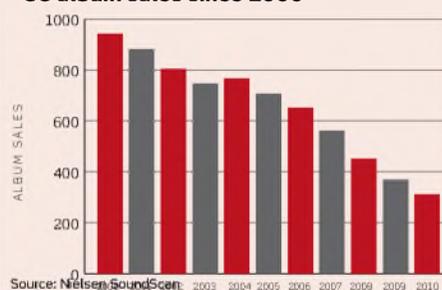
"I don't think anyone is jumping up and down," said RIAA VP of research and statistics Joshua Friedlander. "It's an uplift of 1% after years and years of 10% falls." Nevertheless, he said the US industry was "cautiously hopeful".

What, then, has caused this modest turnaround? Clearly digital has played a role: Nielsen says digital music retailers are now selling more than half of all music in the US.

Nielsen also noted the importance of catalogue sales: they are up 5.4% in 2011, thanks in part to the 2010 deal that allowed the Beatles' music to be sold digitally.

Sales of current albums are down 7.0%. But EMI EVP of music services Dominic Pandiscia said

US album sales since 2000



BRITISH GRIT FLOUNDERS AS US RALLIES

While sale figures in the US have been promising over the last few weeks, it has been a different story in the UK.

At a time of dramatic sales falls in the US, the British market has proved more resilient over the past few years: album sales last year were down 7% in volume according to BPI figures - not great but better than the 9.4% drop in the US in the same period.

But while US figures have shown some signs of improvement over the last few weeks, the UK music market has slumped to a number of new lows.

The first quarter of the year saw album sales fall 2.67% year-

on-year and the second quarter got off to a pitiful start, including lowest sale ever recorded in the week before Easter.

The last week of April then saw the lowest sales of the 21st Century, with just 1,547,983 albums sold. Admittedly, there were mitigating circumstances - the Royal Wedding and the three-day working week - but the following week was little better, with 1,562,663 albums sold, up just 0.95% week on week and down 9.37% year on year.

You could, of course, blame the warm weather and bank holidays for this. But figures from the British Retail Consortium (BRC) actually showed a 5.2% rise in retail sales

for April, year-on-year.

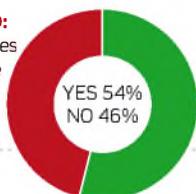
The highlight among the UK figures is digital album sales - digital stores, of course, are not affected by Bank Holiday opening times: in the first week in May sales of 414,185 represented a 26.51% share of the market - a new record.

The UK, then, appears to be following the trend in the US for growing digital sales. But on this evidence they are far from plugging the gap in the market caused by falling sales of physical products.

The good news from the US is this substitution could be possible; the bad news is it may only happen after years of vicious falls.

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:
Can Spotify challenge iTunes as the world's number one digital player?



THIS WEEK WE ASK:
Is the US market recovery sustainable?
Vote at www.musicweek.com

there has actually been a very strong release schedule for the first half of the year, with new albums from Adele, Britney Spears, Glee, Justin Bieber and Wiz Khalifa.

Pandiscia said such a strong slate was unusual outside of the fourth quarter, explaining that there are advantages to releasing big new albums outside of the busy holiday season, such as a relative lack of competition.

There have, of course, been calls from retailers in the US and UK for record labels to spread their big name releases more evenly throughout the year. But Pandiscia said he was unsure whether the strong release schedule in the first half of the year was by accident or design.

The EMI exec also mentioned a number of "moments of mass discovery" in the first half of the year – such as Mumford & Sons and Arcade Fire at the Grammys – which he said had helped to drive sales, as well as the ongoing success of albums such as Katy Perry's Teenage Dream, which has produced four US number one singles to date.



Checking the charts Mumford & Sons discovery moment in US marketplace

Meanwhile, Friedlander explained anti-piracy initiatives – and in particular the closure of Limewire at the end of 2010 – also helped. "Obviously some people will go to other P2P sites," he explained. "But I think we are seeing the effect."

Of course, the US economy has also slowly picked up in 2011 – but while Friedlander said this "didn't hurt" he pointed out the last five years of decline in the US music market had happened against a background of an economy first booming (2005 – 2007) then in sharp decline (2008 – 2009).

The big question now is whether this increase in sales can be sustained – and what this means for the UK (see opposite left).

Pandiscia, who was speaking to Music Week from the NARM retail convention in Hyatt Century City, said recent sales figures had lightened the mood – but it was too early to tell what the next six months would bring.

"People are pretty happy about what is happening in the first few months of the calendar year and pretty anxious to see what the release schedule is for the second half," he said.

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ISLAND AND XL SOAR WITH SINGLES FROM BRITISH TALENT

Indie homegrowers reap rewards

A&R CHART

BY PAUL WILLIAMS

XL RECORDINGS RACED TO the top of Music Week's league table ranking UK A&R albums performance in quarter one, after putting out the most successful release in its history.

Adele's 21 needed fewer than nine weeks during the quarter to become XL's all-time biggest seller in the UK as it surpassed the 1.34m domestic sales of Prodigy's 1997 set The Fat Of The Land.

The Adele album's phenomenal run resulted in the independent moving straight to the top of Music Week's exclusive quarterly market shares league table which ranks record companies according to the number of current albums they have sold by UK-signed acts. On the equivalent countdown for singles, XL finished second behind Island.

The A&R market shares aim to highlight which companies are performing the strongest with home-grown repertoire and are calculated from bespoke top 100 charts of the quarter's biggest-selling, non-catalogue singles and artist albums by UK-signed acts. The charts, which are compiled from OCC data, exclude releases by non-UK-signed acts, greatest hits sets and any titles that were two or more years old when the quarter began.

Largely thanks to Adele's second album, XL dominates the albums table with a 28.3% sales share of the top 100 current UK-sourced albums of the quarter, more than the scores combined of its two closest rivals Polydor and Island.

This high share comes despite the exclusion from the calculations of Adele's 2008 debut 19 – the quarter's second biggest seller overall – as this is deemed for these purposes as a catalogue release, but XL's hand does take in The xx's self-titled first album, King Of Limbs by Radiohead and We're New Here by Gil Scott-Heron and Jamie XX.

XL, which was not among the Top 10 companies for UK A&R performance for albums or singles dur-



Doing it like a dude... Island's Jessie J is this quarter's biggest domestic breakthrough act

ing Q1 2010, also relied on Adele to secure it second place on the A&R singles table for the first quarter of this year.

Three tracks from 21 – Someone Like You, Rolling In The Deep and Set Fire To The Rain – combined to give the company a 16.5% UK A&R singles share, but it was unable to match Island, whose 23.3% share included a trio of contributions from the quarter's biggest domestic breakthrough Jessie J.

Both Island and XL performed disproportionately better in the quarter's singles market when only sales by UK-signed acts are taken into account, highlighting how some other companies are more reliant on releases by overseas signings to boost their sales. When sales of all repertoire are considered, Island is only in third place for the quarter, behind Polydor and RCA, while XL drops down to ninth.

Island's singles success with domestic signings was particularly impressive over the three months as it accounted for 16 of the period's 100 top UK-sourced sellers, including titles by Taio Cruz, N-Dubz, Devlin and Florence + The Machine. Its pockets were similarly deep on albums where it had 12 of the period's 100 top UK artist sellers, led by Jessie J's Who Are You but also including Mumford & Sons and Florence + The Machine's long-run-

ning debuts and FJ Harvey's Q1-issued Let England Shake.

Polydor had finished as both top albums and singles company based on UK-sourced repertoire during the first quarter of 2010 with its highlights then including Boyzone, Cheryl Cole and Ellie Goulding. Twelve months on and it slips to second place on albums with a 13.8% share, led by Take That's Progress, while drops to third on singles with a 13.4% share, even though it supplied an unrivalled 21 of the quarter's 100 biggest sellers by UK-signed artists.

A year ago, Atlantic opened its 2010 account from a UK roster perspective in impressive fashion when Paolo Nutini's Sunny Side Up returned to number one and its home-grown success story has continued strongly at the beginning of 2011 but across a greater number of releases.

Nutini's second album played a lesser role in Q1 this year, but Plan B's The Defamation Of Strickland Banks and Rumer's Seasons Of My Soul were both among the period's Top 10 artist sellers overall as Atlantic ranked as the fourth top albums company based on UK A&R performance. This was two places above sister company Warner Bros, whose 4.6% A&R share was led by the UK-signed US artist Cee Lo Green's The Lady Killer.

Sat between the two Warner companies, fifth-placed Parlophone

reaped further rewards from its leading 2010 UK breakthroughs Tinie Tempah and Eliza Doolittle, while Decca moved into the Top 10 companies based on UK-sourced album sales as it filled ninth spot following a run led by Alfie Boe's Bring Him Home and Imelda May's Mayhem.

XL was the only independent to register among the quarter's Top 10 albums companies in terms of domestic A&R performance, but a few places below the growing power of self-released albums is reflected by the presence of Beady Eye and Marti Pellow's labels.

The former Oasis members' debut Different Gear Still Speeding sold 107,678 units in the quarter, placing the EMI-distributed label just below Virgin in terms of UK-sourced A&R sales of new repertoire, while former Wet Wet Wet man Pellow's Love To Love album, distributed by Absolute, had 27,752 takers across the three months and helped his label to 17th place on the A&R albums league table.

As previously reported in Music Week, Sony overall sold around 1.26m fewer full and mid-price artist albums in Q1 2011 compared to the same period the year before and this big drop is partly reflected by the positions of the major's frontline companies in the quarter's A&R league table.

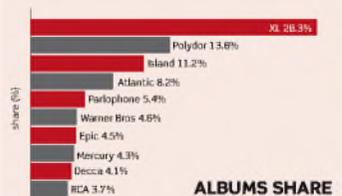
While Epic progressed from eighth place in the first quarter of 2010 to seventh a year later, RCA fell from fourth to 10th spot with none of its UK-sourced albums able to sell more than 100,000 units in the quarter. Columbia, which was 10th in terms of UK A&R albums performance in the opening quarter of 2010, dropped out of the Top 10 places one year on to finish 12th.

However, Columbia improved with its UK A&R in the singles market where the likes of Jive act Chipmunk (with Chris Brown) and Rinôçér's Katy B saw the company progress from seventh place on A&R performance in Q1 2010 to fourth a year later behind Island, XL and Polydor.

This is now starting to translate into album sales, led by Katy B's debut On A Mission, which was released at the start of the second quarter, and is likely to surpass 100,000 UK sales in the next few weeks.

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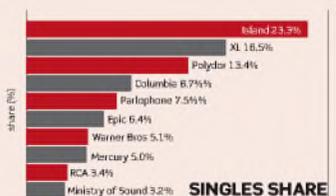
Q1 2011 Top 10 albums companies based on UK signings



The above shows the Top 10 record companies compiled from a Top 100 chart of the biggest-selling non-catalogue artist albums by UK-signed artists

Source: OCC data/MW research

Q1 2011 Top 10 singles companies based on UK signings



The above shows the Top 10 record companies compiled from a Top 100 chart of the biggest-selling non-catalogue singles by UK-signed artists

Source: OCC data/MW research

Q1 UK A&R performance by corporate group Albums



Source: OCC data/MW research

Q1 UK A&R performance by corporate group Singles



Source: OCC data/MW research

NEWS

NORTH LONDON VENUE LOOKS TO FILL THE GAP LEFT BY THE ELECTRIC PROMS CANCELLATION

Roundhouse homes in on new Proms festival

LIVE

BY ROBERT ASHTON

THE ROUNDHOUSE IS planning a new high-profile music festival to replace the Electric Proms season, which was axed earlier this year by the BBC.

The Proms, which had become a commercial and critical success for the north London venue and its BBC TV and Radio partners over the last five years, is expected to be replaced in the Roundhouse's autumn schedule by another festival with "huge artists and worldwide appeal".

Roundhouse head of music Dave Gaydon said he is talking to various new media partners and defining something of equal stature to the Electric Proms, which featured Elton John, Robert Plant, Paul McCartney, Shirley Bassey and Robbie Williams during its run.

Gaydon said "I'm in the process of defining something and talking to various partners about a similar event each year of collaborations. We're excited about that, to have a peak of exposure each year, because the Electric Proms was brilliant for us as a venue."

Gaydon added the first Electric Proms tickets cost £20 but could probably fetch up to £200 on the open marketplace.

However, although the Electric Proms was in the original business plan of the Roundhouse (it was called the Alternative Proms), the BBC has the rights to the name. The new – as yet unnamed – festival will launch in 2012 at the earliest because this year the October dates will be filled by standalone shows.

Alongside theatre productions – the Royal Shakespeare Company has recently finished a programme at the venue – circus events and corporate hires, Gaydon added the 3,050-



capacity Roundhouse now puts on around 160 gigs each year, including the iTunes Festival throughout July. That is well up on the 100 music gigs the venue was hosting a few years ago.

"We now fill every date it is possible to fill with live music and we want to keep the balance as eclectic as possible," he said, adding the venue will continue to feature emerging acts which have moved beyond the 2,000-capacity venues to major acts like Jay-Z and Gorillaz, which use the Roundhouse as a showcase.

At the same time the Roundhouse has joined forces with EMI for the third year of their 30/30 music project to nurture the talent of young emerging artists.

Every day during September, 30/30 will put around 20 acts, all aged 16–25 years, in the Roundhouse's EMI Live Music Studio alongside leading producers who will record and mix their tracks for free. Guy Chambers has already volunteered.

Tracks will be compiled for the 30/30 Album 2011, released by in-house label Roundhouse Records and available to buy via iTunes with the proceeds going back into the

work with young people.

Music programme co-ordinator Oli Kluczewski said Roundhouse Records, which was set up last year, is a way to develop and mentor new talent.

"Through 30/30 and Roundhouse Records we're presenting a brand new model for supporting and championing emerging music in the UK," he added. Two bands featured on earlier 30/30 albums, Ghosts You Echo and Hella Better Dancer, will play at the Music Week Awards at the Roundhouse on May 24.

Kluczewski has also begun to push the newly launched Roundhouse Rising festival brand, which will see emerging artists play branded stages at festivals throughout the year. There will be a Roundhouse Rising stage at August's Underage Festival, with 12 acts which have been developing in the venue's extensive recording and rehearsal rooms.

The deadline for submitting demos for this year's 30/30 is July 18 with further details at www.roundhouse.org.uk/3030.

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Doing the rounds the venue (left) and two of its record label's acts - Hella Better Dancer (above) and Ghosts You Echo (right) who will both play at the Music Week Awards on May 24



ROUNDHOUSE THE STORY SO FAR

2006 Roundhouse Studios, a creative centre for 11–25-year-olds, opens.

Turning Point Festival – three days of music, circus, comedy and cabaret – run by a creative team aged 25 or under.

2008 Launch of Roundhouse Radio, an online station broadcast direct from the Roundhouse by a new generation of radio talent.

Roundhouse Radio wins Olympic Inspire Mark and a Student Radio Award.

Roundhouse takes more than 50 young people to perform and support workshops at the Big Chill Festival.

2010 Launch of Roundhouse Records, an independent label for emerging artists.

Live broadcast of the Underworld gig, produced by the Roundhouse broadcast team, seen by 15,000 worldwide.

Young people aged 11–25 take part in festivals across the UK over the summer, including Glastonbury, The Big Chill, Camp Bestival, Wardstock and Edinburgh Fringe.

2009 Roundhouse Music Collective launches.

The Roundhouse broadcast team produces more than 15 events during the year – seen by 40,000 worldwide.

Domino wheels out the big guns for its radio station launch

DOMINO RECORDS HAS enlisted Animal Collective, Wild Beasts and Bobby Gillespie as presenters for the launch of its radio station Domino Radio 87.7FM next month as the label looks to tap into the spirit of legendary pirate station Radio Caroline.

The 24-hour station will broadcast live around the UK on FM and globally online for one week only and will also feature shows from Domino-signed artists including Hot Chip's Alexis Taylor, The Kills, Robert Wyatt, Franz Ferdinand and Anna Calvi, as well as notables from the independent sector such as Angular Records and Horrors vocalist Faris Badwan.



Wild Beasts

Domino Records managing director Laurence Bell described the venture as akin to a pop-up radio station and said the move was far more complex than the company had first imagined.



Animal Collective

He added that although there were no plans to extend the station's air time, a collection of shows would be kept online for listeners to dip into. "We will also have to develop our own iPlayer," he noted.

It is not the first time Domino has ventured outside of the record-

ing arena. Over the last 12 months the label has launched book imprint Loops with Faber and Faber and partnered with clothing brand Uniqlo.

Bell added it was important for the label to keep on pushing itself and to do things that were not simply motivated by commercial goals.

"We do them because we want to contribute and because we enjoy representing creativity on different levels," he said.

"It's like having a party really, having a big disparate but very interesting gang of people over to your house."

Domino Radio will begin broadcasting on June 6.



Bobby Gillespie

DIGITAL

WADSWORTH REPORT AIMS TO SHOW ROUTE THROUGH DIGITAL MINEFIELD

Opportunities knock in the digital cloud

BPI chairman and former boss of EMI in the UK, Tony Wadsworth has written a key report on the state of the record label in a changing market. Music Week digital editor Eamonn Forde, who worked with him on the study, commissioned by Music Tank and launched today, takes a look at some of the key findings.

THE PUBLICATION OF MUSIC Tank's latest report – Remake, Remodel: The Evolution Of The Record Label – by Tony Wadsworth looks at where record companies find themselves in 2011 following a decade of digital turmoil.

It also examines how the very technology that disrupted the music business post-Napster is being harnessed to define its future.

The report set out to ensure that digital was an absolutely core part of its focus. What emerged from the interviews carried out for the report was that digital was no longer regarded as a standalone part of the record business. But intricately woven through everything labels do, including obvious areas such as marketing, promotion and retail as well as less obvious areas such as A&R.

For the independents in particular, the past decade of digital has meant a hugely significant levelling of the playing field, putting them in

ASKING THE TOUGH QUESTIONS

THREE YEARS OUT OF A MAJOR LABEL HOTSEAT, Tony Wadsworth (right) felt it was possible to take an objective look at the record industry, looking at a wide range of areas from social networks to investment activity.



people thought the industry would disappear and that would be great for artists and managers," he said.

"But you should be careful what you wish for. The labels

With top-level access, on and off the record, the report has made strenuous efforts to create a realistic impression of today's business and to "tackle some of the myths about labels".

Chief among those is that the industry was caught napping by digital change and remains protectionist in its thinking. "Lots of people have come in to displace the functions of the record label. Some

remain the primary investors in new music and it is the labels which, while looking after physical sales, have supported and enabled the digital services that have made an impact."

The report is available from www.musicweek.com and will be available to download from 10am today. The cost is £45 and includes a year's membership to MusicTank.

the same position as the majors in how they reach and engage with music buyers. As Beggars Group chairman Martin Mills put it, "The market is less closed because of digital."

While early attempts by the labels themselves to sell music online – namely Pressplay and MusicNet – ended in disaster, new types of stores have changed the retail experience, led by Apple's iTunes.

As it stands, three companies dominate – iTunes, Amazon MP3 and Spotify – an arrangement that is tilting the balance of power away

from Apple slightly, but across the board, everyone spoke to felt strongly greater competition would make for a more robust and exciting digital marketplace.

Despite this, Mills saw enormous upsides for independents in the current landscape. "The beauty at the moment is that the two big digital payers – iTunes and Spotify – are pretty much barrier-free, be you a big player or a small player," he said.

While digital is growing in revenue terms for labels, there was also a definite sense innovation on technologies and services far outstripped

innovation in licensing from copyright owners.

This was a problem Brian Message of artist management firm ATC and Courtyard identified a fear of risk on behalf of companies as compromising opportunities.

"That risk-averse nature has been a massive problem in our industry, especially when it comes to the digital world. People need to take more risks. We've been all about dotting the 'i's and crossing the 't's and, meanwhile, someone else has run off with the money."

AIM chairman and chief executive Alison Wenham argued new thinking around licensing was essential for the survival of all labels – independent and major.

"The lack of innovation in licensing continues to be a problem and could be holding back new services and the market," she said.

Ultimately, the report found the industry was fully aware of the challenges ahead of it and the changes it must make to work with digital services to achieve mutual benefits. As digital now cuts through everything they do, the difficulties and uncertainties of the past are finally being put to rest.

"I feel good about digital," concluded Universal UK chairman and CEO David Joseph. "I feel optimistic about it."

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NEWS IN BRIEF

■ **Apple named most valuable brand**
Millward Brown's BrandZ Top100 has named Apple as the world's most valuable brand. With a brand value of \$153.3bn (£93bn), it overtook Google with \$111.5bn (£68bn).

■ **Aspiro doubles subscriber base in four months**

Aspiro, the Scandinavian company behind music streaming service WIMP, has doubled its music subscriber base to 200,000 in the past four months.

■ **Zynga creates GagaVille**



Social gaming company Zynga is partnering with Lady Gaga to promote her new album, creating GagaVille within its Farmville game on Facebook. It will offer exclusive tracks and sell virtual goods.

■ **Moby mashes up SoundCloud and Instagram**

Moby has launched a new music and photography microsite in conjunction with SoundCloud to stream his Destroyed album and Instagram to let fans upload and tag photos.

■ **MusiXmatch raises \$3.7m while Official.fm raises \$8m**

Online lyrics platform MusiXmatch has raised \$3.7m (£2.25m) in funding while music distributor and discovery service Official.fm has raised \$8m (£4.9m) in its latest round of funding.

■ **Myspace allows Facebook importing**

Myspace will now let musicians import their profile details into Facebook via a dedicated 'Music' app.

NEW APPS

■ **Hype Machine (iOS - £1.79)** The music blog aggregator's first app turns blogs into streaming music stations, offering hundreds of tailored channels.

■ **Music Business 101** (Android/iOS free) Built by Mobile Roadie, this app pulls together news, blogs and business thinking for anyone hoping to break into the music industry.

NEW SERVICES

■ **Scandinavian music streaming service WIMP** has added new features allowing users of other services, such as Spotify, to import their playlists.

GrouponLive is a partnership between Live Nation and demand-driven discount site Groupon that will offer fans lower price tickets. It will debut in the US this summer.

IS FANDOM THE FUTURE?

Topspin Media CEO Ian Rogers has argued that direct-to-fan (D2F) retailing has expanded the potential market for music by driving the "re-bundling" of the album and that traditional retailers must now innovate or die.

The company, which provides e-commerce and marketing services for artists and music companies, was previously known for working with major acts such as Beastie Boys and Beck, but earlier this year expanded its offering to create a self-serve D2F platform for new and emerging acts, starting at \$10 (£6.20) a month.

"Our intention was always to open it up as a self-serve platform," said Rogers. "We could have gone self-serve at the beginning of last year but we wanted to build the ticketing and fan club platforms first. We think those are things that serious artists need."

The future, Rogers believes, lies in labels and artists understanding the sliding scale of fandom through audience segmentation and creating pricing models that cover the entire consumer spectrum.

"The industry used to sell one



product," he explained. "It didn't matter if you were a brand new fan or the act's biggest fan – you were told to just buy the CD. Today that just seems crazy. We used to think that the internet was about going digital and we were all going to stop having physical stuff. What the internet is really about is consumer choice."

While P2P and iTunes have led the unbundling of albums, D2F is now about what Rogers called the "re-bundling" of the album experience.

"There is no question that unbundling has amounted to a lost value in the overall economy of music," he said, explaining that compelling bundles of products (such as an album, T-shirt, artwork and ticket) could grow the market again.

"The common knowledge is that the music product is worth \$0.99," he

said. "At Topspin, our average revenue per transaction across everything we sell, including \$0.99 downloads, is \$26. For acts like Beastie Boys and My Morning Jacket, what people would see as typical Topspin bands, bundles are going for \$50 or more. When you add in tickets, you're up to the \$90 range."

The major labels are moving into this area, buying up merchandise companies and even snapping up D2C specialists, as EMI did last year with its acquisition of Digital Stores.

But Rogers was not concerned this would encroach on Topspin's business model.

"We work with all the majors," he said. "The fact is they are not going to build what we have built technically."



They don't really want to deal with things like customer service issues. We have those operational problems and the software challenges solved to such a defensible degree that I am not worried about any of those companies becoming great software companies."

The majors could, of course, simply acquire Topspin but Rogers thought this was unlikely.

MEDIA

ON MUSICWEEK.COM
 • Radio 2 adds Bush album
 • Austr: Feel It Break

NEWS IN BRIEF

Awards honour speech over beats



Music was missing among the biggest prizes at last week's Sony Radio Academy Awards, with TalkSport named UK station of the year and Women's Hour presenter Jenni Murray receiving the main gold award.

However, there were prizes for Simon Mayo, Zane Lowe and Ronnie Wood at the event held at London's Grosvenor House Hotel, while Annie Nightingale won the Special Award in recognition of more than 40 years in broadcasting. Speech station TalkSport took home three gold awards, including the prestigious UK station of the year prize, and music stations also lost out in the category of breakfast show of the year with a potential reach of 10m plus, won by 5 Live Breakfast. There were some familiar music radio names among the specific music categories, including Radio 1's Zane Lowe, who was named music broadcaster of the year for the second successive time and the third time overall. Meanwhile, Ronnie Wood beat Jarvis Cocker and Chris Moyles to be crowned music radio personality of the year.

Celebrate good times... they are a changin'



Radio 2 and Radio 4 are to celebrate Bob Dylan's 70th birthday with two documentaries and a programme of specially commissioned stories. The legendary US singer turns 70 on May 24 and ahead of that Radio 2 will broadcast Nashville Cats - The Making Of Blonde On Blonde and The Freewheelin' Bob Dylan - A Folk Tribute this week to mark the occasion. The first programme airs today (Monday) at 10pm. Presented by Bill Nighy it tells the story of the recording of his classic album Blonde On Blonde. The Freewheelin' Bob Dylan - A Folk Tribute airs on Thursday at 11pm. Radio 4's Afternoon Reading - Ballads Of Thin Men broadcasts over three days, from Tuesday May 17 to Thursday May 19.

Authority says 'yo' to Yeo



Authority Communications has recruited former Anorak London senior online PR officer Lucius Yeo. Yeo, who has also run digital departments for Freeman PR, Outpost Media and Zest PR, will become senior digital account manager at Authority. Authority MD David Collyer said Yeo will bring considerable experience to the agency in the fields of social media marketing, blogging, data capture analytics and viral marketing.

DISCOVERY KEY TO SNARE AUDIENCE IN ONLINE EDITORIAL RACE

Rees to raise Q online after Phoenix results

MAGAZINES

BY BEN CARDEW

BAUER'S Q MAGAZINE IS to radically relaunch its online proposition later this year by setting up a multi-platform digital service based around music discovery.

The magazine's editor in chief Paul Rees announced the move as Bauer unveiled the latest round of its Phoenix research, which investigates patterns of music consumption.

In the fourth wave of Phoenix, Bauer looked at the influences behind consumers' "musical journeys". (see below)

Rees told an audience of advertisers and brand partners at the Phoenix launch that this research had informed Q's new service.

"The key for us at Q was that we extract something from it tangible," he explained.

The result is the new digital service, which will operate online, via mobile handsets and tablet computers.

Rees explained it will be based



around three central tenets: that the album is still valuable; that music fans appreciate "filtering and validation" and music "is all about the journey".

To explain how the new service, which is currently in development, will work, Rees outlined how a



Paul Rees

PHOENIX 10 KEY FINDINGS

- 1 Consumers have "eureka moments" when they become engrossed in a genre or band and these become key points on their musical journeys
- 2 Genres are dead
- 3 The album is still valuable
- 4 There is a need to control access to artists to drive longevity in the age of social media
- 5 Music fans are motivated to unearth heritage acts as well as new bands
- 6 The story behind a song can drive consumer interest
- 7 Live music remains important on the music journey
- 8 Media platforms need to be used collectively to drive purchase
- 9 Magazine consumers provide a tipping point to the mass audience
- 10 Brands are openly welcomed in music, if they work intelligently

CAMPAIGN FOCUS

DUANE EDDY



DUANE EDDY'S FIRST ALBUM IN 24 years, Road Trip, will include 11 songs recorded with Richard Hawley with no budget, after the Sheffield singer/songwriter tempted the legendary guitarist out of retirement.

Road Trip features 11 songs recorded - unplanned, unwritten and unrehearsed - in 11 days at Sheffield's Yellow Arch Studios at the end of a short tour in October.

Although they share a manager in Sheffield-based Graham Wrench, Hawley first met Eddy when his guitar hero collected the Mojo Icon Award last year.

Wrench said, "They were instantly best friends. Duane's about Richard's biggest hero; they

obviously share an interest in obsessively playing guitar. When I told Richard I had taken Duane on, he said, 'That's the best thing you have done in your life.'"

The pair went on to perform on stage at the Clapham Grand with Jarvis Cocker and Ellie Goulding as well as a series of other dates around the UK.

Wrench said, "At the end of it I said they should go in and record what they have been performing on tour and that got bastardised into making a new album, from scratch, from nothing - nothing written beforehand and with no money - and it's awesome."

Encompassing rock'n'roll, country and jazz, the album also features contemporary tracks, all co-written by Hawley and his band. It



Bauer Magazines includes Kerrang! and Mojo

most exciting thing we have worked on at Q for a long time and I would find it valuable," Rees added

The Phoenix research took place over four stages: interviews with music magazine consumers and their friends; six filmed interviews in more depth; 1,500 quantitative interviews of music magazine readers and a nationally representative sample; and a roundtable debate between Bauer music magazine editors and representatives from the music industry.

Bauer Media's Music Brands publishing director Rimi Atwal said Bauer's music brands - Q, Mojo and Kerrang! - provide "an unparalleled route to understanding the behaviours and inspirations of music consumers"

"By talking to them and industry experts, we were able to find out much more about an individual's lifetime journey through music; learnings we are keen to share with our audiences, music industry colleagues and commercial partners so we know how and where we can collaborate going forward," she added.

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is released on June 20 by Wrench's label Mad Monkey Records through EMI's Label Services department.

Director of label services Keith Sweeney said, "It's a great sounding record and great to be working with such an iconic artist. It's an instrumental record, so not easy for radio, but it's a record we believe in. There is a whole generation who haven't heard of Eddy and we want to reintroduce him."

Nashville-based Eddy - inducted into the Rock and Roll Hall of Fame in 1994 - will fly in to perform at Glastonbury Festival around which time he will also perform for staff at EMI head offices.

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AIRPLAY

CHARTS KEY

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

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50									
This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % or-	Total Aud (m)	Aud % or-	nielsen
1	1	1	1	BRUNO MARS <i>The Lazy Song</i> Elektra	4041	36.15	63.09	7.55	
2	8	4	9	ALOE BLACC <i>I Need A Dollar</i> Epic	1875	42.4E	54.27	15.05	
3	2	9	7	JENNIFER LOPEZ FEAT. PITBULL <i>On The Floor</i> Def Jam	4219	8.57	54.18	-7.43	
4	6	6	2	LMFAO FEAT. LAUREN BENNETT & GOONROCK <i>Party Rock Anthem</i> Interscope	1814	3.72	52.59	1.25	
5	3	8	12	KATY PERRY FEAT. KANYE WEST <i>Et</i> Virgin	2965	7.74	51.96	-6.45	
6	5	10	38	NICOLE SCHERZINGER <i>Don't Hold Your Breath</i> Interscope	3699	-6.31	48.74	-10.02	
7	4	9	28	CEE LO GREEN <i>Bright Lights Bigger City</i> Warner Brothers	4043	-1.65	48.37	-12.42	
8	7	15	32	JESSIE J FEAT. B.O.B <i>Price Tag</i> Island/Lava	3648	-5.39	45.91	-6.65	
9	17	5	5	CHRIS BROWN FEAT. BENNY BENASSI <i>Beautiful People</i> Sony RCA	1838	31.76	45.04	32.55	
10	11	20	33	ADELE <i>Rolling In The Deep</i> XL	3129	2.86	41.8	0.12	
11	10	12	34	RIHANNA S&M <i>Def Jam</i>	2389	-2.93	41.16	-3.61	
12	14	3	74	NOAH & THE WHALE <i>Tonight's The Kind Of Night</i> Mercury/Young & Lost	704	59.2E	35.57	-0.03	
13	12	12	14	ADELE <i>Someone Like You</i> XL	2668	-16.91	35.29	-14.39	
14	9	8	21	MANN FEAT. 50 CENT <i>Buzzin' Remix</i> Def Jam	1237	-10.43	33.4	23.34	
15	16	15	62	PINK F**Kin' <i>Perfect</i> LaFace	2942	-4.45	31.75	-7.27	
16	20	7	16	WRETCH 32 FEAT. EXAMPLE <i>Unorthodox</i> levels/MoS	1110	-3.39	31.15	-5.09	
17	18	3	10	JESSIE J <i>Nobody's Perfect</i> Island/Lava	1639	52.8E	31.02	-6.76	
18	23	6	8	SNOOP DOGG VS DAVID GUETTA <i>Sweat (Wet)</i> Capitol/Parlophone	1117	-1.93	30.04	-3.66	
19	27	3		ALEX GAUDINO FEAT. KELLY ROWLAND <i>What A Feeling</i> MoS	1397	44.32	29.11	12.22	
20	19	29	68	CEE LO GREEN <i>Forget You</i> Warner Brothers	2027	-2.12	29.1	11.79	
21	NEW	1		NERINA PALLOT <i>Put Your Hands Up</i> Geffen	285	0	27.74	0	
22	22	2	91	CLARE MAGUIRE <i>The Shield And The Sword</i> Polydor	1243	22.46	27.39	-12.18	
23	21	10	29	BLACK EYED PEAS <i>Just Can't Get Enough</i> Interscope	1673	-8.0E	26.43	18.58	
24	24	3		THE PIERCES <i>Glorious</i> Polydor	721	96.9E	26.06	-2.58	
25	31	31		MIKE POSNER <i>Cooler Than Me</i> J	1559	0.39	26.02	5.22	
26	15	3	11	LADY GAGA <i>Judas</i> Interscope	1767	2.32	25.86	25.92	
27	29	36	53	BRUNO MARS <i>Just The Way You Are (Amazing)</i> Elektra	1792	-1.8E	25.62	-0.54	
28	25	14	24	LADY GAGA <i>Born This Way</i> Interscope	2233	-11.42	25.59	-3.67	
29	NEW	1	26	BLUE <i>I Can</i> Blueworld	1289	0	25.36	0	
30	26	24	49	DAVID GUETTA FEAT. RIHANNA <i>Who's That Chick?</i> Postiva/Virgin	1063	-5.6E	23.94	9.01	
31	33	33		TAIO CRUZ <i>Dynamite</i> 4th & Broadway	1373	3.47	23.78	6.78	
32	38	49		KATY PERRY FEAT. SNOOP DOGG <i>California Gurls</i> Virgin	1191	-3.41	23.27	12.31	
33	36	2	92	CARD EMERALD <i>A Night Like This</i> Dramatico	427	36.42	21.3	-1.84	
34	28	14	41	MARTIN SOLVEIG FEAT. DRAGONETTE <i>Hello</i> 3 Beat/AATW	953	6.4E	20.95	-18.96	
35	30	15	48	CHRIS BROWN <i>Yeah 3X</i> Sony RCA	1127	-10.77	20.42	20.17	
36	45	4		BROOKE FRASER <i>Something In The Water</i> Wood & Bone	93	4.4E	20.06	20.26	
37	NEW	1		FRIENDLY FIRES <i>Live Those Days Tonight</i> XL	177	0	19.88	0	
38	44	29	87	PINK <i>Raise Your Glass</i> LaFace	1059	5.37	19.58	12.66	
39	39	5	19	NERO <i>Guilt</i> MTA/Mercury	353	-12.1E	19.17	-4.8E	
40	34	6		TRAIN <i>Mary Me</i> Columbia	915	6.8E	19.05	-14.07	
41	NEW	1		BLONDIE <i>Mother</i> Eleven Seven/EMI	232	0	18.91	0	
42	NEW	1	3	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ <i>Where Them Girls At</i> Postiva/Virgin	872	0	18.88	0	
43	35	16	70	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY <i>Coming Home</i> Bad Boy/Interscope	597	-11.2E	18.53	-15.85	
44	NEW	1		MICHAEL FRANTI & SPEARHEAD <i>The Sound Of Sunshine</i> EMI	136	0	18.33	0	
45	46	4	25	CHASE & STATUS FEAT. DELILAH <i>Time</i> Mercury	127	-28.6E	17.61	F.4	
46	NEW	1	13	YASMIN <i>Finish Line</i> levels/MoS	61E	0	15.76	0	
47	NEW	1		WONDERLAND <i>Starlight</i> Mercury	290	0	16.7	0	
48	37	33	64	RIHANNA <i>Only Girl (In The World)</i> Def Jam	1401	-14.73	16.64	22.02	
49	NEW	1		THE SCRIPT <i>Science & Faith</i> Phonogenic	1054	0	16.57	0	
50	RE			BLACK EYED PEAS <i>I Gotta Feeling</i> Interscope	1022	0	16.5	0	

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: WFR, 100-102 Real Radio, 102.4 With FM, 103 & The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Brunel FM, 107.8 Capital FM, 107.9 Capital FM, 108.1 The Revolution, 108.3 Pure FM, 108.4 Real Radio, 108.5 Real Radio, 108.6 Real Radio, 108.7 Real Radio, 108.8 Real Radio, 108.9 Real Radio, 109.1 Real Radio, 109.2 Real Radio, 109.3 Real Radio, 109.4 Real Radio, 109.5 Real Radio, 109.6 Real Radio, 109.7 Real Radio, 109.8 Real Radio, 109.9 Real Radio, 110.1 Real Radio, 110.2 Real Radio, 110.3 Real Radio, 110.4 Real Radio, 110.5 Real Radio, 110.6 Real Radio, 110.7 Real Radio, 110.8 Real Radio, 110.9 Real Radio, 111.1 Real Radio, 111.2 Real Radio, 111.3 Real Radio, 111.4 Real Radio, 111.5 Real Radio, 111.6 Real Radio, 111.7 Real Radio, 111.8 Real Radio, 111.9 Real Radio, 112.1 Real Radio, 112.2 Real Radio, 112.3 Real Radio, 112.4 Real Radio, 112.5 Real Radio, 112.6 Real Radio, 112.7 Real 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MEDIA RAJARS

LONDON COMMERCIAL CROWN SEIZED BY CAPITAL FM FOR THE FIRST TIME IN SIX YEARS

Capital celebrates regional and national run

RADIO

BY CHARLOTTE OTTER

THE FIRST RAJARS OF THE year made pleasing reading for Global Radio as strong performances across breakfast and daytime saw 95.8 Capital FM regain the crown as London's most listened to commercial station for the first time in six years.

The achievement has been a goal of Global Radio chief executive Ashley Tabor since his group acquired the station as part of buying GCap in 2008 and comes at a time when the result of the national roll-out of the Capital brand across the UK was fully recorded in a Rajar quarterly report.

Capital's return to number one comes in a set of first-quarter Rajar figures in which overall radio listening hit another new high. More than 47m adults, or 91.6% of the UK aged 15 or over, listened to radio each week during the first quarter - a year-on-year increase of more than 750,000 or 1.7%, representing a record high in the current Rajar era.

Digital accounts for a quarter of all listening, while the share of listening via the internet increased 28.3% year on year.

COMMERCIAL RADIO

The quarterly figures deliver some very encouraging results for Britain's commercial broadcasters who collectively grew their audience 5.9% year-on-year with more than 34m listeners now tuning in.

According to RadioCentre CEO Andrew Harrison, the increase in commercial share was the result of investment piped into the sector over the last few years and he suggested commercial radio was at the top of its game.

Chief among the commercial winners was Global Radio's 95.8 Capital FM (see box) and its Capital network which managed to hold onto its reach of 6.7m listeners over the first three months of the year, a feat which exceeded the expectations of Global Radio director of broadcasting Richard Park.

"I was expecting that the Rajar methodology might have had difficulty picking up [Capital] listeners right from the start, but the fact that we have maintained the number is exciting," he said.

Other commercial stations and networks celebrating success were Classic FM, Q, Absolute 90s and Total Real Radio which all recorded growth in reach of 5% or more on the same period the previous year, while Jazz FM and Heat both notched up double-digit percentage growths in reach.

2011's first quarter also marked the first time changes to Bauer's portfolios were logged, with the compa-



Buoyant breakfast Lisa Snowden, part of Capital's winning team

ny's Passion portfolio, which includes stations such as Kiss and Kerrang! increasing its reach to 6.6m - a year-on-year rise of 21%. While its Place portfolio, which represents regional stations including Newcastle's Metro Radio and Magic 105.4 in London, saw a 6% rise in reach.

Bauer Radio managing director Steve Parkinson said he was happy with the solid set of results and attributed the increases in reach to the

nationalisation of Kiss last year.

"Here we have a station which is defiantly not led by geography and more to do with the passion and loyalty of the listeners. By taking the best of our talent to the entire country we have seen extremely positive listener reaction, which can only be a good thing," he said.

Buoyed by the launch of Absolute 00s station last December, Absolute Radio maintained a listenership of more than 13m across its networks - with only a marginal drop of 0.1% year-on-year in reach - as it recovered almost all of its reported audience losses in the last quarter.

"We have continued to invest heavily in marketing this year, kicking off in March with our multi-award-nominated national Faces for Radio mar-

keting campaign and we expect to continue to see the impact of this in the coming quarters", said Absolute COO Clive Dickens.

With all stations hoping to increase their digital share and audience reach, more attention will have to be paid to digital marketing. But although the launch of RadioPlayer in February means it is too soon to assess the impact this has on digital listening, tuning in via a digital platform increased 2.5% year-on-year to 26.5% of all listening hours with reach up by 2.5m during the same period.

BBC FOCUS

Although the threat of a shutdown has long since subsided, BBC 6 Music is still enjoying a rise in listener figures, with the last quarter finding the station recording a 14.1% rise - the highest for any of the Beeb's music stations. Rajar data shows more than 12.9m people per week tuned into 6 Music during the first three months of the year, compared to just over 10m in Q1 2011, with listener hours averaging at 81.

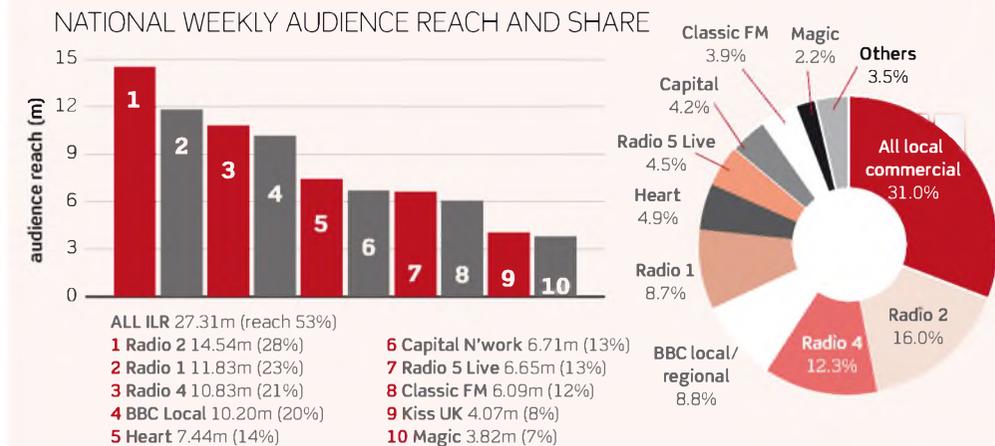
Meanwhile, solidifying his position as the cornflakes king, Radio 2's Chris Evans attracted an additional 464,000 listeners from Q4 2010 to Q1 2011 to give him a weekly audience of 9.2m. In comparison, Radio 1 breakfast rival Chris Moyles added on a mere 65,000 from the previous quarter, taking his listenership up to 7.5m. However both DJs saw their audience figures fall across 12 months, with Evans dropping more than half a million listeners and Moyles just over 0.3m.

Overall Radio 2 strengthened its position as the nation's favourite station adding more than 0.5m listeners over the start of the year, ending the quarter with an average of 14.5m listeners per week. Radio 1, meanwhile, was up just over 400,000 to 11.8m listeners.

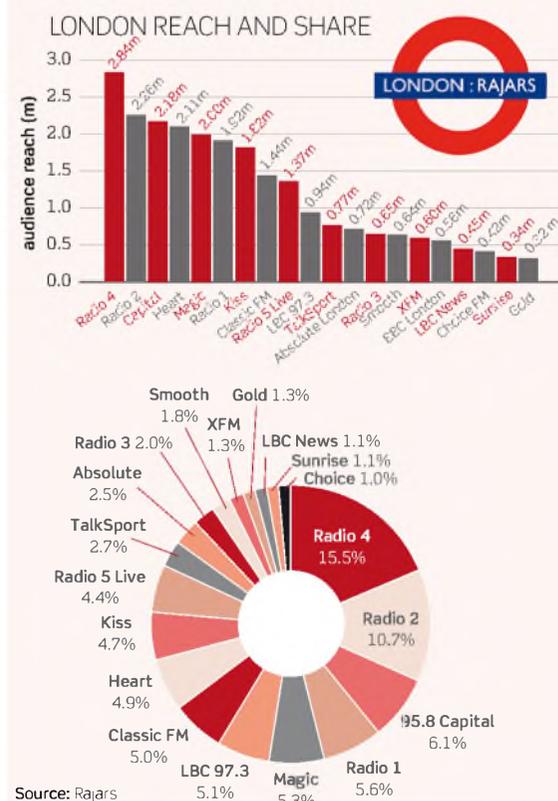
BBC director of audio and music Tim Davis said, "Both Radio 6 Music and 1Xtra know exactly what they're all about, which clearly resonates with the audiences. Both Radio 1 and 2 are hugely popular because they offer something different to what the rest of the market is offering. Their line-ups of talent are second to none, coupled with first-rate programming and a wide range of music that the listeners love. From a BBC perspective, the record results reflect the unique strength of our programme makers and the growing value of distinctive radio stations."

Star pupil among the BBC's achievers, however, was BBC Radio 7 which increased its audience by 23.2% to 1.1m, while BBC World Service claimed second place with a rise of 22.7% to 1.7m.

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EXPLOITING HOME TURF



AS WELL AS ENJOYING A STRONG RESULT IN THE FIRST full Rajar since its nationalisation, Capital also had reason to celebrate its performance on home turf in London where it was crowned the most popular commercial station.

Overall London's 95.8 Capital FM enjoyed a 14.4% rise in audience on the same period in 2010, leaving it with a weekly listenership of more than 2.1m, while its flagship show - Johnny Vaughan and Lisa Snowden's breakfast programme - remained comfortably on top of the pile with a weekly reach of 1.2m.

Meanwhile, Magic fell to fifth place in 2011's first quarter, dropping 0.3% to just under 2m year on year in reach - just behind rivals Heart London which pulled in 2m listeners a week during the first three months of 2011. But as ever, it is the BBC which remained top dog on the capital's radio league table, with Radio 4 remaining the city's most popular station with a reach of 2.8m listeners. While Radio 2 suffered a yearly drop in reach of 2.3%, it still managed to remain in second place with a weekly audience of 2.2m listening Londoners.

Despite Magic's drop in listeners both nationally and in the capital, Bauer Radio MD Steve Parkinson said he was happy with its performance and added he would not be making changes at the station. He attributed the fall in reach to the current popularity of crossover artists such as Adele, who would normally form a mainstay of the station's playlist. "They are now being played on other stations as well - but I think this will only be a short bounce for Magic. The consistency of the brand means I am confident the station, along with Radio 2, will be leading the battle again soon enough."

Source: Rajars

PUBLISHING

EAGLE ROCK ENTERS INDIE ARENA

Bug man to take the Eagle-i view



eagle-i music

INDEPENDENTS

BY CHARLOTTE OTTER

EAGLE ROCK ENTERTAINMENT is branching out into publishing for the first time with the launch of Eagle-i Music which hopes to tap into the indie publishing market.

The company – best known for producing and distributing music documentaries and live concerts for television, DVD and Blu-ray – has lured former Bug Music UK general manager and group vice-president of international Roberto Neri to come in to run the new operation as general manager.

The new publishing office will operate out of the Eagle Rock's Wandsworth base and is scheduled to open for business later this week.

Eagle-i will focus on catalogue acquisitions and administration deals as well as signing and developing new talent. Wherever possible the company will also look to set artists up to 360 agreements – in order to make the most of Eagle Rock's links in the broadcasting and compilation markets.

According to Eagle Rock founder and chairman Terry Shand, Eagle-i marks a “logical progression” for the company as the indie publishing market shrinks. “There is an opportunity in the market for another indie publisher – and I believe that Eagle-i will be able to stand out from the crowd because of our links and history in the worldwide entertainment business.”

He added, “Publishing complements everything we do already at Eagle Rock, we already have a good

physical, digital and television divisions and it [publishing] will work well alongside them.”

Shand also added that publishing is an area the organisation should probably have entered earlier. “It's been on the cards for a while, but we had never found the right team to work with before,” he said. “We will be starting from scratch with Eagle-i but with experienced people on board such as Roberto, it means that we feel like we already have a head start. He can learn from his past experiences and bring the knowledge from his time at Bug into the organisation.”

Although the newly formed publisher has yet to announce any signings, both Shand and Neri are confident Eagle Rock's network of managers and lawyers can bring in new acts.

Neri, who helped build up Bug's international presence, added that Eagle-i will tap into the parent company's global contacts from day one. “One thing that I will be taking with me from my time at Bug is the importance of working with a strong and well rounded catalogue which covers all genres. As a result, when we do sign up catalogues and artists you can be assured they will be very diverse,” he added.

Neri, who was at bug for eight years, will head a team of two at Eagle-i and the company will use Eagle Rock's press and legal teams for additional support.

It is not known who will replace Neri at Bug, or whether UK administration for the publisher will continue in the company's London offices, or move back to LA.

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“When we do sign up catalogues and artists you can be assured they will be very diverse...”

ROBERTO NERI, EAGLE-i MUSIC

ALBUM FOCUS LADY GAGA

GaGa gives birth to fully formed ideas

FAMOUS FOR HER CONTROL OVER every aspect of her career and image, Lady GaGa is as demanding about her approach to songwriting, often arriving with fully formed ideas.



That has been the experience of Sony/ATV-published writer and Interscope executive Fernando Garibay who spent 18 months working with the singer-songwriter on her third album *Born This Way*.

Garibay described the experience as “neither direct, nor straightforward”, but added the “adrenaline-driven artist” always had a clear idea of exactly how she wanted a song to turn out.

“Working with GaGa is a lot harder than having an artist that is not as involved in the process, as she is keen to keep her vision intact and not have it altered in any way,” he explained.

Garibay first started writing with GaGa after the release of her debut album, *The Fame*. Three years on and the process is still the same, although Garibay said GaGa has largely dispensed with the sketching of a song idea.

“I wouldn't hear her sketch as whenever she has an idea it was already pretty much filled out. Typically, she would come up with the whole song – the creative structure, the works,” he said.

This would then be recorded and Garibay said his job was to make sure the finished painting was “true to the artistry.”

Gaga claimed more than 70% of writing credits across *Born This Way* after writing many on her own, including *You And I*.

She wrote eight songs with Garibay, but she took the majority of credit, and three songs with Red One (Nadir Khayat, above).

Producer DJ White Shadow (Paul Blair, below) also gets writing credits on eight tracks. It is the first time Blair has worked with Gaga after the singer plucked the DJ from relative obscurity to join the singer on her *Monster Ball* tour.

“I had some ideas, she had some ideas. She has a lot of ideas,” Blair added. “All of the songs came together pretty fast, and then I spent a lot of time trying my best to make them as perfect as I could for her.”



“The Edge Of Glory was my favourite song to write off the album. When it first started out, the track was very rocky – but it was then decided to go in a new direction and a stronger, electro edge was added. Lady GaGa has a thousand visions for each song and knew exactly what the end product should sound like – but she needed guidance on how to take the tunes there. Every idea expressed in this song reminded me a lot of documentaries from the Seventies and traditional ‘on the road’ experiences. She managed to encapsulate this and put it on tape.

“Both Sony/ATV and Interscope were great throughout the whole process too. They gave her space. She fully wanted to show where she was in life and did that very well. Everybody recognised that and let her get on with it...”

FERNANDO GARIBAY ON WRITING ALBUM TRACK THE EDGE OF GLORY

ALBUM BREAKDOWN *Born This Way*

TRACK NAME	Writers	Producers	Publishers
1 MARRY THE NIGHT	Stefani Germanotta, Fernando Garibay	Fernando Garibay	Sony/ATV (House of Gaga Publishing), Warner/Chappell
2 BORN THIS WAY	Stefani Germanotta, Jeppe Laursen, Fernando Garibay, DJ White Shadow (Paul Blair)	Jeppe Laursen, Fernando Garibay, DJ White Shadow (Paul Blair)	Sony/ATV (House of Gaga Publishing), Warner/Chappell, Maxwell And Carter
3 GOVERNMENT HOOKER	Stefani Germanotta, Fernando Garibay, DJ White Shadow (Paul Blair), Clinton Sparks, William Grigahcine	DJ White Shadow (Paul Blair)	Sony/ATV (House of Gaga Publishing), Maxwell And Carter
4 JUDAS	Stefani Germanotta, Nadir Khayat	Nadir Khayat	Sony/ATV (House of Gaga Publishing/Songs of RedOne)
5 AMERICANO	Stefani Germanotta, Fernando Garibay, DJ White Shadow (Paul Blair), Brian Lee	Fernando Garibay, DJ White Shadow (Paul Blair)	Sony/ATV (House of Gaga Publishing), Warner/Chappell, Maxwell And Carter
6 HAIR	Stefani Germanotta, Nadir Khayat	Nadir Khayat	Sony/ATV (House of Gaga Publishing/Songs of RedOne)
7 SCHEIBE	Stefani Germanotta, Nadir Khayat	Nadir Khayat	Sony/ATV (House of Gaga Publishing/Songs of RedOne)
8 BLOODY MARY	Stefani Germanotta, Fernando Garibay, DJ White Shadow (Paul Blair), Clinton Sparks, William Grigahcine	DJ White Shadow (Paul Blair)	Sony/ATV (House of Gaga Publishing), Warner/Chappell, Maxwell And Carter
9 BAD KIDS	Stefani Germanotta, Jeppe Laursen, DJ White Shadow (Paul Blair)	DJ White Shadow (Paul Blair)	Sony/ATV (House of Gaga Publishing), Maxwell And Carter
10 HIGHWAY UNICORN (ROAD TO LOVE)	Stefani Germanotta, Fernando Garibay, DJ White Shadow (Paul Blair), Brian Lee	Fernando Garibay, DJ White Shadow (Paul Blair)	Sony/ATV (House of Gaga Publishing), Warner/Chappell, Maxwell And Carter
11 HEAVY METAL LOVER	Stefani Germanotta, Fernando Garibay	Fernando Garibay	Sony/ATV (House of Gaga Publishing), Warner/Chappell
12 ELECTRIC CHAPEL	Stefani Germanotta, DJ White Shadow (Paul Blair)	DJ White Shadow (Paul Blair)	Sony/ATV (House of Gaga Publishing), Maxwell And Carter
13 YOU AND I	Stefani Germanotta	Robert John Lange	Sony/ATV (House of Gaga Publishing)
14 THE EDGE OF GLORY	Stefani Germanotta, Fernando Garibay, DJ White Shadow (Paul Blair)	Fernando Garibay, DJ White Shadow (Paul Blair)	Sony/ATV (House of Gaga Publishing), Warner/Chappell, Maxwell And Carter

* Stefani Germanotta credited as co-producer on tracks 1-8, 10 and 14

Source: Sony/ATV

LIVE

DESTINATION: LIVE SECTOR VALUE SHOWN BY MUSIC REPORT, AS 7.7m OVERSEAS MUSIC FANS

UK Music urges new tourism strategies built a**TOURISM**

BY ROBERT ASHTON

THE LIVE MUSIC SECTOR'S value to Britain's tourist trade has been spelled out in a new UK Music report which for the first time, puts a value on how much money overseas music fans pump into the economy.

Destination: Music revealed 7.7m domestic and overseas tourists travelled to UK festivals and concerts in 2009, spending £1.4bn.

And using the most recent live music data the report calculates that after costs the UK economy benefits to the tune of £864m, sustaining nearly 20,000 full-time jobs.

Creative Industries Minister Ed Vaizey said, "This report demonstrates the worldwide reputation the UK music sector enjoys and the contribution it makes to our economy.

"People are travelling to and within the UK to see our musicians and bands perform, while many



Flying the flags a vast array of different nationalities pump money into the UK economy via UK festivals and gigs

overseas festivals feature British artists among their headline acts. This underlines the fact that the UK music industry is one of the strongest in the world."

UK Music CEO Feargal Sharkey added, "The role of music in terms of creating jobs, in terms of sustaining businesses and in terms of attracting visitors to all regions of this country comes over loud and clear."

For the first time the recently configured UK Live Music Group, which became part of UK Music earlier this month, opened its confidential files for the University of Bournemouth's International Centre for Tourism and Hospitality Research.

Defining an overseas music tourist as someone who has booked a ticket to a live music event in the UK prior to travelling – and a

domestic music tourist as someone who booked a ticket in advance before moving outside their region – researchers were able to put figures to how many tourists typically attend concerts and festivals with audiences of 5,000 or more.

The results of this analysis show that total concert attendances in 2009 were 14.8m and festival attendances 3.4m. On average, music tourists made up 41% of the audi-

ence at large concerts and 48% of the attendees at music festivals.

Not surprisingly, domestic tourism outweighs those coming from abroad: at 7.4m, domestic tourism accounts for 95% of all music tourist visits.

Many of the recommendations made by UK Music are aimed at the Government, which outlined its own major tourism strategy in March. Music and tourism were two sectors that were also specifically picked out by the Treasury's Plan for Growth strategy launched around the budget.

Sharkey said he wanted to make the link between the music's capacity to attract overseas visitors and new tourism strategies and would present the Destination: Music findings to minister for tourism and heritage John Penrose shortly.

"I'm very sure the Government will be receptive to this because it is a colossal opportunity. This is £864m that no one knew about and with the Olympics coming up, there



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CONTRIBUTE £864m TO UK ECONOMY around music's lure



Abbey Road and Eric's the UK should play on its musical heritage

will be a lot of people hanging around who might want to see live music," he said.

The research has found that overseas tourists account for 5% of music visits, but they spend considerably more than their domestic counterparts and the average overseas visitor: on average, overseas tourists spend £99 per night, compared to just £72 spent by the typical visitor from abroad.

The lion's share of that expenditure (46%) is also off site, which means the tourist pound is spread around to local hotels, restaurants and pubs in the area.

Music tourism also sustains 19,700 jobs, from food sellers to providers of solar-power generators.

"There are whole businesses out there that rely on music events," said Sharkey, citing the case of The Great British Sausage Company that has been trading at music festivals for six years and produces 50 tons of sausages each year.

Not surprisingly, London domi-

nates the UK as the key destination for live music tourism. London attracts 3.3m music tourist visits, accounting for 43% of all music tourist visits in the UK and 31% of all music tourism spending.

Significantly, music tourists outnumber local fans by three to one at major gigs in the capital.

Sharkey said he hoped other regions in the UK would propose plans to develop their own musical legacies, which can be built into local tourist strategies.

He suggested Liverpool's famous punk club Eric's - set to reopen this autumn - and Salford Lads Club, as featured on the cover of The Smiths' The Queen Is Dead, were good examples of places where more tourism could be encouraged.

"Liverpool is very aware of its heritage and Eric's could be yet another staging post on the tourist map. There isn't a time when someone isn't on the pedestrian crossing on Abbey Road," Sharkey added.

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MUSICWEEK VIEWPOINT



ROBERT ASHTON

The Government's tourism strategy, launched in March this year, showed the UK is ranked fourth in the world for being an "interesting and exciting place for contemporary culture such as music".

However, it completely missed the contribution that music tourism makes to the economy despite the Government - in another strategy document (the Treasury's Plan for Growth) - pinpointing music and tourism as key components for economic growth.

This appears to be 'disjointed' Government in action again. The UK

Music research (and, if anything it provides a conservative take on the Gross Value Added music contributes to the economy) has demonstrated music tourism is a major national asset that is currently being underused.

This is partly because there is no one organisation that has strategic oversight for music-driven tourism. Aside from useful moves by the Association of Independent Festivals to twin its festivals with similar ones abroad, few music-related tourist campaigns - such as 2007's England Rocks! - have succeeded in capturing the imagination or significantly boosting visitors to the UK.

Now that UK Music has provided the evidence to Government and others that music can be successfully and profitably into national

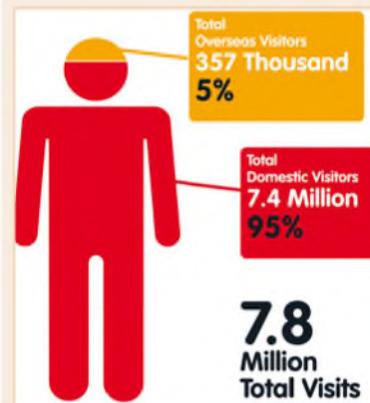
and regional tourism strategies the organisation has a strong case to help establish the first live music tourist body specifically focused on directing more Japanese tourists up the M6 to Salford Lads Club (left).

I want to go down in music history... the lure of The Smiths and Salford Lads Club should be encouraged says UK Music



TOURIST ATTRACTIONS REPORT RECOMMENDATIONS

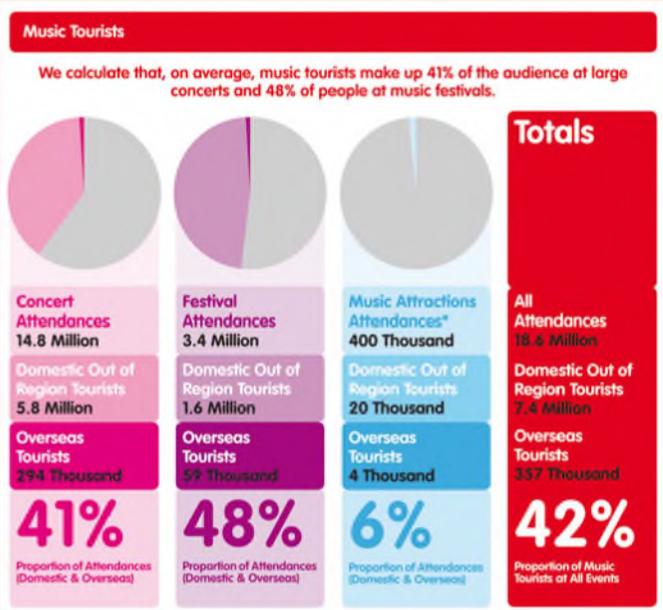
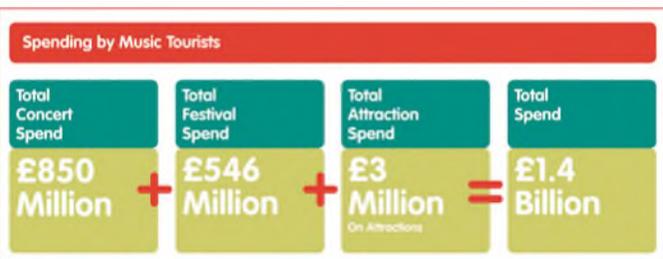
Doing more to attract greater numbers of overseas music tourists...



Source: UK Music

- 1 The Government's new tourism policy... should pave the way for the creation of the first ever live music tourism body.
- 2 Tourism authorities should capitalise on the unique musical heritage of each region with specific campaigns
- 3 A comprehensive music tourism map app should be designed... incorporating iconic places, histories and opportunities to attend live music events
- 4 Government should address concerns over the difficulties that overseas performers encounter with the

- 5 UK's visa system Government should work with the music industry to ensure that fans have a industry-approved facilities to trade and sell on any tickets to live music events
- 6 Government should encourage live music at the grass roots by exempting small venues from the licensing regulations in the Licensing Act 2003
- 7 Regional and city planning authorities should ensure a balanced mix of small, medium and large capacity venues in each major city



VIAGOGO Ticket resale price chart				HITWISE Primary ticketing chart				TIXDAQ Secondary ticketing chart			
pos	prev	event	Ave resale price £	pos	prev	event	£m	pos	prev	event	£m
1	1	ALICIA KEYS	132	1	1	T4 ON THE BEACH	5.0	1	1	TAKE THAT	5.0
2	NEW	ROD STEWART	131	2	NEW	HUGH LAURIE	3.1	2	2	RIHANNA	3.1
3	2	ADELE	124	3	NEW	KASABIAN	1.8	3	3	ROGER WATERS	1.8
4	NEW	CAPITAL FM SUMMER...	117	4	8	BARRY MANILOW	1.2	4	4	DOLLY PARTON	1.2
5	5	ROGER WATERS	107	5	9	TAKE THAT	1.1	5	7	READING & LEEDS	1.1
6	4	DOLLY PARTON	104	6	2	ADELE	1.1	6	5	NEIL DIAMOND	1.1
7	6	ERIC CLAPTON	96	7	3	SECRET GARDEN PARTY	0.9	7	10	V FESTIVAL	0.9
8	10	FOO FIGHTERS	94	8	NEW	BON JOVI	0.9	8	8	GLEE LIVE	0.9
9	NEW	BARRY MANILOW	94	9	4	RIHANNA	0.8	9	11	DURAN DURAN	0.8
10	9	RIHANNA	93	10	10	OLLY MURS	0.8	10	12	ARCTIC MONKEYS	0.8
11	7	TAKE THAT	89	11	NEW	FLEET FOXES	0.8	11	13	ADELE	0.8
12	8	RUSH	87	12	13	SLASH	0.5	12	NEW	SUMMERTIME BALL	0.5
13	NEW	ARCADE FIRE	79	13	7	JLS	0.5	13	15	BON JOVI	0.5
14	11	BRYAN ADAMS	65	14	NEW	ROD STEWART	0.5	14	18	T IN THE PARK	0.5
15	NEW	SWEDISH HOUSE MAFIA	64	15	NEW	BRUNO MARS	0.4	15	17	JOHNNY MATHIS	0.4
16	NEW	SLASH	64	16	20	DOLLY PARTON	0.4	16	16	ERIC CLAPTON	0.4
17	NEW	JOURNEY	58	17	NEW	CAPITAL SUMMERTIME BALL	0.4	17	19	ROD STEWART	0.4
18	NEW	DIRE STRAITS	55	18	NEW	DURAN DURAN	0.4	18	20	JANET JACKSON	0.4
19	12	KINGS OF LEON	54	19	12	NEIL DIAMOND	0.3	19	NEW	EITON JOHN	0.3
20	NEW	QUEENS OF STONE AGE	53	20	16	GLEE LIVE TOUR	0.3	20	NEW	SADE	0.3

TALENT

BREAKOUT

OFWGKTA (ODD FUTURE) / Odd Future Records



Sony makes space for Oddities

BY STEPHEN JONES

CULT ALTERNATIVE hip-hop outfit OFWGKTA last week struck a deal with Sony/Red Distribution to release material on their own Odd Future Records label.

The worldwide deal gives the rap collective – Odd Future Wolf Gang Kill Them All – 100% artistic control of all aspects of their music, artwork and release schedule.

Up until last week Odd Future were among the most exciting unsigned propositions in the world.

The unpredictable and controversial 12-member LA rap collective, aged 17–24, have been heavily courted by the majors since forming in 2007 and releasing eight

self-produced albums and four mixtapes, all of which were available to download for free.

The crew have developed a reputation for their crude sense of humour and contentious lyrical subject matter. Critics are divided as to whether their references – which can be casually homophobic allude to murderous tendencies and are extensively misogynistic – are unacceptable, funny or just warped fantasies.

Their manager Chris Clancy, a former Interscope head of marketing who oversaw campaigns for the likes of Eminem, told *Music Week*, “These kids came into my life and reignited my passion for music. There are a lot of similarities with Eminem. He is like the godfather to a lot of these kids, the godfather to misguided youth. They are more likely to rap about father issues

than diamonds on their chain.”

He credits veteran Columbia A&R man Mark Williams with brokering the deal, which gives Odd Future the infrastructure to take their music global but retain control.

“Mark brought us in and understood the group and what was right for them. They have wholly grown up on the internet and for the old regime to be in control would discredit what they have achieved,” Clancy said.

“It has been important to retain control and the ability to be fluid with decision making, not just have creative control but control of the business and the release schedule and budgets.”

Odd Future flew over to the UK for a handful of enthralling performances over one weekend a fortnight ago – at Village

THE ODD ONE OUT TYLER, THE CREATOR



NEWS OF THE SONY ODD FUTURE deal comes after XL Records released *Goblin*, the second album from ringleader Tyler, The Creator.

The indie label signed a one album deal with the rapper/producer, who has worked or featured on all Odd Future releases to date.

XL senior A&R manager Caius Pawson said he took the opportunity to sign Tyler after discovering him through YouTube clips. He then met the artist last summer through a photographer friend, at a time when there was uncertainty in the Odd Future camp about what they were going to next.

Pawson said, “It was the obvious next step. I signed Tyler because he’s

brilliant, isn’t he? He does it all. He has a phenomenal voice, great producer, makes engaging artwork, great video director. He’s a unique talent. Love him or hate him, he’s exciting.”

He added that, while just released, *Goblin* is an album that will build for the next 18 months.

CAST LIST

LABEL XL Recordings
A&R Caius Pawson, XL
MANAGEMENT Chris Casey, 4 Strikes Inc
LAWYER Michelle Jubelirer, KHPB
AGENT Steve Strange, X-Ray Touring
NATIONAL PRESS
Jon Wilkinson, Technique PR
ONLINE & REGIONAL PRESS
Patrick Johnson, XL
RADIO & TV Chris Bellam, Joe Dodson & Rosie Ware, Beggars
PRODUCT MANAGER Caius Pawson, XL

Underground on the day of the Royal Wedding, Camden Crawl and an impromptu secret performance at Yo-Yo, Notting Hill Arts Centre – which saw the outfit variously compared as a cross between Wu-Tang Clan and The Sex Pistols.

Visually they are an arresting sight – stage diving and antagonising the crowd during their live shows.

The collective are next scheduled to appear for live dates in the UK in July.

www.musicweek.com/breakout

INTERVIEW DANGERFIELD REFOCUSSED AS HE TAKES FLIGHT WITH GUILLEMOTS

WHEN FYFE DANGERFIELD’S solo career took off last summer many expected him to carry on alone. Yet despite this solo success, Dangerfield (second from left in photograph) told *Music Week* there was never any doubt that he would rejoin his band Guillemots, explaining that his solo sojourn has in fact given the band the time and space to make a better album.

Last year Dangerfield’s cover of Billy Joel’s *She’s Always A Woman*, featured in a John Lewis advert, became a household favourite and his debut solo album *Fly Yellow Moon* went on to sell 130,000 copies.

Conversely, while Guillemots exploded onto the UK scene in 2006 with their Mercury-nominated Top 20 debut *Through The Windowpane* – which sold more than 220,000 copies and earned them a Brit Award



nomination – its follow-up *Red* just scraped the Top 10 two years later, shifting 70,000 copies.

Talking to Dangerfield on a hot spring day in London’s Soho Square, the singer said his brief solo career had refocused him. But he shied away from the idea that it was a success.

“That was only success because of the John Lewis thing,” he said. “Before the advert the album had only sold 8,000 copies. I just got a phone call asking if I would have a go

and just played the original on a piano. As a reaction to the last Guillemots album I just wanted to make a songwriter record. My head’s totally back in place now.”

Dangerfield described recording the new Guillemots album *Walk The River* as “like starting out again”, with his solo outing giving the rest of the four-piece more time to prepare than they had enjoyed with *Red*.

“We started writing in April 2009 and were rehearsing three to four times a week for more than a year – desperate to do songs and gigs – but gradually discovered we had more and more ideas,” he said.

“When we gave it to Geffen it was more than an hour long and we were geared up to persuade them not to cut it but they seemed really happy.”

“If I think I have put everything into the record and am proud of it, I

don’t think I can hope for more. Part of me would love a big song on radio but I can’t contrive it. With Guillemots it would suck if we were being anything other than ourselves,” he added.

Walk The River was released last month and reached number 26, with 10,000 plus sales to date.

But Dangerfield said he was not particularly motivated by sales. “I would love the record to do well but most people I know have Spotify, so it is difficult to gauge what sales mean nowadays,” he said.

“We got 7,000 hits in one day when we put it on SoundCloud, which is great for us... I just don’t know if it’s a funny time right now.”

Indeed, the record had more than 50,000 plays in its first week on SoundCloud and has been critically well-received, with four-star reviews in *McJo* and *Q*.

Manager Ed Millet of HNOE Management said sales are as expected given the band haven’t gigged for more than two years.

“It’s a reconnection record – we have to remind fans,” he explained. “There is a younger audience who won’t have heard of them as well as the new fans through Fyfe’s solo record, which is an older audience, so we are doing all sorts of things to bring them together. Everything is going according to plan really.”

Part of the plot involves taking the band back to perform at similar festival slots they performed as a breaking new band.

If their appearance at Camden Crawl is anything to go by – their gig was the most popularly attended with 2,000 people seeing them at The Forum – there is still a thirst for Guillemots.

TALENT & DIARY

Airborne Toxic events revisited



BREAKOUT

BY STEPHEN JONES

AS LIVE PLOTS GO, playing a venue of incremental size every night for a week is no easy challenge for a band or their agent – but The Airborne Toxic Event pulled it off in London.

The Origins Tour, which coincides with the Californian band's debut major label release, refreshed the story that originally broke the band in the UK as an indie.

Back in November 2008 they scored a surprise UK Top 40 album hit when they appeared from nowhere to build a word-of-mouth buzz performing 30 shows in 30 nights consecutively across the UK.

The band's desire to play everywhere they could – from Cornwall to Dundee, returning to perform at The Dublin Castle in London every Tuesday – broke them on US indie Majordomo Records (through Essential Music & Marketing in the UK).

Within a year they were selling out venues the size of Shepherd's Bush Empire and snapped up by Mercury US president David Massey.

To promote their new album *All At Once* (released last month through Mercury in the UK), the band wanted to revisit some of the venues they had played on the way up.

Booking agent Chris Myhill of The Agency, who handles the band for Europe, explained, "When it came

to setting up this record we wanted to tell the story of the band and wanted to do something more interesting. In London we thought it would be

interesting if we could start off small and finish big, all in a week. I just had to promise people it would work."

The band's London tour saw them perform at Drill Hall on Monday April 18, The Dublin Castle on Tuesday, The Barfly on Wednesday, King's College on Thursday and a headline show at Koko on Friday.

The Drill Hall show was a special acoustic performance offered as a bonus to people buying tickets for all four other shows "in the spirit of rewarding fans." A similar plot was put together in New York and LA.

This was followed by a month-long European promo trip – similar to the one they undertook in the UK three years ago – in which they performed every night, revisiting Amsterdam every Monday, Berlin every Tuesday and Paris on Fridays, with dates elsewhere on other nights of the week.

Myhill added, "It came from the desire of the band, who had limited time to play as many shows and to as many people as possible. The European leg was harder to put together as there was resistance to a residency but the band thought it was a good idea and it seems to have largely worked."

Asked whether it would work for all hands, Myhill was unsure. "Not every band has the ability to go and be so very entertaining and work hard to meet people afterwards and build the buzz from there," he said.

New single *Changing* is released on July 11 and the band return for festival dates throughout the summer.

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DOOLEY'S



DIARY

Holding out for the Careless Twitter of a good friend...

AS A NOT-SO-SECRET GEORGE Michael fan, Dooley was first in line at the former Wham!

singer's press conference last week, and welcomed the news of a new tour with open arms. However, he was also secretly impressed to see that after a string of **run-ins with the tabloid press**, the Careless Whisper composer refused to answer any personal questions – asking nosey journalists to tweet him instead. "That's another question for Twitter" was the response, more than once. George did though, reveal that his backstage rider was "stuff my friends can come and eat backstage if they are bored". Glad to know the rock'n'roll lifestyle isn't dead yet... Speaking of **comebacks**, Dooley is still in ecstasy over last Thursday's **The Wall show** at The O2 but still cannot work out what amazed him the most, **David Gilmour** suddenly appearing to perform *Comfortably Numb* followed by Nick Mason turning up or Roger Waters' **incredibly good mood**. Has he ever grinned so much during a gig before? He was a completely transformed character from, to use his own words, the "fucked-up" individual of the past. EMI could not have dreamed of a better result in the week it unveiled its Floyd reissues plan... As exciting as three Floyd members being back together was, there is one musical reunion to top even that: **The Wombles** who are back this year for a Glastonbury date. **Mike Batt's mum** is obviously equally animated – she's been getting her sewing circle together to make some new accessories for the legendarily environmental underground/overground rockers, including a new handbag for Madam Cholet. Readers, we spoil you... Moving on, it was good to see the spotlight finally shining on **Alan Zafer** at the Sony Radio Academy Awards at the Grosvenor House last Monday night. Zafer, who came up with the idea for the event in the first place, got three cheers from host Chris Evans for staging his 30th



and last radio Oscars. Zafer's final one came with a couple of new editions: a first-ever musical interlude, which featured **Bellowhead**, and a charity auction where the prize

included a spot on Evans' Radio 2 breakfast show followed by a round of golf with him and tickets to the **Champions League final** at Wembley. Nice... Warner Music UK's **Christian**

Tattersfield is a pretty well-dressed man at the best of times – but even he struggled somewhat alongside the sartorial explosion that is **The Overtones**, when he presented the doo-wop boy band with a platinum disc for sales of their debut album *Good Ol' Fashioned Love* before they performed at the Bauer Magazine and Digital Awards at the Westminster Plaza Hotel. Pictured left to right (second picture, above) are Lachie Chapman, Timmy Matley, Tattersfield, Mike Crawshaw, Mark Franks and Darren Everest... Now proving that a music industry career is for life and not just for Christmas, a reunion of more than 50 former **Decca Records** employees took place at the Queen's Head on Brook Green the other Saturday. The oldest of the venerable attendees – at 85 – was legendary international manager, producer and lyricist Marcel Stellman who joined the company in 1953. He is pictured above (third picture) in the centre, alongside international press officer David Stark (1974-77) and head of promotions Mick McDonagh (1975-80)... **AC/DC's** record company Sony grabbed the opportunity of presenting the band with a disc (pictured top) marking more than 3m sales when the legends showed up at the premiere of *AC/DC Live At River Plate* at the HMV Hammersmith Apollo in London. They were joined by 3,500 screaming fans... Meanwhile, spare a thought for **Suede**, whose new US video for single *The Drowners* (above) failed the *The Harding Test* (which, if you didn't know already, monitors strobing



that can lead to epilepsy) in a record-breaking 797 places. So that must have been one continuous flashing light then...



As someone who spends most of his life cupping his hand over his ear and **bellowing "pardon"** at anyone he's trying to have a conversation with, Dooley wishes gigs would sometimes be a little bit quieter. Even so, the news that *Absolute Radio* is to stage a silent gig with **Scouting For Girls** seemed a little extreme. As part of a tie-up to promote the new Smart car, the station will be hosting a gig at The Bargehouse on London's Southbank with all the audience wearing headphones in order to hear the band. Makes sense, we suppose, but anyone who suggests that all *Scouting For Girls* gigs should be silent is just being nasty... Finally, PIAS sales director **Richard Sefton** is cycling from London to Paris along with *Demon Music's* Will Harris and *Faber & Faber's* Neal Price, to raise money for the National Autistic Society next week. Already the trio have raised **£10,000** for the charity, but any more donations we're sure would be gratefully received, visit www.justgiving.com/Richard-Sefton for more information.

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INTERVIEW ANDRIA VIDLER



NEVER SAY NEVER FOR EVER

Hands-off approach suits Andria Vidler as EMI keeps Pink Floyd and an olive branch beckons Kate Bush back with the promise of new material to follow *The Director's Cut*

EXECUTIVES

BY PAUL WILLIAMS

Whether through sheer luck or design Kate Bush managed to completely bypass the entire Guy Hands era at EMI, but the release this week of *The Director's Cut* reunites her with the record company she first signed to as a teenager.

The follow-up to *Ariel* – which came out 20 months before *Hands* and *Terra Firma* arrived on the scene – not only marks the welcome return of one of Britain's most iconic artists but represents something of a personal triumph for EMI UK CEO Andria Vidler for having convinced the *Wuthering Heights* singer the major could still deliver.

When you take into account just how many of EMI's classic acts have jumped ship since *Terra Firma* came on board – Sir Paul McCartney, Queen and The Rolling Stones to name but three – it is something of a testament to Vidler's tenacity and negotiation skills that she managed to persuade an artist who has always been so independently minded to give EMI another try. But Bush was persuaded and, alongside *The Director's Cut*, which comprises

"I've never spoken to Guy Hands. There was no need to"

ANDRIA VIDLER, EMI

Above right inset
Kate Bush is back for EMI, having conveniently missed the Guy Hands era



Pink Floyd the rock royalty that did not abdicate over *Terra*

reworkings of tracks from *The Sensual World* and *The Red Shoes* albums, the reunion will also take in reissues of four studio albums back under the artist's control and, most excitingly of all, it is understood she is also recording some brand new material.

Vidler recalls it was about a year ago when talks got under way between her, Bush and former EMI worldwide vice chairman and EMI Recorded Music North America chairman and CEO David Munns who is now acting as a consultant to the singer-songwriter. The trigger for these talks was a new attempt by Bush to include text from the end of *The Ulysses in The Sensual World*, having been turned down when the record originally came out in 1989.

"We had a conversation and David Munns said if she got permission from the James Joyce estate she wanted to redo some of the work and how would that work and that's how it started," remembers Vidler who joined EMI in the summer of 2009 having spent 14 years working in radio at the BBC, Capital and Emap/Bauer.

"It was an opportunity for me to demonstrate that EMI wasn't all *Terra Firma* and *Guy Hands* and it was an opportunity for us to talk to Kate's team about other ways in which we could work and demonstrate that maybe I'm not [former EMI UK chairman/CEO and close Bush associate] Tony Wadsworth, but I'm not *Guy Hands* and there's been a lot of change but here's an olive branch almost," she adds.

Had Bush wanted the inside track on *Hands*, however, then she would have been wasting her time asking Vidler. Incredibly, despite having spent more than a year as EMI UK's CEO before *Hands* finally departed following the Citigroup buyout at the beginning of February, she has never even had a conversation with him, let alone met him.

"I've never spoken to *Guy Hands*. There was no need to," she insists. "[EMI Music's former chief executive] Elio [Lecni-Sctei] and former [EMI executive chairman] Charles Allen were there and I stuck to the day job and kept my head down. Don't forget in that first 12 months he had three CEOs change so I think probably that was enough in terms of communication and since Roger [Faxen] has been around Roger has a broader remit than Elio and Charles had so there was even less reason to talk to *Guy*."

The Hands-off approach, if you like, has clearly not done Vidler any harm with the tie-up with Bush just the latest highlight of what has been something of a vast improvement in fortunes for EMI UK over the past year or so. The decision by Pink Floyd – whose singer/guitarist David Gilmour first recommended Kate Bush to EMI when she was a 16-year-old back in the mid-Seventies – to keep their catalogue there for another five years against stiff competition certainly would have helped lift morale, but under Vidler the company has also enjoyed incredible success with new artist breakthroughs, among them Eliza Doolittle, Professor Green, Swedish House Mafia and Tinie Tempah. In all, EMI has experienced an extremely impressive run under her, especially given her appointment to such a prestigious role in the first place was a surprise to many seeing as she had never worked in the music industry before.

Had things turned out as originally planned by the major, Vidler, who was chief marketing officer at Kiss, Magic, Q and Mojo owner Bauer Media prior to joining EMI, would not now be occupying the CEO role. She says she was headhunted to fill the position of global head of marketing but with two children still at school said she had no interest in a job that would involve extensive travelling.

"I told them I really wanted to go back into P&L management rather than just doing marketing within a creative business," says Vidler who, before heading marketing for Bauer, led Magic 105.4 as its managing director to become London's number one commercial radio station for the first time. "They then said, 'Let's just have a conversation about this' and, 'What do you think of the job spec? What do you think about EMI?' That facilitated a conversation with [then EMI chief operating officer and now Europe and rest of the world CEO] David Kassler and I ended up talking a lot about the changes the BBC had made and the radio industry had made. I always think, 'Here's a challenge.' I always think I must have done something wrong in a former life because I always end up taking on a few poisoned chalice but it wasn't a poisoned chalice at all because look what's happened."

Now nearly two years into the job, Vidler reckons it took her a couple of months to realise that with her creative industries background, including having headed marketing for BBC News and BBC Sport, she was extremely well suited to it. "I've always been in creative businesses and I love new business so every release is a new challenge. It's got new different issues. Artists want different success criteria. That's fantastic so the core of the business

Continued over page »

EMI'S TOP 10 ARTIST SINGLES 2010

Source: OCC

TITLE	Label
01 KATY PERRY FEATURING SNOOP DOGG <i>California Gurls</i>	Virgin
02 TINIE TEMPAH <i>Pass Out</i>	Parlophone
03 KATY PERRY <i>Firework</i>	Virgin
04 ELIZA DOOLITTLE <i>Pack Up</i>	Parlophone
05 TINIE TEMPAH FEATURING ERIC TURNER <i>Written In The Stars</i>	Parlophone
06 KATY PERRY <i>Teenage Dream</i>	Virgin
07 TINIE TEMPAH FEATURING LABRINTH <i>Frisky</i>	Parlophone
08 DAVID GUETTA FEATURING CHRIS WILLIS <i>Gettin' Over You</i>	Positiva/Virgin
09 ROLL DEEP <i>Good Times</i>	Relentless/Virgin
10 KYLIE MINOGUE <i>All The Lovers</i>	Parlophone

The above shows EMI's biggest-selling singles in the UK for the calendar year 2010

EMI'S TOP 10 ARTIST ALBUMS 2010

Source: OCC

TITLE	Label
01 ROBBIE WILLIAMS <i>In And Out Of Consciousness Greatest Hits 1990-2010</i>	Virgin
02 KATY PERRY <i>Teenage Dream</i>	Virgin
03 TINIE TEMPAH <i>Disc-Overy</i>	Parlophone
04 GORILLAZ <i>Plastic Beach</i>	Parlophone
05 ELIZA DOOLITTLE <i>Eliza Doolittle</i>	Parlophone
06 KYLIE MINOGUE <i>Aphrodite</i>	Parlophone
07 DAVID GUETTA <i>One Love</i>	Positiva/Virgin
08 30 SECONDS TO MARS <i>This Is War</i>	Virgin
09 LILY ALLEN <i>It's Not Me It's You</i>	Regal
10 THE BEATLES <i>1962-1966</i>	Apple

The above shows EMI's biggest-selling artists albums in the UK for the calendar year 2010

INTERVIEW ANDRIA VIDLER

"At this very precise moment there will be some people doubting..."

ANDRIA VIDLER, EMI

I absolutely love. I love enabling the artist to succeed and I love the variety, the difference between Laura Marling to Tinie Tempah to Kate Bush."

But on arriving at the company at the start of this journey what she found was a nervous and demotivated staff "who didn't feel they could say anything to anybody". A key part of her approach was trying to establish in their minds the difference between the day-to-day business and "what was going on between Citi and Guy", a point now made redundant since the US bank's buyout, which immediately reduced the company's debts by 65%, from £3.4bn to £1.2bn.

"I think I have introduced a culture which is open and honest and very fair so people who work hard are given huge opportunities," she says. "People who deliver results, people who show passionate commitment and really work in partnership with the artist and management team are really flying and when I walked in I hadn't realised how demotivated and nervous everybody was about putting a foot wrong and that spirit has changed. It's really changed. They were here through loyalty to their artists probably, but now they're here through loyalties to their peers and to everything we're creating as much as to their artists. That is really tangible outside now."

The quality of the staff who were already at EMI when Vidler joined in 2009 is underlined by the fact that she says she has not recruited many new people since then but "I might have reorganised people's roles a bit". An obvious example of this is Miles Leonard who, like so many of Vidler's team, has worked at EMI a decade or more – he joined Virgin in 1991, the year before EMI bought it – and who was promoted in April to an extended role as president of both Parlophone and Virgin. This filled the gap left by the departure the month before of Shabs Jobanputra as Virgin president.

"Miles has had amazing success and to me demonstrates continuing loyalty to EMI and commitment," she says. "For me [his promotion] was an absolutely no brainer. I think it's absolutely perfect. The business has really settled into how we work so we don't run labels perhaps like Universal do. Mandy Plumb is the SVP of marketing across Virgin and Parlophone and that's worked incredibly well and with Miles it seemed obvious. Miles is ready for a broader challenge."

And outside of the company the view of EMI seems to have changed from the early days of the Terra Firma regime when it appeared some artists and their managers did not want to go anywhere near it. Vidler is the first to admit "we've still got a long way to go", but is clearly encouraged that "managers will now speak up and go into print and say, 'We think EMI has done a really good job'."

The number of acts EMI has broken at a time when the industry in general has struggled in this area has clearly been noticed by the artist and management community.

According to Vidler, these breakthroughs came with a policy of "let's focus on a greater success ratio so we'll do fewer acts better". "That enabled us to prioritise a lot more," she adds. "That enabled us to ensure every element of this Wrights Lane building and our international coordination was getting it right so I do think that helped. We didn't have too many on the starting line to worry about."

At the heart of EMI Group CEO Roger Faxon's vision for the major is a strategy to reposition



the operation as an artist-focused global rights management company, which includes the recorded music and publishing divisions working closer together.

"If we have the ability and competencies in all the different areas of business then we can help artists when they want any element," she says. "Tinie has undoubtedly benefited from having brand and sync deals alongside the airplay at the same time. Eliza Doolittle the same, Professor Green the same. They all benefited because they were on the starting blocks at the same time, but some artists don't want that. It's not a formula for everyone. Global rights management is an approach which means the business has all of these competencies and can advise and recommend as many or as few of them as the artist needs."

But the steps forward with the likes of Tinie Tempah, who has now followed his chart-topping singles and platinum album success in the UK with a US Top 20 single, are checked by the latest ownership uncertainty surrounding the company as Citigroup looks to divest of its interest. This uncertainty is only likely to become even more acute since Warner was sold a week ago to Len Blavatnik's private equity group Access Industries for \$3.3bn (£2bn), throwing the ownership debate solely onto EMI again.

"At this very precise moment there will be some people doubting," she says. "I wanted to join forces and work with an act and it went to another major and ultimately the reason apparently is they don't know what our ownership situation is going to be. At the moment that is still true, so for some artists and some managers that is still an issue. However, I think the artists that have chosen to be with us we're really delivering for and they're proud they are with us."

There are, of course, all sorts of permutations of what could happen to EMI, including yet another attempted tie-up with Warner or the break-up of its recording and publishing divisions. Faxon has very publicly declared splitting up EMI's assets makes no business sense and believes it is unlikely to happen. His UK CEO shares the view an intact EMI remains the best option going forward.

"I don't know whether EMI will be broken up or not but I think the vision of what could be created if we were owned by the same people is in no doubt," she says. "The radio industry has changed radically in the last five years because of change of ownership... so I look at that and I think the same could be achieved in the music industry."

"The more you can consolidate the easier it becomes. The world is so fragmented and yet we're a global industry... yet at the same time media is so fragmented the more you can help by consolidation the better."

MAIN PHOTO
Fireworks Pery has performed consistently

LEFT
Newcomers and an old face Green and Doolittle bolster the enviable catalogue that includes The Beatles, Will Robbie Williams stay with the company?

Vidler naturally carefully studies all the press's speculation about EMI like everybody else, but her experience of running Magic prior to the Emap takeover by Bauer demonstrated to her sometimes the media has no idea at all what is really going on.

"Bauer buying Emap taught me you never read anything in the press and believe it because when we were selling Emap Radio everything was talked about except the Bauers buying magazines and radio," she recalls.

Vidler's time with Bauer clearly shows she has some experience of working for family-owned, German media companies, which might come in handy if BMG Rights gets its hands on part or all of EMI. BMG is, of course, partly owned by Bertelsmann, founded by the Mohn family in Germany more than a century and a half ago.

But that is all for the future. In the meantime Vidler and her team will have their work cut out in the coming months with the likes of a new Coldplay album, new acts including Emeli Sande and Morning Parade, plans to further extend its market-leading Now! compilations brand and talks with out-of-contract Robbie Williams and his managers at IE about a possible new deal with him.

"There's loads more we have to do," she says. "This year is not going to be a quiet year in the market place or in terms of ownership, let alone with getting on with the day job of sorting out artists and getting fantastic hits."

And, despite those takeover distractions, getting on with the day job is exactly what she is doing.

ANDRIA VIDLER CV

1987 taken on as graduate trainee at Coats Viyella, progressing to assistant regional controller for Jaeger Europe and Central London

1990 appointed account manager at StillPrice/Lintas and eventually promoted to account director

1994 Seven-year stint at BBC comprises roles of BBC 5 Live marketing manager, BBC News head of marketing and BBC Sport head of marketing and business development

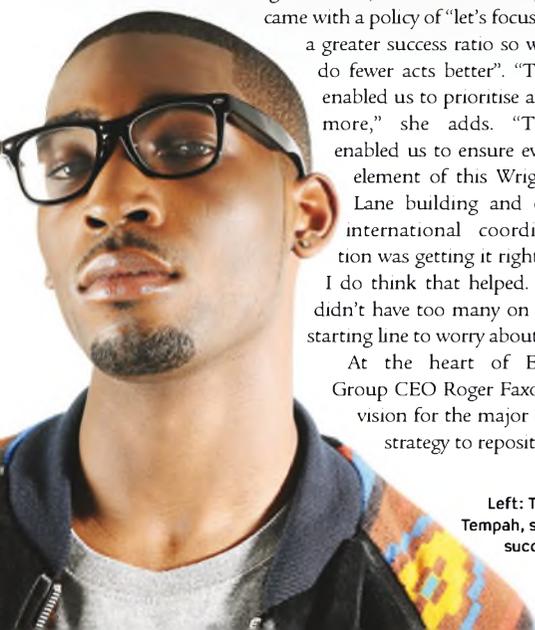
2001 moves to commercial radio where she serves separately as both Capital Radio and Capital Network managing director

2004 becomes commercial director of Kyp Systems and serves on board

2005 made managing director of Emap Radio's Magic FM which, under her, becomes London's number one commercial radio station for the first time

2008 in the year Emap Radio is bought by Bauer Media Group she becomes Bauer Media's chief marketing officer and on the executive board

2009 recruited by EMI to become UK CEO



Left: Tinie Tempah, sync success

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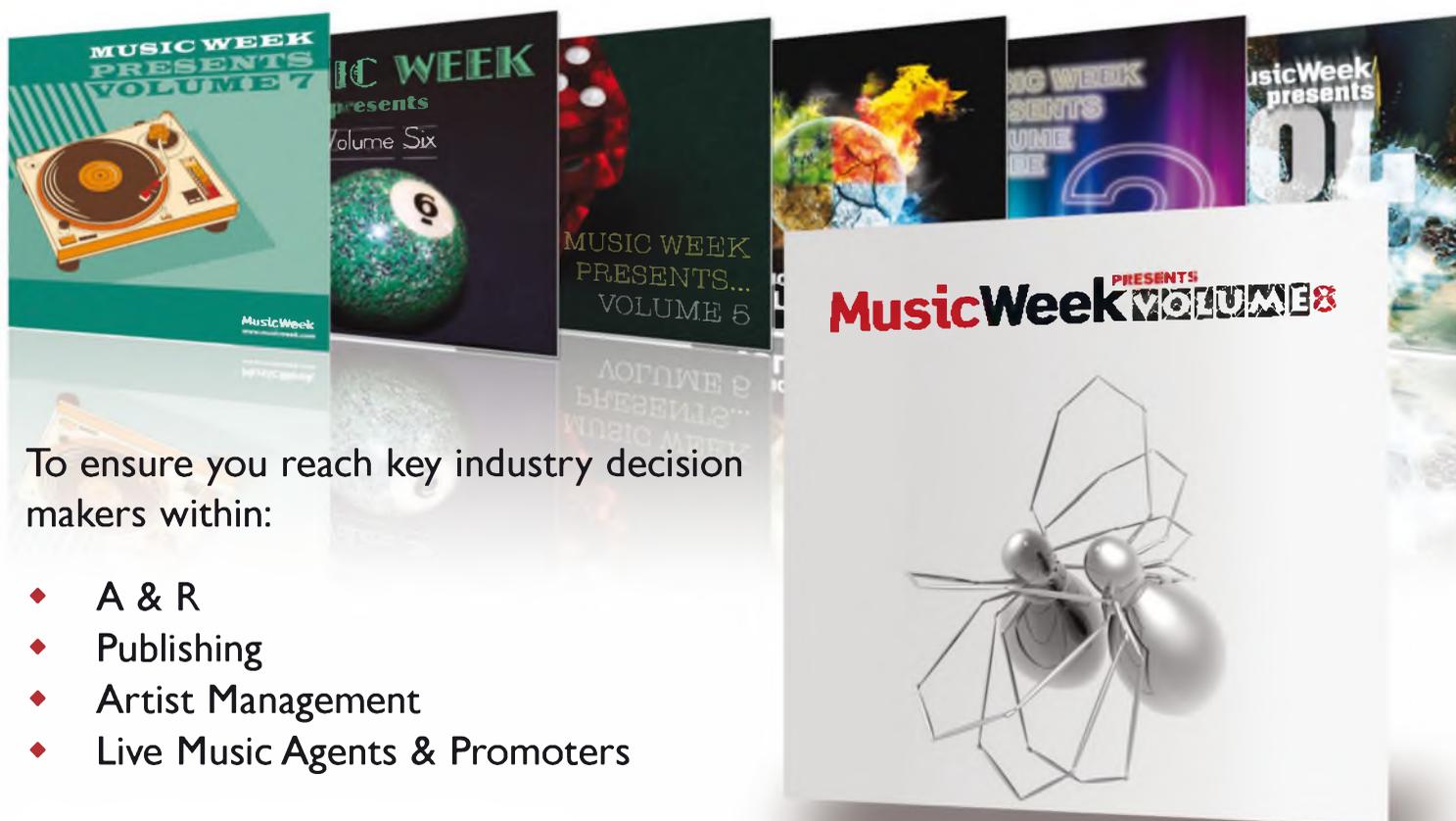
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(AUDIOBOO) • ROBERT THOMAS (RJDJ) • ADAM PERRY (BANDAPP)
STEPHEN O'REILLY (MOBILE ROADIE) • WILL MILLS (SHAZAM)
SEAN ADAMS (DROWNED IN SOUND) • GREGORY VINCENT (SPONSUME)
TIM DELLOW (TRANSGRESSIVE) • JOE DANIELS (ANGULAR) • KAMILLA
HANNIBAL (GOOD TAPE) • JOHN ROGERS (BRAINLOVE) • JACK SHANKLY
(TRANSPARENT) • SAHIL VARMA (TRANSPARENT) • NIKHIL SHAH
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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

- **R.E.M** All The Best/It Happened Today (Warner Brothers)
- **NATHANIEL RATELIFF** You Should've Seen The Other Guy (Rounder/Decca)
- **THE SCRIPT** Science & Faith (Phonogenic)
- **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)
- **ANDREA CORR** Lifelines (Ac)
- **CUITS** CulTs (ITNO/Columbia)
- **TRISTAN CLOPET** Name It What You Want (Sussex)
- **DEATH CAB FOR CUTIE** Codes And Keys (Atlantic)
- **JOE DRISCOLL** Mixtape Champs (Localization)
- **ELYSIUM III** Rock Diva (Island)
- **TIM HEALEY** Rest In Beats (Surfer Rosa)
- **KITTY DAISY & LEWIS** Smoking In Heaven (Sunday Best)
- **MATTHEW MORRISON** Matthew Morrison (Mercury)
- **THE PIERCES** You And I (Polydor)
- **SEASICK STEVE** You Can't Teach An Old Dog New Tricks (Third Man)
- **SUEDE** Suede Deluxe (Edsel Demon)
- **VARIOUS** The Flowerpot (Island)
- **EDDIE VEDDER** Ukulele Songs (Island)

JUNE 6

SINGLES

- **ALL THE YOUNG** Welcome Home (Warner)
- **ALTER BRIDGE** Wonderful Life (Roadrunner)
- **AVENGED SEVENFOLD** So Far Away (Warner Brothers)
- **CUITS** Abducted (Itno/Columbia)
- **SOPHIE ELLIS-BEXTOR** Starlight (EBG's)
- **CARO EMERALD** Stuck (Dramatic)
- **EXAMPLE** Changed The Way You Kissed Me (Data/Mos)
- **MARCUS FOSTER** Rushes & Reeds (Communion/Geffen)
- **BEN HOWARD** The Wolves (Island)
- **KATY B** Easy Please Me (Columbia/Rinse)
- **BENJAMIN FRANCIS LEFTWICH** Box Of Stones (Dirty Hit)
- **JESS MILLS** Live For What I Die For (Island)
- **THE NAKED & FAMOUS** Girls Like You (Fiction)
- **NAUGHTY BOY** F**Kery (Virgin)
- **PANIC! AT THE DISCO** Ready To Go (Get Me Out Of My Mind) (Decaydance/Fueled By Ramen)
- **PORT ISAAC'S FISHERMAN'S FRIENDS** No Hoppers, Jokers & Rogues (Island)
- **ROMANCE** Who Do You Love (Polydor)
- **SIMPLE PLAN FEAT. RIVERS CUOMO** Can't Keep My Hands Off You (Atlantic)
- **TRIBES** We Were Children Ep (Island)
- **THE VACCINES** All In White (Columbia)
- **THE VIEW** Sunday (Columbia)
- **THE WOMBATS** Techno Fan (14TH Floor/Atlantic)
- **WONDERLAND** Starlight (Mercury)
- **ZAC BROWN BAND** Free (Atlantic)

ALBUMS

- **ARCTIC MONKEYS** Suck It And See (Domino)
- **BATTLE OF THE REMIXERS ROUND 2:** Kristine W ? Land Of The Living (Champion)
- **BATTLES** Gloss Drop (Warp)

- **DEPECHE MODE** Remixes 2: 81-11 (Mute)
- **FUCKED UP** David Comes To Life (Matador)
- **GLEE CAST** Glee - The Music ? Vol. 6 (Epic)
- **IRON MAIDEN** From Fear To Eternity: The Best Of 1990-2010 (EMI Catalogue)
- **SIMPLE MINDS** Greatest Hits (EMI Catalogue)
- **SUEDE** Dog Man Star - Deluxe (Edsel Demon)
- **TOPOLOADER** Only Human (Underdogs)
- **TOM VEK** Leisure Seizure (Island)
- **WONDERLAND** Wonderland (Mercury)

JUNE 13

SINGLES

- **THE ANTLERS** Parentheses (Transgressive)
- **BLACK VEIL BRIDES** Fallen Angels (Island/Lava)
- **BUCK 65** Paper Airplanes (Warner Brothers)
- **CHICANE** Going Deep (Modena)
- **COCKNBULLKID** Yellow (Island/Moshi Moshi)
- **D.R.U.G.S.** Sex Life (Decaydance/Sire)
- **CAVIN HARRIS** Bounce (Columbia)
- **ALEXIS JORDAN** Hush Hush (Starrod/Rocnation/Columbia)
- **MY CHEMICAL ROMANCE** Bulletproof Heart (Reprise)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **MIKE POSNER FEAT. LIL WAYNE** Bow Chica Wow Wow (J)
- **ED SHEERAN** The A Team (Asylum/Atlantic)
- **SLEIGH BELLS** Rill Rill (Mom & Pop/Columbia)
- **THEORY OF A DEADMAN** Lowlife (Roadrunner)



- **TINCHY STRYDER & DAPPY** Spaceship (4th & Broadway)
- **TMS FEAT. JAGGA** I Need You (Trade Mark Sounds)
- **TRUE TIGER FEAT. PROFESSOR GREEN & MAVERICK SABRE** In The Air (Geffen)
- **THE VIEW** Cutting Corners EP (Columbia)
- **WOLF GANG** The King And All Of His Men (Atlantic)
- **YUCK** The Wall (Mercury/Pharmacy)

ALBUMS

- **LIAM BAILEY** Out Of The Shadows (Polydor)
- **BLACK VEIL BRIDES** Set The World On Fire (Island/Lava)
- **DEFTONES** Adrenaline (Reprise)
- **SOPHIE ELLIS-BEXTOR** Make A Scene (EBG's)
- **THE FEELING** Together We Were Made (Island)
- **MARCUS FOSTER** Nameless Path (Communion/Geffen)
- **LINKIN PARK** A Thousand Suns (Warner Brothers)
- **PAUL MCCARTNEY** McCartney & McCartney II - Deluxe (Concorde)

- **NEIL YOUNG INTERNATIONAL HARVESTERS** A Treasure (Warner)
- **NERINA PALLOT** Year Of The Wolf (Geffen)
- **PAUL SIMON** So Beautiful Or So What (Hear/Concord UCI)
- **PITBULL** Planet Pit (J)
- **SUEDE** Coming Up: Deluxe (Edsel Demon)
- **THOMAS TANTRUM** Mad By Moonlight (Stranger)
- **DUNCAN TOWNSEND** Out Of The Red (Dramatic)
- **U2** U218 Singles (Mercury)
- **THE UNTHANKS** Last (EMI)
- **VARIOUS** Bustin' Out: 1984 New Wave To New Beat Volume 4 (Year Zero)
- **VETIVER** The Errant Charm (Bella Union)

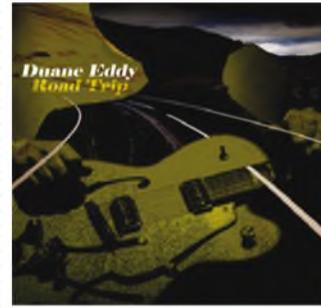
JUNE 20

SINGLES

- **LIAM BAILEY** It's Not The Same - EP (Polydor)
- **JAMES BLAKE** Lindisfarne/Unluck (A&M/Atlas)
- **JASON DERULO** Don't Wanna Go Home (Beluga Heights/Warner Bros)
- **BAXTER DURY** Claire (Parlophone)
- **ENCORE** Tit For Tat (Island)
- **FOO FIGHTERS** Walk (RCA)
- **FOSTER THE PEOPLE** Pumped Up Kicks (Columbia)
- **GLASVEGAS** Shine Like Stars (Columbia)
- **GROUPLOVE** Itchin' On A Photograph (Atlantic)
- **GUILLEMOTS** I Must Be A Lover (Geffen)
- **HARD-FI** Good For Nothing (Atlantic)
- **JAKWOB JACKSON** Beside You Ep (Mercury)
- **NICKI MINAJ** Super Bass (Cash Money/Island)
- **OWL CITY** Alligator Sky (Island)
- **PARADE** Perfume (Asylum/Atlantic)
- **BLUEY ROBINSON** Showgirl (RCA)
- **TOPOLOADER** A Balance To All Things (Underdogs)
- **TOTALLY ENORMOUS EXTINCT DINOSAURS** Trouble (Polydor)
- **WHITE LIES** Holy Ghost (Fiction)
- **ALEX WINSTON** Choice Notes (Island)
- **PATRICK WOLF** House (Hideout/Mercury)

ALBUMS

- **BON IVER** Bon Iver (4AD)



- **DUANE EDDY** Roadtrip (EMI Catalogue)
- **FOSTER THE PEOPLE** Torches (Columbia)
- **G-LOVE** Fixin' To Die (Island)
- **THE JAPANESE POPSTARS** Controlling Your Allegiance (Virgin)
- **BENJAMIN FRANCIS LEFTWICH** Last Smoke Before The Snowstorm (Dirty Hit)
- **OWL CITY** All Things Bright And Beautiful (Island)
- **SIMPLE PLAN** Get Your Heart On! (Atlantic)
- **SUEDE** Head Music - Deluxe (Edsel Demon)
- **PATRICK WOLF** Lupercalia (Hideout/Mercury)
- **THE WOMBLES** Re-Issues - 5 Albums (Dramatic)
- **ZAC BROWN BAND** You Get What You Give (Atlantic)

JUNE 27

SINGLES

- **ARCADE FIRE** Speaking In Tongues (Sonovox)
- **KINGS OF LEON** Back Down South (Hend Me Down)
- **BEVERLEY KNIGHT** Mama Used To Say (Hurricane)
- **AVRIL LAVIGNE** Smile (Columbia)
- **LINKIN PARK** Iridescent (Warner Brothers)
- **THE SATURDAYS** Notorious (Fascination/Geffen)

ALBUMS

- **ARCADE FIRE** Scenes From The Suburbs (Sonovox)
- **DIONNE BROMFIELD** Good For The Soul (Island)
- **KASSIDY** Waking Up Sideways (Vertigo)

- **ALICIA KEYS** Songs In A Minor - Re-Issue (J)
- **LIMP BIZKIT** Gold Cobra (Polydor)
- **LMFAO** Sorry For Party Rocking (Interscope)
- **QUEEN** 1977-1982: Excess All Areas (5 Albums) (Island)
- **QUEENSRÛCHE** 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/Fractal)
- **SUEDE** A New Morning - Deluxe (Edsel Demon)
- **TAKING BACK SUNDAY** Taking Back Sunday (Warner Brothers)
- **WOLF GANG** Suego Faults (Atlantic)

JULY 4

ALBUMS

- **BROTHER** Famous First Words (Geffen)
- **LIAM FINN** FOMO (Transgressive/Warner)
- **ALICE GOLD** Seven Rainbows (Fiction)
- **SELENA GOMEZ & THE SCENE** Otherside (Hollywood-Polydor)
- **JAPANESE VOYEURS** Yo!k (Polydor)
- **BEVERLEY KNIGHT** Soul Uk (Hurricane)
- **EMILY OSMENT** Fight Or Flight (Virgin)
- **YUKSEK** Living On The Edge Of Time (Polydor)

JULY 11

ALBUMS

- **COLBIE CAILLAT** All Of You (Universal Republic)
- **ALEX CLARE** The Lateness Of The Hour (Island)
- **JON FRATELLI** Psycho Jukebox (Island)
- **THEORY OF A DEADMAN** The Truth Is? (Roadrunner)
- **ZOMBY** Dedication (4AD)

JULY 18

ALBUMS

- **RUFUS WAINWRIGHT** House Of Rufus - Boxset (Polydor)

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



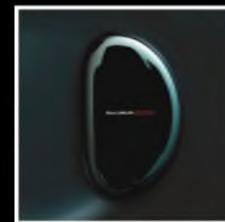
ANDY VON PIP (RECORD OF THE DAY)

The Jezabels: Hurt Me (Gold Dust)
On the evidence of The Jezabels' debut UK single *Hurt Me* this is a band on the cusp of greatness. Haley Mary's incredible soaring voice is mesmeric as it relates tales of lust, deceit and abandonment. Could Australia's best-kept secret go global?



CAROLINE SULLIVAN (GUARDIAN)

Sophie Barker: Seagull (Ho Hum Records)
Seagull is a delicate album that showcases Barker's warm voice. Though the approach is relaxed (almost to a fault), there is no faulting the husky allure of her vocals, which previously did duty on some of Zero 7's better-known songs.



DANIEL PETRY (RESIDENT ADVISOR)

Steve Lawler: Lights Out (Decade Viva Music)
The original *Lights Out* was an example of rock-solid compiling, and Lawler's skills haven't diminished after ten years and two more in the series. This two-disc set is Latin tech house gelled seamlessly with character and flair.



ANDY CAPPER (VICE)

Cass McCombs: County Line (Dominio Records)
I've spent the last five years of my life evangelizing Cass McCombs to anybody who'll listen. His strange and beautiful music is if David Lynch invented a singer-songwriter. Gorgeous and affecting.

KEY RELEASES

Lady GaGa battles the Monkeys on her back



Chart Chopper Gaga rides the pre-releases

PRE-RELEASE FOCUS

This week will be the acid test of how far Lady Gaga's genius for timing and marketing has worked for new album *Born This Way* (also see our album focus on page 11).

Her forthcoming second album now sits at the top of all our featured retailer charts ahead of next Monday's release.

There are factors that make this release different from its hugely successful predecessors, not least the on air/on sale release of singles from the album.

This week's *Music Week* chart analysis shows how the progress of the latest single *Judas* is developing a new trajectory ahead of conventional releases.

The other album building a strong momentum in all charts is the eagerly-awaited Arctic

Monkeys fourth album *Suck It And See*.

The Sheffield band's new work is building a healthy head of steam ahead of its June 6 release supported by media hints of a more accessible album than predecessor *Humburg* and by the announcement of live dates and festival appearances.

Singer-songwriter Frank Turner features strongly in the Amazon and HMV charts with

England's *Keep My Bones*. The June 6 release has been supported by a few unconventional profile-builders, including the leaking of *I Am Disappeared* to YouTube.

Ministry Of Sound artist DJ Fresh tops the Shazam chart, with *Louder* featuring Siân Evans looking to follow up last year's *Cold Dust* as a major hit while there is also a healthy showing for Glee Cast releases – four of them in fact.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	RIHANNA	1654	523
2	EMINEM	1224	57
3	LADY GAGA	1124	42
4	SOULJA BOY TELL 'EM	824	108
5	THE LONELY ISLAND	581	339
6	GREEN DAY	499	28
7	JASMINE V	450	-120
8	SKRILLEX	441	-10
9	DEMI LOVATO	410	27
10	JONAS BROTHERS	325	44
11	KE\$HA	263	-7
12	DRAKE	262	-29
13	POMPLAMOOSE	227	186
14	SHAKIRA	217	57
15	PAUL MCCARTNEY	211	142
16	GORILLAZ	211	34
17	TİESTO	209	0
18	GREYSON CHANCE	181	-63
19	MIRANDA COSGROVE	180	-23
20	DEADMAU5	161	0

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	<i>Born This Way</i>	Interscope
2	ARCTIC MONKEYS	<i>Suck It & See</i>	Domino
3	BLACK STONE CHERRY	<i>Between...</i>	Roadrunner
4	WONDERLAND	<i>Wonderland</i>	Mercury
5	IRON MAIDEN	<i>From Fear...</i>	EMI
6	THE FEELING	<i>Together...</i>	Island
7	PRODIGY	<i>World's On Fire</i>	Cooking Vinyl
8	DEPECHE MODE	<i>Remixes 2: 81-11</i>	Mute
9	JOURNEY	<i>Eclipse</i>	Frontiers
10	THE PIERCES	<i>You And I</i>	Polydor
11	PAUL SIMON	<i>So Beautiful</i>	Hear/Concord UCI
12	BIG TIME RUSH	<i>Big Time Rush</i>	Sony
13	BLACK COUNTRY COMMUNION 2	<i>Mascol</i>	
14	BLONDIE	<i>Panic Of Girls</i>	Future Publishing
15	SOPHIE E-BEXTOR	<i>Make A Scene</i>	EBGB's
16	STEVIE NICKS	<i>In Your Dreams</i>	Warner
17	SUEDE	<i>Suede</i>	Edsel Demon
18	SUEDE	<i>Dog Man Star</i>	Edsel Demon
19	DEF LEPPARD	<i>Mirrorball - Live</i>	Mait/hoat
20	YOUNG THE GIANT	<i>Young...</i>	Roadrunner

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	<i>Born This Way</i>	Interscope
2	PAUL SIMON	<i>So Beautiful</i>	Hear/Concord UCI
3	ARCTIC MONKEYS	<i>Suck It & See</i>	Domino
4	FRANK TURNER	<i>England Keep...</i>	Xtra Mile
5	THE PIERCES	<i>You And I</i>	Polydor
6	FRANKIE GOES TO HOLLYWOOD	<i>L'pool</i>	Salvo
7	RORY GALLAGHER	<i>Notes From SF</i>	Capo
8	DEPECHE MODE	<i>Remixes 2: 81-11</i>	Mute
9	BLACK STONE CHERRY	<i>Between...</i>	Roadrunner
10	IRON MAIDEN	<i>From Fear...</i>	EMI
11	PAUL SIMON	<i>Graceland</i>	Sony
12	SUEDE	<i>Suede</i>	Edsel Demon
13	SUEDE	<i>Dog Man Star</i>	Edsel Demon
14	WONDERLAND	<i>Wonderland</i>	Mercury
15	STEVIE NICKS	<i>In Your Dreams</i>	Warner
16	SOPHIE E-BEXTOR	<i>Make A Scene</i>	EBGB's
17	CARAVAN	<i>40th Anniversary</i>	Decca Pop
18	DAVID SYLVIAN	<i>Died In The Wool</i>	Samadhi
19	BLONDIE	<i>Panic Of Girls</i>	Future Publishing
20	BLACK SABBATH	<i>Born Again</i>	Sanctuary

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	LADY GAGA	<i>Born This Way</i>	Interscope
2	ARCTIC MONKEYS	<i>Suck It & See</i>	Domino
3	FRANK TURNER	<i>England Keep...</i>	Xtra Mile
4	PAUL SIMON	<i>So Beautiful</i>	Hear/Concord UCI
5	SOPHIE E-BEXTOR	<i>Make A Scene</i>	EBGB's
6	BIG TIME RUSH	<i>Btr</i>	Sony
7	DEPECHE MODE	<i>Remixes 2: 81-11</i>	Mute
8	PATRICK WOLF	<i>Lupercalia</i>	Hideout/Mercury
9	ALL TIME LOW	<i>Dirty Work</i>	Hopeless
10	SUEDE	<i>Suede Deluxe</i>	Edsel Demon
11	STEVIE NICKS	<i>In Your Dreams</i>	Warner
12	SUEDE	<i>Dog Man Star Deluxe</i>	Edsel Demon
13	JOURNEY	<i>Eclipse</i>	Frontiers
14	NERINA PALLOT	<i>Year Of The Wolf</i>	Geffen
15	THE PIERCES	<i>You And I</i>	Polydor
16	WONDERLAND	<i>Wonderland</i>	Mercury
17	IRON MAIDEN	<i>From Fear...</i>	EMI Catalogue
18	SUEDE	<i>Coming Up: Deluxe</i>	Edsel Demon
19	BATTLES	<i>Gloss Drop</i>	Warp
20	GLEE CAST	<i>Glee - Vol. 6</i>	Epic

hmv.com

Top 20 Shazam Pre-release chart

Pos	ARTIST	TITLE	Label
1	DJ FRESH	<i>Louder</i>	MoS
2	EXAMPLE	<i>Changed The Way...</i>	Data/MoS
3	BEYONCE	<i>Run The World</i>	Columbia
4	DAVID GUETTA	<i>Where Them Girls At</i>	Positiva/Virgin
5	GLEE CAST	<i>Turning Tables</i>	Epic
6	JENNIFER LOPEZ	<i>I'm Into You</i>	Def Jam
7	DEV FEAT. CATARACS	<i>Bass Down...</i>	Island
8	ALEX GAUDINO/KELLY ROWLAND	<i>What A...</i>	MoS
9	CARO EMERALD	<i>Night Like This</i>	Dramatico
10	NOAH & WHALE	<i>Tonight's...</i>	Young & Lost/Mercury
11	GLEE CAST	<i>As If We Never...</i>	Epic
12	ED SHEERAN	<i>The A Team</i>	Asylum/Atlantic
13	LADY GAGA	<i>Judas</i>	Interscope
14	VATO GONZALEZ	<i>Badman Riddim</i>	MoS/Labels
15	GLEE CAST	<i>I Feel Pretty/Unpretty</i>	Epic
16	GLEE CAST	<i>Somewhere...</i>	Epic
17	NICOLE SCHERZINGER	<i>Right There</i>	Interscope
18	KATY B	<i>Easy Please Me</i>	Columbia/Rinse
19	JAI PAUL	<i>Bstu</i>	XL
20	FEFE DOBSON	<i>Stuttering</i>	Island

shazam

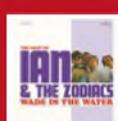
CATALOGUE REVIEWS

FRANKIE VALLI & THE FOUR SEASONS
Working My Way Back To You (5249837702)



With the possible exception of *The Beach Boys*, Frankie Valli & The Four Seasons were America's pre-eminent pop vocal harmony group in the 1960s, and made an impressive return to prominence in the 1970s. This new double disc set contains 40 songs, the first comprising hit love songs, the second b-sides, rarities and more hits, both from the group and Valli solo. Disc 1 is excellent, with Valli's distinctive falsetto leading his colleagues through hit after hit, including *Rag Doll*, *Sherry*, *I've Got You Under My Skin* and showcasing his solo hits *Grease* and *My Eyes Adored You*. Disc 2 contains fewer well-known recordings, though it does feature their 1970s disco era anthem *Who Loves You*, the wonderful Northern Soul anthem *You're Ready Now and Beggin*.

IAN & THE ZODIACS
Wade In The Water: The Best Of (RPM RETRO 892)



While many Liverpool acts rode to fame and fortune on a wave of Merseybeat, Ian & The Zodiacs failed to make the charts, and remain severely underrated. This, their first ever CD compilation, is both overdue and welcome, and includes a generous 26 tracks – their only UK album *Gear Again: 12 Hits* (1965) and 14 tracks taken from three albums subsequently issued in Germany, where they enjoyed a substantial following. Newly remastered, and accompanied by extensive liner notes, the album shows that they were capable of polished pop (*Headin' Back To You* and *George Harrison's I Need You*) and raunchy rock (their own *No Money, No Honey and No, Not Another Night*). There's even a genre-defying vocal version of the traditional *Wade In The Water*, a veritable mod anthem.

MARV JOHNSON
I'll Pick A Rose For My Rose - The Complete Motown Recordings 1964-1971 (Kent CDTOP 351)



50 years ago, Marv Johnson was a familiar name to followers of Billboard's Hot 100, assembling a run of nine hits between 1959 and 1961, three of which also made the UK charts. He never made the US chart again but his career got a second lease of life in the UK, with *I'll Pick A Rose For My Rose* reaching number 10, and *I Miss You Baby* (How I Miss You) number 25 in 1969. The complete *I'll Pick A Rose For My Rose* album, on which they both featured, is expanded here from 11 to 26 tracks by the addition of everything Johnson recorded for Motown between 1964 and 1971. The enchanting title track is an obvious highlight but the *Smokey Robinson/Berry Gordy* song *Bad Girl*, and the self-penned *I'm Not A Plaything* are

both perfect for Johnson's sweet and soft vocal stylings. Among five previously unissued tracks the best is a version of the Jimmy Ruffin hit *Farewell Is A Lonely Sound*.

VARIOUS
Sunshine Soul (Spectrum SPEC 2070)



The cover is cheap and tacky and the album is marketed at the budget end of the market but the music on this 20-track compilation of feel good soul and funk classics is priceless. The mood is set straight away by *Kool & The Gang's* mellow masterpiece *Summer Madness*, with atmospheric synth and guitar creating soothing ripples over a discretely orchestrated backing track, closely followed by *The Four Tops' LA (My Town)*. Classic follows classic, and the pace picks up with *Quincy Jones' Ai No Corrida* and *Sergio Mendes' Mas Que Nada* before a funk finale comprising *Ohio Players' Fire* and *Parliament's* (*Give Up The Funk*) *Tear The Roof Off The Sucker*.

CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title	Label	Distributor
1	1	ADELE	<i>19</i>	XL	(PIAS)
2	2	LADY GAGA	<i>The Fame</i>	Interscope	(ARV)
3	3	TRACY CHAPMAN	<i>Tracy Chapman</i>	Elektra	(CIN)
4	4	FLEET FOXES	<i>Fleet Foxes</i>	Bella Union	(ROM ARV)
5	5	RIHANNA	<i>Good Girl Gone Bad</i>	Def Jam	(ARV)
6	6	KINGS OF LEON	<i>Only By The Night</i>	Hand Me Down	(ARV)
7	7	ELBOW	<i>The Seldom Seen Kid</i>	Fiction	(ARV)
8	10	THE SCRIPT	<i>The Script</i>	Phonogenic	(ARV)
9	RE	FLEETWOOD MAC	<i>Rumours</i>	Rhino	(CIN)
10	9	KATY PERRY	<i>One Of The Boys</i>	Virgin	(E)
11	RE	PRIMAL SCREAM	<i>Screamadelica</i>	Creation	(ARV)
12	8	PAOLO NUTINI	<i>These Streets</i>	Atlantic	(CIN)
13	13	AMY MACDONALD	<i>This Is The Life</i>	Vertigo	(ARV)
14	12	BEYONCE	<i>I Am Sasha Fierce</i>	Columbia	(ARV)
15	17	PINK FLOYD	<i>The Wall</i>	EMI	(E)
16	14	DR DRE	<i>2001</i>	Interscope	(ARV)
17	RE	TAKE THAT	<i>The Circus</i>	Polydon	(ARV)
18	RE	SCOUTING FOR GIRLS	<i>Scouting For Girls</i>	Epic	(ARV)
19	RE	LINKIN PARK	<i>Hybrid Theory</i>	Warner Brothers	(CIN)
20	RE	DIRE STRAITS	<i>Brothers In Arms</i>	Vertigo	(ARV)

Official Charts Company 2011

CLUB CHARTS

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title/Label
1	3	5	EXAMPLE	Changed The Way You Kissed Me / Data/MoS
2	8	2	ALEXIS JORDAN	Hush Hush / StarRoc/RocNation/Columbia
3	1	7	MORY KANTE VS LOVERUSH UK	Yake Yake 2011 / Loverush Digital
4	14	4	VATO GONZALES FEAT. FOREIGN BEGGARS	Badman Riddim (Jump) / MoS/Levels Recordings
5	11	5	KATY B	Broken Record / Columbia/Rinse
6	9	3	MOBY	The Day / Little Idiot
7	18	5	TAKE THAT	Happy Now / Polydor
8	NEW		KRISTINE W	Fade / Fly Away Music
9	20	4	TIESTO & MARCEL WOODS	Don't Ditch / Musical Freedom
10	19	10	THERESE	Drop It Like It's Hot / Pewit Musik
11	2	6	NERO	Guilt / MTA/Mercury
12	26	4	VICTORIA AITKEN	The Queen Of The House / White Label
13	24	6	BRITNEY SPEARS	Till The World Ends / Jive
14	28	3	M-BOX & CIARA NEWELL	Easy To Love / CGI
15	NEW		KIRSTY	Set Your Body Free / KB
16	29	2	TODDLA T FEAT. SHOLA AMA & J2K	Take It Back / Ninja Tune
17	4	4	STEVE AOKI & SIDNEY SAMPSON	Wake Up Call / 3 Beat
18	6	7	CHASE & STATUS FEAT. DELILAH	Time / Mercury
19	7	5	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling / MoS
20	34	2	THE BROOKES BROTHERS	In Your Eyes/ The Big Blue / BBK
21	25	3	KARIN NAGI	Shake It Up Tonight / Loverush Digital
22	NEW		DIONNE BROMFIELD FEAT. LIL' TWIST	Foolin' / Lioness/Isle and
23	10	5	COCKNBUKKID	Asthma Attack / Island/Moshi Mosh
24	17	5	ALEX METRIC & STEVE ANGELLO FEAT. IAN BROWN	Open Your Eyes / Postiva/Virgin
25	37	3	DONATI & AMATO	Like An Angel / White Label
26	21	4	SPEKRFREKS FEAT. NATALIE KITTY	All Night Long / 3/Axis Trax
27	NEW		CLARE MAGUIRE	The Shield And The Sword / Polydor
28	NEW		SEAN FINN	No Good / White Label
29	NEW		MARTIN SOLVEIG FEAT. KELE	Ready To Go / 3 Beat
30	5	7	STEVE FOREST VS THE ONES	Flawless / Jolly Roger
31	23	5	NIGHTCRAWLERS FEAT. TAID CRUZ	Still Crying Over You / AATW
32	39	2	THE GURU JOSH PROJECT	Love Of Life / Squire One Music
33	NEW		DANNY DOVE & BEN PRESTON FEAT. SUSIE LEDGE	Falling / Newstate
34	33	5	LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem / Interscope
35	Re	5	RAWDAWG	Get Da Funk Up / White Label
36	30	5	LARRY TEE FEAT. ROXY COTTONTAIL	Let's Make Nasty (Bounce Little Kitty) / 3 Beat
37	27	7	ZOE BADWI	Freefallin / One More Tune/Warner
38	31	8	HERVE	Together / Cheap Thrills/3 Beat/AATW
39	NEW		STUDIOPUNKS FEAT. KATHERINE ELLIS	Feed The Fire / Vendetta
40	NEW		DARREN EMERSON	Hard For Slow / Detone

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	4	3	LADY GAGA	Judas / Interscope
2	5	4	EXAMPLE	Changed The Way You Kissed Me / Data/MoS
3	22	2	KRISTINE W	Fade / Fly Away Music
4	12	2	ALEXIS JORDAN	Hush Hush / StarRoc/RocNation/Columbia
5	10	4	KATY B	Broken Record / Columbia/Rinse
6	16	3	VATO GONZALES FEAT. FOREIGN BEGGARS	Badman Riddim (Jump) / MoS/Levels Recordings
7	13	3	LARRY TEE FEAT. ROXY COTTONTAIL	Let's Make Nasty (Bounce Little Kitty) / 3 Beat
8	11	2	DEV FEAT. THE CATARACS	Bass Down Low / Island
9	18	2	NICKI MINAJ	Girls Fall Like Dominoes / Cash Money/Island
10	1	4	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling / MoS
11	17	2	MATTHEW MORRISON	Summer Rain / Mercury
12	19	2	COCKNBUKKID	Asthma Attack / Island/Moshi Mosh
13	9	6	LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem / Interscope
14	NEW		SOUNDGIRL	Don't Know Why / Mercury
15	28	2	HURTS	Better Than Love / Major Label/RCA
16	NEW		WONDERLAND	Starlight / Mercury
17	NEW		BEYONCE	Run The World (Girls) / Columbia
18	NEW		FAR EAST MOVEMENT FEAT. SNOOP DOGG	If I Was You (Omg) / Interscope/Cherrytree
19	23	3	APGD VS. ANNIEMOUSE	Can't Stop The Boogie / Vital Noise
20	3	3	MORY KANTE VS LOVERUSH UK	Yake Yake 2011 / Loverush Digital
21	NEW		THERESE	Drop It Like It's Hot / Pewit Musik
22	2	3	CHIPMUNK FEAT. KERI HILSON	In The Air / Jive
23	15	10	JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Def Jam
24	NEW		KATY PERRY	Last Friday Night (T.G.I.F.) / Virgin
25	27	2	MUMZY STRANGER FEAT. JUNIOR	Mama Used To Say / Tiffin Beats
26	14	5	NIGHTCRAWLERS FEAT. TAID CRUZ	Still Crying Over You / AATW
27	NEW		WHYTEPATCH FEAT. GIFT	Fresh Air / Erre
28	21	8	SNOOP DOGG VS DAVID GUETTA	Sweat (Wet) / Capitol/Republic
29	29	9	BRITNEY SPEARS	Till The World Ends / Jive
30	NEW		CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People / Sony RCA

Example gets bunch of fives



ANALYSIS

■ BY ALAN JONES

EXAMPLE RACKS UP HIS FIFTH straight number one on the Upfront club chart this week, completing an orderly and even ascent of the chart with *Changed The Way You Kissed Me*. The introductory single from his third album *Playing In The Shadows* has progressed 7-5-3-1, and follows previous number ones with *Two Lives*, *Won't Go Quietly*, *Kickstarts* and *Last Ones Standing*. Considering Example's main stock-in-trade is rapping, for him to achieve five straight number ones on the Upfront club chart is impressive – though mixes from Steve Smart & Westfunk, Kris Menace, Tom Starr and Mensah helped him in his latest triumph.

If Example's record is impressive, superlatives are inadequate to describe the success of Lady GaGa,

who secures her 10th number one on the Commercial Pop chart with *Judas* jumping 4-1 this week. Her previous number ones in chronological order are *Just Dance*, *Poker Face*, *Paparazzi*, *Love Game*, *Bad Romance*, *Video Phone*, *Telephone*, *Alejandro*, *Born This Way*, *Video Phone* and *Telephone* were both collaborations with Beyoncé.

While Example and Lady GaGa are very experienced at topping the chart but have been recording only comparatively recently, Beverley Knight has been making the charts for 16 years but had to wait until this week for her first number one on the Urban chart. Titled *Fairplay*, it has a minuscule 2% advantage over both the number two and number three tracks. Knight is also the only artist billed on her own among the top 14 songs – a record. Every other track is by someone feat. someone else. Most are rap/R&B collaborations.



Lady Gaga *Judas* pushes Gaga into number one Commercial Pop chart double figures



Standing alone Beverley Knight has had chart action for 16 years

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	2	4	BEVERLEY KNIGHT	Fairplay / Hurricane
2	12	2	LOICK ESSIEN FEAT. TANYA LACEY	How We Roll / RCA
3	3	13	MANN FEAT. 50 CENT	Buzzin' Remix / Def Jam
4	1	3	CHIPMUNK FEAT. KERI HILSON	In The Air / Jive
5	7	3	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People / Sony RCA
6	10	4	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything / J
7	8	9	TREY SONGZ FEAT. NICKI MINAJ	Bottoms Up / Atlantic
8	6	5	TALAY RILEY FEAT. SCORCHER	Good As Gold / Jive
9	5	9	SNOOP DOGG VS DAVID GUETTA	Sweat (Wet) / Capitol/Republic
10	9	11	WRETCH 32 FEAT. EXAMPLE	Unorthodox / MoS/Levels Recordings
11	14	5	JAY SEAN FEAT. LIL' WAYNE	Hit The Lights / Cash Money/Island
12	4	6	WIDEBOYS FEAT. SWAY & MCLEAN	Shogaholic / Worldwide Phonographic
13	11	4	NY FEAT. GIGGS	Be With You / Dream Juice
14	17	2	DEV FEAT. THE CATARACS	Bass Down Low / Island
15	NEW		BEYONCE	Run The World (Girls) / Columbia
16	13	3	NICKI MINAJ	Girls Fall Like Dominoes / Cash Money/Island
17	NEW		NICOLE SCHERZINGER FEAT. 50 CENT	Right There / Interscope
18	27	2	FAR EAST MOVEMENT FEAT. SNOOP DOGG	If I Was You (Omg) / Interscope/Cherrytree
19	22	14	WIZ KHALIFA	Black & Yellow / Atlantic
20	15	13	JEREMIH FEAT. 50 CENT	Down On Me / Def Jam
21	16	10	JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Def Jam
22	20	8	TERRI WALKER	So Hard / Blurred
23	16	3	NEW BOYZ FEAT. CATARACS & DEV	Backseat / Warner/Shouty/Asylum
24	24	15	CHRIS BROWN	Yeah 3X / Sony RCA
25	21	4	JAG	It Ain't Over / White Label
26	25	9	WILLOW SMITH	21st Century Girl / Columbia/Roc Nation
27	26	7	KATY B	Broken Record / Columbia/Rinse
28	19	6	POWWW J	Cal-i-Forn-la / Street Sounds
29	28	12	FLO-RIDA FEAT. AKON	Who Dat Girl / Atlantic
30	23	9	IZZY ISADORE	Way Too Drunk / Street Sounds

COOL CUTS TOP 20

Pos	ARTIST	Title
1	DEPECHE MODE	Personal Jesus
2	ALEXIS JORDAN	Hush Hush
3	SWEDISH HOUSE MAFIA	Save The World Tonight
4	IAN CAREY FEAT. SNOOP DOGG & BOBBY ANTHONY	Last Night
5	GINUWINE, MISSY ELLIOTT & TIMBERLAND	Get Involved 2011
6	CALVIN HARRIS FEAT. KELIS	Bounce
7	SKREAM	Where You Should Be
8	WOLFGANG GARTNER	Ill America
9	CAHILL	I Case I Fail
10	JOEY NEGRO & GRAMOPHONEDZIE	No Sugar
11	A1	Baseline Falsehood Ep
12	FULL INTENTION	I'll Be Waiting
13	SANDER VAN DOORN	Koko
14	AEROPLANE	My Enemy
15	XPRESS 2 FEAT. DOLL	This Is War
16	MICHAEL GRAY DANISM & RAE	You Will Remember
17	SO CALLED SCUMBAGS	Punch Ep
18	ROBBIE RIVERA	The Sound Of The Times
19	ROMANTHONY	The Wanderer
20	THE BEEKEEPERS	Queen Bee



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



Hugh Laurie *Let Them Talk* album enters chart at number two

Hugh Laurie brings blues to chart peak

CHARTS: IN DEPTH

BY ALAN JONES

HUGH LAURIE, THE STAR IN US TV show *House*, is the latest artist to take a turn as runner-up to Adele's 21, with his debut album *Let Them Talk* selling 33,174 copies. The 51-year-old's album - which includes Robert Johnson's *They're Red Hot* and Jelly Roll Morton's *Winin' Boy Blues* - has already reached number two in France, and is the highest charting blues album here this century, beating Seasick Steve's *Man From Another Time*, which peaked at number four in 2009.

As mentioned, Adele's 21 continues at number one (70,362 sales), topping the chart for the 15th time in 16 weeks. The only other album by a solo artist to spend 15 weeks at number one is Phil Collins' *...But Seriously* (1989/90). Adele's debut album, 19 holds at number three (26,156 sales).

The 11th album by *Glee Cast* in less than 18 months, *Glee The Music Presents The Warblers* is their eighth Top 10 album, arriving at number seven (15,438 sales). Meanwhile, *Sade* secures her seventh Top 10 album with new compilation *The Ultimate Collection*. Updating her 1994 set *The Best Of Sade*, which reached number six and sold

587,620 copies, it debuts at number eight (15,184 sales).

Also new inside the Top 20, *Last Shadow Puppets'* leader *Miles Kane's* debut solo album *Colour Of The Trap* debuts at number 11 (12,416 sales); and Kendal indie band *The Wild Beasts* debut at number 17 (8,105 sales) with third album *Smother*. Their 2008 debut *Limbo Panto* failed to chart and sold 7,476 copies, while 2009 follow-up *Two Dancers* peaked at number 68 and sold 41,160 copies.

Chase & Status' *No More Idols* increases its sales for the fifth week in a row as current single *Time* (feat. Delilah) continues to pick up airplay. The album achieves its highest chart placing for 13 weeks, climbing 12-9 (14,272 sales).

More than 46 years after their chart debut, *The Kinks* score their sixth Top 40 compilation, with *The Singles Collection* sprinting 72-39 (4,404 sales). The album was released seven years ago, but only charted for the first time last week. A 2002 *Kinks* compilation, *The Ultimate Collection*, peaked at number 32 and has thus far sold 362,161 copies.

Overall album sales continue to be depressed, but climb 1.6% week-on-week to 1,587,342, some 4.6% below same-week 2010 sales of 1,662,960.

On the singles front, *David*

SALES STATISTICS WEEK 19

vs last week	Singles	Artist albums
Sales	3,182,665	1,335,803
prev week	3,019,753	1,294,066
% change	+5.4%	+3.2%

vs last week	Compilations	Total albums
Sales	251,539	1,587,342
prev week	268,597	1,562,663
% change	-6.4%	+1.6%

Year to date	Singles	Artist albums
Sales	59,048,603	30,172,971
vs prev year	53,381,634	30,032,074
% change	+10.6%	+0.5%

Year to date	Compilations	Total albums
Sales	5,816,946	35,989,917
vs prev year	6,663,292	36,695,366
% change	-12.7%	-1.9%

(Compiled from sales data by Music Week)

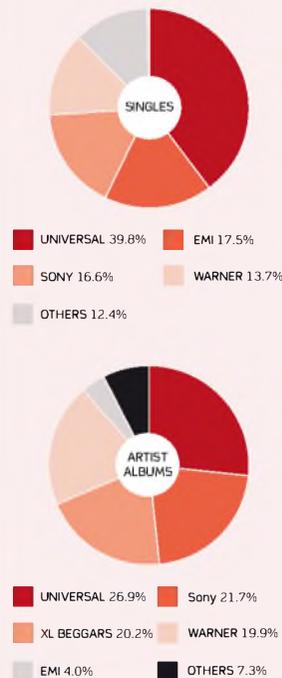
Guetta was heir apparent to *LMFAO* at the start of the week, with his *Where Them Girls At* single - which also features *Flo Rida* and *Nicki Minaj* - looking set to give the Frenchman his fifth number one. But *The Lazy Song* by *Bruno Mars* strengthened to take pole position (67,373 sales), with *Guetta* taking third place on sales of 55,959 copies, just behind *LMFAO* (1-2, 57,229 sales). *The Lazy Song* is the third number one from Mars's debut album *Doo-Wops & Hooligans* - which sold its 500,000th copy on Saturday, and climbs 5-4 (19,881 sales) - following *Just The Way You Are* (October 2010) and *Grenade* (January 2011). He also topped the chart as a featured artist on *B.o.B's* *Nothin' On You*.

Lady GaGa unexpectedly released *The Edge Of Glory* on Tuesday. The track sold 40,423 copies to become the week's highest new entry. Debuting at number six, it is the third song from GaGa's upcoming *Born This Way* album to chart in 15 weeks, following the title track, which reached number three, and *Judas*, which peaked at number nine, and dipped as low as number 23 before its video was premiered. It continues its recovery this week, jumping 20-11 (27,102 sales). After falling for eight weeks in a row, *Born This Way* also bounces, moving 34-24 (15,685 sales).

Take That's new single *Love Love* dropped a day after GaGa's and debuts at number 15 on sales of 22,381 copies. The track - a new recording from the soundtrack of the upcoming film *X Men: First Class* - is *Take That's* 23rd Top 20 hit. Of the three singles taken from their current album *Progress*, only the first - *The Flood* - made the Top 10, subsequent singles probably being impacted by the enormous success of *Progress*, which has thus far sold 2,028,694 copies, including 5,002 last week.

Yasmin's first hit *Finish Line* debuts at number 13 (24,030 sales),

MARKET SHARES • WEEK 19



and there are also Top 40 debuts for *Inna's* *Sun Is Up* (number 17, 20,059 sales) and *Glee Cast's* medley *I Feel Pretty/Unpretty* (number 36, 10,954 sales). *Sun Is Up* is the third Top 20 hit for Romanian singer *Inna*, following *Hot* (number six) and *Amazing* (number 14) - both hits in 2010. *Inna's* compatriot *Alexandra Stan's* first hit, *Mr Saxobeat*, also makes its Top 20 debut, jumping 31-18 (19,365 sales).

Continuing the European theme, the Eurovision Song Contest will likely have a bigger effect on the chart next week, with the winning entry - *Running Scared* by Azerbaijan duo *Ell & Nikki* (aka *Eldar & Nugar*) - looking most likely to make the Top 75. UK entry *Blue's* *I Can* finished 11th with 100 points in the competition held in Dusseldorf on Saturday, generating a late flurry of sales, which put a brake on its decline, although it still dips 16-26 (15,522 sales). Ireland's *Jedward*, who finished eighth, also saw a surge in sales of *Lipstick*, which didn't sell enough to make the Top 75, but

makes its Top 200 debut at number 82 on sales of 3,461 copies

Two football-related hits also invade the Top 40: a choir of youngsters cared for by the *Good Child Foundation* in Thailand debut with a remake of *Depeche Mode's* hit *I Just Can't Get Enough*, with proceeds going to the charity itself and to prevent knife crime in Scotland. The single was an initiative of SPL runners-up *Celtic*, whose supporters have adopted *I Just Can't Get Enough* as an unofficial anthem. Debuting at number 30 (13,054 sales), it is immediately behind *Black Eyed Peas* identically titled but otherwise unrelated single. And Manchester United fans are behind the revival of *Paul Hardcastle's* 1985 number one 19 (number 40, 9,287 sales), the significance being that they secured their 19th league title on Saturday, beating the record set by *Liverpool*.

Cadbury's Dairy Milk TV advertising campaigns have brought about chart resurgences for *Phil Collins* (*In The Air Tonight*), *Queen* (*Don't Stop Me Now*) and *Bonnie Tyler* (*Total Eclipse Of The Heart*) in the past four years, while triggering a belated 2009 chart debut for *Freestyle's* *Don't Stop The Rock*, some 24 years after its initial release. The latest beneficiary of their chocolate charity is the late *Jermaine Stewart's* *We Don't Have To Take Our Clothes Off*, a re-entry at number 45 (8,359 sales). The track originally peaked at number two behind *The Communards' Don't Leave Me This Way* in 1986. Meanwhile, *A Sainsbury's* advert for its TU clothing range has sparked sales of *Etta James' 1960* recording of the classic 1941 *Mack Gordon/Harry Warren* song *At Last*. *At Last* didn't make its chart debut until last September, reaching number 69 after being sung in *The X Factor* series premier by *Katie Waissel*. It re-enters this week at number 75 (3,799 sales), and has sold 73,371 copies digitally in the past six years.

Singles sales are up 5.4% week-on-week to 3,182,665 - a 12-week high, and 22.71% above same-week 2010 sales of 2,593,678. **Alan Jones**

INTERNATIONAL CHARTS

New Sade compilation makes waves overseas

TOPPING THE CHART IN SOUTH AFRICA (where it jumps 3-1) and Norway (2-1) for the first time, Adele's 21 is currently number one in nine overseas territories.

It holds at number one in Australia (second week), Germany (third week), Canada (seventh week), Flanders (seventh week), the US (seventh week) and Ireland (13th week). It rebounds 2-1 in the

Netherlands, where it has also topped the chart for 13 weeks. It is also in the Top 10 in New Zealand (2-2), Iceland (8-3), Denmark (3-3), Wallonia (5-4), France (4-4), Switzerland (3-5), Sweden (11-7) and Finland (7-9). Finally, it reaches a new peak in Mexico where it jumps 58-51.

Soldier Of Love, the previous album by *Sade* (pictured), was her

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£7.93	£7.99	£7.99	£7.99
2 HUGH LAURIE <i>Let them talk</i>	£6.99	£8.99	£8.99	£6.99
3 ADELE 19	£3.99	£4.99	£3.39	£7.99
4 BRUNO MARS <i>Doo Wops & Hooligans</i>	£7.99	£7.99	£7.99	£7.99
5 FLEET FOXES <i>Helplessness Blues</i>	£7.99	£8.99	£7.99	£7.99

Source: Music Week

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

OFFICIAL
 charts company

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	NEW	YASMIN Finish Line / levels/MoS (ARV)
2	2	ADELE Someone Like You / XL (PIAS)
3	1	WRETCH 32 FEAT. EXAMPLE Unorthodox / levels/MoS (ARV)
4	3	BLUJ I Can / Blueworld (Absolute)
5	NEW	GOOD CHILD FOUNDATION Just Can't Get Enough / Celtic Charity Fund (EmuBands)
6	4	ADELE Rolling In The Deep / XL (PIAS)
7	6	ADELE Make You Feel My Love / XL (PIAS)
8	9	TODDLA T FEAT. SHOLA AMA & JzK Take It Back / Ninja Tune (PIAS)
9	11	CHARLIE SIMPSON Down Down Down / Music Sounds (PIAS)
10	5	ADELE Set Fire To The Rain / XL (PIAS)
11	13	ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
12	7	TIESTO V DIPILO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound (PIAS)
13	3	ADELE Turning Tables / XL (PIAS)
14	RE	SAMMY KING Penny Arcade / Mud Hut (Mud Hut)
15	15	CARO EMERALD A Night Like This / Dramatico (ADA/CIN)
16	20	■ DJ FRESH Gold Dust / Data/MoS (ARV)
17	10	FLUX PAVILION Bass Cannon / Circus (AEI Music)
18	19	TOM JONES Delilah / Echo (PIAS)
19	16	WRETCH 32 FEAT. L Traktor / levels/MoS (ARV)
20	17	AUDIO BULLYS Only Man / Cooking Vinyl (Essential/GEM)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	3	ADELE 19 / XL (PIAS)
3	2	FLEET FOXES Helplessness Blues / Bella Union (ROM ARV)
4	NEW	WILD BEASTS Smother / Domino (PIAS)
5	NEW	TYLER THE CREATOR Goblin / XL (PIAS)
6	6	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)
7	4	RADIOHEAD The King Of Limbs / Ticker Tape/XL (PIAS)
8	8	THE STROKES Angles / Rough Trade (PIAS)
9	NEW	SIXX AM This Is Gonna Hurt / Eleven Seven (E)
10	NEW	OKKERVIL RIVER I Am Very Far / Jagjaguwar (PIAS)
11	7	FLEET FOXES Fleet Foxes / Bella Union (ROM ARV)
12	9	METRONOMY The English Riviera / Because (ADA/CIN)
13	14	BRUCE SPRINGSTEEN Live At The Main Point 1975 / Left Field Media (PH)
14	NEW	CLARE TEAL Hey Ho / Mud (Absolute Anvato)
15	NEW	EMA Past Life Martyred Saints / Souterrain Transmissions (ROM ARV)
16	NEW	ELIZA CARTHAY Neptune / Hem Hem (PIAS)
17	RE	WARPAINT The Fool / Rough Trade (PIAS)
18	RE	JOE BONAMASSA Dust Bowl / Provogue (ADA/CIN)
19	12	THE XX XX / Young Turks (PIAS)
20	NEW	THE WEBB SISTERS Savages / Proper (PROP)

INDIE SINGLES BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	TODDLA T FEAT. SHOLA AMA & JzK Take It Back / Ninja Tune (PIAS)
2	3	CHARLIE SIMPSON Down Down Down / Music Sounds (PIAS)
3	14	SAMMY KING Penny Arcade / Mud Hut (Mud Hut)
4	4	CARO EMERALD A Night Like This / Dramatico (ADA/CIN)
5	2	FLUX PAVILION Bass Cannon / Circus (AEI)
6	19	BROOKE FRASER Something In The Water / Wood & Bone (Essential 100)
7	NEW	JOHNNY MAC & THE FAITHFUL Past Present & Future / Celtic Charity Fund (EmuBands)
8	15	REBECCA BLACK Friday / Ark Music Factory (Ark Music Factory)
9	7	JUSTICE Civilization / Because/Ed Banger (ADA/CIN)
10	18	ED SHEERAN You Need Me I Don't Need You / Steerian Lock (Teneo/cr)

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 78 / EMI Virgin/UMTV (E)
2	2	VARIOUS The Mash Up Mix Bass / MoS (ARV)
3	3	VARIOUS Funk Soul Classics / MoS/Rhino (ARV)
4	5	VARIOUS Ultimate Floorfillers / AATW/EMI TV/UMTV (ARV)
5	4	VARIOUS The Royal Wedding – The Official Album / Decca (ARV)
6	6	VARIOUS 100 Percent Pure Dubstep – DJ Hatcha / New State (E)
7	9	VARIOUS Addicted To Bass 2011 / MoS (ARV)
8	7	VARIOUS Massive R&B – Spring 2011 / Rhino/UMTV (ARV)
9	10	VARIOUS Songs For Japan / EMI TV/RCA/UMTV/Warner (ARV)
10	14	VARIOUS Pop Princesses 2011 / Sony/UMTV (ARV)
11	16	■ VARIOUS Your Songs / EMI TV/UMTV (ARV)
12	13	VARIOUS The Best Of British / EMI TV/UMTV (ARV)
13	12	VARIOUS Back To The Old Skool / MoS (ARV)
14	11	VARIOUS Pure Garage Anthems / Rhino (CIN)
15	3	VARIOUS Now That's What I Call A Wedding / EMI TV/UMTV (ARV)
16	RE	VARIOUS Eurovision Song Contest Dusseldorf 2011 / CMC (E)
17	RE	VARIOUS Loose Women – Girls Night Out / Sony RCA (ARV)
18	19	VARIOUS Now That's What I Call Music! 77 / EMI Virgin/UMTV (E)
19	NEW	VARIOUS Disney Jnr Pls Mickey Mouse Clubhouse / Walt Disney/EMI (E)
20	RE	VARIOUS The Sound Of Dubstep – Vol 2 / MoS (ARV)

CLASSICAL ALBUMS TOP 10

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

JAZZ AND BLUES ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	HUGH LAURIE Let Them Talk / Warner Music Entertainment (CIN)
2	1	RUMER Seasons Of My Soul / Atlantic (CIN)
3	2	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)
4	3	ALOE BLACC Good Things / Epic (ARV)
5	NEW	CLARE TEAL Hey Ho / Mud (Absolute Anvato)
6	4	IMELDA MAY Love Talico / Blue Thumb (ARV)
7	5	JOE BONAMASSA Dust Bowl / Provogue (ADA/CIN)
8	7	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico (ADA/CIN)
9	5	OST Burlesque / RCA (ARV)
10	NEW	ETTA JAMES The Best Of / Spectrum Music (ARV)

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BY ALAN JONES



biggest seller globally since the 1980s, creating an ideal environment for their first compilation in 17 years, The Ultimate Collection.

The new set enjoys brisk first-week sales in a number of countries, debuting in Hungary (number six), the US (seven), Switzerland (13), Spain (15), Germany (18), New Zealand (21), Austria (23), Canada (32), Wallonia (37), Flanders (38), the Czech Republic (40), the Netherlands (41) and Australia (45)

Already well-established as an

actor and comedian, Hugh Laurie has frequently displayed his musical prowess on TV too, playing several instruments in his title role in the hit series House. His debut album, Let Them Talk, reached number two in France a fortnight ago, and caps that by debuting at number one in Austria, while also making the Top 10 in neighbouring Switzerland (number four) and Germany (eight). Meanwhile, the album slips 3-5 in France

Liverpool band The Wombats debuted at number two in Australia and number 89 in Ireland last week

with second album This Modern Glitch. Dipping to five in the former and out of the latter, it debuts in five further territories: Germany (number 24), Norway (28), the Netherlands (31), Switzerland (33) and Austria (38)

Finally, the official Royal Wedding Album is a hit in New Zealand where it debuts at number seven, while in Ireland it debuts at number 64. It is way more popular in New Zealand than in the UK – it peaked at number 21 in the combined albums chart here last week and this week drops to number 31.

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CHARTS SALES



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

THE OFFICIAL UK SINGLES CHART

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	SALES INCREASE
1	2	4	BRUNO MARS	The Lazy Song	Elektra USAT2100186E (CIN)	SALES INCREASE
2	1	8	LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem	Interscope USUM71100061 (ARV)	
3	3	2	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ	Where Them Girls At	Positiva/Virgin FRZID1100130 (E)	SALES INCREASE
4	12	4	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	J USJRV1100012 (ARV)	+50% SALES INCREASE
5	4	6	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA USJ1100070 (ARV)	
6	New		LADY GAGA	The Edge Of Glory	Interscope USUM71106458 (ARV)	HIGHEST NEW ENTRY
7	5	7	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam USUM71102515 (ARV)	
8	6	9	SNOOP DOGG VS DAVID GUETTA	Sweat (Wet)	Capitol/Parlophone USCA21100463 (E)	
9	10	6	ALOE BLACC	I Need A Dollar	Epic US2S71023001 (ARV)	SALES INCREASE
10	9	4	JESSIE J	Nobody's Perfect	Island/Lava USUM71102918 (ARV)	SALES INCREASE
11	20	5	LADY GAGA	Judas	Interscope USUM71104998 (ARV)	+50% SALES INCREASE
12	7	8	KATY PERRY FEAT. KANYE WEST	Blow	Virgin USCA21100386 (E)	
13	New		YASMIN	Finish Line	Levels/MoS GBCEB100243 (ARV)	
14	11	16	ADELE	Someone Like You	XL GB3KS1000351 (PIAS) ★	
15	New		TAKE THAT	Love Love	Polydor GBUM71103670 (ARV)	
16	8	4	WRETCH 32 FEAT. EXAMPLE	Unorthodox	Levels/MoS GBCEB110019E (ARV)	
17	New		INNA	Sun Is Up 3	Beat/AATW ROROT1007301 (ARV)	
18	31	2	ALEXANDRA STAN	Mr. Saxobeat	3 Beat/AATW GBXS1100095 (ARV)	HIGHEST CLIMBER
19	15	3	NERO	Guilt	MTA/Mercury GB6UF1000018 (ARV)	
20	17	10	BIRDY	Skinny Love	14th Floor/Atlantic G3AHT1100002 (CIN)	
21	14	10	MANN FEAT. 50 CENT	Buzzin' Remix	Def Jam USUM71029295 (ARV)	
22	33	3	DEV FEAT. THE CATARACS	Bass Down Low	island USUM71029033 (ARV)	+50% SALES INCREASE
23	13	6	TRACY CHAPMAN	Fast Car	Elektra USEE110180719 (CIN)	
24	34	14	LADY GAGA	Born This Way	Interscope USUM71100638 (ARV)	+50% SALES INCREASE
25	21	4	CHASE & STATUS FEAT. DELILAH	Time	Mercury GBUM71030658 (ARV)	
26	16	2	BLU	I Can Blue	world GBX4F1100001 (Absolute)	
27	25	3	WYNTER GORDON	Dirty Talk	Asylum/3ig Beat/Atlantic USAT21000282 (CIN)	
28	22	9	CEE LO GREEN	Bright Lights Bigger City	Warner Brothers USAT21100309 (CIN)	
29	18	10	BLACK EYED PEAS	Just Can't Get Enough	Interscope USUM71026671 (ARV)	
30	New		GOOD CHILD FOUNDATION	Just Can't Get Enough	Celtic Charity Fund GBMJG1101507 (Emubands)	
31	40	2	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam USUM71104906 (ARV)	+50% SALES INCREASE
32	24	15	JESSIE J FEAT. B.O.B	Price Tag	Island/Lava USUM71100720 (ARV) ★	
33	27	17	ADELE	Rolling In The Deep	XL GB3KS1000335 (PIAS) ●	
34	23	21	RIHANNA	S&M	Def Jam USUM71026591 (ARV)	
35	26	10	BRITNEY SPEARS	Till The World Ends	Jive USZM211000555 (ARV)	
36	New		GLEE CAST	Feel Pretty/Unpretty	Epic USQX91100325 (ARV)	
37	19	4	BEYONCE	Run The World (Girls)	Columbia USSM21100882 (ARV)	
38	28	9	NICOLE SCHERZINGER	Don't Hold Your Breath	Interscope USUM71029856 (ARV)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	SALES INCREASE
39	29	12	KANYE WEST FEAT. DRAKE & RIHANNA	All Of The Lights	Rca-a-Fella/Def Jam USUM71027272 (ARV)	
40	New		PAUL HARDCASTLE	19	Chrysalis GBAYK500044 (E)	
41	32	20	MARTIN SOVEIG FEAT. DRAGONETTE	Hello	3 Beat/AATW AUNV01100104 (ARV)	
42	30	10	WIZ KHALIFA	Black & Yellow	Atlantic USAT21001782 (CIN)	
43	36	18	BRUNO MARS	Grenade	Elektra USAT21001882 (CIN)	
44	New		GLEE CAST	Somewhere Only We Know	Epic USQX91100326 (ARV)	
45	New		JERMAINE STEWART	We Don't Have To Take Our Clothes Off	Ten GBAAA00074E (E)	
46	New		NICKI MINAJ	Super Bass	Cash Money/Island USCM61000734 (ARV)	
47	42	3	WIZ KHALIFA	Roll Up	Atlantic USAT21100050 (CIN)	SALES INCREASE
48	35	16	CHRIS BROWN	Yeah 3X	Sony RCA USJ11000220 (ARV)	
49	38	24	DAVID GUETTA FEAT. RIHANNA	Who's That Chick?	Positiva/Virgin FRZID1000720 (E)	
50	41	14	CHIPMUNK FEAT. CHRIS BROWN	Champion	Jive GBAR1001609 (ARV)	SALES INCREASE
51	37	15	DR DRE FEAT. EMINEM & SKYLAR GREY	I Need A Doctor	Interscope USUM71029033 (ARV)	
52	New		GLEE CAST	Born This Way	Epic USQX91100376 (ARV)	
53	46	34	BRUNO MARS	Just The Way You Are (Amazing)	Elektra USAT21001269 (CIN)	SALES INCREASE
54	New		RIHANNA	California King Bed	Def Jam USUV71100435 (ARV)	
55	39	3	GLEE CAST	Losers Like Me	Epic USQX91100232 (ARV)	
56	60	4	TWO DOOR CINEMA CLUB	Something Good Can Work	Kitsure/Cooperative FRU700900101 (PIAS)	SALES INCREASE
57	45	16	NOAH & THE WHALE	L.I.F.E.G.O.E.S.O.N.	Young & Lost/Mercury GBUM71011098 (ARV)	
58	New		NICOLE SCHERZINGER FEAT. 50 CENT	Right There	Interscope USUM71103530 (ARV)	
59	49	40	ADELE	Make You Feel My Love	XL GB3KS0700566 (PIAS) ★	
60	New		TODDLA T FEAT. SHOLA AMA & J2K	Take It Back	Ninja Tune ZENDNLS265S (PIAS)	
61	50	30	KATY PERRY	Firework	Virgin USCA21001262 (E) ★	
62	47	17	PINK F**KIN	Perfect	LaFace USLF21000093 (ARV)	
63	64	15	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith	Mercury GBUM71031037 (ARV)	SALES INCREASE
64	52	29	RIHANNA	Only Girl (In The World)	Def Jam USUM71023200 (ARV) ★	
65	Re-entry		CHARLIE SIMPSON	Down Down Down	Nusic Source GBPV1100636 (PIAS)	
66	54	12	ALEXIS JORDAN	Good Girl	StarRoc/Roc/National/Columbia USQX91001504 (ARV)	
67	51	25	JESSIE J	Do It Like A Dude	Island/Lava USUM71028453 (ARV) ●	
68	59	32	CEE LO GREEN	Forget You	Warner Brothers USAT21001778 (CIN) ★	
69	44	2	ADELE	Set Fire To The Rain	XL GB3KS1000348 (PIAS)	
70	66	17	DIDDY & DIRTY MONEY FEAT. SKYLAR GREY	Coming Home	Bad Boy/Interscope USUM71104390 (ARV)	SALES INCREASE
71	70	2	THE ASTEROID GALAXY TOUR	The Golden Age I.E.	DELV41000341 (E)	SALES INCREASE
72	43	7	NICKI MINAJ	Gris Fall Like Dominoes	Cash Money/Island USCM51000723 (ARV)	
73	Re-entry		ARCTIC MONKEYS	Don't Sit Down 'Cause I've Moved Your Chair	Domino GBCE1100196 (PIAS)	
74	New		NOAH & THE WHALE	Tonight's The Kind Of Night	Mercury/Young & Lost GBUM71029569 (ARV)	
75	Re-entry		ETTA JAMES	At Last	MCA/Island USMC16046323 (ARV)	

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19 40	Champion 50	Finish Line 13	I Need A Doctor 51	Make You Feel My Love 59
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Black & Yellow 42	Don't Sit Down 'Cause 38	Give Me Everything 4	Only Girl (In The World) 64	Something Good Can Work 56
Blind Faith 63	I've Moved Your Chair 73	Good Girl 66	Partly Rck Anthem 2	Scmewhere Only We Know 44
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Born This Way 52	El 12	Guilt 19	Right There 58	Tonight's The Kind Of Night 74
Bright Lights Bigger City 28	F**Kin' Perfect 62	Hello 41	Roll Up 47	Uncrthcccc 16
Buzzin' Remix 21	Fast Car 23	I Can 26	Sweet (Wet) 8	We Don't Have To Take Our Clothes Off 45
California King Bed 54		I Feel Pretty/Unpretty 36	Take It Back 60	Where Them Girls At 3
				Who's That Chick? 49
				Yeah 3X 48

37	The Edge Of Glory 6	Key	As used by Radio 1	EPI Award
38	The Golden Age 71	★ Platinum (6cc,ccc)		Singles
39	The Lazy Song 1	● Gold (400,ccc)		Jessie J: Do It Like A
40	Till The World Ends 35	● Silver (2cc,ccc)		Duette (gold), Jessie J:
41	Time 25			Price Tag (platinum)
42	Night's The Kind Of			
43	Work 56			
44	Uncrthcccc 16			
45	We Don't Have To Take			
46	Our Clothes Off 45			
47	Where Them Girls At 3			
48	Who's That Chick? 49			
49	Yeah 3X 48			



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

THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
1	1	16	ADELE 21 XL 88697446992 (PIAS) ★★	(FT Smith/Rubin/Epworth/Abbs/Wilson/Adkins)	
2	New		HUGH LAURIE Let Them Talk Warner Music Entertainment 2564672942 (CIN)	(Henry)	HIGHEST NEW ENTRY
3	3	86	ADELE 19 XL LCD313 (PIAS) 4★	(Abbiss/White/Ronson)	
4	5	17	BRUNO MARS Doo Wops & Hooligans Elektra 7567887721 (CIN) ★	(The Smeezingtons/Needlz/The Supa Dups)	SALES INCREASE
5	2	2	FLEET FOXES Helplessness Blues Bella Union BELLACD283 (ROM ARV) ●	(Fleet Foxes/EK)	
6	4	11	JESSIE J Who You Are Island/Lava 2758827 (ARV) ★	(Dr. Luke/Brissett/Cornish/Martin/K/Oak/The Invisible Men/Parker & James/Thomas/Gac/Gorcon)	
7	New		GLEE CAST Glee: The Music Presents The Warblers Epic 8869789132 (ARV)	(Faragher/Murphy/Anders/Astrom)	
8	New		SADE The Ultimate Collection Sony RCA 8869789382 (ARV)	(Miller/Rogan/Pala/Sade/Hale/Matthewman/Shebb)	
9	12	15	CHASE & STATUS No More Idols Mercury 2745135 (ARV) ●	(Kennard/Milton/Nowels/Sub Focus/Plan B)	SALES INCREASE
10	8	26	RIHANNA Loud Def Jam 2752365 (ARV) 4★	(StarGate/Vee/Harrell/Bozeman/The Runners/Riddick/PolowDaDon/Stam/Mel&Mus/Stewart/Dean/Soundz/Alex Da Kid)	
11	New		MILES KANE Colour Of The Trap Columbia 88697827641 (ARV)	(Carey/Dan The Automator/Silvey/Rhys)	
12	7	5	FOO FIGHTERS Wasting Light RCA 88697844931 (ARV)	(Vig)	
13	13	27	CEE LO GREEN The Lady Killer Warner Brothers 7567889289 (CIN) ★	(FT Smith/The Smeezingtons/Allen/Marsh/Remi/Simpkins/Splash/Dr. Luke/Nglish/Green)	SALES INCREASE
14	6	2	JENNIFER LOPEZ Love? Def Jam 2753434 (ARV)	(RedOne/Harrell/Stewart/Nash/Stargate/D/Mile/Beatgeek/Radio/Hills/Jimmy Joker)	
15	10	54	ELLIE GOULDING Lights Polydor 2732799 (ARV)	(FT Smith/Starrsmith/Frank/Music)	
16	16	10	NOAH & THE WHALE Last Night On Earth Mercury/Young & Lost 2780098 (ARV) ●	(Fink/Lader)	SALES INCREASE
17	New		WILD BEASTS Smother Domino WIGCD267 (PIAS)	(Formby/Wild Beasts)	
18	15	8	CHRIS BROWN F.A.M.E. Sony RCA 88697860672 (ARV)	(T:Ca/Time Underdog/Free Business/Diplo/Alo/Jack/Free School/Harmony/DJ Frank E/The Vassengers/Bloom/Bigg D/Kennedy/T-Wiz/Brown/Benassi/Polow Da Don/Timbaland/Ciara/Tré/Sheeky/S)	
19	17	82	MICHAEL BUBLE Crazy Love Reprise/Warners 9362496277 (CIN) 8★	(Foster/Rock/Gatica/Chang)	
20	23	32	TINIE TEMPAH Disc-Overy Parlophone 9065132 (E) 2★	(Tadgell/Ciare/Shux/McKenzie/Roberts/Hill/SH/Swedish House Mafia/Haynie/Naughty Boy/Harrison)	SALES INCREASE
21	New		TYLER THE CREATOR Goblin XL LCD529 (PIAS)	(Tyler The Creator)	
22	19	5	GLEE CAST Glee - The Music - Vol. 5 Epic 8869785822 (ARV)	(Anders/Astrom/Murphy)	
23	9	2	BEASTIE BOYS Hot Sauce Committee Part 2 Capitol/Parlophone 5056392 (E)	(Beastie Boys)	
24	25	13	TWO DOOR CINEMA CLUB Tourist History Kitsune/Cooperative CDAC25 (PIAS) ●	(James/Zdar)	SALES INCREASE
25	18	10	ELBOW Build A Rocket Boy! Fiction 2782328 (ARV)	(Potter)	
26	New		THE LONEY ISLAND Turtleneck & Chain Universal Republic/Island 2768140 (ARV)	(Milanova/B-Sides/Knoc Down/DJ Frank E/Beltis/Woods/Harser/The Loney Island/DJ Nu-Mark/Mike T-Mins/Campbell/Crops/Maxwell/Gift Sense)	
27	14	3	THE WOMBATS Proudly Present... This Modern Glitch 14th Floor 2564672776 (CIN)	(Costey/Valentine/Walker/Lee/The Wombats)	
28	20	27	THE OVERTONES Good Ol' Fashioned Love Warner Music Entertainment 5249825442 (CIN) ★	(Southwood)	
29	22	57	PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 3★	(Drew/Epworth/Appapoulis/McEwan)	SALES INCREASE
30	31	26	TAKE THAT Progress Polydor 2748474 (ARV) 6★	(Price)	SALES INCREASE
31	30	37	KATY PERRY Teenage Dream Virgin CDV3084 (E) 2★	(Dr. Luke/Bianco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)	SALES INCREASE
32	24	26	PINK Greatest Hits: So Far!!! LaFace 88697807232 (ARV)	(Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopsych/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)	SALES INCREASE
33	34	122	LADY GAGA The Fame Interscope 1791397 (ARV) 4★ ★	(RedOne)	SALES INCREASE
34	44	5	ALISON KRAUSS & UNION STATION Paper Airplane Rounder/Decca 6106652 (ARV)	(Krauss & Union Station)	+50% SALES INCREASE
35	33	58	FOO FIGHTERS Greatest Hits RCA 88697369211 (ARV)	(Jones/Norton/Kasper/Raskulinec/Vig)	SALES INCREASE
36	27	28	RUMER Seasons Of My Soul Atlantic 505249845225 (CIN) ★	(Brown)	SALES INCREASE
37	21	6	KATY B On A Mission Rinse/Columbia 88697850722 (ARV)	(Geeneus/Bengal/Magnetic Man/Zinc)	
38	28	8	NICOLE SCHERZINGER Killer Love Interscope 2766515 (ARV)	(RedOne/Beat/Geek/Jimmy Joker/IF-9/Jesse/Jason/Ram/Alexander/Steve Jerg/Joson/Mason/Swifty/Stig/StarGate/Stewart/Nash/Harrell/Taylor/Bo'cat/Valen/Boys/Armani)	SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	72	2	THE KINKS The Singles Collection Sanctuary SMRCD064 (ARV)	(Vancus)	HIGHEST NUMBER
40	29	9	THE VACCINES What Did You Expect From The Vaccines? Columbia 88697841451 (ARV)	(Grech/Mergerat)	
41	32	8	THE DRIFTERS Up On The Roof - Very Best Of Rhino/Sony 88697852702 (ARV)	(Greenaway/Macaulay/Leiber/Stoller/DaVinci/Cock/Lowe)	
42	45	24	OLIVY MURS Olly Murs Epic/Syco 88697765022 (ARV) 2★	(Prime/Isaak/Future Cut/Robson/Argyle/Brammer/Green/Fitzmaurice/Shanks/Abcott/Black/Byrne/The Invisible Men/Taylor/Horn)	SALES INCREASE
43	36	92	FLORENCE + THE MACHINE Lungs Island 1797940 (ARV) 4★	(EPwrtch/Ford/Mackel/Hugall/White)	
44	35	84	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 3★	(Dravs)	
45	38	15	EVA CASSIDY Simply Eva Blix Street G21C199 (ADA/CIN) ●	(Cassidy/Biondic)	
46	42	7	CLARE MAGUIRE Light After Dark Polydor 2756497 (ARV)	(FT Smith/CRADA)	SALES INCREASE
47	40	7	BRITNEY SPEARS Femme Fatale Jive 88697667322 (ARV)	(FT Smith/Dr. Luke/Martin/StarGate/Vee/William/Bloc/Priddy/Conch/Justin/Blitz/Chris/Sheff/Bee/Chris/Amo/Mike/Dream/Mech/Cliff/Gee)	
48	39	25	NICKI MINAJ Pink Friday Cash Mca/Island 2754184 (ARV) ●	(Kane/Swizz Beatz/Crawford/Mcney/Rodem/Wansell/Oak/T-Minus/William/Drew/Mcney)	
49	41	5	TRACY CHAPMAN Tracy Chapman Elektra 7559607742 (CIN) 8★	(Kershentbaum)	
50	65	2	ALOE BLACC Good Things Epic 8869781352 (ARV)	(Dynamite/Michels)	+50% SALES INCREASE
51	69	35	THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV) ★	(Sheehan/O'Donoghue/Frampton/Kipner)	SALES INCREASE
52	43	12	GLEE CAST Glee - The Music - Vol. 4 Epic 88697792142 (ARV) ●	(Anders/Astrom/Murphy)	
53	53	20	ALFIE BOE Bring Him Home Decca 2755210 (ARV)	(Mcorgan/Pochin)	SALES INCREASE
54	48	44	EMINEM Recovery Interscope 0602527394527 (ARV)	(Lut/Faze/D/Khal/McP/Poter/Chri/Quee/Clebert/Emmett/Fayfe/Bo/1ca/Evans/Burre/Lors/R/Shepard/DL/Dre/Eringers/Alex/Co/Kel/Zacc/Vegrec/T)	SALES INCREASE
55	59	137	KINGS OF LEON Only By The Night Hand Me Down 88697327121 (ARV) 5★	(Petraglia/King)	SALES INCREASE
56	54	71	PALOMA FAITH Do You Want The Truth Or Something Beautiful Epic 88697543552 (ARV) ★	(Byrne/Mackichan/Robson/Barter/Harcourt/Love/Jorgensen/Kurstin/Marr/Norega/Wells/Elofsson/Westerlund/Saaka/Dixon)	SALES INCREASE
57	11	7	RADIOHEAD The King Of Limbs Ticker Tape/XL TICK001CD (PIAS)	(Gocnick)	
58	56	6	BEE GEES The Ultimate Bee Gees Reprise/Rhino 812279477 (CIN)	(Vancus)	SALES INCREASE
59	52	8	THE STROKES Angles Rough Trade RTADCD530 (PIAS)	(Oberg/The Strokes/Chiccarelli)	
60	New		SIXX AM This Is Gonna Hurt Eleven Seven ESM864 (E)	(Michael)	
61	57	24	BLACK EYED PEAS The Beginning Interscope 2754899 (ARV)	(william/DJ Ammo/Free School/Guetta/Tuinafct/Arkine)	SALES INCREASE
62	51	102	PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (CIN) 4★	(Nulini/Jones)	
63	71	30	KINGS OF LEON Come Around Sundown Hand Me Down 88697782411 (ARV)	(Petraglia/King)	SALES INCREASE
64	47	4	CHIPMUNK Transition Jive 88697802632 (ARV)	(Samuel/Harmony/Peters/Abrahams/Creacy/Daniel/McNisic/Fyfe)	
65	Re-entry		THE WANTED The Wanted Geffen 2741607 (ARV)	(Waco/Eberg/Cutler/Rami/Falk/The Wanted/Kurstin/Perry/Blue/Petal/Fabe/Wocford/Chem/Bers/Fleck/Cream/Meb/Harmon/Som/ercohl/Yeung)	
66	New		OKKERVIL RIVER I Am Very Far Jagjaguwar JAG185CD (PIAS)	(Sheff/Congleton/Palazzo/Beattie)	
67	55	11	BEADY EYE Different Gear, Still Speeding Beady Eye BEADYCD2 (E) ●	(Beady Eye/Lillywhite)	
68	Re-entry		CELINE DION My Love: Essential Collection Sony BMG 8869741422 (ARV)	(Vancus)	
69	46	50	FLEET FOXES Fleet Foxes Bella Union BELLA CD167 (ROM ARV) ★	(EK)	
70	70	44	ELIZA DOOLITTLE Eliza Doolittle Parlophone 6055542 (E) ★	(Prime/Dodds/Lenny S/Hauge/Thornalley/Chiswick/Napier)	SALES INCREASE
71	58	121	RIHANNA Good Girl Gone Bad Def Jam 1735109 (ARV) 5★ 3★	(Carier/Administraticn/Sturken/Rogers/Vanless)	
72	73	48	DAVID GUETTA One Love Postiva/Virgin 5059560676164 (E) ★	(Guetta)	SALES INCREASE
73	68	25	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade Decca 5331178 (ARV)	(Rieu/Jacobs/Vermeyden/Rieu)	SALES INCREASE
74	66	4	METRONOMY The English Riviera Because BEC5772E17 (ADA/CIN)	(Mount)	SALES INCREASE
75	64	21	IMELDA MAY Mayhem Decca 2752925 (ARV)	(May/Wright/Galkberg)	SALES INCREASE

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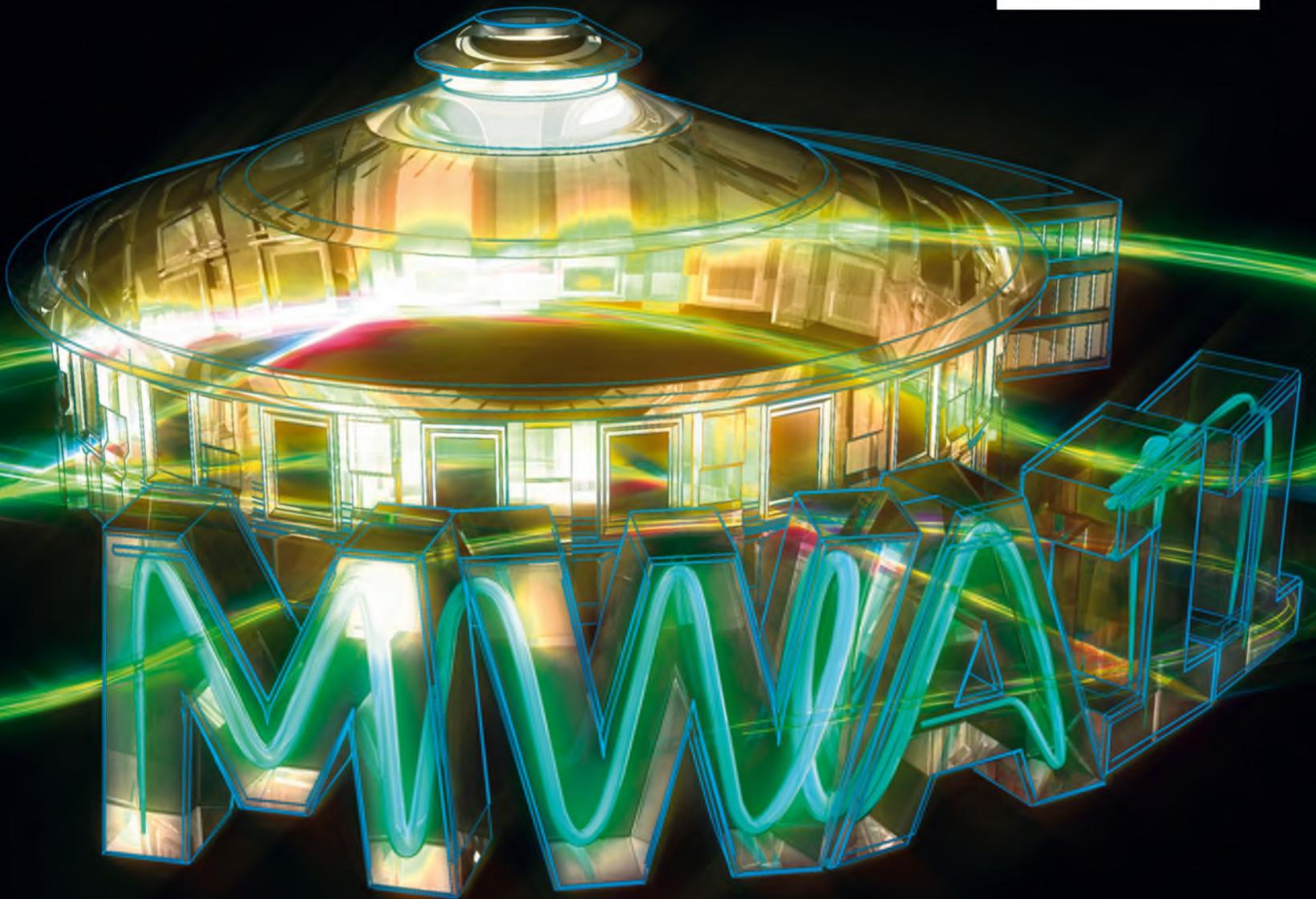
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- ★ Platinum (3cc,ccc)
- Gold (icc,ccc)
- Silver (6c,ccc)
- ★ in European sales

- EPI Awards
- Albums
- PI Harvey: Let England Shake (silver); Foals: Total Life Forever (gold); Fleet Foxes: Helplessness Blues (gold); Tinie Tempah: Disc-Overy (two x platinum)

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