

MusicWeek



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NEWS 05 KAISER CHIEFS

Finding new angles for Medieval release



LIVE 12 TESCO TAKE TICKETING BY THE REINS

Supermarket major steps into live arena



TALENT 14 WONDERLAND

Mercury's new vocal harmony act fresh from Ireland

Arctic Monkeys: natural selection

Arctic Monkeys' fourth studio album *Suck It And See* is released today (Monday), as the band get ready for a busy summer of live dates.

The album is the follow-up to *Humbug*, which debuted at number one in August 2009, completing a hat-trick of chart topping albums for the Sheffield band and raising their UK career album sales to more than 2m. *Humbug* has since sold almost 300,000 in the UK.

Anticipation is high for *Suck It And See*: Domino Records managing director Laurence Bell called the album "my favourite thing they have done" and it has topped the pre-release charts at Play.com, Amazon.co.uk and HMV.

The band play sold-out shows at The Don Valley Bowl in Sheffield this Friday and Saturday, before embarking on a run of European festival dates, including T In The Park, V and Oxegen in Ireland.

This week Music Week has spoken to the band's co-manager Ian McAndrew, the album's producer James Ford and Bell to get the story behind the recording of the album.

■ SEE PAGE 11



LEATHEN TO LEAD PPL

PPL EXECUTIVE DIRECTOR PETER Leathem has been promoted to managing director of the collecting society in preparation for him taking over its reins from chairman and CEO Fran Nevklla next year.

In a long anticipated move, Nevklla, who has run the business since October 2000, has decided to relinquish his role as CEO of PPL and VPL at the end of the year, but will remain as chairman.



Peter Leathem

Leathem will take over the CEO role from January 1 2012. He said, "I am thrilled and deeply honoured to be appointed CEO of the company. In seeking to continue the progress that PPL has made it is reassuring for me to know that Fran's experience and guidance will be retained. I very much look forward to working with all the company's stakeholders to manage the rights mandated to us."

Nevklla, who recently picked up the Music Week Strat award, said the succession plan had been carefully thought through and received the unanimous support of the societies' boards.

■ SEE PAGE 5

APPLE TO TAKE ITS MUSIC RETAIL ARM TO THE STRATOSPHERE

Expectations rise for iTunes in the clouds

DIGITAL

■ BY EAMONN FORDE

Apple's latest - and long anticipated - cloud version of iTunes will launch today (Monday) with the full backing of the major record labels and the majority of indies.

Apple CEO Steve Jobs will announce details of iCloud at his company's Worldwide Developers Conference, although Music Week understands that there may be a

delay in iCloud actually going live.

The company was still negotiating with some labels and publishers at the end of last week, although deals were said to be very close to being signed off.

The fully licensed iCloud differs from earlier cloud services from Amazon and Google, which went live earlier this year without the backing of major rights holders.



Charles Caldas

"Apple runs a global business," said Charles Caldas, CEO of Merlin, which negotiates digital deals on behalf of the indie sector. "The risk Amazon and Google took was based on the fact that product was only available in one jurisdiction - and I am sure they took a lot of legal advice before making that jump.

"On a global basis, they need the support and participation of the rights holders to make the products as great as possible."

The music industry has been awash with speculation as to what features iCloud will include since news of the launch broke. Some commentators have speculated that it will include a commerce element, preview streaming via iTunes and the eventual launch of an iTunes subscription service (see page 6 for more).

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INSIDE >>

02 Coldplay return with their new single Every Teardrop is a Waterfall



04 GaGa album pricing US album sales rally

DIGEST

▶ THE PLAYLIST

Listen to and view the tracks below at www.musicweek.com/playlist**COLDPLAY**
Every Teardrop Is A Waterfall (Parlophone)

First taste of the band's new studio album and already picking up steam on radio (single, out now)

**BIRDY**
Shelter (14th Floor/Atlantic)

This breathtaking cover of The xx's Shelter: is further evidence of this British teenager's career potential. A strong follow-up to Skinny Love (single, July 14)

**CHASE & STATUS**
Hitz ft. Tinie Tempah (Mercury)

A huge single from Chase & Status' new album, Tinie Tempah provides the fuel to take this track to the next level (single, tbc)

**KREAYSHAWN**
Gucci Gucci (unsigned)

Catchy as hell hip-pop which has been causing a raucous with its bright, hipster charged video featuring cameos by members of Odd Future. Major label deal is imminent (single, tbc)

**MAVERICK SABRE**
Let Me Go (Mercury)

A big, bright summer tune which already boasts specialist support from Mistajam, Fearné Cotton and Zane Lowe. (single, June 5)

**JUNIOR BOYS**
Banana Ripple (Domino)

Banana Ripple is nine minutes of dance-pop perfection. Taken from the forthcoming album It's All True, released later this month. (single, July 4)

**NEIGHBORS**
Watergun (Unsigned)

A recent Sony/ATV US signing, this New Yorker's songs occupy a musical space between The National's melancholy toplines and James Yull's production ethic (free download, available now)

**AZARI & III**
Manic (Loose Lips)

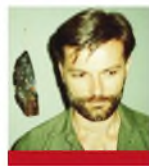
A near perfect slice of pop-house from the Canadian four-piece who perform at Radio 1's Ibiza Weekend this summer (single, July 24)

**LIAM FINN**
Neoteric World (Transgressive)

Soaring opening track from the new album is a faultlessly delivered, emotion charged song that hints at Finn's musical heritage (from album, July 4)

**YOUNGHUSBAND**
Nothing Nothing (Too Pure)

From the Too Pure Singles club, Nothing Nothing is dreamy, psychedelic pop from the London four piece (single, out now)



SIGN HERE

Porcelain Raft, aka Mauro Remicdi, has signed to Secretly Canadian for the release of his as-yet-unnamed debut album. He joins a roster that includes Yeasayer and Jens Lekman.

New-style Classic Brits awards doubles TV viewing audience

A revised format helped the Classic Brits – formerly the Classical Brits – to double its TV audience year-on-year when it aired over the Bank Holiday Weekend.

Organiser the BPI took the decision to shake up the show's format this year to include a name change as well as to embrace a more diverse range of musical genres, such as musical theatre.

This resulted in performances this year from Alfie Boe with the cast of Les Misérables and a finale celebrating the work of the late John Barry, including a performance of Goldfinger by Dame Shirley Bassey.

It was a decision that enraged some classical purists. However, it appears to have paid off in terms of attracting a wider audience: the show took place on May 12 at the Royal Albert Hall in London and was then screened on ITV1 on Sunday, May 29, pulling in an average audi-



Platinum artist: Dame Shirley Bassey

ence of 2.3m and a 14% audience share.

This compares with an average audience of 1.1m last year and was almost half the 4.8m audience the main Brit Awards recorded this year – although this was its lowest rating since 2006.

Events director Maggie Crowe said the Classic Brits had to prove its worth to ITV this year and it succeeded in doing so.

"We were trying to make it a bit more accessible to the masses," she said. "It showed that we touched a lot of people by changing the format. It has made it more acceptable."

Classic Brits co-chairman Mark Wilkinson added, "The most important thing about this is that it is evolution not revolution. The event proved on the night and through the subsequent broadcast that the new adventurous mix of musical styles worked."

NEWS DIGEST

■ EXPLICIT CONTENT WARNING GIVEN DIGITAL MAKEOVER

Digital music retailers have been urged by the BPI to warn children against downloading offensive and unsuitable tracks after pushing its Parental Advisory Scheme further into the online world.

The record company-backed scheme, famous for its stark black and white CD logo alerting buyers to explicit content, has not been universally adopted in the digital world despite some hysteria in the media and political arena about parental responsibility and the ease with which 12 year-olds can download explicit-laden repertoire.

Apple's iTunes, which controls around three-quarters of the digital market, has been an enthusiastic adopter by labelling tracks by artists such as Eminem and 50 Cent as "explicit".

But the BPI conceded that many other à la carte download, streaming and video services have not been as keen at adopting the labelling, introduced in 1995.

The BPI wants all UK digital music retailers and streaming services to clearly

display the internationally-recognised Parental Advisory logo or an explicit warning. However, the organisation has no power to enforce the use of the warnings alongside music or video files containing explicit content because it is entirely voluntary.

■ NEW LOBBYIST LANDS AT BPI

The BPI has turned to a former director at the Ministry of Justice to pursue its political agenda following the departure of its head of public affairs after less than a year.

Ian Moss, who has also worked at the Department for Work and Pensions, becomes director of public affairs at the organisation, replacing Theo Blackwell, who took over the role from Richard Mollet only last September.

While at the Ministry of Justice, Moss undertook a secondment to the Institute for Government to help improve the structures, policy making and delivery of the Government. Prior to this, he headed the strategy unit at the DWP.

Moss has also worked as a senior policy advisor in HM Treasury, looking at growth and regulation in the creative industries, and at the Office of Telecommunications,

advising on broadcasting and convergence.

Moss said, "I started out from university as a failed rock star and ended up in politics and policy. Hopefully, I can use what I have learnt in that time to help some successful ones."

■ UNIVERSAL PUBLISHING SIGNS MACGOWAN

Universal Music Publishing Group has acquired the worldwide representation of



former Pogues frontman Shane MacGowan's entire back catalogue.

The deal covers all the works written by the singer with his time in the band along with his compositions under Shane MacGowan & The Popes and includes songs such as If I Should Fall From Grace With God, Rainy Night In Soho, Sally MacLennane and Body Of An American.

This new agreement also finds Universal acquiring the rights to administer MacGowan's 50% writer share of Christmas classic Fairytale Of New York; the major already represents the other half which was written by Jem Finer.

■ IMPALA CALLS FOR VAT REFORM

IMPALA has called for the EC to stop discriminating against music as part of its submission to Europe's Green Paper on the future of VAT.

The European indie group made its submission ahead of last week's deadline that closed the VAT consultation, which was initiated earlier this year and aimed at evaluating the current system and finding new ways of strengthening it across the single market.

Specifically, the Green Paper covered the treatment of cross-border supplies, tax neutrality, the degree of harmonisation required in the single market and



GIG OF THE WEEK

Who: Yo La Tengo**WHEN:** June 12**WHERE:** Royal

Festival Hall

WHY: Cult US rock

band Yo La Tengo

feature as part of

Ray Davies' Meltdown

festival with their un-

imitable mix of drone,

krautrock and sweet indie

pop, as well as their

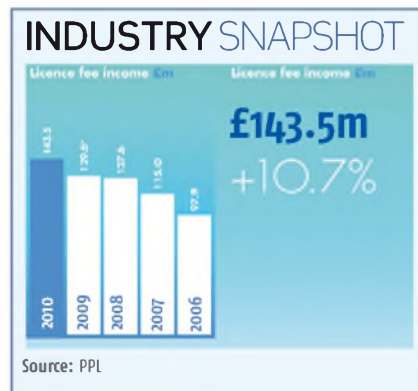
Reinventing the Wheel

project, which could well

see them playing songs

by their Condo Fucks

alter ego.



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Re-marking their territory

Coldplay returned with a brand new single last Friday ahead of the release later this year of the follow-up to their 2008 album *Viva La Vida or Death and All His Friends*.

Every Teardrop Is A Waterfall, which last week went straight on the A list at Radio 2 and made it onto the B list at both Radio 1 and 6 Music, was released digitally last Friday at 12pm BST, except for the UK where it came out at midnight last night (Sunday).

The Parlophone-issued track was also available to stream on Coldplay.com from last Friday, while the band were also planning to perform it at the Rock Im Park festival that same day in Nuremberg. They will play the Glastonbury Festival later this month.



reducing red tape.

In its submission, IMPALA has called for the end to the discrimination between cultural products, which sees books and newspapers, for example, given reduced rates in certain countries.

The group makes two key proposals:

- All cultural goods and services should be eligible for a reduced VAT rate within harmonised limits. At the very least, the discrimination between music and books should be removed.
- There should be a VAT moratorium in the EU for online services to help European companies compete with the USA.

■ UK INDIE STORE RISE TO OPEN THIRD OUTLET

Indie retailer Rise Records is to open a store in Worcester, adding to its outlets in Bristol and Cheltenham.

The new store, at Crowgate Shopping Centre in Chapel Walk, opens on Saturday, June 25. It will offer a range of CDs, DVDs and books.

The company's managing director Lawrence Montgomery said he chose Worcester because it was "a vibrant county town that can support our commitment to music across all genres".

"We can't wait to commence trading. We think that it will be a really successful store for us," he added.

And he reaffirmed his company's commitment to music retail in the face of adversity.

Rise was named Independent Record Retailer of the Year at the 2010 Music Week Awards.

■ SUGABABES PREMIERE NEW SINGLE IN NOKIA VIRAL AD

The Sugababes have released their comeback single *Freedom* in a viral video for the new Nokia Pink N8 Smartphone.

The newly-released advert, which features a brief snippet of the new track, acts as a pop promo with the three

singers turned into stop-motion animated plastic dolls.

The short film sees the group performing a dance routine complete with a pink laser show, wind machines and the plastic figurines sporting Nokia tattoos.

An accompanying behind-the-scenes video shows how the various stop-motion effects were achieved.

In addition to supplying the video's music sync, the Sugababes will also support the release of the new handset by running a competition on their website to win the Nokia Pink N8.

■ GIL SCOTT-HERON DIES

Musician and poet Gil Scott-Heron died in New York on May 27 at the age of 62.

Chicago-born Scott-Heron's music combined elements of jazz, soul and blues, often with a powerful political message in such classics as *The Revolution Will Not Be Televised*.

His best-known work includes 1971's *Pieces Of A Man* and 1974's *Winter In America*, both in collaboration with keyboardist, composer and producer Brian Jackson.

His 1970s work in particular was hugely influential on later musical developments, particularly hip hop. He has been called the "Godfather of rap" although he was reluctant to accept the label.

Last year saw the release of his 13th album, the critically-acclaimed *I'm New Here*. His continuing legendary reputation among current artists was demonstrated in the remix of the album by Jamie xx, which was released in February by XL as *We're New Here*.



■ UK IN SPOTLIGHT AT INTERNATIONAL RADIO EVENT

The UK is to be the guest at the second annual International Radio Festival which takes place in Zurich on June 9-19.

The IRF will once again build a fully-equipped temporary studio within a 19th Century old paper mill in the middle of Zurich and will showcase 50 specially-commissioned radio shows created

by broadcasters from across four continents.

Radio DJs and stations confirmed to date for this year's IRF include Normski, Karen Pearson of *Folded Wing* for the British Council, Tony Prince, Larry Tremaine, Tony Blackburn, Emperor Rosko, Ed Stewart, Paul Burnett, Kerrang! Radio, Urgent FM Belgium, Radio Nova Paris, Samurai FM Japan, Scanner FM for Sonar Spain, Radio P6 Denmark, M2O Radio Italy, Dublin, KCRW and East Village Radio USA.

■ MCMAHON GOES KERRANG!

Former NME features editor James McMahon has been appointed as the new editor of *Kerrang!*

He joins the Bauer title from Future Publishing's *Gamesmaster*, where he is currently deputy editor.

Kerrang! and Mojo associate publisher Phil Alexander, himself a former *Kerrang!* editor, said McMahon had "a vast range of experience and expertise, but most significant of all is the fact that he is a rock fan".

McMahon was features editor at NME from May 2007 to July 2010, when he stepped down to oversee the launch of music website *Stunt*. He takes up his new post on June 27.

Previous *Kerrang!* editor Nicholas Browne stepped down earlier this year.

MusicWeek

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MUSICWEEK.COM REACTION

■ UK MUST ADAPT TO SINGLES MARKET

Marky Rainbow: "The industry has thrown in the towel over physical singles - hence high-charting tracks will always simply be downloaded / cherry picked by mainly younger buyers on the basis of video promos or having been featured on shows like *XF* or *BGT*".

Ian: "Agreeing with Marky Rainbow, I'm also an older person (50). I don't download either. I used to spend around £100 a month in HMV, now it's around £15 and that's online as some CDs are not stocked in-store. I still trawl the web for multi-track CD singles either eBay or abroad."

Martin: "But the physical market is dying, unless it is *X Factor* related or a charity single. It's hard enough trying to find a physical single these days when they are shunted in a tight little corner at the back of store, where they are so hard to find and there are very few artists now that release on physical format."

TOP 10 STORIES ON MUSICWEEK.COM



01 Born This Way biggest album debut of 2011

02 GaGa on verge of 3m UK sales

03 GaGa set for second week at number one

04 UK acts misfiring on singles chart

05 Raphael to revive London

06 Absolute Radio to test IPv6

07 Adele continues to rule US charts

08 GaGa set to replace Adele at one

09 Music Week Awards winners

10 Ad hit set for Top 40



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NEWS

EDITORIAL PAUL WILLIAMS

With all respect to the Lady, albums are worth more than 99 cents



Lady GaGa is one of those genuinely special artists. An original, real talent, she could have been successful in any era and deserves all the success she is enjoying right now. It is such a shame then she does not seem to recognise just how much her music is really worth.

According to comments by GaGa herself to *The Wall Street Journal* last week, the digital version of her recently-released *Born This Way* album is only worth 99 cents, the loss-making price Amazon attached to it in a controversial US promotion to push its cloud music services. Her theory is that digital is "invisible, it's in space" so, in other words, when you acquire music digitally you are not actually really getting anything.

To follow her logic then all a CD is worth is the cost of the plastic and the manufacturing, entry to cinemas should be free and the only thing you have to pay for is the popcorn, while Sky should scrap its monthly TV subscription charges because all it is giving you is something "invisible". It is not like they provide you with a free TV every month so what they are offering cannot be worth anything or, at least, not very much.

Of course, this is all nonsense. If it were not then intellectual property would not exist and we would not have a music industry, nor probably much in the way of any other creative industries. If truth be told, there is more sense coming out of FIFA right now than what GaGa is saying.

It does not need this column to point out the bleeding obvious that what people are really paying for when buying recorded music – whether it is in physical or digital form – is the music itself, not the carrier. All that hard work creating the music in the first place, most obviously the contributions of the writers, musicians and producers, has to be paid for. As the co-writer of her songs, Lady GaGa should know that on several levels.

And, while she is right in saying that in reality the album was not 99 cents because Amazon took a hit and paid the difference so the record company received the full amount from the retailer, that will be lost on most music fans. All they will see is the new album by the biggest artist in the world being sold for less than a dollar. If the new album by someone as successful and as in-demand as GaGa can be that cheap at one retail outlet then why cannot everybody else sell it as cheaply? And how can it be other less-popular artists' music is priced more highly than hers? Surely their music must be worth less than the new work of a global superstar.

Yet again we find ourselves in a situation where an already extraordinary successful artist is making ill-advised, unconsidered comments that could well affect the earning ability of other artists who are unlikely ever to get anywhere near the commercial success she enjoys. It is not as if, in any case, she is losing any money from the 99 cent mark-up because Amazon is paying for it.

But, while she will still get her full pay cheque, for the umpteenth time it will be the music industry that ultimately will have to pay the price, as this promotion can only have a negative effect on the perceived value of music. This price will be paid just so a company like Amazon that does not have music at its heart can realise its aims.

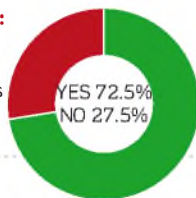
No doubt Amazon will be extremely pleased with how well its promotion has gone, getting hundreds of thousands of people in the States to sign up for its cloud services, but its gain might well be the industry's loss, as recorded music's value takes yet another beating.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

Has Amazon's 99-cent promotion on Lady GaGa's *Born This Way* damaged its relationship with the industry?



THIS WEEK WE ASK:

Will Apple's iCloud prove to be a turning point for cloud music?

Vote at www.musicweek.com

CONTROVERSIAL GAGA PROMOTION BOOSTS ALBUM SALES

US sales back in the black

INTERNATIONAL

BY PAUL WILLIAMS

YEAR-TO-DATE US ALBUM sales moved back into the black last week for the first time in more than five years but it would not have happened without Amazon's controversial 99 cents Lady GaGa promotion.

Nielsen SoundScan reveals 125.86m albums have now been sold in the States so far this year, compared with 125.42m at the same point in 2010, meaning that the albums market there is up on the previous year for the first time since the chart week ending January 22 2006.

That is a significant turnaround in fortunes given US albums sales have suffered double-digit percentage falls for a number of years, dropping a further 12.8% in 2010 to less than half the size the market was in unit terms in 2004.

But the gap between the number of albums sold so far this year compared with this stage in 2010 is a telling one. It amounts to 440,000 units, which happens to be the estimated number of copies Amazon sold of Lady GaGa's *Born This Way* during a promotion that offered the album for just 99 cents.

The way 2011 album sales were stacking up compared with 2010, helped in no small part by Adele's *21* edging ever closer to 2m units Stateside, indicated that at some stage soon year-on-year sales were going to be up, but the intervention of Amazon may well have helped it happen a little more quickly.

Even without Amazon's heavily-discounted units, *Born This Way* still did some extraordinary first-week business by current standards, with around another 670,000 units sold outside the Amazon promotion to give it an opening tally of 1,108,000. That easily makes it 2011's fastest-selling album, beating the previous first-



Taylor Swift, last album to have debuted with 1m sales in the US

week high achieved by Adele's album (352,000 units) in March.

It is the first week-one million seller since Taylor Swift's *Speak Now* opened with 1,047,000 sales last November and it achieves the highest introductory numbers since 50 Cent's 1.141,000 sales for *The Massacre* in March 2005.

GaGa's incredible numbers meant the US albums market last week was 34% bigger than the equivalent week in 2010, with 6.67m albums sold compared with 4.98m 12 months ago.

However, some context is needed because last week was competing against an alarmingly poor week in 2010, when weekly album sales dropped below 5m units for the first time in more than 20 years.

While the 6.67m units reported last week is a significant improvement on where the market was a year ago and is even up on two years ago (5.78m units), in the equivalent week in 2005 10.34m units were sold, 88% higher than the market

last week and that did not require a dramatic price-cut for arguably the biggest new release of the year.

But any recovery has to start somewhere and what is now happening in the US albums market does feel like a genuine recovery. Album sales this year have now outperformed the equivalent week in 2010 in seven of the last eight weeks, adding up to an additional 4.6m albums sold and representing a 10.5% year-on-year rise over this timeframe.

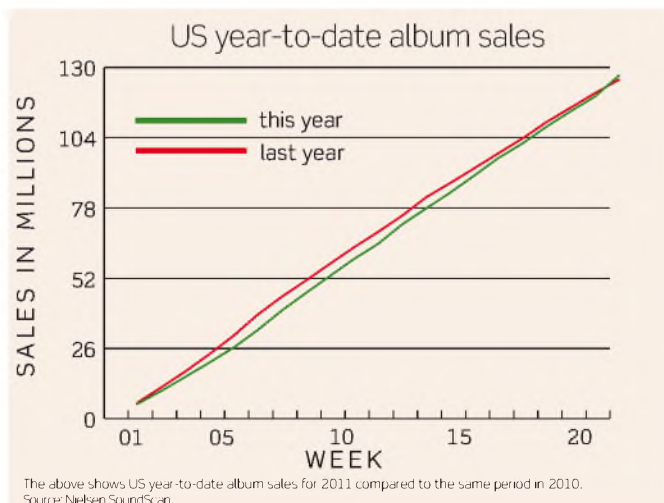
That is a far better improvement than album sales only being up 0.35% across the entire year compared with 2010, but one must take into account that during the first two months of the year the market was still experiencing the kind of hefty year-on-year falls the US record industry has long got used to, so this recovery only really started to take shape a couple of months ago.

The positive news coming from across the Atlantic continues in the one-track download market, where sales totalled 24.69m units last week, led for a fourth consecutive week by Adele's *Rolling In The Deep*, which has now surpassed 3m US sales.

That weekly tally was 14% better than the same week in 2010, while year-to-date track sales are 9.9% higher at 536.14m compared with what they were 12 months ago.

Again such an increase was nothing like guaranteed, given the single-track download market appeared to have stalled in the US last year, with annual sales only having risen by little more than a percentage point on 2009's total of 1,172m units.

paul@musicweek.com



PPL BOSS NAMES SUCCESSOR AS LICENCE FEE INCOME IS ON THE INCREASE

Nevrkla signals intent to step down

LICENSING

BY ROBERT ASHTON

FRAN NEVRKLA WILL CALL time on his high-profile stewardship of PPL at the society's AGM this week by unveiling a management succession plan.

PPL's chairman and chief executive has revealed he plans to take a non-executive role at the society early next year while executive director Peter Leatham is groomed to take over the reins. Leatham will initially become managing director and then chief executive of PPL and VPL on January 1 2012.

At Wednesday's AGM the recent recipient of the Music Week Strat Award will reveal that he will serve as a non-executive chairman for the next two to three years.

Nevrkla said the move was a bid to safeguard the continued success of PPL, adding, "Much has been achieved over the last 10 years but yet more has to be done and Peter's appointment will provide the necessary degree of stability and continuity to the organisation which is so important to ensure further successes and achievements in the future."

Nevrkla said Leatham knew the business inside-out.



Stepping down High-profile PPL chief Fran Nevrkla will take a low-profile backseat role

"I considered it my absolute duty to ensure that when the time comes I can hand the reins over to someone who... can be trusted to carry on the good work," Nevrkla said, explaining the pair had worked closely and

effectively together for several years.

Leatham praised his boss and mentor for leaving the company in good shape.

"My thanks must go to Fran, who has taken the company to a level that

would have been unforeseen when he came here in 2000.

"In that time I have learnt a huge amount from him, which I know will stand me in good stead to face the inevitable challenges that will come in the future," said Leatham.

"As the industry continues its evolution I am fully aware of the responsibility of running a company that this century has already collected nearly £1.14bn in licensing revenue."

Leatham joined PPL as head of legal and business affairs in 2002. After several promotions he was appointed executive director in October 2008.

Before joining PPL, Leatham was a partner for eight years with City law firm GSC Solicitors, where he specialised in intellectual property.

The move came as the pair revealed another set of impressive results, with total licence fee income back on the increase.

It rose to £143.5m in 2010, up nearly 11% on the £129.6m achieved in the previous year.

However, the 2009 figure was affected adversely after the Copyright Tribunal ordered PPL to pay back £18.1m to the hospitality industry.

Thus in 2009 distributable rev-

PPL 2011 INCOME AND GROWTH

Licence fee income 2010	£143.5m
Licence fee income growth	11%
Distributable revenue 2010	£124.1m
Amount collected by PPL this century	£1.14bn
Cost to income ratio	13.6%
Annual growth in broadcasting and online	4.5%
Annual growth of PPL international revenues	47%
Annual increase in total PPL membership	14.5%

Source: PPL

enue fell to £92.9m (£110.3m) recovering to £124.1m last year.

Public performance income saw growth of 2% from £48.9m to £50.1m.

Broadcasting and Online grew by 4.5% from £59.1m to £61.7m and international revenues grew 47% to £32m.

For those worried about increasing overheads, the cost to revenue ratio also fell - to 13.6%, the lowest figure this century.

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MEDIEVAL MARKETING: A WINNER FOR KAISER CHIEFS' RETURN

B-Unique/Fiction Records has torn up the rule book with the release of Kaiser Chiefs' new album *The Future Is Medieval*, which combines a DIY element and rewards buyers.

Twenty new tracks have gone on sale on the band's website which allows fans to compile their own bespoke album. It has also engineered a social networking mechanism that will allow fans to make money through distributing tracks online.

Fans are able to listen to 60 second clips of each song and choose 10 tracks for £7.50, select artwork from a choice of 20 covers and list tracks in whatever order they wish to create their own album.

Purchasers are then able to post links to the album online through their social media and if their friends buy it they will be reimbursed £1. A traditional 13-track release will follow in the coming weeks.

Fiction Records managing director Jim Chancellor claimed this was the world's first viral

release. "(This) is the most genius digital PR campaign I have seen in my life. I love the bespoke aspect - you can A&R your record, artwork your record and market the record. It's total empowerment for the Kaiser Chiefs fan."

The band's frontman Ricky Wilson said he wanted to fire main songwriter Nick Hodgson's imagination with an idea which would move the band out of the traditional campaign cycle and this resulted in the bespoke album idea.

Wilson said, "Nick wasn't interested in doing another album and doing what bands are supposed to do when they have a new album; talking about how amazing it is beforehand."

Chancellor added, "It was a back of a fag packet idea, but we thought it was genius. The number of album combinations is insane. It rewards the buyer if he sells it on and it adds value to music. We need to put monetary value to music."

The band's manager James Sandom at SuperVision Management also said the idea



Tailor made Fans can decide track listing of new album *Medieval Future*

brought music to the public in a different way. "It plays to the strengths of the way people communicate nowadays," Sandom said. "The scariest bit was they had to deliver 20 songs, all of which had to be amazing for a bespoke album to work."

Tony Visconti took the band to

Dean St. Studios for nine tracks, assisted by engineer Richard Wilkinson. Ethan Johns (Kings Of Leon, Laura Marling) recorded the band set up live for the remaining 11 tracks.

"Recording live, we've never done it before. We realised we really liked it. No one had head-

phones on, it was just a racket. We felt like we were making music, not a product, which was amazing," said Wilson.

Owen Morris was brought in to mix a couple of the tracks with Super Furry Animals' keyboardist Cian Ciaran providing another mix.

DIGITAL



• German ISPs identifying 300k infringers a month
• GaGa's FarmVille crop was rich but temporary

NEWS IN BRIEF

■ **GaGa breaks US digital records**
Nielsen SoundScan reports Lady GaGa's *Born This Way* sold 662,000 copies digitally in the US in its first week, equal to 60% of total sales. This is the highest week-one digital sales to date.

■ **Facebook climbs to 700m**
Socialbakers reports Facebook is closing in on 700m users globally. The social network passed 500m users last July.

■ **Pandora users and losses grow**
Pandora now has 34m active users in the US but it reported a Q1 loss of \$6.8m (£4.1m) - more than doubling the losses incurred a year earlier. Revenue in the period was up from \$21.6m (£13.1m) to \$51m (£31m).



■ **More Beatles on iTunes**
The Beatles Anthology series of demos, live tracks and outtakes will be available to download from June 13 as iTunes LPs. A boxed set edition is available for £44.99 and comes bundled with mini-documentaries.

■ **Simfy lands on Facebook**
German-based subscription service Simfy has launched a music player within Facebook. It is currently available in Germany, Austria and Switzerland but the company recently raised \$10m (£8.7m) in new funding as it plans international expansion.

NEW SERVICES

■ **Facebook finds new music partner**
YouTube has partnered with Creative Commons to allow users to remix and create mashups of selected video content on the site.

■ **Facebook finds new music partner**
SoundCloud has integrated with Tumblr to let users of the blogging platform publish audio direct to their blogs.

NEW APPS

■ **Mixcloud (iOS - free for a limited time)**
Already established on the desktop for on-demand radio and podcasts, this app finally makes the service portable.

■ **Born This Way Revenge (iOS - £2.99)**
Following 2009's *Lady GaGa Revenge*, Tapulous has created a new gaming app with 17 tracks from her *Born This Way* album.

MARKET ANTICIPATES APPLE BRINGING WEIGHT TO CLOUD BASED STREAMS

iCloud could clear way for subs service

SOFTWARE

BY EAMONN FORDE

Apple, a company known for keeping a tight lid on all of its product developments, broke with tradition last week when it revealed that CEO Steve Jobs was to unbox iCloud at its Worldwide Developers Conference.

The fact that Apple had acquired the iCloud name - owned by Swedish cloud storage firm Xciron until April this year - was only made public last week. As with all Apple announcements, the news sent the music industry into a frenzy.

Critically, iCloud will be licensed - deals with several labels have been in place for a number of weeks and Apple was closing in on key publisher deals at the end of last week.

Music Week understands that deals with independent labels are being brokered directly rather than on a collective basis and that the deals are extensions or revisions of existing licensing deals for iTunes, rather than new agreements drafted from scratch.

This will make the proposition very different from the recent cloud music launches from Amazon and Google, both of whom argued there was no need for licensing deals for users to upload and stream their existing music collections. Rights owners are currently contesting this behind the scenes.

The fact Apple has deals in place means that iCloud will be much more than a storage and locker service. There will almost certainly be a commerce element - although it is unclear if that will be based on per-track streaming (something its 2009 acquisition of Lala could, in theory, cover), subscription, downloading - or a hybrid of them all.

Analysts are also predicting that iCloud could allow for extended preview streaming via iTunes. The site has already offered 90-second preview clips



Your iTunes will soon follow you everywhere

in the US (higher than the standard 30-seconds elsewhere), so offering longer form, or even full, streams would not be a huge leap technology-wise. This will depend, however, on the licences it secures and payment models it puts in place with labels and publishers.

Former Forrester analyst Mark Mulligan would like to see iCloud include "a platform for subsidised services [where] users will pay for premium devices with cloud subscription included [...] music streams not from your collection [and] iTunes buyers will get streaming credits [and finally] unlimited on-demand content subscription [for] books, music, apps, games, music - the lot".

Meanwhile, We7 CEO Steve

"The big thing for me is that this is a stepping stone to iTunes subscription"

STEVE PURDHAM, CEO We7



Purdham predicted that "scan & match" - whereby Apple detects what you already have in your iTunes collection and unlocks streaming access to it, so the user streams from the Apple server rather than uploading duplicate tracks - will be central to the offering.

"The classic iTunes ecosystems will make this an outstanding service," Purdham said. "The question is about how it will be charged. I suspect an annual service charge which may be part of MobileMe. The big thing for me is that this is a stepping stone to iTunes subscription."

He continued, "The infrastructure is already there; once they get their purchasers to use the service it is an easy step of expanding from access to all your music to access to all our music, which will be great news for the bands and fans."

Merlin CEO Charles Caldas cautioned against seeing Apple as the only company that can push new mainstream services.

"We are starting to feel there is an evolution happening here [in the digi-

tal music market] that is leading towards a market that is more about access than consumption," he said. "How that plays out for mainstream consumers will depend on how it is executed and what value it brings to those consumers."

Unlike its two biggest US rivals, Google and Amazon, Apple's approach is less about being first to market and more about being first to market with a fully functional and fully licensed service that will have support from copyright holders.

However, no matter what Apple unveils this week - and the presence of Steve Jobs suggests it will be a significant announcement - it will not be set in stone and any service will doubtless evolve over the years.

Apple has constantly updated and refreshed its product lines - from laptops and iPods to iTunes and iPads - and so what iCloud is in June 2011 will really only be a whisper of what it is in June 2012, when the speculation around its iCloud 2.0 will, inevitably, raise its head.

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SOFTWARE AS KEY: PUTTING RIGHT PAST WRONGS

As a piece of software, iTunes has been criticised for becoming a sprawling, patchwork affair as new functionality has been added over the past decade.

Initially it was designed for ripping and managing music from CDs, then came iPod management and the iTunes Store. Alongside that came Genius recommendations, iPhone management, iPad management and Ping, its white elephant of a social player for many consumers.

Software designers have blamed its increasing sluggishness on the



fact that it is being asked to do far more than it was initially conceived to do and a total reboot is essential to get it working at top speed again.

Tellingly, Spotify attempted to address this with its recent iPod integration, a bold move to make it, rather than iTunes, the default music player for many consumers.

Because iTunes has become a very cumbersome piece of music

management software, the hope is that its migration into the cloud will erase a lot of the software problem the average iTunes user experiences.

Apple will also be looking to put the numerous missteps of its MobileMe offering (linking email, calendars, contacts and cloud storage) behind it. Leaked details of Apple meetings suggested a furious Steve Jobs demanding to know why MobileMe was a disaster at launch. It is not a huge leap to believe that iCloud will have been rigorously tested to avoid similar launch problems.

Part of the reason that Ping stumbled out of the gates last year was the withdrawal, at the last minute, of Facebook Connect integration.

Speculation abounds that iCloud will pick up where Ping dropped the ball. Facebook, like Apple, has placed an enormous emphasis on design and UI (user interface), so any meshing of the two would have serious quality standards to meet. And after MobileMe and Ping, Apple really cannot afford to release another half-baked product into the market.



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NEWS IN BRIEF

■ **Lowe and Homme create Stone Age List**

Queens Of The Stone Age front man Josh Homme asked Radio 1 listeners to vote for the band's top 10 songs, which they will then perform as part of their Glastonbury Festival set, in an interview with Zane Lowe last week. Voting opened last Tuesday night at www.bbc.co.uk/radio1/zanelowe and will continue until 9pm this Thursday. Lowe and



Josh Homme

Homme will announce the results on June 23, just before Glastonbury, and Lowe will have highlights from the concert on his R1 show on Monday June 27.

■ **Absolute Technology**

Absolute Radio is taking part in a global experiment to help test new internet protocol IPv6 this week. IPv6 was developed by the Internet Engineering Task Force (IETF) to deal with the anticipated exhaustion of internet addresses under Internet Protocol version 4. It includes additional features not present in IPv4, such as increased network security. However, it still needs extensive testing. To help with this, the Internet Society has organised World IPv6 Day this Wednesday, with major internet companies and other industry players enabling IPv6 on their websites for a 24-hour test. Participants include Google, Facebook and YouTube, as well as Absolute Radio whose masthead website is now IPv6 enabled and it will make a previously unpublished stream of Absolute Radio available for users of IPv6 for IPv6 Day.

■ **Nero/BBC Philharmonic hook-up**

Nero are to collaborate with the BBC Philharmonic Orchestra on a



Nero

new piece entitled Dubstep Symphony this week. The collaboration will be simulcast live from 7pm across Radio 1 and sister station 1Xtra tonight (Monday) and will also be live streamed on the two stations' websites.

FIRST COMPREHENSIVE ONLINE RADIO SERVICE HIGHLIGHTS LISTENING HABITS

Millions of listeners stuck to Radioplayer

RADIO

■ BY BEN CARDEW

RADIOPLAYER has encouraged "stickier" radio with listeners spending more of their time tuned to online radio since the service launched earlier this year.

This was one of the claims of Radioplayer managing director Michael Hill, who has revealed – in the first detailed snapshot of how the cross-industry online listening platform has influenced UK listening habits – that it attracted 5.7m unique users over a four-week period last month, launching 22.5m listening sessions between them.

At launch in March, Radioplayer estimated 4.5m people in the UK listened to radio online every month. The company, therefore, expected to start with an audience of 3m.

"Initial signs are encouraging and over time by having one unified player we will see continued growth for online listening," said BBC director of audio and music Tim Davie, who revealed that 5.7m was "at the high end" of expectations.

Hill said 5.7m users was "in the right ballpark" and explained the rise from 3m to 5.7m listeners can partially be explained by new stations adopting Radioplayer.

In addition, radio listening online is generally on the rise: Rajar figures for the first quarter of 2011 – a period in which Radioplayer was

only live for a few days – showed the number of hours consumers spend listening to radio online had increased by 28.3% year-on-year.

Nevertheless, Hill said that participating radio groups – founding partners the BBC, Global Radio, GMG Radio and Absolute Radio, as well as Bauer and UTV – were already reporting longer listening hours thanks to Radioplayer.

"The only way we can get listening duration is from individual [radio] groups and they are telling us they are seeing an uplift of between 10% and 20% in streaming hours," Hill said.

"It looks like radio is becoming stickier and people are staying for longer."

Key to this is the balance between the consistency of the player and personalisation.

Each individual player includes certain set features, such as a search engine that allows users to look for stations and other online content; but stations can also adjust their players to add features such as adverts, now-playing information and links to sister stations and podcasts.

This ensures listeners enjoy a smooth, reliable listening experience and can navigate between stations seamlessly. But at the same time it gives participating stations additional tools to keep their listeners engaged.

Absolute Radio, for example,



Radioplayer The web based radio player has attracted 5.7m users within a four-week period

uses its Radioplayer to push the different Absolute stations as well as its on-demand content. And this has paid off, according to Absolute

Radio content director Tony Moorey, who said his company had had some of its best online listening figures since the launch of Radioplayer: in April, the Absolute Radio Network recorded 10.7m live streamed hours, up 66% year on year.

"People are listening longer and listening to more of our stations," Moorey added. "Radioplayer does two things as far as the consumer is concerned: it is consistent and easy to use. Right through you can easily discover what radio stations or podcasts you might like."

For the BBC's, the battle for lis-

tening hours is crucial in the digital age, with so many media competing for attention – and this is one reason why Radioplayer is so important.

"The number of people making radio part of what they do in a week hasn't changed," he said. "Hours are the challenge, particularly among younger listeners. Radioplayer will be an integral part of radio being able to hold up hours and that is the big challenge."

Radioplayer also announced the launch of a "player building tool" that allows stations to produce their own consoles that are comparable in look and design to those made by the larger groups.

It said it expected this to further increase the number of smaller stations signing up to join Radioplayer, with 238 stations currently on board.

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"It looks like radio is becoming stickier and people are staying for longer"

MICHAEL HILL, MD RADIOPLAYER



Tony Moorey

CAMPAIGN FOCUS ■ BY STEPHEN JONES

BON IVER

Anticipation is running high for the return of Bon Iver, with more than 21,000 tickets sold in 24 hours for the band's UK live shows later this year and strong reviews for their new album.

The act's eponymous new set is released on June 20, some four years after their debut *For Emma, Forever Ago*.

However that record, famously recorded during three months in a remote cabin in northern Wisconsin, has continued to sell steadily, coming close to 200,000 sales in the UK thanks to word-of-mouth recommendation and a string of collaborations and covers.

The group's leader, singer/songwriter Justin Vernon, worked with Kanye West on the rapper's *My Beautiful Dark Twisted Fantasy* album last year, with Vernon contributing vocals on *Monster* and

four other tracks.

Notable covers of Bon Iver tracks have included Ellie Goulding's version of *The Wolves*, Peter Gabriel's *Flume* and Birdy's *Skinny Love*, which was a UK Top 20 hit in March.

The band's new album has already garnered four and five star reviews from *The Sunday Times*, *Mojo*, *Q*, *Attitude* and *Uncut*, while more than 21,000 tickets were sold in a day for the band's UK shows when they went on sale last month. Many of the venues on their European tour are currently being upgraded.

Lead single *Calgary* (released July 4) is currently A listed on 6 Music and features on *Xfm's Evening List* and *Radio 1's* in *New Music We Trust* playlist.

The band have been signed to 4AD for Europe on a licence from Indiana-based indie label



Jagjaguwar since the UK indie picked up *For Emma, Forever Ago* in 2008, a year after its initial release.

Product Manager Jane Abernethy said, "I think the new

album is genius. It is further proof how great a songwriter Justin Vernon is. Bon Iver appeals to everyone, old and young, music aficionados and non-musos."

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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					nielsen			
This week	Last week	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % or -	Total Aud (m)	Aud % wk or -
1	1	7	5	BRUNO MARS The Lazy Song / Elektra	4580	-1.91	70.83	-3.71
2	2	7	2	ALOE BLACC I Need A Dollar / Epic	3721	22.81	63.16	-1.65
3	5	6	11	JESSIE J Nobody's Perfect / Island/Lava	2254	4.93	54.59	23.2
4	3	12	13	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Def Jam	3817	-6.01	50.58	-11.01
5	4	13	38	NICOLE SCHERZINGER Don't Hold Your Breath / Interscope	3514	-5.74	48.6	-5.91
6	6	3	1	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything /	1626	7.97	43.54	2.88
7	9	9	4	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem / Interscope	1863	-0.32	41.59	0.43
8	7	11	32	KATY PERRY FEAT. KANYE WEST Et / Virgin	2812	-3.8	41.16	-2.14
9	10	23	31	ADELE Rolling In The Deep / XL	2714	-8.22	36.94	-9.97
10	11	15	37	RIHANNA S&M / Def Jam	1959	-8.03	36.74	-6.47
11	13	8	7	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People / Sony RCA	1977	3.02	35.28	3.28
12	RE			TAKE THAT Love Love / Polydor	1412	0	34.81	0
13	16	11	36	MANN FEAT. 50 CENT Buzzin / Remix / Def Jam	1010	-4.72	34.06	4.57
14	20	2	3	ALEXANDRA STAN Mr. Saxobeat / Beat/AATW	1348	27.17	31.81	22.11
15	8	6	90	NOAH & THE WHALE Tonight's The Kind Of Night / Mercury/Young & Lost	840	-10.92	31.11	-25.5
16	18	6	6	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / MoS	1451	9.92	30.38	8.15
17	15	18	24	JESSIE J FEAT. B.O.B Price Tag / Island/Lava	2766	-7.83	30.35	-7.64
18	19	6	15	LADY GAGA Judas / Interscope	1426	-9.35	30.03	10.85
19	24	3		EXAMPLE Changed The Way You Kiss Me / Data/MoS	738	44.99	29.91	21.59
20	17	18	88	PINK F**kin' Perfect / LaFace	2701	-1.06	29.64	1.02
21	12	15	20	ADELE Someone Like You / XL	2050	-14.15	28.21	-18.04
22	32	18	25	CHRIS BROWN Yeah 3X / Sony RCA	1198	1.22	27.61	28.9
23	27	3	10	JENNIFER LOPEZ FEAT. LIL WAYNE I'm Into You / Def Jam	1190	20.45	27.59	19.44
24	21	6		THE PIERCES Glorious / Polydor	904	0.33	26.97	4.62
25	14	12	46	CEE LO GREEN Bright Lights Bigger City / Warner Brothers	2744	-16.57	25.59	-22.83
26	25	32	82	CEE LO GREEN Forget You / Warner Brothers	1929	17.19	25.44	5.34
27	29	4		THE SCRIPT Science & Faith / Phonogenic	1577	7.43	24.45	8.04
28	42	2	17	SWEDISH HOUSE MAFIA Save The World / Virgin	792	16.99	23.55	30.91
29	30	27	66	DAVID GUETTA FEAT. RIHANNA Who's That Chick? / Positive/Virgin	857	-3.27	23.29	3.51
30	23	36		TAIO CRUZ Dynamite / 4th & Broadway	1325	-4.06	23.28	-6.43
31	28	3	23	LADY GAGA The Edge Of Glory / Interscope	1340	14.43	23.19	2.16
32	NEW	1	41	KATY B Easy Please Me / Columbia/Risc	538	0	23.18	0
33	33	36	74	RIHANNA Only Girl (In The World) / Def Jam	1755	24.29	22.74	7.01
34	22	13	49	BLACK EYED PEAS Just Can't Get Enough / Interscope	1095	-19.49	22.4	-10.9
35	45	4		BLONDIE Mother / Eleven Seven/EMI	341	-0.29	22.17	27.41
36	NEW	1	21	THE SATURDAYS Notorious / Fascination/Geffen	1245	0	21.96	0
37	NEW	1	8	RIHANNA California King Bed / Def Jam	1003	0	21.38	0
38	37	3	14	NICOLE SCHERZINGER FEAT. 50 CENT Right There / Interscope	986	16.41	21.34	8.55
39	46	2	45	OLIVY MURS Busy / Epic/Syco	1659	3.62	21.17	21.88
40	34	3		WONDERLAND Starlight / Mercury	775	16.37	20.99	0.43
41	35	34		MIKE POSNER Cooler Than Me /	1275	-3.12	20.85	3.89
42	38	17	19	LADY GAGA Born This Way / Interscope	1598	-11.47	20.1	3.08
43	41	2		THE FEELING Set My World On Fire / Island	710	23.91	19.83	9.5
44	NEW			THE WANTED Glad You Came / Island	777	0	19.83	0
45	50	28	77	KATY PERRY Firework / Virgin	1135	-6.64	19.51	18.75
46	NEW	1		JONATHAN JEREMIAH Heart Of Stone / Island	190	0	19.36	0
47	NEW	1		JLS FEAT. DEV She Makes Me Wanna / Epic	794	0	19.29	0
48	47	4	16	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ Where Them Girls At / Positive/Virgin	785	-2	19.23	11.8
49	NEW	1		TINCHY STRYDER & DAPPY Spaceship / Island	407	0	19.22	0
50	48	2		CAVIN HARRIS FEAT. KELIS Bounce / Columbia	418	12.97	19.2	12.22

TV AIRPLAY CHART TOP 40					nielsen			
This week	Last week	Artist Title Label	Plays	Total Audience (m)				
1	1	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything /	638	638				
2	6	BEYONCE Run The World (Girls) / Columbia	615	615				
3	2	BRUNO MARS The Lazy Song / Elektra	571	571				
4	4	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People / Sony RCA	476	476				
5	8	RIHANNA California King Bed / Def Jam	466	466				
6	5	LMFAO FEAT. LAUREN BENNETT/GOONROCK Party Rock Anthem / Interscope	466	466				
7	3	LADY GAGA Judas / Interscope	464	464				
8	13	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / MoS	447	447				
9	14	ALEXANDRA STAN Mr. Saxobeat / Beat/AATW	435	435				
10	12	JENNIFER LOPEZ FEAT. LIL WAYNE I'm Into You / Def Jam	436	436				
11	9	DEV FEAT. THE CATARACS Bass Down Low / Island	434	434				
12	11	NICOLE SCHERZINGER FEAT. 50 CENT Right There / Interscope	420	420				
13	7	SNOOP DOGG VS DAVID GUETTA Sweat (Wet) / Capitol/Periophone	415	415				
14	10	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Def Jam	410	410				
15	17	ALOE BLACC I Need A Dollar / Epic	366	366				
16	NEW	JASON DERULO Don't Wanna Go Home / Beluga Heights/Warner Bros	354	354				
17	15	JESSIE J Nobody's Perfect / Island/Lava	337	337				
18	26	NICKI MINAJ Super Bass / Cash Money/Island	335	335				
19	18	THE SATURDAYS Notorious / Fascination/Geffen	333	333				
20	21	BLACK EYED PEAS Don't Stop The Party / Interscope	325	325				
21	20	WYNTER GORDON Dirty Talk / Asylum/Big Beat/Atlantic	297	297				
22	16	KATY PERRY FEAT. KANYE WEST Et / Virgin	294	294				
23	22	EXAMPLE Changed The Way You Kiss Me / Data/MoS	287	287				
24	24	INNA Sun Is Up / Beat/AATW	271	271				
25	27	ALEXIS JORDAN Hush Hush / Columbia/RCA/Concord/Starline	261	261				
26	31	LADY GAGA Born This Way / Interscope	216	216				
27	38	SWEDISH HOUSE MAFIA Save The World / Virgin	215	215				
28	34	TINCHY STRYDER & DAPPY Spaceship / Island	206	206				
29	19	WRETCH 32 FEAT. EXAMPLE Unorthodox / Levels/MoS	204	204				
30	25	CAVIN HARRIS FEAT. KELIS Bounce / Columbia	192	192				
31	23	MANN FEAT. 50 CENT Buzzin / Remix / Def Jam	193	193				
32	NEW	DJ FRESH louder / MoS	177	177				
33	30	BLACK EYED PEAS Just Can't Get Enough / Interscope	176	176				
34	29	WIZ KHALIFA Roll Up / Atlantic	173	173				
35	33	JESSIE J FEAT. B.O.B Price Tag / Island/Lava	164	164				
36	28	YASMIN Finish Line / Levels/MoS	161	161				
37	32	CEE LO GREEN Bright Lights Bigger City / Warner Brothers	156	156				
38	RE	CHRIS BROWN Yeah 3X / Sony RCA	145	145				
39	40	VATO GONZALEZ FEAT. FOREIGN BEGGARS Badman Riddim / Levels/MoS	143	143				
40	NEW	MARTIN SOLVEIG FEAT. KELE Ready 2 Go / Def Jam	136	136				

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from 1st. Sun-Cay. Saturday. The TV airplay chart is currently based on play on the following stations: 4Music, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 43, BBC Radio 44, BBC Radio 45, BBC Radio 46, BBC Radio 47, BBC Radio 48, BBC Radio 49, BBC Radio 50, BBC Radio 51, BBC Radio 52, BBC Radio 53, BBC Radio 54, BBC Radio 55, BBC Radio 56, BBC Radio 57, BBC Radio 58, BBC Radio 59, BBC Radio 60, BBC Radio 61, BBC Radio 62, BBC Radio 63, BBC Radio 64, BBC Radio 65, BBC Radio 66, 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PUBLISHING

**ON MUSICWEEK.COM**• PRS for Music AGM speech by CEO Robert Ashcroft
• Whittingdale supports PRS traffic lights idea

PUBLISHERS PREPARE FOR BATTLE OVER ARTIST CONTRACTS FROM THE PRE-DIGITAL AGE

Artists want bigger cut from downloads

ROYALTIES

■ BY CHARLOTTE OTTER

Publishing companies and record labels have braced themselves for an onslaught of expensive court cases to determine how royalties are treated and calculated in the digital age.

The industry's apprehension comes as Rob Zombie and White Zombie, Whitesnake and Dave Mason have launched a series of class-action lawsuits against Universal Music in the US arguing their contracts have erroneously counted digital downloads as sales.

The rock acts argue Universal should have specified any digital activity as licensing agreements, which would attach a significantly higher royalty payment.

Their move comes two months after Eminem's producers successfully argued that the same major violated their contract by counting digital downloads simply as sales.

Depending on their negotiating power artists on major labels receive royalties anywhere between 15% and 50% for the sale of a digital download, while third party licensing income is usually as much as 50%.

Many record contracts signed before 2000 failed to contain a clause for digital sales and, as with these latest cases in the US, it has been argued sales from iTunes and other retailers should be treated as a licence.

There has also been a handful of acts in the UK who have reached out-of-court agreements with their record labels on the matter – all of which are subject to Non Disclosure Agreements.

One famous artist was understood to have successfully overcome the licence or sale argument with his contract, which specified a 50-50 artist/label split from any sales derived by "telephone lines, wire or radio".



Taking class action Whitesnake and Dave Mason (right) have joined forces against Universal Music to determine how digital royalties are shared



However, with the high-profile nature of the US court cases, industry executives have predicted an upswing in similar lawsuits here as more artists question the way their rights are being treated in the online space.

"Record labels should be extremely worried and rightly so," said MMF chief executive Jon Webster. "Contracts in the UK are not that different from those in the US and there will be a lot of artists who will be looking at them very carefully."

MPA chairman Nigel Elderton said he was aware of two artists who were watching the developments in America with interest.

He added it was easy to say labels should have addressed this issue earlier, but the sheer volume of potential renegotiations would have been too much for any legal department to have taken on.

"Labels have taken a view as to what rights they think they own and as to how they are legitimately exploited and they will stick with it," said Elderton.

"A lot of the issues for artists will boil down to money and whether or not it's worth even bringing the matter up with a label.

"However, I am sure there will be a number of people for whom the answer to that question will be 'yes' and will be doing something about it in the coming year."

Elderton added that, although publishers were less likely to be affected by the debate over digital royalties than labels, those who owned master as well as recording rights could still be heavily impacted by the US court cases.

He noted the publishing community had already experienced a similar hurdle now faced by labels with old contracts which failed to specify the use of music in sync.

"The same thing is happening again," he explained. "But because

the publishing community went through a fairly intense period of scrutiny from the Seventies onwards they have, for the most part, put their houses in order and worded agreements so they are more of a catchall for the future in terms of what rights they actually acquire."

Howard Jones manager and MMF director of copyright and related rights David Stopps said each case should be taken on a contract-by-contract basis.

Stopps also noted artists should keep an eye out for the "making available" right. This is an exclusive on demand right which kicks in when the listener can access a track at a time and a place of their own choosing and, as the industry moves into an increasingly interactive world, this right is becoming

increasingly important, especially for interactive services such as iTunes and Spotify.

Stopps said that, although nowadays this right was currently assigned to a record label by contract, agreements from the pre-digital era did not always specify who the right belonged to.

This left a potential loophole for an artist to make a claim to the interactive exploitation of their music. "If a label has already put an artist's music up on iTunes and their contract does not give them permission to do so because the making available right has not been assigned, then an artist and their manager could again be in a very strong position to renegotiate the terms of their deal," Stopps added.

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Rob Zombie and White Zombie claim digital downloads should attract higher royalties

ADVERTISERS LOSE THEMSELVES OVER EMINEM

EMINEM'S PUBLISHER EIGHT MILE Style has issued an injunction against Audi alleging the German automobile giant has used one of the rapper's biggest hits to advertise one of its cars without permission.

The publisher, which controls publishing rights including songs off Eminem's first four solo albums, claimed the Audi commercial for the 2012 Avant features the unauthorised use of Eminem's Grammy nominated track Lose Yourself, which featured in the 2002 film 8 Mile.

The song, which is administered by Kobalt through Eight Mile Style, is the most requested track for sync from the company's catalogue and has appeared in only one commercial – Chrysler's Imported from



Detroit campaign, which was aired during the Super Bowl earlier this year.

German copyright expert Thomas Schmitz, who is handling the case for Eight Mile Style, said the company was seeking an injunction against the car company in Germany's Hamburg Regional Court.

"We have requested a cease

and desist order and will also seek damages," he added.

Eight Mile Style manager and administrator Joel Martin said the company had not been approached by Audi for a licence for the advert, which is being aired online.

He added, "We have never had a situation like this before, I still can't believe it. The Chrysler commercial is known all around the world and had 12m hits on YouTube and for Audi or the agency to come up with this spot does not make sense."

It is not the first time the publisher has had to take legal action over the use of Lose Yourself. In 2004 Eight Mile reached an out-of-court settlement with Apple after the computer giant aired the track in a series of television and online adverts for its iTunes software.

TALENT**ARCTIC MONKEYS/** Domino

Monkey magic

■ BY STEPHEN JONES

A NOTICEABLY MORE considered approach to the recording of their new album has led Arctic Monkeys to father their most melodic record yet.

Suck It And See, released today (Monday) by Domino, still sounds like an Arctic Monkeys record of course. But the decision to record onto tape – an approach that Foo Fighters also favoured on their recent album *Wasting Light* – forced a more disciplined approach onto the band, with an increased focus on songwriting.

It is an album that reveals the band are not only evolving as musicians and songwriters but, crucially, becoming career artists, revelling in that increasingly rare opportunity for a British band to make their fourth album.

"The world needs a great rock and roll album right now and it's just about to get one," said Domino Records MD Laurence Bell. "I couldn't be happier – I think it's my favourite thing they have done. It will further consolidate their position as one of the truly great bands of our time."

Inspired by the way they approached making their 2006 debut, *Whatever People Say I Am, That's What I'm Not*, the band focussed on pre-production for *Suck It And See*, renting a rehearsal and writing space in east London for two months in autumn last year, after frontman Alex Turner returned from living in New York with a batch of song ideas.

This approach ensured the band honed their new songs until they knew them inside out by Christmas 2010. January 2011 then

saw the band begin recording in Los Angeles with producer James Ford, who co-produced their second album *Favourite Worst Nightmare* and shared production on the darker, experimental *Humburg* with Josh Homme.

Ford, a member of Simian Mobile Disco whose production credits include Klaxons' *Myths Of The Near Future*, was also behind the desk for Turner's retro side-project *Last Shadow Puppets*' debut and Turner's *Submarine* soundtrack, but he had not made an entire Arctic Monkeys record before.

Co-manager Ian McAndrew explained, "James has a deep and broad involvement with the band so it was unsurprising their desire to work with him again. He was able to get involved in the prep – more involved – attend sessions and do things like consider arrangements, which has made a difference. Over time a collection of ideas came together."

Ford explained the location of the band's rehearsal studio in a converted Hackney synagogue near his home ensured he could attend rehearsals regularly.

"With the ethos of this album we wanted it not to be human intervention and fiddling, like on a lot of modern rock records, but wanted to record onto tape and we had to be prepared and have the sounds right. So the plan was lots of pre-production – quite old school," Ford told *Music Week*.

"They rehearsed and wrote and I could pop up and help with arrangements and structures and be on hand. It was a nice, easy experience and they could play the whole album in order before Christmas."

The band decided to record at



<http://www.arcticmonkeys.com>

"They rehearsed and wrote and I could pop up and help with arrangements and structures and be on hand"

JAMES FORD, PRODUCER

Sound City in LA in part for its legacy – from Fleetwood Mac's *Rumours* to Nirvana's *Nevermind* – but also for its "outstanding drum room" and to allow the band to feed off the California surroundings.

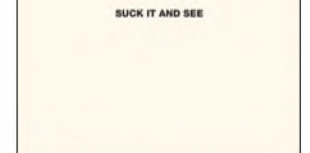
Bell said, "All the gold discs on the walls were of a better standard than most and it wasn't flash at all, it was reassuringly tatty in fact. They wanted to go somewhere the weather was warm. They wanted to make an upbeat, goodtime record, fun to listen to and the lyrics reflect that as

do the melodies. It's the kind of LP you want to take on a long drive, wind down the window and crank it up."

Talking from New York on the band's recent US tour McAndrew explained, "There is progress here which has developed by consistently releasing records. There is a feeling this is a record which shows their maturity and that they are growing and developing and people are applauding that they are evolving."

It emerged last week that the album title was deemed too risqué for some US supermarkets, who have decided to cover it with a sticker.

But Arctic Monkeys have possibly delivered their most important record since their debut, in terms of its feel good quality and richer sound, and with more space and depth allowing the listener a finer



Risque business The title of the latest album was covered with a sticker in some US supermarkets

grasp on its vocals it is likely to see the band further embraced on both sides of the Atlantic.

The album made number one on the Play.com, Amazon.co.uk and HMV pre-release for two successive weeks, while reviews have been largely positive, following a mixed reception for *Humburg*.

And the live appetite for the band continues apace: their two shows at Sheffield's Don Valley Bowl next week are already sold out and they have a busy summer of festivals ahead of them, including headlining at the V and T In the Park festivals

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**CAST LIST**

LABEL Domino
A&R Laurence Bell
PUBLISHER EMI Music Publishing
LAWYER Gavin Maude, Russells
MANAGEMENT
 Wildlife Entertainment
AGENT Charlie Myatt,
 13 Artists
MARKETING/PRODUCT MANAGER
 Jonathan Bradshaw, Domino
HEAD OF PROMOTIONS

Colleen Maloney, Domino
NATIONAL PRESS
 Anton Brooks, Bad Moon
DIGITAL PRESS
 Paul Sandell, Domino
NATIONAL RADIO
 Rob Lynch, Airplayer
REGIONAL RADIO
 Julie Barnes, Radioactive
 Promotions
NATIONAL TV
 Karen Williams, Big Sister

LIVE

'NO BOOKING FEE' AS SUPERMARKET GIANT ENTERS LIVE MUSIC MARKET

Tesco betting its shirt on ticketing

RETAIL

BY GORDON MASSON

TESCO HAS SIGNALLED ITS intent to take a cut from the live music business after moving into the world of concert ticketing.

The retail giant, which has already ruffled feathers in the recorded music sector with aggressive price cutting and retail exclusives, has offered customers low price tickets to summer gigs at leading racecourses in the UK.

Crucially, it has also hinted that the exercise could be the start of a more comprehensive operation.

Tesco has partnered with Liz Hobbs Group – which specialises in outdoor gigs at racecourses – to focus on a programme of 23 shows, each of which will combine a race meeting with live music.

Artists confirmed for the series include Jools Holland, Tom Jones, Texas, Beach Boys, James Blunt, Scissor Sisters, The Wanted, Blondie, Boyzone and Eliza Doolittle.

All tickets sold will be for the grandstand and paddock enclosures and include racing followed by an open-air concert. Racecourses taking part in the series from June 8 to August 23 include Carlisle, Kempton, Newmarket, Haydock, Sandown, Epsom and Warwick.

Using its Tesco Entertainment portal at tesco.com, the company plans to sell tickets at prices ranging from £12 to £33 per ticket, with no booking fees or credit card charges



Racing certainties? James Blunt, Eliza Doolittle and Tom Jones are three of the featured artists in Tesco's raceday concert series

and free delivery. However, there is a maximum limit of 10 tickets per transaction. As a further enticement, Tesco Clubcard holders earn double points on ticket purchases.

The lack of additional fees could signal the first shot across the bows of traditional ticketing companies. Insiders said Tesco's move was similar to the attack the supermarket has mounted on record companies when it, and other supermarkets, sold cut-price CD albums. The retailer has also joined forces with artists such as Simply Red, Faithless and Nadine Coyle to offer retail exclusives.

"We know customers want to

buy tickets for live music events, but are often faced with unexpected and additional fees. We wanted an offer that was really simple – one ticket, one price, no hidden costs," said Tesco's entertainment director Rob Salter.

The sale of concert tickets in supermarkets has been commonplace in the US for many years and while Tesco claimed it had no plans at present to expand its ticketing operation to in-store kiosks, it declined to rule out such a move in the future.

In the UK, Tesco has 2,715 stores, while globally that figure rises to

5,380, with countless millions of consumers.

"This is a very exciting opportunity for us," said the company's entertainment online senior commercial manager Parul Vadgama-Smith. "The proposition for customers is that they can buy tickets that combine live music with a great day at the races."

He said that while tickets were initially only available for these shows, he added, "Anything is possible in the future." Live experts suggested that meant this was a toe-dipping exercise that would lead to Tesco taking a greater involvement

TESCO GIGS

TESCO'S RACECOURSE TICKETING OFFER

- Rebecca Ferguson, Aiden Grimshaw and Pajje Richardson from ITV's *The X Factor* June 8, Kempton Park; July 24, Carlisle.
- Jools Holland and his Rhythm & Blues Orchestra with special guest star Sandie Shaw June 17, Newmarket.
- Tom Jones June 18, Haydock Park; July 27, Sandown Park; August 12, Newmarket.
- Texas June 24, Newmarket; June 30, Epsom Downs; July 2, Carlisle.
- Aiden Grimshaw, Jamie Archer and Pajje Richardson from ITV's *The X Factor* July 3, Market Rasen.
- Beach Boys July 7, Epsom Downs.
- Scouting for Girls July 14, Epsom Downs.
- James Blunt July 15, Newmarket.
- Scissor Sisters July 16, Haydock Park; July 20, Sandown Park; July 22, Newmarket.
- The Wanted July 21, Epsom Downs; July 29, Newmarket.
- Blondie July 28, Epsom Downs.
- Alexandra Burke August 1, Carlisle.
- Boyzone August 5, Newmarket.
- Olly Murs August 12, Kempton Park.
- Eliza Doolittle August 23, Warwick.

in the live sector if successful.

"We are looking at the market trends to follow what is relevant for Tesco customers and we can see they want the experience of live music rather than just buying a CD," said Vadgama-Smith

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VIAGOGO

Ticket resale price chart

pos	prev	event
1	1	TAKE THAT
2	4	KINGS OF LEON
3	3	ROGER WATERS
4	2	GEORGE MICHAEL
5	13	KASABIAN
6	17	NEIL DIAMOND
7	6	RIHANNA
8	9	SUMMERTIME BALL
9	11	SWEDISH HOUSE MAFIA
10	NEW	DOLLY PARTON
11	7	BRUNO MARS
12	16	SADE
13	14	TINIE TEMPAH
14	10	ADELE
15	NEW	DURAN DURAN
16	8	BON IVER
17	5	ERIC CLAPTON
18	NEW	BRYAN ADAMS
19	NEW	DARREN CRISS
20	NEW	AVRIL LAVIGNE

HITWISE

Primary ticketing chart

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

TIXDAQ

Secondary ticketing chart

pos	prev	event	£m
1	2	GEORGE MICHAEL	7.0
2	1	TAKE THAT	6.4
3	3	RIHANNA	3.3
4	4	CLIFF RICHARD	2.2
5	5	DOLLY PARTON	1.3
6	6	BRYAN ADAMS	1.3
7	7	NEIL DIAMOND	1.1
8	9	GLEE LIVE	1.0
9	8	V FESTIVAL	1.0
10	11	ARCTIC MONKEYS	0.8
11	10	ADELE	0.8
12	12	READING FESTIVAL	0.6
13	13	BON JOVI	0.6
14	15	LEEDS FESTIVAL	0.5
15	14	T IN THE PARK	0.5
16	18	SUMMERTIME BALL	0.4
17	19	JANET JACKSON	0.4
18	20	EITON JOHN	0.3
19	NEW	FOO FIGHTERS	0.2
20	NEW	ROGER WATERS	0.2



Ranked in descending order by number of tickets purchased for UK events between May 15-21 2011



SEE MORE LIVE CHARTS AT MUSICWEEK.COM

Taking on big brother

London's IndigoO2 is launching a strategy to boost the number of artists playing the venue as it attempts to emerge from the shadow of its big brother The O2 arena.

Although Indigo expects to host about 185 shows during 2011, including corporate events, awards ceremonies, conferences and exhibitions, comedy, club nights and private parties, it wants to increase the amount of live music. It also has ambitious plans to exceed an occupancy rate of 200.

While the 20,000-capacity O2 quickly established itself as the world's most popular live music arena after opening in 2007, Indigo's impact in the live music industry has been a slower burn.

"Indigo isn't even four years old yet, so it is still relatively young, but the biggest issue has been getting promoters and agents down to see what we have to offer," said Indigo general manager Jan Chadwick. Established acts such as Jools

Holland, Eagles, The Who and Chaka Khan are already converts to the 2,400 capacity venue, but Chadwick wants to embark on a charm offensive to attract more alternative acts.

The use of the venue for rehearsals or warm-up shows for tours is another area he planned to exploit.



The club's £3m sound system has won it universal praise with Prince becoming a firm fan during his famous after-show parties during his record-breaking 21-night O2 residency in 2007.

Despite such accolades, Chadwick conceded, "The Indigo simply isn't on the radar for a lot of promoters."

TALENT & DIARY

PAPER CROWS / FFRR/Warner Music



www.facebook.com/papercrows

WHEN LONDON-BASED electronic and vocal duo Paper Crows first saw DJ Pete Tong attend their rehearsals and gigs, they thought it might at best lead to him championing their record.

Unbeknown to them, however, Tong was thinking about the group as a signing to his FFRR Records label, recently reactivated at Warner.

Tong said he first heard Paper Crows played by Radio 1 colleague Nick Grimshaw and was encouraged to hear more through former London Records A&R associate Andy Thompson.

"When conversations have arisen before about whether to do a label, I have always said I would only do it when I found something worth doing," he said. "I have a passion for A&R and Paper Crows are probably not an act people would associate with FFRR, but I can hear them making a record nobody else is making right now."

The band, Emma Panas and Duncan McDougall, met while studying at Kilburn's Institute For Contemporary Music Performance in 2008.

Their journey to the FFRR deal began when they collaborated with production duo Future Cut – best known for their work with Lily Allen – after a chance meeting at a party three years ago.

FC's Darren Lewis said, "We're always looking for stuff and best known for developing and seeing potential early, so this bally singer called Emma came up to me at a party and we got chatting and arranged a meeting.

"Then after she came in she left saying, 'You're never going to call me again', which was like a red rag

to a bull – we like a challenge."

Panas, who was then 16, added, "I just went up to him and demanded he listen to my music, then we started building a friendship."

Initially Future Cut kept an eye on Panas as she worked on solo material. But they were increasingly intrigued when she partnered with McDougall and kept "sending loops back and forth".

Lewis said, "We didn't want to get our paws on it too early.

"We left it six months and then they delivered five ideas and we thought it was time to take it to another level.

"So then we got them in for a week and enhanced it, brought it to life, but it's very much their own work."

McDougall added, "The sound came quite naturally. We enjoy experimenting and the sound came together the more we wrote."

Paper Crows signed to Future Cut's production and publishing venture a year ago, giving them the space to put together a body of songs and find management in Dougie Bruce at Simon Fuller's XIX Entertainment.

They also recorded a couple of underground tracks for Future Cut's label.

FC's Tunde Babalola called them "an act which has been missing in recent times. They incorporate modern technology and classic songwriting and have got one foot in the future".

Paper Crows appear at Music Week's Breakout night at Proud Galleries in Camden on Wednesday.

The night is free to MW readers who register at musicweek.com/breakout.

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DOOLEY'S DIARY



Music's loss is medicine's gain... but still good entertainment

What **Music Week** have seen millions of ways to get a record contract over the years, from **sleeping with the boss**, to **appearing on TV** to, you know, coming up with some **good songs**. But this one was new to even us: spotted outside the **Universal** offices last Tuesday was this woman (pictured above), with a placard that reads "**Need record deal ASAP or my parents will make me study medicine**." We can only applaud her persistence – but with record sales falling and the world's population booming, is there anything really so bad about studying medicine?... However, if you are going to sign to a record company, you might as well do it in style. And if that style happens to involve the boss's office, well all the better. With this in mind, we'd like to congratulate **Rise To Remain**, who celebrated signing to EMI with drinks outside **Roger Faxon's** office on the 5th Floor Terrace, Wrights Lane last week, along with members of **Raw Power Management** and the EMI marketing and promotion teams. Faxon himself isn't pictured but we're sure he was OK with it. Otherwise there may be one chastened UK metal band on the release schedules this summer... At last festival season seems to be well and truly upon us but forget your Glastonburys and Readings, booking of the year has to go to **Bestival**, who have secured the service of none other than the **Village People** for this summer. They won't actually be playing, sadly, but will instead be judging the event's Rock Stars, Pop Stars and Divas fancy dress competition.

David Hodo – aka the **Construction Worker** – said, "Village People dress up in costumes every time we go on stage. It will be fun to judge other people who get dressed up also." Well of course it will... Speaking of festivals, this year's Glastonbury will



play host to a fully functioning recording studio, thanks to a collaboration between **Greenpeace** and **Cowshed Studio's Joe Leach**.

Happily, despite the name, the studio will not be located within one of the dairy farm's stalls, but instead made out of **timber and straw bales** and will feature everything a left-field artist, musician or songwriter, **sympathetic** to the

Greenpeace's environmental and **political agendas**, would need to create the perfect protest song. Dooley for one can't wait to hear what they come up with... However, the start of the festival circuit also points to the closure of **football season**, which we're sad to say is finally over. Only two months to the new one, though, so don't worry.

But in the interim, it's our **pleasure** to reveal that music **promotions** company **Shoot** has won this year's **Music Industry Fantasy Football League**, pipping last season's champions **PIAS** on the final day of the season, in a competition organised by, erm, Shoot. Apparently this year's competition saw more than

400 music industry folk taking part and it will be back next year...Now, the industry is used to some of the weird and wonderful schemes bands come up with to promote their work – yes we're thinking of you **The Flaming Lips** with your jelly music series – however, top marks must go to Scottish band **FOUND**, who have teamed up with the

Fisher and Donaldson bakery in **Fife** to make 50 **chocolate seven-inch singles** of their new release

Anti Climb Paint. Guaranteed to appeal to both music fans and those with a sweet tooth, the band claim the singles are not only edible but playable too – although its longevity as a format has yet to be tested... There was much to celebrate in the first week of **Take That's** record-breaking stadium tour. Dooley had a great night dancing in the **football** writers' boxes at the **Stadium of Light** alongside some of the country's most elite hacks. And who said rock and roll is dead? The assembled hacks actually threw down their pens and put their arms aloft for the band's rendition of **Never Forget...** Meanwhile, in other Nineties boy-band news, Dooley hears **East 17's Brian Harvey** and **Tony Mortimer** have patched up old arguments (we are not sure what the last one was about) and are reforming (again) under the guidance of manager **Albert Samuels** and with a new deal on **FOD Records**. Let's hope they Stay together this time...

Finally, Dooley and Grammy-winning producer **Alex Da Kid** are old friends and the Music Week man is often seen popping round to his mum **Maureen** (Mrs Da Kid to you lot) for his tea. So he was naturally thrilled to hear the **Love The Way You Lie** co-writer had set up an imprint with **Interscope** under the name **KIDinaKORNER**. However, we can't help but think Alex could have thought up some better puns for the company. Da Kids are alright? Kidding joke? It's all child's play really *groan*...

CAST LIST

LABEL FFRR/
Warner Music
Group
PUBLISHER
Future Cut

Publishing/Kobalt
A&R Pete Tong
MANAGEMENT
Dougie Bruce/
Simon Fuller, XIX

Entertainment
AGENT
James Whitting,
Coda
LAWYER

Kieran Jay, Lee &
Thompson
NATIONAL PRESS
Heather Finlay,
Sainted



TALENT

WONDERLAND/ Mercury Records

Starlight beckons Egan

BY STEPHEN JONES

"IT IS A NERVE-WRACKING time. Simon made it look easy," said Westlife member turned manager Kian Egan on the verge of launching his debut act Wonderland's album.

The Simon in question is, of course, Simon Cowell, who signed Westlife in the Nineties, working with the band for more than a decade.

"Simon can only tell you what he likes. He champions something," Egan said, turning to discuss his all female Irish-based five-piece. "I believe in the girls - there's not an act that can sing as well as them. If enough people get to see them, they will buy into them and they deserve it."

The parallels with Westlife are numerous: Egan is co-managing with Westlife's manager Louis Walsh, although he is far more hands on than Ronan Keating ever was when he "co-managed" Westlife at their launch in 1998; Keating later admitted it was more of a vanity title to help them launch and credited the band's members with being the better businessmen.

"I've never compared myself with Ronan and what he did for Westlife. Only that me being in Westlife was going to help. I am passionate and if I am going to do something, I am going to do it properly," Egan said. "In my brain it had to work and it will, even if I have to spend 15 hours a day making it work. I am really hands on. I feel I can do a good job."

Very few successful artists have succeeded as managers.

Egan was encouraged to follow in the footsteps of Craig Logan, Adam Faith, Chas Chandler and Don Arden by Walsh, who recommended he form a band around his then fiancée (now wife) Jodi Albert - who Cowell himself had once tried to launch as a member of long defunct girl band Girl Thing - when Westlife decided to take a year's sabbatical.

Back at their launch, Westlife were touted as a vocal harmony group against the tide of most Nineties pop. Following in this tradition, at the 2008 Dublin auditions for Wonderland members were chosen for their vocal ability first and foremost.

"We went for vocals. There are so many girl bands out there, we said let's just find five girls who can sing so people go 'wow', get the raw talent and go from there," Egan said. "They are not a girl band pumping around on stage in their hot pants or doing funny dance routines, they are singers."

Yet we live in a tough era where, as XL's Richard Russell observed last week, artists who stand on this ability alone are a rarity.

One thing that has changed notably over the last 13 years is the radio landscape. From the start Egan says they knew the band would not be broken through Radio 1 or Capital but rather via stations like Radio 2, Heart and Magic.

When label showcases were held in January 2009 - at the same Tripod studio in Dublin where Cowell first saw Westlife - that concept was immediately grasped by Vertigo Records MD Paul Adam and his then A&R manager Jodie Cammidge.

Adam, who has enjoyed huge



pop success with acts including Hear'Say, Busted and McFly, explained, "I didn't want to sign a girl band but went over because it was Kian and Louis and then I was really surprised how very good they were. I could see a space in that market, that Corrs, Taylor Swift, Fleetwood Mac area, no dancing, no rapper, very much about the voices and songs."

"It's music for people who are under 18 and not cool or trendy but like listening to songs they can sing - those people are out there."

The group recorded almost 60 songs before their launch, with an introductory EP released in March which shifted a respectable 25,000 copies.

www.facebook.com/Wonderlandofficial

Writer credits include Mark Owen (Take That) and Mojam (Professor Green, Devlin) - as well as Adele and Ryan Adams covers - while producers include Steve Power (Robbie Williams) and mixer Bob Clearmountain (The Rolling Stones, Bruce Springsteen, Bryan Adams).

Second single Starlight is released this week alongside the self-titled album.

Egan said that launching the band "is about the long haul, about vocals and good pop songs rather than a gimmick, and hopefully people will hear that".

✉ yes_stephen@yahoo.co.uk

CAST LIST

LABEL Mercury Records
A&R Paul Adam and Jodie Cammidge

MARKETING Ben Karter, Mercury
NATIONAL PRESS: Lauren Hales, Mercury

ONLINE PRESS: Ryan Maher, Mercury

REGIONAL PRESS Gordon Duncan & Fleur Gilbert, APB

DIGITAL Michael Turnbull, Mercury
NATIONAL TV Helena McGeough, Mercury

NATIONAL RADIO Suzy Hyland, Mercury

REGIONAL RADIO Mark Rankin, Mercury

MANAGEMENT Louis Walsh & Kian Egan

AGENT John Giddings, Solo
LAWYER Paul Spragon, SSB

DYNAMITE GETS STRONGER

Taio Cruz's Dynamite has become the best-selling single in the history of Island Def Jam, after passing 5m sales in the US.

The song last week sold a further 37,000 copies in the States, bringing its total to 5,004,000 and taking it past Island Def Jam's previous best seller, Kanye West's Stronger.

It is the latest in a remarkable line of achievements for the British R&B star in the US: in January he became the first UK artist in 25 years to place two tracks in the Top 10 of Billboard's year-end Hot 100 chart with

Dynamite and Break Your Heart. Dynamite was also the fifth biggest track of 2010 on iTunes in the US.

Global digital sales of Dynamite have now passed 7.8m, including 613,000 in the UK, with Break Your Heart selling almost 5.9m and Higher 2.1m. His Rokstarr album has sold 272,000 in the US.

Island co-president Darcus Beese said, "This is an incredible achievement for Taio, on top of his three Billboard awards [Hot 100 song of the year, top digital song and top pop song for Dynamite] and shows that he is

without question in the very top tier of writer / producer / artists in the world right now. The new album is only going to add to that. Very exciting times."

His success is representative of an upturn in the fortunes of UK artists - particularly urban acts - in the US. Tinie Tempah, for example, recently became the first British rapper to go platinum with his debut single in the US, thanks to Written In The Stars.

Meanwhile, Adele's Rolling In the Deep last week spent a fourth week at the top of the Billboard Hot 100, breaking through 3m Stateside sales.



PROFILE EDEN SESSIONS**EDEN TURNS 10 HAVING CULTIVATED SUCCESS**

As Peter Hempel embarks on the 10th Eden Session, Music Week catches up with the project's main protagonists who are now reaping the rewards after growing the brand from small beginnings in a fiercely competitive field

FESTIVALS

■ BY JOHNNY BLACK

ANYONE LOOKING FOR A DREAM COME true probably would not start in a hole in the ground in the remote hinterland of Cornwall. Nevertheless, that is what Peter Gabriel found at the bottom of the 60m deep Bodvelva clay pit, three miles from St Austell. "I get very excited when I see dreams turned into reality," Gabriel has explained, recalling his sense of wonder on first seeing Barcelona's spell-binding Gothic church, La Sagrada Familia. "I thought it was just amazing that someone could dream this thing up and actually get it built. And I felt the same way when I got down to Eden. It's a remarkable achievement. What they're doing – not only onsite but in terms of the world – it's fantastic work."

With its instantly recognisable biomes, The Eden Project is a globally-acclaimed botanic wonderland which annually brings £1.1bn into the Cornish economy. Once a year, however, music takes centre stage in the form of The Eden Sessions – a series of must-see live concerts featuring many an array of contemporary acts – which are estimated to have brought around £30m into the local economy since they started in 2002.

This year marks the 10th anniversary of The Eden Sessions with the most adventurous line-up yet, including headliners as diverse as Fleet Foxes, Primal Scream, Pendulum, Brandon Flowers and The Flaming Lips but, right from the start, intelligent music programming has been key to the success of the Sessions.

Before bursting into the public consciousness as the visionary founder of The Eden Project, Tim Smit could boast a solid grounding in the music business as a songwriter and producer.



MAIN PHOTO
Primal Scream
the veteran indie
rockers are due to
relive former
glories at this
year's Session

BELOW LEFT
Tim Smit
foundations in
songwriting and
production



"I said to Peter that it would be a great place for music and he went, 'Yeah!' So in August 2001, I brought three Mantra acts down. There were a thousand people, and it worked really well..."

JOHN EMPSON

"When we began work on the Eden Project," he explains, "we had in the back of our mind the idea that at some point we could build an arena for concerts. We wanted music to be an important aspect of the Eden culture, through which we would create an entirely new audience for the issues we wished to explore – our dependence on nature and the need to work more closely with it."

Eden's creative director Peter Hempel was involved in the first steps towards realising Smit's vision. "When we discussed how to bring the space to life," he remembers, "we started to consider the role artists could play, almost using the site as a kind of lab space where they could develop work to engage people on another level."

A conversation between Hempel and John Empson, then working at Mantra Records, sparked the next vital step.

"I visited the Eden site before the biomes were even built," recalls Empson. "I said to Peter that it would be a great place for music and he went, 'Yeah!' So in August 2001, I brought three Mantra acts down. There were a thousand people, and it worked really well."

Rave reviews in the *Telegraph* and *NME* bolstered their conviction that they were doing something right, and

TIMELINE EDEN SESSIONS

2002 : Pulp, Spiritualized, Doves, Beth Orton.

2003 : PJ Harvey, Badly Drawn Boy, Moby, Thrills, Elbow, Womad.

2004 : Air, Supergrass, Primal Scream, British Sea Power, Brian Wilson, Womad.

2005 : Basement Jaxx, Embrace, Keane, Editors, Hard-Fi, Live8 Africa Calling hosted by Peter Gabriel.

2006 : Muse, Snow Patrol, Magic Numbers, Goldfrapp, Jose Gonzalez.

2007 : Peter Gabriel, James Morrison, Rufus Wainwright, Amy Winehouse, Lily Allen, Mark Ronson, Pet Shop Boys.

2008 : The Verve, The Raconteurs, Vampire Weekend, Bill Bailey, Kaiser Chiefs, White Lies, Late of the Pier, KT Tunstall, Guillemots.

2009 : Kasabian, The Hours, Razorlight, The Maccabees, Paul Weller, Florence and the Machine, Oasis, The Kooks.

2010 : Jack Johnson, Mika, Diana Vickers, Doves, Mumford and Sons, Calvin Harris, Annie Mac, Audio Bullys, Zero 7, Paolo Nutini, Martha Wainwright.

2011 : Primal Scream, Pendulum, Flaming Lips, Fleet Foxes, Brandon Flowers, The Horrors, Go! Team, OK Go, Villagers, Bees, Mystery Jets.



PROFILE EDEN SESSIONS

negotiations began which led to the first bona fide Eden Session, headlined by Pulp, on July 5, 2002.

Mike Smith, now MD of Columbia Records, attended that first batch of Eden Sessions which also featured Doves, Beth Orton, Spiritualized, Simian Mobile Disco and The Rapture. "I'm a passionate supporter of the Eden Sessions," he enthuses. "I've had acts there on most years, right back to those early days. I was there while I was a publisher, with Doves and Beth Orton in 2002, then PJ Harvey, Supergrass, Primal Scream, British Sea Power. Since I moved to Columbia, we've had Editors, Mark Ronson, Kasabian and Calvin Harris. It's a great indicator of how our industry can touch the wider community."

That first year remains etched vividly in Smith's memory. "It was very different to how it is now. There was a lot of new planting, not today's lush environment. You were aware of being in a quarry with these incredible biomes, a bit like being in the Quaternary Experiment, but I was absolutely blown away. I thought it was the best festival I'd ever been to. Everyone involved was gracious, friendly and polite. You got a sense of enormous pride in what they were doing."

Speaking of that first year, Jarvis Cocker has said, "With environmental messages, often people feel they've been badgered or pestered but, at Eden, people make the trek there of their own volition, pay to get in, and get something from it. That really heartened me. I thought, 'Yeah, people are bothered. People aren't disengaged.'"

Peter Hampel points out that, from a practical perspective, "Apart from the artists, we already had security, catering, stewarding, marketing... just about all the resources you need to run a gig."

Balancing these advantages, of course, is the fact that The Eden Sessions are staged in the bottom of a clay pit. Production manager Jane Montague, who has run the Sessions from day one, explains, "Every Session brings its own challenges. For example, we have enough power on site to light a major town, but we still had to bring in generators for Kaiser Chiefs whose show was rather 'strobetastic'. Oasis was also somewhat 'special' not only as a technical challenge but also due to the timing - we had to have a Manchester City flag strategically flown backstage just prior to Noel's entrance."

"The Eden Project is just magical, the most amazing regeneration. It's a lovely thing to happen to an area, to have something like this. It turns into such a focal point..."

KT TUNSTALL, ARTIST

Montague is, however, delighted to be working against what she feels is "the best backdrop in the world. A rainforest beats a greenfield site any day. We have to remember, though, that we are also open to the public, so have to work around them, and guiding 40 trucks down into our arena is rather stressful at times."

Blessed with a wry sense of humour, Montague is not above tampering with the all-important artist riders. "I always ensure that the obligatory load-out pizza on the rider is replaced with Cornish pasties."

That Cornish theme continues into the artist catering area, where Linda Gooding of Nutmeg Catering ensures fresh scones are made every afternoon so the artists can enjoy a traditional Cornish cream tea. "When the artists aren't soundchecking or playing they are up with us at the farm, because the farmhouse is used as the dressing rooms, and we do the catering from a mobile kitchen. I always source food locally, including a very good local butcher who does delicious sausages and burgers, so we'll have barbecues if the weather is nice."

According to Chris Fitch, whose company Skan PA has handled the sound at Eden for many years, "I don't have the words to describe this place without sounding trite. People's mood seems to change when they descend into the bowl, as though they leave their stress at the top of the hill."

Even being in a clay pit, he insists, is less of a problem than might be suspected. "There is potential for noise spill off-site, because the PA needs to be angled slightly upwards for complete coverage of the arena. Over the years, in collaboration with the Eden production and environmental teams and Restormel council's EHO, we have managed to keep noise nuisance to a minimum while still delivering fantastic-sounding concerts."



MEMORIES OF EDEN

Tim Smit : At the poignant Last Night of the Proms, four days after 9/11, 6000 people wept as the last notes of Barber's Adagio for Strings brought the evening to a close. And, of course, Live 8 Africa Calling in 2005 hosted by Youssou N'Dour and Peter Gabriel, reaching out to an audience of billions.

Peter Hampel : Trying to persuade Primal Scream at two in the morning that it was time to leave the after-show party. I had visions of the public arriving at 8.30 the next morning and there would be Primal Scream still partying...

Jane Montague : When the Pet Shop Boys played here in 2007, Neil Tennant and I became so engrossed in conversation that the Tour Bus left without him.

Mike Smith : On one of the first Eden Sessions, Tim Smit took us out onto a gantry that went right over the top of the main biosphere. I was up there with Jimi Goodwin from Doves who is very eco-conscious and a very keen birdwatcher. Looking down onto this whole world beneath us was just an amazing experience.

Agent Geoff Meall at The Agency has had Muse, Super Furry Animals, Doves, Mumford & Sons and Soundtrack Of Our Lives playing Eden Sessions, and he points out, "Eden can be a tough sell because it is such a sparsely-populated part of the country but artists play there for a variety of reasons. Muse, for example, have strong local connections so that particularly appealed to them. More generally it's a fantastic setting, a unique environment in a beautiful part of the world and it's always very well-organised."

Another Eden devotee is KT Tunstall who, after playing there in 2008, declared, "The Eden Project is just magical, the most amazing regeneration. It's a lovely thing to happen to an area to have something like this. It turns into such a focal point."

Jeff Craft at X-Ray Touring has represented EJ Harvey, Doves, Elbow and Pulp at Eden, and he singles out another major benefit. "From the audience perspective, they're seeing music in a completely unique environment, watching a show with the most amazing backdrop," he says. "The place really comes to life at night when the biomes are lit up, because they look absolutely amazing. You couldn't buy that backdrop. Being in that natural bowl, you can create an atmosphere more akin to playing indoors. It's just a shame that while they're playing the bands can't see how good they look from the audience's viewpoint."

For Angus Baskerville of 13 Artists, one prime consideration is that, "If you want to reach that part of country there's no other suitable venue of that size, and certainly nothing with that stunning location. Two of my artists, Paolo Nutini and The Magic Numbers, filmed their performances and got some of the most fantastic concert footage they've ever had."

The ecological credentials for which The Eden Project is justly famed are also applied to the Sessions. "Eden runs on a very strict green ethos," says Empson, "so the gigs also conform to that, and the profits all go into the Eden Trust, which supports many initiatives including the project to make The Maldives carbon-neutral within 10 years and the Manchester Aid To Kosovo project."

Given its heady mix of botanics, music, philanthropy and philosophy it is little wonder that Smit has been heard to describe The Eden Project as "a rock 'n' roll scientific institution." Looking ahead, there is talk of building other Edens around the globe, and of a possible international touring show which would promote the Eden philosophy with artists, philosophers and entertainers.

"Our 10th anniversary marks a change," says Smit. "We now want to make Eden one of the world's premier performance spaces. Our ambition is to introduce our huge audience to delights from across the whole spectrum of music and especially to offer emerging talents the opportunity to win an audience. Seeds need nurturing and Eden knows this better than most."



LEFT
Jarvis Cocker Pulp headlined the first Session way back in 2002

BELOW
Mika Entertains at the 2010 Eden Session



eden SESSIONS

THE EDEN PROJECT WOULD LIKE TO THANK:

Muse, Snow Patrol, Mumford and Sons, Oasis, Kasabian, Razorlight, Paul Weller, Florence and the Machine, Primal Scream, Pendulum, Fleet Foxes, Flaming Lips, Brandon Flowers, Calvin Harris, Paolo Nutini, Jack Johnson, Doves, The Kooks, The Verve, The Raconteurs, Vampire Weekend, Bill Bailey, Kaiser Chiefs, White Lies, KT Tunstall, Peter Gabriel, James Morrison, Rufus Wainwright, Amy Winehouse, Lily Allen, Mark Ronson, Pet Shop Boys, Magic Numbers, Goldfrapp, Jose Gonzalez, Basement Jaxx, Embrace, Keane, Ian Brown, Editors, Hard-Fi, Live8 Africa Calling hosted by Peter Gabriel, Air, Supergrass, Brian Wilson, WOMAD, PJ Harvey, Badly Drawn Boy, Moby, Elbow, Pulp, Spiritualized, Doves, Beth Orton, The Horrors, The Villagers, OK Go, The Mystery Jets, Annie Mac, Audio Bullys, Zero 7, Al Murray, Martha Wainwright, The Hours, Mika, The Maccabees, Ladyhawke, Late of the Pier, Guillemots, Sons and Daughters, Hotchip, Dirty Pretty Things, British Sea Power, The Thrills, WOMAD, Simian Mobile Disco and The Rapture together with all agents, managers, labels, tour managers and crews for their continued support over the last ten years.

COMMENT MUSIC & BRANDS

TURNING UP THE VOLUME

With sales sliding alcohol brands are increasingly looking to music collaborators in an effort to generate loyalty from the youth market

MUSIC & BRANDS

BY GILES FITZGERALD, FRUKT COMMUNICATIONS



With alcohol brands looking to reconnect with the increasingly fickle millennial generation, music has never been in higher demand.

Music and alcohol have always been close bedfellows, as the annals of rock excess will happily testify to. However, with the drinks market an increasingly crowded sector, and sales in the UK on a downward trajectory since 2004, brands are now actively looking to music as a way of defining the personality of their product, one that differentiates it from competitors.

Using music in this way is not a new phenomenon. Alcohol brands have always positioned their marketing dollars firmly in the lifestyle category, from lucrative festival pourage rights to dabbling in live venue sponsorship and high-profile artist endorsements.

These brands know only too well how perfectly this particular cocktail blends and their involvement has become somewhat ubiquitous over the years. However, despite this somewhat stoic involvement with music, the relationship has required a renewed sense of energy of late, one driven entirely by necessity.

The problem is that people do not seem to be drinking as much as they used to, and the ones that are now show an increasing lack of loyalty to individual brands compared with a generation ago.

Alcohol sales in the UK have found themselves slightly the worse for wear of late, with 2009 a particularly unpalatable year, netting the steepest year-on-year decline since 1948, according to statistics from the British Beer & Pub Association.

The vast US brewing industry, worth some \$100bn, is not faring all that well either. By the close of May 2011 11 of the nation's biggest beer brands – including well-seeded regulars, such as Bud Light, Coors Light and Miller Lite – had all seen a sizable fall in sales. So just what has tipped the balance?

The answer in part seems to stem from Generation Y – that all-important 21-34 demographic that will make up 40% of Americans 21 and older within the next decade – and a sharp change in their consumption habits. This is a generation at the eye of the media fragmentation maelstrom, and in the same way we have seen the music business suffer, other businesses are also feeling the attention deficit pinch.

It is not that the millennial generation is not interested in drinking (far from it), but faced with unprecedented choice they fluctuate between brands in a way not seen in previous generations. “Millennials tend to experiment and try new things, skipping among a variety of alcoholic beverages,” stated a recent Nielsen study into alcohol behaviour among this audience. This is good news for new products hitting the shelves, but “skipping” does not make for very strong brand retention, so the art of keeping younger consumers loyal has developed into something of a battleground. This fight is now increasingly rooted in the ability to position product as part of a wider immersive lifestyle, and music, as ever, has much to offer here in



terms of building brand loyalty.

The alcohol industry spends some £800m annually in the UK on marketing, with an increasingly sizable portion of that budget now given over to music initiatives. However, in a fragmented market, these once generic music campaigns are becoming increasingly diverse, creating a vast swathe of opportunities for strategic artist partnerships.

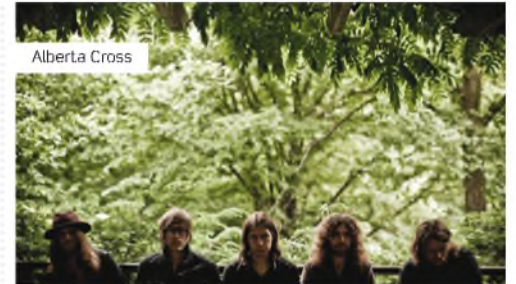
For example, Heineken is once again committing to an annual summer music programme with Red Star Access, a new initiative that will give fans access to unique urban music events across the US. The programme recently kicked off with a major Kanye West concert in New York and sees the brand forging deeper, more collaborative relationships with the artists, record labels and most importantly music fans. “[We’re] creating a platform that allows us to stay in their circle of dialogue and contribute value to their music experiences,” said Heineken USA urban brand manager Tyler White.

Part of the promotion sees Heineken teaming up with VEVO to bring the Red Star Access live experiences to a much broader audience, beyond the initial events.

This notion of “long-term strategy” involving music is an important one for alcohol brands, and we have seen a number of the key players ramping up their association with music over the last few years.

Smirnoff is a notable example here, firstly with its slice of musical branded entertainment *Master of the Mix*, a TV show dedicated to finding aspiring DJ talent, and also its heavily advertised Nightlife Experience campaign, which invited cities to showcase their nation's best music experiences as part of a global swap scheme.

Belvedere Vodka is another brand making a concerted push with music, having recently hosted a secret party in London to celebrate the release of Lady GaGa's latest album, *Born This Way*. The event featured an



“Nashville singer/songwriter Jessica Rae (right) managed to net herself a sponsorship deal with a local brand, Firefly Sweet Tea Vodka. Nothing new there, except she did this without a label or even a manager”



intimate live preview of exclusive new material in front of 160 A-list celebrities, VIPs and Born To See GaGa competition winners (an initiative via the

brand's Facebook page). Belvedere is also making its presence known in music this year by taking its longstanding Music Lounge experience – featuring exclusive DJ sets and a Belvedere bar – to a number of this year's biggest music festivals, including Coachella, Essence festival, Lollapalooza and the MTV VMAs.

These brands are not alone. Coors Light recently unveiled a national competition in the US that saw the beer brand searching for America's best MC talent, premium Dutch vodka brand Ketel One partnered with Brooklyn-based band Alberta Cross on its latest advertising campaign, and Alice Cooper recently made a dramatic return to the UK as part of an innovative 4D holographic live show courtesy of Jagermeister.

Does this surge of interest in music from the alcohol sector have any bearing on the average music career? Can artists ever hope to net an alignment with an alcohol brand off their own back? The answer appears to be yes.

Nashville based singer/songwriter Jessica Rae managed to net herself a sponsorship deal with the South Carolina vodka brand Firefly Sweet Tea Vodka earlier this year. Nothing new there, until you realise she managed to do this without a label or even a manager. Her deal is interesting because she actively researched brands that were looking for musical exposure on limited advertising budgets.

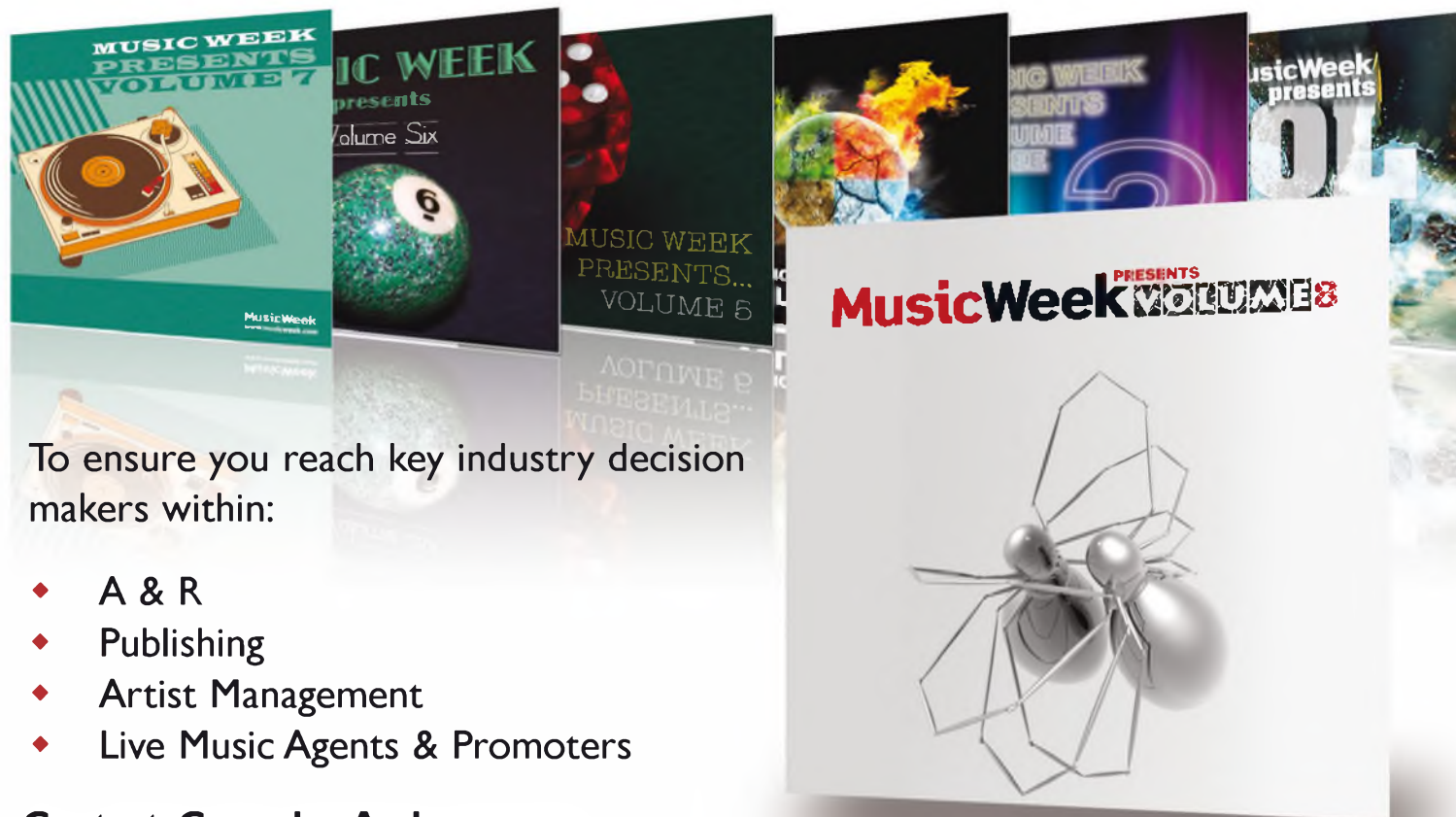
Artists usually want to be put forward to brands at the top tier for obvious financial reasons, but these brands are more often than not looking for talent with tactical reach that non-mainstream artists struggle to provide. In a sector as broad as alcohol, Jessica Rae secured a lucrative deal by understanding that a mutually beneficial partnership was more likely to be found in a local brand.

Whichever way you look at it the musical barrel is unlikely to run dry in the alcohol sector any time soon. In fact the opportunities for creative collaboration are stronger now than ever before. Whether you are a headline act partnering on a global music platform or simply looking to fund your next local tour, your creativity and audience have never been in higher demand.

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June 25th Issue - Deadline 15th June

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Music Week Magazine	Readership	18,263
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 Booking deadline: Thursday 12pm for publication the following Monday (space permitting). Cancellation deadline: 10am Wednesday prior to publication (for series bookings: 17 days prior to publication).

KEY RELEASES

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

TRACK OF THE WEEK

COLDPLAY *Every Teardrop Is a Waterfall* (Parlophone)

As Coldplay's first new material this year, it came as no surprise that *Every Teardrop Is a Waterfall* has garnered intense media coverage. First premiered last Friday on Radio 1, the download went on sale yesterday (Sunday) in the UK and is expected to hit the charts this week.

Euphoric and uplifting, ETIAW finds the band flirting with electronic sounds, allied to driving guitars that are more akin to U2 circa 1992 than their traditional indie fare. The track was released to tie in with the band's festival appearances this summer, including Glastonbury later this month, and it certainly has a very euphoric, sing-a-long festival feel.

Although it is not known whether or not the track will feature on the group's fifth studio album, which was initially promised for Christmas 2010, the single will help to whet fans' appetites for the offerings which are yet to come.

PREVIOUS SINGLE (CHART PEAK): CHRISTMAS LIGHTS (13) CHARLOTTE OTTER

ALBUM OF THE WEEK

ARCTIC MONKEYS *Suck It And See* (Domino)

Arctic Monkeys' fourth album is a glossier and more polished affair than their last three offerings. Recorded at Los Angeles' Sound City - birth place of Nirvana's *Nevermind* - and with producer James Ford back at the controls after featuring alongside Josh Homme on co-production credits on 2009's *Humbug*, *Suck It And See* is a record of two halves.

Homme's influence on the band is still apparent, from the dark, psychedelic Cramps-esque debut single *Don't Sit Down 'Cause I've Moved Your Chair* to the sludgy, stoner riffs of *All My Own Stunts*. However, this heavy, brooding side to the record is balanced out by some beautifully played indie vignettes, with title track *Suck It And See* nodding at Morrissey with its jangling guitars and heartfelt vocals.

The result is an album which is far more varied than its predecessors but also sounds more crafted - evidence perhaps of its longer gestation period. As such, it should help to draw back in some of the casual crowd who were maybe put off by *Humbug*'s rockier sound and will provide a number of highlights for the band's live shows this summer.

PREVIOUS SINGLE (CHART PEAK): DON'T SIT DOWN 'CAUSE I'VE MOVED YOUR CHAIR (28) CHARLOTTE OTTER**• ALSO OUT THIS WEEK • ALSO OUT THIS WEEK • ALSO OUT THIS WEEK • ALSO OUT THIS WEEK •****ALBUM**
GOMEZ *Whatever's On Your Mind* (Eat Sleep Records/ATO)

With more than a decade of releases and touring under their belt, the

Southport émigrés have come a long way since their 1998 Mercury Prize win. Indeed, they now operate as a transcontinental entity, which can fracture for solo releases and then regroup for the rather more polished release of their latest album, *Whatever's On Your Mind*. The album features concise songwriting and a variety of arrangements, nicely augmented by a funky brass section which consolidates the AOR radio-friendly feel. Touring starts in Bournemouth this Thursday and sees the band take in North America and Australia before returning to Europe by autumn.

SIMON CHRISTOPHERS**BATTLES** *Gloss Drop* (Warp)

For a band whose music is genuinely pretty odd, Battles seem to pop up all over the place from computer games to car adverts, while their first album *Mirrored* shifted some 32,000 copies in the UK without much in the way of traditional radio play.

Initial signs for *Gloss Drop*, the band's second long player, were not good, however: Tyondai Braxton, whose oddball, treated vocals were a highlight of *Mirrored*, left the band, leading them to wipe all of his contributions from the album and pull in a raft of featured vocalists, from Matias Aguayo to Gary Numan.

Numan's part, sadly, does not really fit in. But this is one of very few gripes about what is a very strong album that combines frenetic experimentation with an ear for an off-kilter melody.

Possibly the most notable thing

about Battles - and it really stands out here - is their incredible energy, one of the few things that unites the rave and metal crowds that largely make up their audience. Songs zip past at lightning pace with an almost overwhelming amount of musical ideas played out.

What is more, it sometimes sounds as if all human life is here: first single *Ice Cream*, for example, combines skittering jazz chords with a laidback vocal from Aguayo and funk metal drums, while album closer *Sundown* has an air of Japanese reggae.

True, there is nothing quite of the standard of breakthrough track *Atlas* here but *Inchworm*, a delightful burst of shuffling energy, comes closest and should leave Warp's sync department rubbing their hands in glee.

Mainstream radio play is probably less likely but Battles are touring in support, including a Glastonbury date and All Tomorrow's Parties in December and they are a formidable live proposition.

BEN CARDEW

(Fiction)

- **BIRDY** *Shelter* (14th Floor)
- **DIONNE BROMFIELD FEAT. LIL' TWIST** *Foolin'* (Lioness/Island)
- **CEE LO GREEN** *I Want You (Hold On To Love)* (Warner Brothers)
- **COLDPLAY** *Every Teardrop Is A Waterfall* (Parlophone)
- **CUITS** *Abducted* (Itna/Columbia)

- **SOPHIE ELLIS-BEXTOR** *Starlight* (EBG's)
- **CARO EMERALD** *Stuck* (Dramatic)
- **EMMY THE GREAT** *Iris* (Close Harbour)
- **EXAMPLE** *Changed The Way You Kiss Me* (Data/Mos)
- **MARCUS FOSTER** *Rushes & Reeds* (Communion/Geffen)
- **ALEXIS JORDAN** *Hush Hush* (Columbia)

- **KATY B** *Easy Please Me* (Columbia/Rinse)
- **THE LONELY ISLAND FEAT. JUSTIN TIMBERLAKE & LADY GAGA** *3 Way* (Island)
- **MADNESS** *Le Grand Pantalon* (Baggy Trousers) (Salvo/Union Square)
- **THE NAKED AND FAMOUS** *Girls Like You* (Salvo/Union Square)
- **PANIC! AT THE DISCO** *Ready To Go (Get Me Out Of My Mind)* (Decaydance)
- **Fueled By Ramen**
- **SIMPLE PLAN FEAT. RIVERS CUOMO** *Can't Keep My Hands Off You* (Atlantic)
- **THE UNTHANKS** *Last* (Parlophone)
- **THE VACCINES** *All In White* (Columbia)
- **LIL' WAYNE** *How To Love* (Island)
- **THE WOMBATS** *Techno Fan* (14th Floor)
- **WONDERLAND** *Starlight* (Mercury)

ALBUMS

- **ALL TIME LOW** *Dirty Work* (Polydor)
- Previous: *Nothing Personal* (291/43,271)
- **ARCTIC MONKEYS** *Suck It And See* (Domino)
- Previous: *Humbug* (96,331/29; 315)
- **BATTLES** *Gloss Drop* (Warp)
- Previous: *Mirrored* (2,948/32,123)

**CELTIC WOMAN** *Songs From The Heart* (EMI)

- Previous: *A New Journey* (1067,119)
- **DEPECHE MODE** *Remixes 2: 81-11* (Mute)
- Previous: *Sounds of the Universe* (30,567/73,668)
- **FUCKED UP** *David Comes To Life* (Mute)
- Prev: *The Chemistry Of Common Life* (854/6,748)
- **GLEE CAST** *Glee - The Music - Vol. 6* (Epic)

Previous: *Glee: The Music Presents the Warblers* (15,465/25,729)

- **GOMEZ** *Whatever's On Your Mind* (Full Time Hobby)
- Previous: *A New Tide* (3,378/1; 284)
- **HANSON** *Shout It Out* (Three Car Garage)
- Previous: *The Walk* (1,567/4,287)
- **IRON MAIDEN** *From Fear To Eternity: The Best Of 1990-2010* (EMI catalogue)
- Previous: *The Final Frontier* (44,405/99,984)
- **MARLI HARWOOD** *Clocks & Full Stops* (Island)

Debut Album

- **THE MIDDLE EAST** *I Want That You Are Always Happy* (PIAS)
- Prev: *The Recording Of The Middle East* (32/1,263)
- **SIMPLE MINDS** *Greatest Hits* (EMI catalogue)
- Previous: *Graffiti Soul* (1,465/29,305)
- **SUEDE** *Dog Man Star - Deluxe* (Edsel Demon)

- **TOPOLOADER** *Only Human* (Underdogs)

Previous: *Magic Hotel* (28,327/81,447)

- **FRANK TURNER** *England Keep My Bones* (Xtra Mile)

Previous: *Poetry Of The Deed* (5,551/26,764)

- **TOM VEK** *Leisure Seizure* (Island)

Previous: *We Have Sound* (3,490/26,502)

SINGLES

- **THE ANTLERS** *Parentheses* (Transgressive)
- **AWOLNATION** *Sail* (Fed Bull)
- **BEATY HEART** *2 Good* (Loose Lips)
- **BLACK VEIL BRIDES** *Fallen Angels* (Island/Lava)
- **BUCK 65** *Paper Airplanes* (Warner Brothers)
- **CALVIN HARRIS FEAT. KELIS** *Bounce* (Columbia)
- **CHICANE** *Going Deep* (Mediana)
- **CONNOR** *One By One* (Reverie Seven)
- **D.R.U.G.S.** *Sex Life* (Decaydance/Sire)
- **DISTURBED** *Warrior* (Reprise)
- **THE FEELING** *Set My World On Fire* (Island)

- **FINK** *Yesterday Was Hard On All Of Us* (Ninja Tune)

- **FOO FIGHTERS** *Walk* (RCA)

- **JON FRATELLI** *Baby We're Refugees!* (Island)

- **KISSY SELL OUT** *Homesick* (Marrakesh)

- **MICHAEL MIND PROJECT FEAT. SEAN KINGSTON** *Ready Or Not* (RCA)

- **MY CHEMICAL ROMANCE** *Bulletproof Heart* (Reprise)

- **NAUGHTY BOY** *F**Kery* (Folientless/Virgin)

- **MIKE POSNER FEAT. LIL WAYNE** *Bow* (Chicka Wow Wow (i))

- **RIZZLE KICKS** *Down With The Trumpets* (Island)

- **RODDY WOOMBLE** *Leaving Without Gold/Old Town* (EMI)

- **ED SHEERAN** *The A Team* (Asylum/Atlantic)

- **SUNRISE AVENUE** *Hollywood Hills* (Island)

- **THEORY OF A DEADMAN** *Lowlife* (Reze/runner)

- **THOSE DANCING DAYS** *Can't Find Entrance* (Wichite)

- **TINCHY STRYDER & DAPPY** *Spaceship* (4th & Broadway)

- **TMS FEAT. JAGGA** *I Need You* (Trade Mark Sounds)

- **DUNCAN TOWNSEND** *You Shine* (Dramatic)

- **TRUE TIGER FEAT. PROFESSOR GREEN & MAVERICK SABRE** *In The Air* (Geffen)

- **YUCK** *The Wall* (Mercury/Pharmey)

ALBUMS

- **THE ANTLERS** *Burst Apart* (Transgressive)

- **BAD MEETS EVIL** *Hell: The Sequel* (Polydor)

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

- **BLACK COUNTRY COMMUNION 2** (Mascot)
- **BLACK VEIL BRIDES** *Set The World On Fire* (Island/Lava)



- **SOPHIE ELLIS-BEXTOR** *Make A Scene* (EBG's)

- **EMMY THE GREAT** *Virtue* (Close Harbour)

- **FINK** *Perfect Darkness* (Ninja Tune)

- **MARCUS FOSTER** *Nameless Path* (Communion/Geffen)

- **JEAN MICHEL JARRE** *Essentials And* (Creyfus)

JUNE 6

SINGLES

- **ALTER BRIDGE** *Wonderful Life* (Roadrunner)
- **MARSHA AMBROSIUS FEAT. BUSTA RHYMES** *Far Away* (RCA)
- **THE BEES** *Go Where You Wanna Go*

JUNE 13

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

- **THE KINKS** Arthur/Face To Face/Something Else – Deluxe (Sanctuary)
- **PAUL MCCARTNEY** McCartney & McCartney II – Deluxe (Concord)
- **NEIL YOUNG INTERNATIONAL** HARVESTERS A Treasure (Warner Brothers)
- **OH LAND** Oh Land (Epic)
- **NERINA PALLOT** Year Of The Wolf (Geffen)
- **PAUL SIMON** So Beautiful Or So What (Hear/Concord UCI)
- **ROLANDO VILLAZON** La Strada – Songs For The Movies (Deutsche Grammophon)
- **SUEDE** Coming Up: Deluxe (Esel/ Demon)
- **THE SWELLERS** Good For Me (Atlantic)
- **TAKE THAT** Progressed (Polydor)
- **THOMAS TANTRUM** Mad By Moonlight (Stranger)
- **DUNCAN TOWNSEND** Out Of The Red (Dramatic)
- **U2** U218 Singles (Mercury)
- **THE UNTHANKS** Last (EMI)
- **VETIVER** The Errant Charm (Bella Union)

JUNE 20

SINGLES

- **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)
- **FOSTER THE PEOPLE** Pumped Up Kicks (Columbia)
- **THE GOOD NATURED** Skeleton EP (Parlophone)
- **GYPSY & THE CAT** Time To Wander (RCA)
- **HARD-FI** Good For Nothing (Atlantic)
- **REN HARVIEU** Through The Night (Island/Kid Gloves)
- **JAKWOB FEAT. SMILER** Right Beside You (Mercury)
- **THE JAPANESE POPSTARS** Joshua (Virgin)
- **KITTY DAISY & LEWIS** Messing With My Life (Sunday Best)
- **BENJAMIN FRANCIS LEFTWICH** Box Of Stones (Dirty Hit)
- **MARY-JESS** Glorious EP (Decca)
- **MIDNIGHT LION** All Greatness Stands Firm/Plastic (Island)
- **OWL CITY** Alligator Sky (Island)
- **PARADE** Perfume (Atlantic)
- **BLUEY ROBINSON** Showgirl (RCA)
- **PAUL SIMON** Rewrite (Hear/Concord UCI)
- **SLEIGH BELLS** Rill Rill (Mom & Pop/Columbia)
- **SOUNDGIRL** Don't Know Why (Mercury)
- **TOPLOADER** A Balance To All Things (Underdogs)
- **TRIVIUM** In Waves (Roadrunner)
- **THE VIEW** Sunday (Columbia)
- **WHITE LIES** Holy Ghost (Fiction)
- **PATRICK WOLF** House (Hideout/Mercury)

ALBUMS

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

- **DUANE EDDY** Roadtrip (EMI Catalogue)
- **THE FEELING** Together We Were Made (Island)
- **G-LOVE** Fixin' To Die (Island)
- **THE JAPANESE POPSTARS** Controlling Your Allegiance (Virgin)
- **LMFAO** Sorry For Party Rocking (Interscope)
- **PAT METHENY** What's It All About (Nonesuch)
- **OWL CITY** All Things Bright And Beautiful (Island)
- **PITBULL** Planet Pit – Deluxe (i)
- **SIMPLE PLAN** Get Your Heart On! (Atlantic)
- **SUEDE** Head Music – Deluxe (Esel/ Demon)
- **WILEY** 100% Publishing (Big Dada)
- **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)
- **JAMES BLUNT** I'll Be Your Man (Atlantic/Custard)
- **THE BOXER REBELLION** The Runner (Absentee)
- **BROTHER** New Year's Day (Geffen)
- **GUILLEMOTS** I Must Be A Lover (Geffen)
- **JAPANESE VOYEURS** Cry Baby (Polydor)
- **JOE JONAS** See No More (Polydor)
- **BEVERLEY KNIGHT** Mama Used To Say (Hurricane)
- **ALISON KRAUSS & UNION STATION** Sinking Stone (Rouner)
- **JESS MILLS** Live For What I Die For (Island)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **ROBYN** Call Your Girlfriend (Konichiwa)
- **SNOOP DOGG & T-PAIN** Boom (Parlophone)
- **THOMAS DYBDAHL** From Grace (Decca)

ALBUMS

- **ARCADE FIRE** Scenes From The Suburbs (Sonovox)
- **BEYONCE** 4 (Columbia)
- **BIFFY CLYRO** Revolutions – Live At Wembley (14th Floor)
- **STEVE BALSAMO** All I Am (Ghost Horse)
- **FOSTER THE PEOPLE** Torches (Columbia)
- **LEON RUSSELL** Best Of (EMI)
- **LIMP BIZKIT** Gold Cobra (Polydor)
- **QUEEN** 1977–1982: Excess All Areas (5 Albums) (Island)
- **QUEENSRYCHE** Dedicated To Chaos (Roadrunner)
- **JILL SCOTT** The Light Of The Sun (Hidden Beach/Warner)
- **STEVIE NICKS** In Your Dreams (Warner Brothers)
- **DAVE STEWART** The Blackbird Diaries (Weapons Of Mass Entertainment/Surfdog/Proper)
- **SUEDE** A New Morning – Deluxe (Esel/ Demon)
- **TAKING BACK SUNDAY** Taking Back Sunday (Warner Brothers)
- **ARMIN VAN BUUREN** Mirage – The Remixes (Armada)
- **GILLIAN WELCH** The Harrow & The Harvest (Warner Brothers)

JULY 4

SINGLES

- **ALL THE YOUNG** Welcome Home (Midlands Calling/Warner)
- **LIAM BAILEY** It's Not The Same – EP (Polydor)
- **CHIPMUNK FEAT. TREY SONGZ** Take Off (live)
- **DANGER MOUSE & DANIELE LUPPI** Season's Trees/Rose With A Broken Neck (Parlophone)
- **GIVERS** Up Up Up (Island)
- **GROUPLOVE** Itchin' On A Photograph (Canvasback/Atlantic)
- **INNERPARTYSYSTEM** Its Not Getting Any Better (Red Bull)
- **JODIE-MARIE** Single Blank Canvas (Decca)



- **KINGS OF LEON** Back Down South (Hand Me Down)
- **AVRIL LAVIGNE** Smile (Columbia)
- **LOICK ESSIEU FEAT. TANYA LACEY** How We Roll (RCA)
- **RUMER** Take Me As I Am (Atlantic)
- **TRIBES** Sappho (Island)
- **STEVEN TYLER** It Feels So Good (Columbia)
- **ALEX WINSTON** Choice Notes (Island)
- **WOLF GANG** The King And All Of His Men (Atlantic)
- **YUCK** Shook Down (Mercury/Pharmacy)

ALBUMS

- **AWOLNATION** Megalithic Symphony (Red Bull)
- **DIONNE BROMFIELD** Good For The Soul (Island)
- **BROTHER** Famous First Words (Geffen)
- **BRIAN ENO** Drums Between The Bells (Warp)

- **LIAM FINN** Fomo (Transgressive/Warner)
- **ALICE GOLD** Seven Rainbows (Fiction)
- **SELENA GOMEZ & THE SCENE** When The Sun Goes Down (Hollywood)
- **GYPSY & THE CAT** Gilgamesh (RCA)
- **KASSIDY** Waking Up Sideways (Vertigo)
- **BEVERLEY KNIGHT** Soul UK (Hurricane)
- **BENJAMIN FRANCIS LEFTWICH** Last Smoke Before The Snowstorm (Dirty Hit)
- **PARADE** Parade (Asylum/Atlantic)
- **REM** Life's Rich Pageant – Re-Issue (EMI Catalogue)
- **THOMAS DYBDAHL** Songs (Decca)
- **THE WOLFMEN** Married To The Eiffel Tower (Howl)
- **YUKSEK** Living On The Edge Of Time (Polydor)

JULY 11

SINGLES

- **BEASTIE BOYS FEAT. SANTOGOLD** Don't Play No Game That I Can't Win (Parlophone)
- **DELTA MAID** Spend A Little Time (Geffen/Future)
- **DRY THE RIVER** No Rest (RCA)



- **INCUBUS** Promises, Promises (Columbia)
- **THE JOY FORMIDABLE** A Heavy Abacus (Canvasback/Atlantic)
- **MILES KANE** Inhaler (Columbia)
- **MAGNETIC MAN FEAT. P MONEY** Anthemic (Columbia)
- **TWIN ATLANTIC** Time For You To Stand Up (Red Bull)
- **JAMIE WOON** Shoulda EP (Cendant Songs)

ALBUMS

- **COLBIE CAILLAT** All Of You (Universe2-1

- Republic)
- **ALEX CLARE** The Lateness Of The Hour (Island)
- **JON FRATELLI** Psycho Jukebox (Island)
- **HER MAJESTY & THE WOLVES** m (Chime/Faux/FIAS)
- **THE HORRORS** Skying (XL)
- **INCUBUS** If Not Now, When (Columbia)
- **JAPANESE VOYEURS** Yolk (Polydor)
- **SUNRISE AVENUE** Out Of Style (Island)
- **THEORY OF A DEADMAN** The Truth Is? (Roadrunner)
- **WOLF GANG** Suego Faults (Atlantic)
- **ZOMBY** Dedication (4AD)

JULY 18

SINGLES

- **CHASE & STATUS FEAT. TINIE TEMPAH** Hitz (Mercury)
- **MANN FEAT. SNOOP DOGG & IYAZ** The Mack (Mercury)
- **JOSH OSHO** Birthdays (Island)
- **NICOLA ROBERTS** Beat Of My Drum (Polydor)

ALBUMS

- **PAUL OAKENFOLD** Never Mind The Bollocks – Here's Paul Oakenfold (Armada)

JULY 25

ALBUMS

- **EMALKAY** Eclipse (Dub Police)
- **INCH-TIME** The Floating World (Mystery Plays)
- **MANN** Mann's World (Mercury)

AUGUST 1

ALBUMS

- **JOSS STONE** LP1 (Stone's Island/Surfdog)

AUGUST 15

SINGLES

- **BRETT ANDERSON** Brittle Heart (EMI)

SEPTEMBER 26

ALBUMS

- **BRETT ANDERSON** Black Rainbows (EMI)

THE PANEL

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



CHRIS BARKER (FUTURE MUSIC)

The Japanese Popstars: Controlling Your Allegiance (Virgin)
The three Irish synth-whizzes cram the energy of their live show into another growling monster of an album. Festival-sized breakdowns, rugged beats and a heavy rub of distortion create a musical battle of indie-dance and techno. Quickly positioning themselves as the headline festival dance act for the new generation.



NIGEL GAYLER (CLASSIC FM)

Phamie Gow Road of the Loving Heart (Wildfire)
Composer and multi-talented musician Phamie Gow has released another sure-fire hit for her many fans. Her uniquely reflective piano music is again in evidence, from the mesmerising Carousel to the serene London, a perfect antidote to the hustle and bustle of our capital city's impending Olympics.



ABBY TAYLEUR (NME)

Tall Ships Hit The Floor (Big Scary Monsters)
Math rock Falmouth three-piece Tall Ships sail on the Big Scary Monsters vessel – home to the indie buccaneers Talons and Tellison. This shriekingly melodic and aching rhythmic track starts with what Foals have done and takes it to a whole new experimental, energetic level.



MATT OLIVER (CLASH)

Various: The Jam Files Past Present Future (Peppermint Jam)
The German imprint with Mousse T as its horn-blower has had "living for the weekend" tattooed across its 18 years of classic funky house that has reached giddy Top 40 heights. The distinguished Moloko and Byron Stingily are top of the list, ahead of deep and skinny newness.

KEY RELEASES

Take That and Simon vie for the top spot



Paul Simon making his Hear/Concord debut

PRE-RELEASE FOCUS

BY PAUL WILLIAMS

Arctic Monkeys album Suck It And See's retail debut this week means it is all change at the top of the pre-release charts and Take That and Paul Simon are the acts taking advantage.

As their Progress Live tour continues this week at the City of Manchester Stadium, Take That move to the top of both HMV and Play.com's pre-release

countdowns with the expanded version of their chart-topping Progress album.

The Polydor album is also a new entry at four in Amazon's Top 20 where top honours are claimed by Paul Simon's Hear/Concord debut So Beautiful Or So What, which was released in most countries in mid April but does not come out in the UK until next Monday.

The same album is ranked third at HMV and seventh at Play, while it is joined in Amazon's Top 10 by his 1986 album Graceland, which is being

released for the first time by Sony on September 5 having originally come out on Warner.

Two other vintage albums that are being re-issued on new labels are also showing up in Amazon's chart. Until recently part of EMI's catalogue Paul McCartney's self-titled 1970 solo debut and a double pack of that album with its 1980 successor McCartney II newly arrive in 15th and 19th places ahead of their release by Concord through Universal next week.

Anglo-American rock supergroup

Black Country Communion, whose lineup includes John Bonham's son Jason, have Play's highest new entry at two with the appropriately named 2 while it climbs four places to the runners-up spot at Amazon and moves 18-7 at HMV

Two Ministry of Sound releases rule Shezams pre-release chart with DJ Fresh's Louder at one and Examples Changed The Way You Kiss Me at two, while Jason Derulo's Don't Wanna Go Home makes rapid progress, rising 18-5

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	RIHANNA	1973	743
2	EMINEM	1546	178
3	LADY GAGA	1127	206
4	SOULIA BOY TELL *EM	1032	245
5	THE LONEIY ISLAND	455	-23
6	DEMI LOVATO	434	158
7	SKRILLEX	415	31
8	GREEN DAY	408	131
9	MY MORNING JACKET	402	352
10	JASMINE V	357	-78
11	GREYSON CHANCE	300	-47
12	JONAS BROTHERS	283	-22
13	DRAKE	267	-75
14	TIESTO	246	67
15	KE\$HA	236	-47
16	SHAKIRA	230	60
17	MIRANDA COSGROVE	176	24
18	CHRIS BROWN	127	32
19	50 CENT	122	35
20	QUEEN	118	32

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	TAKE THAT	Progressed	Polydor
2	BLACK COUNTRY COMMUNION 2	Mascot	
3	NERINA PALLOT	Year Of The Wolf	Geffen
4	DR DRE	Detox	Interscope
5	THE FEELING	Together We...	Island
6	DEF LEPPARD	Mirrorball...	Mailboat
7	PAUL SIMON	So...	Hear/Concord UCI
8	STEVIE NICKS	In Your...	Warner Brothers
9	RIVAL SONS	Pressure And Time	Earache
10	BON IVER	Bon Iver 4AD	
11	LUMP BIZKIT	Gold Cobra	Polydor
12	SIMPLE PLAN	Get Your Heart...	Atlantic
13	PATRICK WOLF	Lupercalia	Hideout/Mercury
14	BIG TIME RUSH	Big Time Rush	Sony
15	SUEDE	Coming Up	Edsel Demon
16	SOPHIE ELLIS-BEXTOR	Make A...	EBGB's
17	YOUNG THE GIANT	Young The...	Roadrunner
18	BLACK VEIL BRIDES	Set The...	Island/Lava
19	THE ANSWER	412 Days Of...	Spinefarm
20	QUEEN	News Of The World	Island

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	PAUL SIMON	So...	Hear/Concord UCI
2	BLACK COUNTRY COMMUNION 2	Mascot	
3	BON IVER	Bon Iver 4AD	
4	TAKE THAT	Progressed	Polydor
5	FRANKIE GOES TO HOLLYWOOD	Liverpool Salv	
6	BARRY MANILOW	15 Minutes	Rhino
7	NEIL YOUNG	Treasure	Warner Brothers
8	PAUL SIMON	Graceland	Sony
9	STEVIE NICKS	In Your...	Warner Brothers
10	PINK FLOYD	The Dark Side Of...	EMI
11	SOPHIE ELLIS-BEXTOR	Make A...	EBGB's
12	SUEDE	Coming Up	Edsel Demon
13	PINK FLOYD	Wish You Were Here	EMI
14	NERINA PALLOT	Year Of The Wolf	Geffen
15	PAUL MCCARTNEY	Mccartney	Concord
16	PINK FLOYD	The Wall	EMI
17	PATRICK WOLF	Lupercalia	Hideout/Mercury
18	SUEDE	Head Music...	Edsel Demon
19	PAUL MCCARTNEY	McCartney &...	Concord
20	THE FALL	The Marshall Suite	Cherry Red

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	TAKE THAT	Progressed	Polydor
2	SOPHIE ELLIS-BEXTOR	Make A...	EBGB's
3	PAUL SIMON	So...	Hear/Concord UCI
4	BIG TIME RUSH	Btr	Sony
5	BEYONCE	4	Columbia
6	PATRICK WOLF	Lupercalia	Hideout/Mercury
7	BLACK COUNTRY COMMUNION 2	Mascot	
8	BON IVER	Bon Iver 4AD	
9	BARRY MANILOW	15 Minutes	Rhino
10	NERINA PALLOT	Year Of The Wolf	Geffen
11	STEVIE NICKS	In Your...	Warner Brothers
12	SUEDE	Coming Up: Deluxe	Edsel Demon
13	BIFFY CIYRO	Revolutions...	14th Floor
14	SUEDE	Head Music...	Edsel Demon
15	SUEDE	A New Morning...	Edsel Demon
16	BENJAMIN FRANCIS LEFTWICH	Last...	Direc
17	PINK FLOYD	The Dark Side Of The...	EMI
18	BLACK VEIL BRIDES	Set The...	Island/Lava
19	NEIL YOUNG	Treasure	Warner Brothers
20	JAY SEAN	Freeze Time	Cash Money/Island

hmv.com

Shazam Tag Chart New release chart

Pos	ARTIST	Title	Label
1	DJ FRESH	Louder	MoS
2	EXAMPLE	Changed The Way...	Data/MoS
3	CAIVIN HARRIS...	Bounce	Columbia
4	JENNIFER LOPEZ...	I'm Into You	Def Jam
5	JASON DERULO	Don't...	Beluga Heights/Warner Bros
6	SWEDISH HOUSE MAFIA	Save...	Virgin
7	VATO GONZAELES	Badman...	Interscope
8	LADY GAGA	The Edge Of Glory	Interscope
9	ED SHEERAN	The A Team	Asylum/Atlantic
10	GLEE CAST	Jar Of Hearts	Epic
11	DAVID GUETTA	Where...	Postiva/Mirgin
12	THE SATURDAYS	Notorious	fascination/Ceifen
13	FOSTER THE PEOPLE	Pumped...	Columbia
14	GLEE CAST	I'm Not Gonna Teach...	Epic
15	SOUNDGIRL	Don't Know Why	Mercury
16	MANN	The Mack	Mercury
17	TINCHY STRYDER & DAPPY	Spaceship	4th & Broadway
18	GLEE CAST	Friday	Epic
19	JAKWOB	Right Beside You	Mercury
20	THE WOMBATS	Techno Fan	14th Floor

shazam

CATALOGUE REVIEWS

VARIOUS

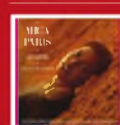
Come Together: Black America Sings Lennon & McCartney (Ace CDCHD 1300)



Black American music had a huge influence on shaping The Beatles' sound, so they must have been extremely gratified that their own songs were subsequently so readily and frequently interpreted by black American acts. From an improbably large pool of worthy covers of songs penned by John Lennon and Paul McCartney, Ace has done an excellent job in distilling it down to the 24 which make up this album, a companion to the label's How Many Roads: Black America Sings Dylan. Including tracks by the erstwhile king and queen of soul - Otis Redding and Aretha Franklin - is a no-brainer: Redding excels on a previously unreleased take of Day Tripper, while Franklin adds an extra spiritual dimension and exquisite phrasing to the already devotional Let It Be. But much of

the fun here is hearing an unexpectedly soulful spin put on Beatles standards - Lowell Fulson injects passion into one of Paul McCartney's raunchiest rockers, Why Don't We Do It In The Road; Maxine Brown delivers a sublime and classy We Can Work It Out; and cascading strings usher in Linda Jones's brilliantly overwrought, yet wholly believable Yesterday.

MICA PARIS



So Good (Cherry Pop CRPOP85) Mica Paris' stunning and soulful 1988 debut album So Good was also her most successful, reaching number four and spinning off the hits My One Temptation, Like Dreamers Do and Breathe Life Into Me. Long out of print, it now reappears in this deluxe edition, which includes 13 bonus tracks on a second CD, and new liner notes from Paris herself. The original album was among the best homegrown soul albums

of the late 1980s and remains a rewarding way to spend 45 minutes, while the bonus CD features B-sides, extended mixes and a remake of the Roberta Flack/Donny Hathaway hit Where Is The Love, on which she is accompanied by Will Downing.

ERASURE

Wonderland (Mute LCDSTUMM 25)/THE CIRCUS (CDXSTUMM 35) To mark the 25th anniversary of

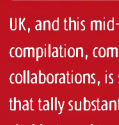


the release of Erasure's enormously successful debut album Wonderland Mute is reissuing it and follow-up The Circus in special, expanded editions. Comprising Vince Clarke, who had previous form with Depeche Mode and Yazoo, and the previously unknown Andy Bell - whose contralto vocal bears an uncanny resemblance to Clarke's Yazoo foil Alison Moyet - Erasure's unique synthpop style didn't bear immediate fruit, with Wonderland reaching only number 71 and

spawned no hit singles, but The Circus reached number six, and generated four Top 20 hits: Sometimes, It Doesn't Have To Be, Victim Of Love and the title track. Both albums are generously proportioned on reissue, with the original album newly remastered and fleshed out by mixes on CD, B-sides and extended versions on CD2, and a DVD featuring a plethora of live recordings, promotional videos and TV clips.

JOOLS HOLLAND & HIS RHYTHM & BLUES ORCHESTRA

Finding The Keys: The Best Of (Rhino 5249865282) Jools Holland has sold more than 2m copies of his Rhythm & Blues Orchestra albums in the



UK, and this mid-priced compilation, comprising 20 of his collaborations, is sure to increase that tally substantially. His input vital but unobtrusive, Holland draws superb vocal performances from his co-stars, including Michael McDonald, David Gray and Ruby Turner.

Alan Jones

CATALOGUE SINGLES TOP 20



01. JERMAINE STEWART



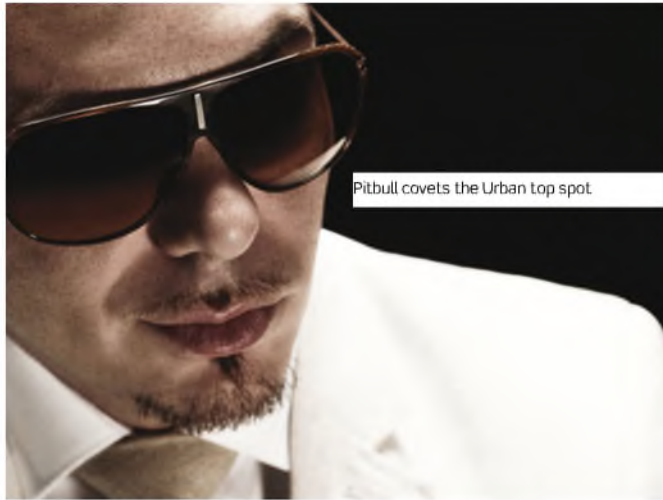
02. TRACEY CHAPMAN

This	Last	Artist	Title	Label	Distributor
1	1	JERMAINE STEWART	We Don't Have To Take Our Clothes Off	Ten	(E)
2	2	TRACY CHAPMAN	Fast Car	Elektra	
3	RE	AEROSMITH	I Don't Want To Miss A Thing	Columbia	(ARV)
4	4	ADELE	Make You Feel My Love	XL	(PIAS)
5	RE	CALLING	Wherever You Will Go	RCA	(ARV)
6	RE	KINGS OF LEON	Use Somebody	Hand Me Down	(ARV)
7	6	THE ASTEROID GALAXY TOUR	The Golden Age	Small Giants	(E)
8	12	LADY GAGA	Poker Face	Interscope	(ARV)
9	5	FLEETWOOD MAC	Dreams	Warner Brothers	(CIN)
10	3	FLEETWOOD MAC	Go Your Own Way	Warner Brothers	(CIN)
11	RE	THE FRAY	How To Save A Life	Epic	(ARV)
12	NEW	BEYONCE	Single Ladies (Put A Ring On It)	Columbia	(ARV)
13	RE	MICHAEL JACKSON	Man In The Mirror	Epic	(ARV)
14	RE	LEONA LEWIS	Run	Syco	(ARV)
15	10	DJ FRESH	Gold Dust	Data	(ARV)
16	11	SURVIVOR	Eye Of The Tiger	Arista	(ARV)
17	RE	TOPLoader	Dancing In The Moonlight	Sony S2	(ARV)
18	RE	ELBOW	One Day Like This	Fiction	(ARV)
19	NEW	LONESTAR	Amazed	RCA	(ARV)
20	RE	THE SCRIPT	Break Even	Phonogenic	(ARV)

Official Charts Company 2011

CLUB CHARTS

Pitbull snaps at Beyonce's heels



Pitbull covets the Urban top spot



Danny Dove soars high on the Upfront chart

ANALYSIS

BY ALAN JONES

It is fully a year since Danny Dove posted *Falling*, his collaboration with Ben Preston and vocalist Susie Ledge, on SoundCloud. The track has been building ever since, with plays in recent weeks from Pete Tong, Scott Mills, Annie Nightingale and Fearnie Cotton – to mention just its Radio 1 supporters – and finally arrives atop the Upfront club chart this week, winning a dogfight for supremacy with Bingo Players' *Cry (Just A Little)*, which ends up at number two, less than 1% in arrears. A major anthem, *Falling* is in mixes by Disfunktion, Sebjack, Dan D Noy, and the artists themselves.

Spending a second week atop the Urban chart – although Pitbull and his cohorts are closing fast with *Give Me Everything* – Beyonce also claims the Commercial Pop title, with *Run The World (Girls)* progressing to the summit after two weeks at number three. In scoring a double itself, it denies Danny Dove & Ben Preston feat Susie Ledge the same – their *Falling* jumps 8-2 on the Commercial Pop list but is 11.25% away from repeating its Upfront success.

Run The World (Girls) is the first single from Beyonce's latest album, 4, and continues her formidable sequence of club hits – she lifted six Commercial Pop number ones from her last album *I Am...Sasha Fierce*.



Bingo Players in full cry at number two

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title/Label
1	1	4	DANNY DOVE & BEN PRESTON FEAT. SUSIE LEDGE	<i>Falling</i> / Newstate
2	15	3	BINGO PLAYERS	<i>Cry (Just A Little)</i> / 3 Beat
3	2	4	KIRSTY	<i>Set Your Body Free</i> / KB
4	13	3	FERRY CORSTEN	<i>Feel It</i> / Flcshover
5	7	3	CHRIS BROWN FEAT. BENNY BENASSI	<i>Beautiful People</i> / Sony RCA
6	24	3	NAUSE	<i>Made Of</i> / Mutants/Defected
7	20	6	DONATI & AMATO	<i>Like An Angel</i> / White Label
8	16	3	DJ FRESH FEAT. SIAN EVANS	<i>Louder</i> / MoS
9	35	2	TONY MORAN FEAT. TREY LORENZ	<i>Can I Love You More</i> / Sugar House
10	1	4	MARTIN SOLVEIG FEAT. KELE	<i>Ready To Go</i> / 3 Beat
11	25	5	GURU JOSH	<i>Love Of Life</i> / Square One
12	21	2	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ	<i>Where Them Girls At</i> / Postive/Virgin
13	12	3	LOLI LUX	<i>Wannabe</i> / White Label
14	23	2	SWEDISH HOUSE MAFIA	<i>Save The World</i> / Virgin
15	19	3	LOICK ESSIEN FEAT. TANYA LACEY	<i>How We Roll</i> / RCA
16	27	2	CHICANE	<i>Going Deep</i> / Modena
17	18	4	CLARE MAGUIRE	<i>The Shield And The Sword</i> / Polydor
18	26	4	SEAN FINN	<i>No Good</i> / White Label
19	29	2	CAROLINA MARQUEZ	<i>Wicked Wow!!!</i> / Hi-Klass Platinum
20	34	2	BENNY BENASSI FEAT. GARY GO	<i>Cinema</i> / AATW
21	NEW		LAIDBACK LUKE, STEVE AOKI & LIL JOHN	<i>Turbulence</i> / New State
22	14	8	ALEX GAUDINO FEAT. KELLY ROWLAND	<i>What A Feeling</i> / MoS
23	40	2	CASCADA	<i>San Francisco</i> / AATW
24	NEW		FRANKMUSIK FEAT. FAR EAST MOVEMENT	<i>Do It In The AM</i> / Island
25	NEW		OH LAND	<i>Sun Of A Gun</i> / Epic/Outsider
26	9	5	ALEXIS JORDAN	<i>Hush Hush</i> / Columbia/Roc-A-Fella/Star Roc
27	5	10	MORY KANTE VS LOVERUSH UK	<i>Yeke Yeke 2011</i> / Loverush Digital
28	NEW		KLASSIFY FEAT. SENSUS & DEVONNE	<i>Bounce</i> / AATW
29	38	2	LADY INDIRAA	<i>Shrink</i> / Crpe/Diem
30	22	8	EXAMPLE	<i>Changed The Way You Kiss Me</i> / De La MoS
31	NEW		STACEY JACKSON FEAT. SNOOP DOGG	<i>Live It Up</i> / 3BIG
32	4	4	DIONNE BROMFIELD FEAT. LIL' TWIST	<i>Foolin'</i> / Lioness/Island
33	17	13	THERESE	<i>Drop It Like It's Hot</i> / Pemit Musik
34	NEW		BOYS WILL BE BOYS	<i>We Rock EP</i> / Musical Freedom
35	28	2	ROBBIE RIVERA	<i>The Sound Of The Times</i> / Black Hole
36	NEW		ALLURE FEAT. JES	<i>Show Me The Way</i> / New State
37	NEW		NOVENA	<i>Houdini</i> / Alive
38	NEW		WOLFGANG GARTNER	<i>Ill America</i> / MoS
39	NEW		BEYONCE	<i>Run The World (Girls)</i> / Columbia
40	3	3	SOUNDGIRL	<i>Don't Know Why</i> / Mercury

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	3	4	BEYONCE	<i>Run The World (Girls)</i> / Columbia
2	8	2	DANNY DOVE & BEN PRESTON FEAT. SUSIE LEDGE	<i>Falling</i> / Newstate
3	16	2	MARTIN SOLVEIG FEAT. KELE	<i>Ready To Go</i> / 3 Beat
4	6	4	KATY PERRY	<i>Last Friday Night (T.G.I.F.)</i> / Virgin
5	10	3	DJ FRESH FEAT. SIAN EVANS	<i>Louder</i> / MoS
6	26	2	NICOLE SCHERZINGER FEAT. 50 CENT	<i>Right There</i> / Interscope
7	13	5	HURTS	<i>Better Than Love</i> / Major Label/RCA
8	12	3	CASCADA	<i>San Francisco</i> / AATW
9	17	2	DORIS BRENDEL	<i>Latest Fantasy</i> / Sky Rocket
10	15	3	KLASSIFY FEAT. SENSUS & DEVONNE	<i>Bounce</i> / AATW
11	30	2	DAVID GUETTA FEAT. FLO-RIDA... WHERE THEM GIRLS AT	Postive/Virgin
12	NEW		JENNIFER LOPEZ FEAT. LIL WAYNE	<i>I'm Into You</i> / Def Jam
13	NEW		MARGO REY	<i>Get Back</i> / Organica
14	4	4	CHRIS BROWN FEAT. BENNY BENASSI	<i>Beautiful People</i> / Sony RCA
15	NEW		STACEY JACKSON FEAT. SNOOP DOGG	<i>Live It Up</i> / 3BIG
16	21	2	DIONNE BROMFIELD FEAT. LIL' TWIST	<i>Foolin'</i> / Lioness/Island
17	22	3	DARUSO, TOM BOXER FEAT. ANTONIA	<i>3 Beat Sampler... 3 Beat</i>
18	27	2	LOICK ESSIEN FEAT. TANYA LACEY	<i>How We Roll</i> / RCA
19	1	4	SOUNDGIRL	<i>Don't Know Why</i> / Mercury
20	NEW		RIPPER VS. KOKO CANDI	<i>You Don't Know</i> / Genetic
21	NEW		TINCHY STRYDER & DAPPY	<i>Spaceship</i> / 4th & Broadway
22	25	2	CLARE MAGUIRE	<i>The Shield And The Sword</i> / Polydor
23	11	5	ALEXIS JORDAN	<i>Hush Hush</i> / Columbia/Roc-A-Fella/Star Roc
24	29	2	CAROLINA MARQUEZ	<i>Wicked Wow!!!</i> / Hi-Klass Platinum
25	2	4	THERESE	<i>Drop It Like It's Hot</i> / Pemit Musik
26	20	9	IMFAO FEAT. LAUREN BENNETT...	<i>Party Rock Anthem</i> / Interscope
27	23	2	HER MAJESTY & THE WOLVES	<i>Goodbye/Goodnight</i> / Chime/FLUX/PIAS
28	19	7	ALEX GAUDINO FEAT. KELLY ROWLAND	<i>What A Feeling</i> / MoS
29	24	7	EXAMPLE	<i>Changed The Way You Kiss Me</i> / De La MoS
30	NEW		PITBULL FEAT. NAYER, AFROJACK & NE-YO	<i>Give Me Everything</i> / J

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title/Label
1	1	4	BEYONCE	<i>Run The World (Girls)</i> / Columbia
2	5	7	PITBULL FEAT. NAYER, AFROJACK & NE-YO	<i>Give Me Everything</i> / J
3	7	F	WIZ KHALIFA	<i>Roll Up</i> / Atlantic
4	4	E	CHRIS BROWN FEAT. BENNY BENASSI	<i>Beautiful People</i> / Sony RCA
5	2	5	LOICK ESSIEN FEAT. TANYA LACEY	<i>How We Roll</i> / RCA
6	9	1F	MANN FEAT. 50 CENT	<i>Buzzin</i> / Def Jam
7	5	3	JENNIFER LOPEZ FEAT. LIL WAYNE	<i>I'm Into You</i> / Def Jam
8	11	4	NICOLE SCHERZINGER FEAT. 50 CENT	<i>Right There</i> / Interscope
9	14	F	NEW BOYZ FEAT. CATARACS & DEV	<i>Backseat</i> / Warner/Streetly/Asylum
10	12	5	FAR EAST MOVEMENT... IF I WAS YOU (OMG)	Interscope/Cherrytree
11	NEW		BEVERLEY KNIGHT	<i>Mama Used To Say</i> / Hurricane
12	17	3	TINCHY STRYDER & DAPPY	<i>Spaceship</i> / 4th & Broadway
13	NEW		JASON DERULO	<i>Don't Wanna Go Home</i> / Beluga Heights/Warner Bros
14	8	5	DEV FEAT. THE CATARACS	<i>Bass Down Low</i> / Island
15	24	F	NICKI MINAJ	<i>Girls Fall Like Dominoes</i> / Cash Money/Island
16	NEW		AYO	<i>Miracle</i> / IllStreet/Seismic Sounds
17	30	2	BLACK EYED PEAS	<i>Don't Stop The Party</i> / Interscope
18	23	17	WIZ KHALIFA	<i>Black & Yellow</i> / Atlantic
19	10	E	CHIPMUNK FEAT. KERI HILSON	<i>In The Air</i> / Jive
20	21	7	NY FEAT. GIGGS	<i>Be With You</i> / Dream Juice
21	15	8	JAY SEAN FEAT. LIL' WAYNE	<i>Hit The Lights</i> / Cash Money/Island
22	NEW		SIX D	<i>2 Seconds</i> / Jive
23	15	2	MARY MARY	<i>Walking</i> / Columbia
24	20	14	WRETCH 32 FEAT. EXAMPLE	<i>Unorthodox</i> / EMI/MoS
25	13	12	SNOOP DOGG VS DAVID GUETTA	<i>Sweat (Wet)</i> / Capitol/PanicPhone
26	6	7	BEVERLEY KNIGHT	<i>Fairplay</i> / Hurricane
27	NEW		ORLANDO PEREZ	<i>Taking It Higher</i> / Street VibeS UK
28	16	12	TREY SONGZ FEAT. NICKI MINAJ	<i>Bottoms Up</i> / Atlantic
29	27	13	JENNIFER LOPEZ FEAT. PITBULL	<i>On The Floor</i> / Def Jam
30	2F	2	NATHAN WATSON	<i>For You</i> / StreetVibeS UK

COOL CUTS TOP 20

Pos	ARTIST	Title
1	TRUE TIGER FT PROFESSOR GREEN & MAVERICK SABRE	IN THE AIR
2	ABOVE & BEYOND	A THING CALLED LOVE
3	DAVID GUETTA FT NICKI MINAJ & FLORIDA	WHERE DEM GIRLS
4	DJ FRESH	LOUDER
5	KYLIE	PUT YOUR HANDS UP
6	DEADMAU5	RAISE YOUR WEAPON
7	JAKWOB	RIGHT BESIDE YOU
8	KATY B	EASY PLEASE ME
9	OH LAND	SUN OF A GUN
10	J PEARL	MUST BE A REASON WHY
11	HUMAN LIFE	IN THIS TOGETHER
12	DENZAL PARK V WIZARDS SLEEVE	I'M A DRUM MACHINE (STEP UP)
13	PUMPKIN	HUMP ROCK
14	STEVE MAC	EP1
15	THE 2 BEARS	BEAR HUG EP
16	PROK & FITCH	THE TRIBE
17	STYLE OF EYE	WET/DRY
18	SADE	LOVE IS FOUND
19	FRIENDLY FIRES	LIVE THOSE DAYS TONIGHT
20	ARGENTA	CHILDREN'S WORLD

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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



The Pierces underpin female ascendancy

CHARTS: IN DEPTH

BY ALAN JONES

AFTER MAKING THE year's biggest debut a week ago, **Lady GaGa's** second album *Born This Way* unsurprisingly has enough momentum to remain in pole position. Selling a further 67,615 copies, it is still ahead of **Adele's** 21.

21 sold 49,260 copies last week, raising its 19-week tally to 2,443,113. With nearly seven months of the year still to go, it has set a new record for most sales in a year – beating James Blunt's *Back To Bedlam*, which sold 2,367,758 copies in 2005 – and far exceeds the previous best yearly tally for an album by a female solo artist, the 2,201,842 copies that Shania Twain's *Come On Over* sold in 1999. With her debut album 19 – number three for the fifth week in a row, and the eighth time in nine weeks, on sales of 26,038 copies – selling 723,039 copies so far in 2011, Adele has sold well over 3m albums already this year, beating the 21st-century record of 2,797,666 album sales by Michael Jackson in 2009, the year of his death.

With just 22 weeks of 2011 having elapsed, female solo artists have already racked up 20 weeks at number one, comprising Adele's 16 weeks (split into runs of 11 and five weeks), Rihanna's two (with *Loud*) and Lady GaGa's two. The only previous chart year in which female solo artists spent longer at number one was 2003, when they accumulated 23 weeks at the top. So

far in 2011, female superiority has been interrupted only by Bruno Mars' *Doo-Wops & Hooligans* and Foo Fighters' *Wasting Light*, both of which spent a week at the summit.

Emphasising female artists' hold on the chart at present, this week's highest new entry comes from **The Pierces**, whose album *You & I* debuts at number four. With the track *Glorious* currently A-listed at Radio 2, the album sold 20,930 copies last week, including more on its first day of release than its predecessor *Thirteen Tales Of Love & Revenge* has sold in more than four years. Issued in April 2007, the latter album has sold just 3,999 copies to date.

For the fourth week in a row, there is a blues album in the Top 10 – but it is a different one than it has been for the last three weeks. Actor Hugh Laurie's *Let Them Talk* retreats 8-15 (9,370 sales) while **Seasick Steve** debuts at number six (18,614 sales), with his latest, *You Can't Teach An Old Dog New Tricks*. Aside from Laurie's album, only four blues albums have made the Top 10 in the 21st century, and Seasick Steve recorded three of them. Before his current effort, the Californian – who shares with The Pierces the rare ability to avoid disclosure of his date of birth but is believed to be 70 – reached number nine with *I Started Out With Nothin' And I Still Got Most Of It Left* (2008) and number four with *Man From Another Time* (2009). The only other blues album to make the Top 10 since 2000 is Eva Cassidy's *Simply Eva* (she has had

SALES STATISTICS WEEK 17

vs last week	Singles	Artist albums
Sales	3,191,397	1,490,126
prev week	3,305,282	1,615,866
% change	-3.4%	-7.8%

vs last week	Compilations	Total albums
Sales	276,399	1,766,525
prev week	267,573	1,883,439
% change	+3.3%	-6.2%

Year to date	Singles	Artist albums
Sales	68,718,292	34,616,898
vs prev year	61,509,358	34,310,204
% change	+11.7%	+0.9%

Year to date	Compilations	Total albums
Sales	6,603,342	41,220,240
vs prev year	7,612,686	41,922,890
% change	-13.2%	-1.7%

(compiled from sales data by Music Week)

three other Top 10 albums but none was classified as blues).

In a busy week there are also Top 40 debuts for *Quid Pro Quo* by Status Quo (number 10, 10,757 sales); *Black Stone Cherry's* *Between The Devil And The Deep Blue Sea* (number 13, 9,852 sales); *Codes & Keys* by Death Cab For Cutie (number 24, 5,904 sales); and *Eclipse* by Journey (number 33, 4,985 sales). It is the second Top 40 album for Black Stone Cherry and Death Cab For Cutie, the fifth for US AOR veterans Journey, and the 34th for Status Quo since *Piledriver* reached number five in 1973. *Quid Pro Quo* is the only album in the chart not currently available as a download.

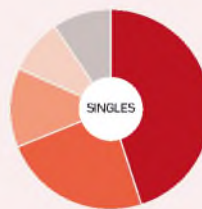
Number six when first released in 2005, *All Over The World: The Very Best Of ELO* was last in the Top 75 in 2007. It re-enters the list at number 22 this week, with 6,230 sales, raising its overall career tally to 601,059.

Take That's sell-out tour is generating increased sales for their latest album *Progress*, which improves its chart position for the fifth straight week, jumping 16-9 (11,834 sales) – that is its highest position for 21 weeks. The album has sold 2,057,398 copies since its release last November.

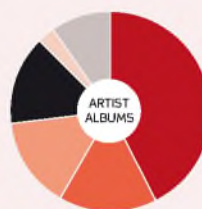
Overall album sales, at 1,766,525, are down 6.20% week-on-week but up 2.72% on same-week 2010 sales of 1,719,733.

On the **singles chart**, *Give Me Everything* spends a third week atop the singles chart for **Pitbull, Ne-Yo, Afrojack and Nayer**, with sales falling 14.20% to 82,209. The track improved its chart position for four weeks in a row before reaching number one. Its closest challenger this week – *I Need A Dollar* by **Aloe Blacc** (pictured) – has surpassed that, climbing for eight weeks in succession. Moving 54-49-29-15-10-9-4-3-2, it sold 4,039 copies last week, increasing its career tally to 265,748. Aloe Blacc's debut album *Good Things* has also shown growth every week since entering the Top 200

MARKET SHARES • WEEK 17



UNIVERSAL 45.1% SONY 23.9%
EMI 12.8% WARNER 8.9%
OTHERS 9.3%



UNIVERSAL 42.5% WARNER 15.9%
SONY 14.9% XL/BEGGARS 14.4%
EMI 2.6% OTHERS 9.7%

the fifth time on the trot, moving 16-12 (23,823 sales).

Rihanna's latest album *Loud* spawns its fourth straight Top 10 hit with *California King Bed* rocketing 20-8 (29,778 sales). It is Rihanna's 18th Top 10 hit from 27 chart entries – and it is the eighth California song to go Top 10 from 31 chart entries.

Drifting 22-29 (13,000 sales) on its seventh week in the chart, **Beyoncé's** *Run The World (Girls)* looks increasingly likely to fall short of the Top 10 for the former Destiny's Child star but her erstwhile colleague Kelly Rowland is back in the top tier, with *What A Feeling* – credited to **Alex Gaudino feat. Kelly Rowland** – taking the week's top debut honours, with a number six entry (31,085 sales).

The Saturdays' last single, *Higher*, was in the chart for nine weeks before it made the Top 10. Follow-up *Notorious* debuted at number eight last week but is already in steep decline tumbling to number 21 (15,888 sales).

Adele's *Make You Feel My Love* ended its third and longest Top 75 residency last week, falling off the chart after 34 weeks – but it returns this week, at number 34 (9,835 sales). Its latest revival is courtesy of Britain's *Got Talent*, where it was performed by Ronan Parke. The track's return to the chart last year and its yo-yo performance ever since was due to a succession of televised covers, including four on *The X Factor* and two on *American Idol*. It changed direction no fewer than 21 times in a single chart run – a record by some distance.

None of the last nine chart entries on which rapper Lil Wayne was credited made it as high as number 20 but *I'm Into You*, by **Jennifer Lopez feat. Lil Wayne**, has comprehensively beaten the jinx, and jumps 13-10 this week (28,173 sales). It is the 22nd Top 75 entry to feature Wayne in little more than six years but only the fourth to go Top 10. It is partner Jennifer Lopez's 20th Top 75 entry, and 16th Top 10 hit.

Overall singles sales are down 3.44% week-on-week to 3,191,397 – 17.19% above same-week 2010 sales of 2,723,201.



seven weeks ago, and makes the Top 10 for the first time this week. *Progressing* 192-138-93-65-50-26-14-8, it sold 14,482 copies last week.

Romanian singer Alexandra Stan's debut hit *Mr Saxobeat* makes its fourth climb in as many weeks, moving 5-3 (47,766 sales) – and Dev's debut hit *Bass Down Low*, which also features *The Cataracs*, is up for

INTERNATIONAL CHARTS

Sweet 16 for Adele but she is finally toppled by Lady GaGa

THE WORLD'S BIGGEST SELLING ALBUM for 16 of the last 17 weeks: Adele's 21 is predictably dislodged by Lady GaGa's second studio album *Born This Way*, which racked up global sales in excess of 2m last week.

Helped by sales of over 400,000 copies at the knockdown price of 99 cents at Amazon, *Born This Way* sold nearly 1.11m copies in the US and more than matched that total

elsewhere, with confirmed top tallies of 215,000 sales in the UK, 184,000 in Japan, 81,000 in Canada, and a rumoured 100,000 in Germany. It debuts at number one in Australia, Austria, Canada, Croatia, the Czech Republic, France, Germany, Hungary, Ireland, New Zealand, Portugal, Sweden, Switzerland and the US, and climbs 4-1 in Slovenia and 7-1 in Japan. The only territories in which it

Albums Price comparison chart				
ARTIST Album	Amazon	HMV	Play.com	Tesco
1 LADY GAGA <i>Born This Way</i>	£8.93	£8.99	£8.99	£8.99
2 ADELE 21	£7.93	£7.99	£7.99	£7.99
3 ADELE 19	£3.99	£4.99	£3.99	£3.99
4 THE PIERCES <i>You & I</i>	£7.99	£7.99	£7.99	£7.99
5 JESSIE J <i>Who You Are</i>	£8.93	£8.99	£8.99	£8.99

Source: Music Week

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	NEW	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / Mos (ARV)
2	1	ADELE Someone Like You / XL (PIAS)
3	2	ADELE Rolling In The Deep / XL (PIAS)
4	7	ADELE Make You Feel My Love / XL (PIAS)
5	3	YASMIN Finish Line / Levels/MoS (ARV)
6	4	WRETCH 32 FEAT. EXAMPLE Unorthodox / Levels/MoS (ARV)
7	9	ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
8	10	ADELE Set Fire To The Rain / XL (PIAS)
9	5	TODDLA T FEAT. SHOLA AMA & J2K Take It Back / Ninja Tune (PIAS)
10	14	DJ FRESH Gold Dust / Data/MoS (ARV)
11	6	CARO EMERALD A Night Like This / Dramatico (ADA/CIN)
12	13	DARWIN DEEZ Up In The Clouds / Lucky Number (PIAS)
13	17	JAI PAUL BTSTU / XL (PIAS)
14	12	TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em...) / Wall Of Sound (PIAS)
15	NEW	OUTBOX Blame It On The Fear / Cloudy Teapot
16	18	EXAMPLE Kickstarts / Data/MoS (ARV)
17	NEW	MR SAXOBEAT Mr Saxobeat / Ma Chiao
18	NEW	BIBIO Lover's Carvings / Warp (PIAS)
19	20	GYPTIAN Hold You / Levels/MoS (ARV)
20	16	ADELE Turning Tables / XL (PIAS)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	2	ADELE 19 / XL (PIAS)
3	NEW	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)
4	NEW	STATUS QUO Quid Pro Quo / Fourth (chord) (ARV)
5	4	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico (ADA/CIN)
6	3	THE PRODIGY World's On Fire - Live / Take Me To The Hospital (Essential) (GEM)
7	6	FLEET FOXES Helplessness Blues / Bella Union (ROM ARV)
8	5	FRIENDLY FIRES Pala / XL (PIAS)
9	NEW	ANDREA CORR Lifelines / AC (ROM ARV)
10	7	EVA CASSIDY Simply Eva / Bix Street (ADA/CIN)
11	NEW	SUEDE Suede / Edel (SOU)
12	8	THE STROKES Angles / Rough Trade (PIAS)
13	11	MOBY Destroyed / Little Idiot (rom arv)
14	16	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
15	15	FLEET FOXES Fleet Foxes / Bella Union (ROM ARV)
16	9	WILD BEASTS Smother / Domino (PIAS)
17	13	RADIOHEAD The King Of Limbs / Ticker Tape XL (PIAS)
18	NEW	KITTY DAISY & LEWIS Smoking In Heaven / Sunday Best (PIAS)
19	NEW	FLOGGING MOLLY Speed Of Darkness / Borstal Beats (PIAS)
20	18	JAMES VINCENT MCMORROW Early In The Morning / Believe Digital (Absolute Arvato)

INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	KITTY DAISY & LEWIS Smoking In Heaven / Sunday Best (PIAS)
2	NEW	FLOGGING MOLLY Speed Of Darkness / Borstal Beats (PIAS)
3	5	JAMES VINCENT MCMORROW Early In The Morning / Believe Digital (Absolute Arvato)
4	17	WARPAINT The Fool / Rough Trade (PIAS)
5	6	ED SHEERAN You Need Me / Sheeran Lock (Tangerine)
6	9	DARWIN DEEZ Darwin Deez / Lucky Number (PIAS)
7	1	PETE AND THE PIRATES One Thousand Pictures / Stolen (PIAS)
8	3	THURSTON MOORE Demolished Thoughts / Malabar (PIAS)
9	4	CLOUD CONTROL Bliss Release / Infectious (KAS)
10	NEW	JAKSZYK FRIPP & COLLINS A Scarcity Of Miracles / DGM Panegyric (tdc)

BY ALAN JONES



is charted in a lower position than number one at present are Finland (number two), Spain (two), Greece (five), the Netherlands (five), Iceland (eight), Estonia (nine) and Poland (12).

Falling 1-2 in Australia, Canada, Croatia, Ireland and New Zealand, and 1-3 in the US to accommodate CaCa Adele's 21 remains number one in Norway and Flanders, and is on the climb in Germany (3-2), Switzerland (3-2), France (5-3), Denmark (4-3), Slovenia (13-5), Wallonia (6-5), Austria (9-6), Sweden (10-9) and Greece (19-17). Kate Bush's Director's Cut debuted in 15 countries a week ago, but slips out of the chart in six of them this week, while adding six more: Finland (eight), Sweden (12), Denmark (1.6), Poland (28), Italy (41) and Australia (41). Diving 4-49 in the Czech Republic,

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 Anthems Indie / EMI TV/MoS (ARV)
3	NEW	VARIOUS Pop Party Pts School Of Pop / UMTV (ARV)
4	3	VARIOUS R&B Collection - Summer 2011 / UMTV (ARV)
5	NEW	VARIOUS Chilled Afterhours / Mos (ARV)
6	NEW	VARIOUS The Workout Mix - Beach Fit / AATW/EMI TV/UMTV (ARV)
7	NEW	VARIOUS Going Underground / UMTV/EMI TV (ARV)
8	4	VARIOUS Clubland Smashed 2 / AATW/UMTV (ARV)
9	5	VARIOUS The Mash Up Mix Bass / Mos (ARV)
10	NEW	VARIOUS iXtra - The Album / EMI TV/Rhino (CIN)
11	6	VARIOUS Ultimate Floorfillers / AATW/EMI TV/UMTV (ARV)
12	7	VARIOUS Massive R&B - Spring 2011 / Rhinc/UMTV (ARV)
13	8	VARIOUS Addicted To Bass 2011 / Mos (ARV)
14	RE	VARIOUS Hed Kandi - Beach House / Hed Kandi (ARV)
15	NEW	VARIOUS The Essential Movies / EMI TV/Rhino (CIN)
16	11	VARIOUS Pop Princesses 2011 / Sony/UMTV (ARV)
17	10	VARIOUS 100 Percent Pure Dubstep - DJ Hatcha / New State (E)
18	8	VARIOUS Funk Soul Classics / Mos/Rhinc (ARV)
19	13	VARIOUS Until One - Swedish House Mafia / Virgin (E)
20	14	VARIOUS Your Songs / UMTV/EMI TV (ARV)

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	NEW	BLACK STONE CHERRY Between The Devil And The Deep Blue Sea / Roadrunner (ADA/CIN)
2	1	FOO FIGHTERS Wasting Light / RCA (ARV)
3	2	FOO FIGHTERS Greatest Hits / RCA (ARV)
4	NEW	ARCH ENEMY Khaos Legions / Century Media (E)
5	RE	EVANESCENCE Fallen / EMI (E)
6	5	LED ZEPPELIN Mothership - Best Of / Atlantic (CIN)
7	3	GUNS N' ROSES Greatest Hits / Geffen (ARV)
8	7	LINKIN PARK A Thousand Suns / Warner Brothers (CIN)
9	4	MUSE Haarp / Helium 3/Warner Bros (CIN)
10	6	AVENGED SEVENFOLD Nightmare / Warner Brothers (CIN)

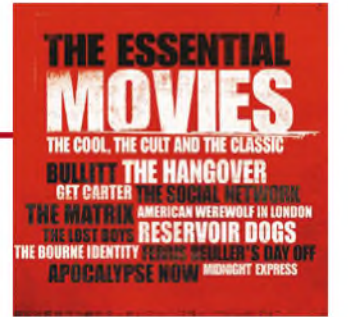
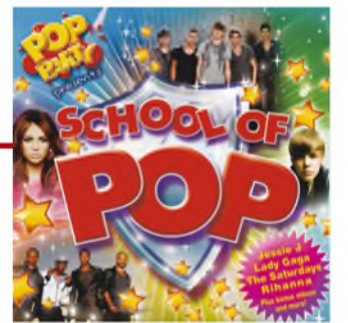
DANCE ALBUMS TOP 10

This	Artist Title / Label (Distributor)
1	CHASE & STATUS No More Idols / Mercury
2	NEW VARIOUS Chilled Afterhours / Mos
3	THE PRODIGY World's On Fire - Live / Take Me To The Hospital
4	KATY B On A Mission / Columbia/Rhine
5	RE VARIOUS Hed Kandi - Beach House / Hed Kandi
6	BLACK EYED PEAS The Beginning / Interscope
7	VARIOUS Until One - Swedish House Mafia / Virgin
8	VARIOUS The Mash Up Mix Bass / Mos
9	DAVID GUETTA One Love / Positiva/Virgin
10	VARIOUS Ultimate Floorfillers / AATW/EMI TV/UMTV

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it makes big gains in Norway (17-2), Wallonia (66-20) and Flanders (47-27). Two very different British bands make multiple European debuts with new live sets. The Prodigy's World's On Fire cannot match its UK number five start, but arrives in Germany (15), Switzerland (25), Ireland (28), Austria (29), the Netherlands (53), Wallonia (73) and Flanders (83). Meanwhile Simply Red's swansong Farewell: Live In Concert At Sydney Opera House - which drops here today (Monday) - opens in Germany (13), the Netherlands (32), Austria (35), Switzerland (63), Flanders (74) and Wallonia (81).

Hugh Laurie's Let Them Talk's latest debuts come in Australia (27) and Norway (40), while Jessie J's Who You Are moves insignificantly in eight countries, while making its debut in Germany (18) and halving its chart position in Australia (8-4) and Austria (44-22) to achieve new peaks. Finally Sade's The Ultimate Collection continues to be the most widely charted album by a British act other than 21. This week it is down in 15 countries, up in three, moved in three and debuting in Estonia (seven) and Russia (eight).



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

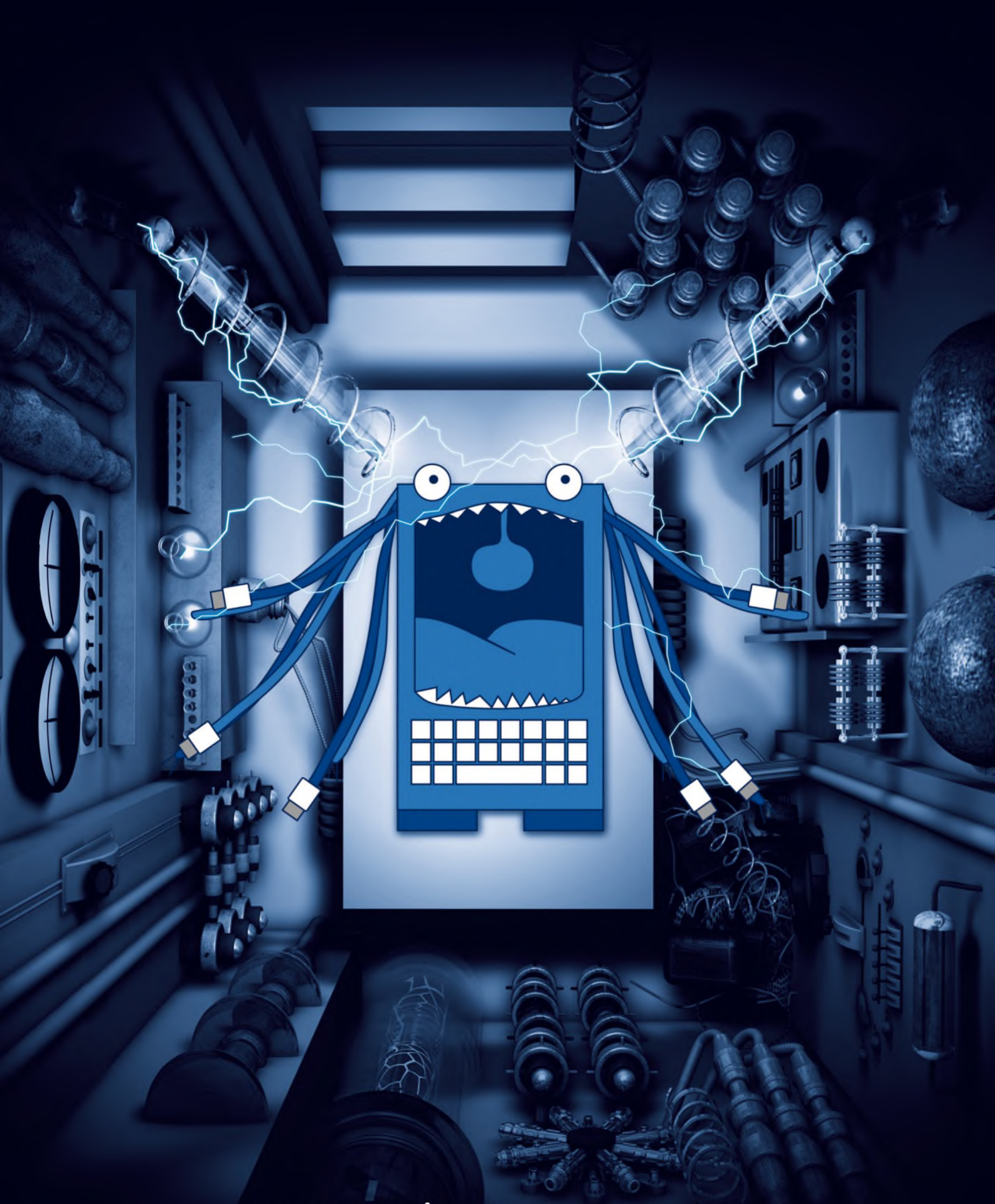
This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)
1	1	2	LADY GAGA Born This Way (Lacy Gaga/Garibay/Laursen/DJ White Shadow/RedOne/Sparks)	Interscope 271838 (ARV)
2	2	19	ADELE 21 XL XCD520 (PIAS) (FT Smith/Rubin/Epworth/Abbiss/Wilson/Ackins)	PIAS
3	3	89	ADELE 19 XL XCD313 (PIAS) (Abbiss/White/Ranson)	PIAS
4	New		THE PIERCES You & I (The Dairytones)	Polydor 2750568 (ARV)
5	6	14	JESSIE J Who You Are (Dr. Luke/Brissett/Cornish/Martin KD3/The Invisible Men/Parker & James/Thomas/Cacior/Coron)	Island/Java 2758627 (ARV)
6	New		SEASICK STEVE You Can't Teach An Old Dog New Tricks (Wolc/Wolc)	Sam PIAS/R515CDX (PIAS)
7	4	20	BRUNO MARS Doo Wops & Hooligans (The Smeezington/J Needt/The Supa Dup)	Elektra 756788271 (CIN)
8	14	5	ALOE BLACC Good Things (Dynamilis/Michels)	Epic 88697831352 (ARV)
9	16	29	TAKE THAT Progress (Price)	Polydor 2748474 (ARV)
10	New		STATUS QUO Quid Pro Quo (Ross/Paxman/Williams)	Fourth Chord QUOCD002 (ARV)
11	9	18	CHASE & STATUS No More Idols (Kennard/Milton/Nowels/Sub Focus/Plan B)	Mercury 2745135 (ARV)
12	17	29	RIHANNA Loud (StarGate/Vee/Harrell/Bozeman/The Runners/Riddick/Polow/Da Don/Sham/Mei&Mus/Stewart/Dean/Soundz/Alex Da Kid)	Def Jam 2752365 (ARV)
13	New		BLACK STONE CHERRY Between The Devil And The Deep Blue Sea (Benson)	Roadrunner RR77242 (ADA/CIN)
14	7	125	LADY GAGA The Fame (RedOne)	Interscope 1791397 (ARV)
15	8	4	HUGH LAURIE Let Them Talk (Henry)	Warner Music Entertainment 2564672942 (CIN)
16	10	3	CARO EMERALD Deleted Scenes From The Cutting Room Floor (Streuus/Wieringen)	Dramatic DRAMCD0064 (ADA/CIN)
17	15	30	CEE LO GREEN The Lady Killer (FT Smith/The Smeezingtons/Allen/Marsh/Remi/Simpkins/Splash/Dr. Luke/Nglish/Green)	Warner Brothers 756788289 (CIN)
18	18	8	FOO FIGHTERS Wasting Light (Vig)	RCA 88657844531 (ARV)
19	13	13	NOAH & THE WHALE Last Night On Earth (Fink/Lader)	Mercury/Young & Lost 2760096 (ARV)
20	5	2	THE PRODIGY World's On Fire - Live Take Me To The Hospital (Howlett)	HOSPBRD4 (Essential/IGEM)
21	12	2	FRANKIE VALLI/THE FOUR SEASONS Working My Way Back To You - Collection (Various)	Rhino 524983702 (CIN)
22	Re-entry		ELO All Over The World - The Very Best Of (Lynne/Quaglien)	Epic 5201252 (ARV)
23	27	85	MICHAEL BUBLE Crazy Love (Foster/Rock/Gatcal/Chang)	Reprise 9362496277 (CIN)
24	New		DEATH CAB FOR CUTIE Codes And Keys (Walla)	Atlantic 7567882704 (CIN)
25	Re-entry		QUEEN Greatest Hits (Various)	Island 2761039 (E)
26	21	57	ELLIE GOULDING Lights (FT Smith/Starsmith/FrankMusic)	Polydor 2732799 (ARV)
27	20	5	FLEET FOXES Helplessness Blues (Fleet Foxes/Ek)	Bella Union BELLCD283 (ROM ARV)
28	23	11	CHRIS BROWN F.A.M.E. (Various)	Sony RCA 88697860672 (ARV)
29	25	29	PINK Greatest Hits... So Far!!! (Perry/Briggs/Austin/Storch/Armstrong/Fields/Mann/Machopyscho/Dr. Luke/Martini/Kasz Money/Pink/Danjai/Shellback)	LaFace 88697807232 (ARV)
30	11	3	KATE BUSH Director's Cut (Bush)	Fish People/EMI FPCD001 (E)
31	28	61	FOO FIGHTERS Greatest Hits (Jones/Norton/Kasper/Raskul/Necc/Vig)	RCA 88697859211 (ARV)
32	24	30	THE OVERTONES Good Ol' Fashioned Love (Southwood)	Warner Music Entertainment 5249835442 (CIN)
33	New		JOURNEY Eclipse (Miles/Schoon/Cain)	Frontiers FRB517 (E)
34	32	33	KINGS OF LEON Come Around Sundown (Petraglia/King)	Hand Me Down 8869782415 (ARV)
35	38	11	NICOLE SCHERZINGER Killer Love (Various)	Interscope 2766515 (ARV)
36	19	3	FRIENDLY FIRES Pala XL XCD530 (PIAS) (MacFarlane/Friendly Fires/Epworth/Zane)	PIAS
37	29	5	JENNIFER LOPEZ LOVE? (RedOne/Harrell/Stewart/Wash/Stargate/D'Mile/Beatseeker/RadioHills/Jimmy Joker)	Def Jam 2753434 (ARV)
38	26	4	SADE The Ultimate Collection (Millar/Rogan/Pela/Sade/Hale/Matthewman/Shebib)	Sony RCA 88697855361 (ARV)

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)
39	33	9	KATY B On A Mission (Greenus/Bengal/Magnetic Man/Zinc)	Columbia/Rinse 88697850722 (ARV)
40	45	23	ALFIE BOE Bring Him Home (Morgan/Pochin)	Decca 2759210 (ARV)
41	30	60	PLAN B The Defamation Of Strickland Banks (Drew/Epworth/Appaoulby/McEwan)	Atlantic 5186584712 (CIN)
42	34	16	TWO DOOR CINEMA CLUB Tourist History (James/Zcar)	Kitsune/Cooperative CDA025 (PIAS)
43	31	35	TINIE TEMPAH Disc-Overy (Face/Clare/Shuxi/McKenzie/Roberts/Hill/Hill/Swedish House Mafia/Haynie/Faughy Eoy/Harrison)	Parlophone 9065132 (E)
44	40	27	OLLY MURS Ollly Murs (Prime/Saak/Future Cut/Robson/Argyle/Bammer/Green/Fitzmaurice/Shanks/Abott/Black/Byrne/The Invisible Men/Taylor/Horn)	Epic/Syco 8869785022 (ARV)
45	57	5	THE KINKS The Singles Collection (Various)	Sanctuary SMRCD024 (ARV)
46	49	28	NICKI MINAJ Pink Friday (Kane/Swizz Beatz/Crawford/Money/Rotem/Wanse/Oak/T-Minus/Will.I.am/Drew Money)	Cash Money/Island 2754184 (ARV)
47	Re-entry		QUEEN Greatest Hits II (Various)	Island 2758255 (ARV)
48	New		ANDREA CORR lifelines (Reynolds/Ena)	AC/ROMED (ROM ARV)
49	New		EDDIE VEDDER Ukulele Songs (Wedder/Kasper)	McIntyre/Wrench/Island 2527654 (ARV)
50	35	6	THE WOMBATS Proudly Present... This Modern Glitch (Cosley/Valentine/Walker/Teer/The Wombats)	14th Floor 2564672776 (CIN)
51	39	31	RUMER Seasons Of My Soul (Brown)	Atlantic 505245845225 (CIN)
52	62	14E	TAKE THAT Never Forget - The Ultimate Collection (Various)	RCA 82876748522 (ARV)
53	22	4	FLEETWOOD MAC Rumours (Fleetwood/Mac/Cashou/Galle)	Warner Brothers 7599273232 (CIN)
54	36	4	GLEE CAST Glee: The Music Presents The Warblers (Fitzgibbon/Murphy/Ancora/Astrom)	Epic 88657858182 (ARV)
55	41	12	THE VACCINES What Did You Expect From The Vaccines? (Grech/Miguere)	Columbia 88657844451 (ARV)
56	37	40	KATY PERRY Teenage Dream (Dr. Luke/Bianco/Martini/Sia/Gate/Stewart/Heirell/Ammal/Wells)	Virgin CDV3084 (E)
57	43	8	GLEE CAST Glee - The Music - Vol. 5 (Ancora/Astrom/Murphy)	Epic 88657858222 (ARV)
58	46	13	ELBOW Build A Rocket Boys! (Potter)	Fiction 2752528 (ARV)
59	44	95	FLORENCE + THE MACHINE Lungs (Epworth/Ford/Mackie/Hugall/White)	Island 2757540 (ARV)
60	53	4	MILES KANE Colour Of The Trap (Carey/Dan The Automator/Silvey/Rhys)	Columbia 88657827641 (ARV)
61	55	38	THE SCRIPT Science & Faith (Sheehan/O'Donnoghue/Frampton/Kipner)	Phonogenic 88657754452 (ARV)
62	70	23	ROBBIE WILLIAMS In And Out Of Consciousness - Greatest Hits 1990-2010 (Horn/Tennant/Lowe/Ranson/Mekanic/Williams/Duffy/Strange/Chambers/Power/Brumby/Hague/Kennedy/Ward)	Virgin DVD3082 (E)
63	New		MATTHEW MORRISON Matthew Morrison (Espionage/Fie/Empton/Kipner/Mathes/Lundin/Feliks/Scuire/Huff/Sheime)	Mercury 2766530 (ARV)
64	51	11	THE DRIFTERS Up On The Roof - Very Best Of (Greenaway/Macaulay/Leiber/Stoller/Davis/Cook/Towe)	Rhino/Cony 88657852702 (ARV)
65	Re-entry		LED ZEPPELIN Mothership - Best Of (Page)	Atlantic 8122795516 (CIN)
66	66	27	BLACK EYED PEAS The Beginning (Will.I.am/DJ Ammal/Free School/Guetta/Tuinfort/Jerkins)	Interscope 2754899 (ARV)
67	59	24	IMELDA MAY Mayhem (May/Wright/Goldberg)	Decca 2752525 (ARV)
68	Re-entry		PAOLO NUTINI These Streets (Nelson)	Atlantic 0544634 (CIN)
69	61	47	EMINEM Recovery (Dus/Blazer/DJ Khalil/Mr. Porter/Chin-Queen/Gilbert/Eminem/Haynie/Boi-dal/Evns/Burnett/Jonsin/Shepherd/Dr. Dre/Bongers/Alex De Kdi/Hovoc/Megredor)	Interscope 2735452 (ARV)
70	67	81	PIXIE LOTT Turn It Up (FT Smith/Hauge/Thornalley/Kursin/Gad/Jebert/Zizzo/RedOne/Laubacher/Cutfather)	Mercury 2700146 (ARV)
71	52	87	MUMFORD & SONS Sigh No More (Dravs)	Gentlemen Of The Road/Island 2766532 (ARV)
72	50	18	EVA CASSIDY Simply Eva (Cassidy/Biondo)	Blix Street 260159 (ADA/CIN)
73	60	30	THE WANTED The Wanted (MaZe/Beag/Cutfather/Rami/Falk/The Wideboys/Kurstin/Beary Blue/Phat Faber/Woodford/Chambers/Fick/Dre/Mabi/Hertz/Sommerdehl/Houng)	Ceffen 2744607 (ARV)
74	New		SUEDE Suede (Buller)	Edsel Demon EDSG8001 (SDU)
75	58	124	RIHANNA Good Girl Gone Bad (Carter Administration/Sturken/Rogers/Various)	Def Jam 2735109 (ARV)

Official Charts Company 2011.

Adele 2, 3	Drifters 64	Glee Cast 54, 57	Mars, Bruno 7	Prodigy, The 20	Vaccines, The 55	Key	EPI Awards
Aloe Blacc 8	Elbow 58	Goulding, Ellie 26	May, Imelda 67	Queen 25, 47	Vedder, Eddie 49	★ Platinum (300,000)	Albums
Black Eyed Peas 66	LO 22	Jessie J 5	Minaj, Nicki 46	Rihanna 12, 75	Wanted, The 73	● Gold (100,000)	Various: Jersey Boy -
Black Stone Cherry 13	Emerald, Caro 16	Journey 33	Morrison, Matthew 63	Rumer 51	Williams, Robbie 62	● Silver (60,000)	Original Broadway Cast
Boe, Alfie 40	Eminem 69	Katy B 35	Mumford & Sons 71	Sade 38	Wombats, The 50	★ European sales	Recording (silver); Co-re-
Brown, Chris 28	Fleet Foxes 27	Kings Of Leon 34	Murs, Ollly 44	Scherzinger, Nicole 35			Entered: Deleted Scenes
Buble, Michael 23	Fleetwood Mac 53	Kinks, The 45	Noah & The Whale 19	Script, The 61			From The Cutting Room
Bush, Kate 30	Florence + The Machine 55	Lady Gaga 14, 14	Nutini, Paolo 68	Seasick Steve 6			Floor (silver); Adele 21
Cassidy, Eva 72	Foo Fighters 18, 31	Laurie, Hugh 15	Overtones, The 32	Suede 74			(9 x platinum)
Cee Lo Green 17	Frankie Valli/The Four Seasons 21	Le Zeppelein 65	Perry, Katy 56	Take That 5, 52			
Chase & Status 11	Friendly Fires 36	Lopez, Jennifer 37	Pierces, The 4	Tempah, Tinie 43			
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Death Cab For Cutie 24			Plan B 44				

Seasick Steve 6	Status Quo 10	Take That 5, 52	Tempah, Tinie 43	Two Door Cinema Club 42
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