

MusicWeek



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TALENT

12 LAURA MARLING

Album number three for Marling who reunites with producer Ethan Johns



INTERNATIONAL

15 GERMANY

A focus on what is now the world's third largest music territory



NEWS

05 GLASTO EFFECT

Music Week analysis shows how festivals can reignite catalogue sales



This farming man

Morrissey headlined the second day of Vince Power's newly-expanded Hop Farm festival last Saturday night in Kent.

The singer was at the top of a bill that included Iggy And The Stooges, Lou Reed and Patti Smith, as well as newer acts such as Viva Brother. The Eagles headlined the Friday night, with Prince topping the bill yesterday (Sunday).

This was the fourth Hop Farm, which began in 2008 as a return to basics for festivals, eschewing corporate sponsorship, branding and VIP areas. 2011 saw the festival expand to three days for the first time, after securing Prince's only UK date of the year.

The festival is promoted by Power's new Music Festivals plc venture, which made its stock-market debut last Tuesday, raising £6.5m.

Music Festivals has the rights to Hop Farm, the Benicassim festival near Valencia, the Feis festival, which debuted in London last month, Pop Farm, a sister event to Hop Farm that will launch in 2012, and a new classical music festival to be held in the south east.

■ SEE PAGE 10 FOR MORE

GLASTO TV GIVES ACTS A CHART BOOST

GLASTONBURY PERFORMERS TOOK over the UK singles and albums charts yesterday (Sunday) after the festival had its biggest impact on record buying yet.

While Sunday night headliner Beyoncé's brand new album 4 comfortably debuted at number one on the Official Charts Company's artist albums chart and her cut Best Thing I Never Had arrived at three on the singles countdown, demand rose substantially for current and back catalogue titles by other Glastonbury performers.

The biggest winners were Coldplay who instantly cashed in on their Saturday night set with the single Every Teardrop Is A Waterfall leaping from number 42 to back inside the Top 10, while A Rush Of Blood To The Head led a return of all four of their studio albums to the Top 75.

The top end of this week's albums chart also reflects big sales gains for Glastonbury acts such as Jessie J, Chase & Status, Mumford & Sons and Elbow, while newly issued albums by Biffy Clyro and Kaiser Chiefs were among the chart's highest new entries.

Meanwhile, Janelle Monae led several lesser-known acts to sizable sales spikes with demand for her album The Archandroid increasing more than four-fold. Other gainers – all helped by the BBC's extensive coverage of the festival – included Two Door Cinema Club and Warpaint.

■ SEE PAGE 5 FOR FULL STORY

MUSIC'S ONLINE 'WORD-OF-MOUTH' ENJOYS AN INCREDIBLE INCREASE

Tweets, Likes and views fuel music boom on social media

DIGITAL

BY BEN CARDEW

MUSIC IS DOMINATING the cultural conversation among Twitter users, who are now sending 200m Tweets a day, a tenfold increase over the last 30 months and an increasingly essential part of artist marketing.

The top two Twitter trending entertainment topics in the first half of 2011 were singer Rebecca Black and Femme Fatale, the recent album from Britney Spears, while Mumford

& Sons were the eighth most popular topic.

And four of the top five Twitter users based on number of followers are musicians, with Lady GaGa and Justin Bieber at one and two, ahead of Barack Obama.

Meanwhile, Eminem's official Facebook page has the third largest number of "likes", according to the Guinness Book of Records with 42.05m, behind Facebook's own page and Zynga's Texas Hold'em. GaGa's Facebook has 39.49m "likes" in fifth.



Music Week today looks at the increasing influence of social media – notably Facebook, Twitter and YouTube – in promoting artists.

"Social media is really important because one of the best forms of marketing is word of mouth," said Gareth Currie, director of United Agency, which has recently worked on campaigns for Kaiser Chiefs and Deadmau5. "So instead of it being

top down, it is breaking down the barriers between fans and artists."

New figures from Nielsen show that Twitter's UK audience increased by a third in May, with Facebook now the second most-popular website in the country, behind Google.

Myspace, the first social media site to really gain traction, was also in the news last week as Justin Timberlake joined with Californian digital advertising agency Specific Media to buy the company for just \$35m (£22m).

ben@musicweek.com

See page 4 for full analysis

INSIDE »

08 MISSION ACCOMPLISHED FOR AIM VISIT

Trade mission to New York secures deals for UK companies



11 INTERVIEW: ALEX DA KID
Skylar Grey leads Da Kid's drive for his new label
KIDinaKORNER

DIGEST

▶ THE PLAYLIST

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



TRIBES

Sappho (Island)

A strong second single that is enjoying all the right early signs at radio with Zane Lowe and XFM leading the charge (single, August 15)



LANA DEL RAY

Video Games (unsigned)

Label interest has rapidly heated up for the LA artist following her first major Radio 1 play last week - this is enchanting and melancholic pop (single, tbc)



THE SOUND OF ARROWS

M.A.G.I.C (Geffen)

Three years on from a demo and a few tweaks later, this brighter, better version is set for commercial release, backed by a beautiful video (single, August 1)



KIDS IN GLASS HOUSES

Animals (Roadrunner)

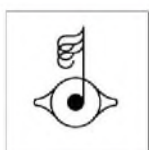
The first single from second album In Gold Blood, this is urgent, punchy, guitar-driven rock with potential to reach out at radio (single, August 8)



FILMS OF COLOUR

Capital (Believe Digital)

MW Breakout-featured act Films Of Colour return with this tougher, commercially ambitious follow-up to Actions (single, July 25)



BJORK

Crystalline (One Little Indian)

Ejork's vocal winds its way across a sparse, at times cold production which builds to a frenetic climax - from forthcoming seventh album (single, out now)



LEOPARD OF HONOUR

House Of Palms (unsigned)

The blog love is hotting up for this new Washed Out-esque Mancunian producer/artist (demo)



LUCY ROSE

Middle Of The Bed (fauna)

Charlie Hugall-produced single from the rising solo talent. Rose pens simple pop with an undercurrent of commercial appeal (single, tbc)



GIVERS

Up Up Up (Glassnote)

Enjoying plenty of airplay, Givers pen bright, summery guitar pop with an early Nineties naiveté. They play Madame Tjck's this Tuesday (single, July 18)



FANTINE

Rubberoom (unsigned)

Russian-born solo artist breaking out of Australia, Fantine's soul-charged pop debut was co-written with London producer Alex Gray (single, August 7)



SIGN HERE

Julian Lennon has signed to Conehead Records for the release of *Everything Changes* on September 26, his first album since 1998

Rough Trade Publishing has signed singer-songwriter **Dan Bejar** to a world-wide XX publishing deal. The agreement covers all past and current works by the writer - who fronts hardcore band **Destroyer** - including the group's first three albums

UK-based duo **Bleeding Knees Club** have signed a global deal with I Am Sound/Columbia. The pair wrapped up the recording of their debut album with Dev Hynes (lightspeed Champion, Blood Orange) in New York last week



GIG OF THE WEEK

Who: Stormway
Where: Somerset House
When: July 9
Why: Twee, indie folk with a touch of Celtic roots - this Oxford four-piece will provide some light relief from the slew of festivals taking place over the coming month

HMV refit expands capacity for music



HMV IS TO INTRODUCE new spaces for music in its stores, as part of a £6m refit of 150 stores this year. Chief executive Simon Fox said the refurbishments prove the continuing commitment of the group to music.

Fox said space for music and entertainment-related tech products, such as MP3 players and headphones, would increase from 8% to 25% of retail space.

He insisted that the range of CD and DVD titles would not be compromised but they would be displayed in a more efficient way - in one place rather than on chart walls and gondolas.

He claimed HMV had already demonstrated it could pull off this balancing act in six trial stores in locations, including Guildford.

"We are very, very concerned to make sure we get our stores as active as possible for music," said Fox.

This would mean more listening posts as well as new

spaces for music, including a new music section and a heritage section.

Fox spoke to *Music Week* after HMV announced a large fall in profits for its financial year: the company revealed last week it had made a pro-forma profit before tax and exceptional items - treating Waterstone's and HMV Canada as continuing operations throughout the financial year - of £28.9m for the 53 weeks to April 30, down from £74.2m in 2010.

Fox said the results were "no surprise but obviously very disappointing".

"We have been through a very difficult six months, restructuring the group in context of what has been a difficult year," he said, referring to sales of HMV Canada and Waterstone's, as well as plans to close 40 HMV stores.

But he concluded on the positive note of the company's £220m bank refinancing, which alleviated some of HMV's immediate financial pressure.

McCartney sets



NEWS DIGEST

■ TIMBERLAKE AIMS FOR SPECIFIC MYSPACE ROLE

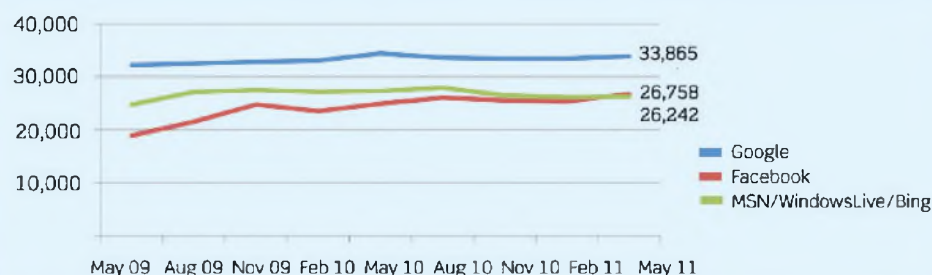
Justin Timberlake joined with Californian digital advertising agency Specific Media to buy NewsCorp's ailing Myspace for a knockdown \$35m (£22m) last night. The sale price was just 6% of the \$580m (£360m) NewsCorp paid for the then biggest name in social media in 2004. Timberlake's involvement is an ironic twist given his starring role in *The Social Network*, a film about the Facebook site that usurped Myspace's dominance - but he said he wanted to take an active role in the development of the site as a place "where fans can go to interact with their favourite entertainers." The staff of 400 at the site is expected to be halved as part of the deal.

■ LIGHTS OUT IN ABERDEEN

The Northern Lights Festival planned for Aberdeen at the end of July has become the second major casualty of a tough environment for festivals. The show, whose headline acts were to have included Madness, Maximo Park and Example, was cancelled just four weeks before the gates were due to open.

INDUSTRY SNAPSHOT

TOP THREE BRANDS ONLINE BY UNIQUE UK VISITORS (thousands)



Source: UKDM/Nielsen, May 2011

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Silver standard for live acts

PAUL MCCARTNEY WON BEST LIVE ACT AT LAST WEEK'S SILVER Clef Awards following a public vote.

The 36th Nordoff Robbins O2 Silver Clef Awards took place at the London Hilton on Park Lane.

As previously announced, Tinie Tempah won the best newcomer award; classical tenor Alfie Boe the PPL classical award; and Biffy Clyro best British band. In total 10 awards were presented, with Annie Lennox picking up the main O2 Silver Clef Award from British soul singer Beverley Knight.

The best live act was for the first time decided by a public vote. Consumers were invited to choose their favourite live act from the last year from a shortlist of 30 compiled by Ticketmaster.

McCartney won the vote. He said, "This is phenomenal news. To be voted the best live act by the public when the competition was so amazingly strong is very special indeed."

Other winners were McFly (digital innovation); Liza Minnelli (icon); Arcade Fire (ambassadors of rock); Swedish House Mafia (international); and Status Quo (lifetime achievement).

Nordoff Robbins chairman David Munns said, "Each and every one of today's winners at the Nordoff Robbins O2 Silver Clef Awards has made a unique contribution to music – from Annie Lennox, one of the world's most successful recording artists having sold 80m records, to Tinie Tempah who, in the last 12 months alone, has had a number one album, two number one singles and won two Brit awards."

The site was licensed for 25,000 people but reports suggested that the event could have broken even with just 10,000 people. Last week, *Music Week* published a major report looking at the challenging climate for festivals following the cancellation of the planned Kent event The First Days Of Freedom.

■ HIGH COURT TO ISSUE NEWZBIN RULING

The High Court in London is due to rule next week on an injunction brought by the Motion Pictures Association (MPA), aiming to force the UK's top ISP to block access to Newzbin, a site linking to illegal content. The case is the first of its kind in the UK and has potentially far-reaching implications for music.

Newzbin was found liable for copyright infringement last year but simply changed its name and set up with new servers and a new name, NewzBin2. The MPA is now turning its attention to the ISPs, hoping to force them to block customer access to such sites. The BPI said it was watching the case with interest. A ruling will be announced on July 12.

■ EC FUND FAVOURS A CREATIVE EUROPE

The EC has proposed establishing a new fund for music and creative industries. The fund is part of a new €1.6bn five-year programme, Creative Europe, which would include loan and equity financing instruments to be administered by the European Investment Bank. The programme was expected to start in 2014. The European independent body IMPALA said it was "great news for the music sector" and estimated up to €400m could be allocated to loan guarantees and other financial instruments.

■ VIRGIN MUSIC SERVICE REARS ITS HEAD ONCE MORE

A fresh round of speculation suggests Virgin Media might finally be ready to launch its digital music service, two

years after it was announced. *The Guardian* said its sources expected an imminent deal with four labels and Spotify, leading to a summer trial and a full launch in the fourth quarter.

There have been persistent rumours all year about a launch but a deal which satisfied the labels and Spotify has proved tricky. Virgin first proposed an unlimited MP3 download service bundled into a user's monthly ISP bill in 2009 but Universal was the only label to sign up. During that time, Sky became the first major ISP to launch a digital music offering but Sky Songs failed to attract significant user numbers and it was pulled at the start of this year.

■ UNIVERSAL HACKED

Universal Music Group and Viacom were last week targeted by hacker organisation Anonymous. It is understood that UMG's umusic.com usernames and passwords were breached, while Viacom's computer network details were compromised.

■ ROCKET'S NEXT STAGES

Elton John has revealed more details of his "all-encompassing" music company Rocket Music Entertainment Group. The company will focus on management via Rocket Music Management, which will look after Elton John himself, as well as James Blunt, Lily Allen,

MUSIC TANK READER OFFER

Radio 1's George Ergatoudis, Alice Enders, of Enders Analysis and WhizzKidd's Malcolm Gerrie have been added to the bill at the Music Tank label futures conference – which follows on from the recent report from former EMI UK chief executive Tony Wedsworth on the future of the record industry. Titled Remake, Remodel: Challenging the Dinosaur Myth, the half-day event will take place at the PRS for Music Boardroom on July 14. Sony UK President Muff Winwood, Universal director of digital Paul Smernicki, [PIAS] UK MD Peter Thompson, Cooking Vinyl founder Martin Goldschmidt and Sound Advice founder Robert Horsfall have already been confirmed to join Wedsworth in the debate. *Music Week* subscribers wishing to attend can claim a 15% discount of the full-price rate. To take advantage of the offer simply enter the promo code MUSICWEEK0714 when requested on the booking form at www.musictank.co.uk/events/remake-remodel-event. The code will be valid until July 11.

Leon Russell, Ed Sheeran, Oh Land, Murray James and Ed Drewett. Rocket Music Management also has a joint venture with Wallace Productions, whose clients include Marina and The Diamonds and Sophie Ellis-Bextor. The company also has interests in records and publishing, via the Rocket Records label and Rocket Music Publishing.

■ GET THE BEE GEE STYLE

Robin Gibb has added another string to his bow after being chosen to become an ambassador for the Society of British Interior Design (SBID). His appointment to the society, which promotes and protects the interests of the interior design profession, reflects his ongoing efforts to protect rights of all creators, including in his role as president of CISAC.

■ STONE SIGNS KOBALT DEAL

Independent publisher Kobalt has signed an exclusive worldwide administration deal with Joss Stone for the release of her forthcoming album LP1. The agreement will also cover Stone's work with collective SuperHeavy and the company's sync team will work closely with the singer to exploit her compositions in film, TV and advertising.

■ 'SELF-INTEREST' ENDANGERS ON AIR/ON SALE INITIATIVE

The on air/on sale initiative risks "dying on the cross of self interest" according to the MMF and FAC. As *Music Week* revealed earlier this month, much of the early promise of on air/on sale, a cross-industry initiative to release songs for sale at the same time as they go to radio and therefore reduce piracy, is ebbing, with a number of high-profile releases going to radio weeks before fans can buy them. The MMF – and in particular chief executive Jon Webster – has been a vocal supporter of on air/on sale but

the group admitted that the initiative was not working, as labels put their own self-interest above that of the industry. The FAC has also given its backing to on air/on sale from the start.

■ MOYLES EXTENDS BBC STAY

Chris Moyles has agreed a deal to keep him at Radio 1 until 2014. The future of the breakfast show presenter has been the subject of intense speculation over the last year, with rumours that he was set to leave the station after a very public falling out over pay. However, Moyles has agreed a new two-and-a-half year deal with the BBC, which will keep him at Radio 1 until the 10th anniversary of him starting the breakfast show. Moyles first joined Radio 1 in 1997 and in January 2004 he moved to breakfast. Five years later, he took the record for the station's longest-serving breakfast presenter from Tony Blackburn. A spokeswoman for Radio 1 said, "We're pleased to confirm that we've signed a new contract with Chris but can't comment further on details". Radio 1 controller Andy Parfitt added, "Chris is a real talent and I believe he has a long future ahead of him here at the BBC."

■ MUSIC WEEK ON THE MOVE

Music Week is to relocate from its base in Blackfriars, south-east London, to new offices in Islington following its acquisition by independent business media specialist Intent Media. Intent last week announced it had agreed to acquire the UK entertainment and technology product portfolio of UBM, including *Music Week*, for £2.4m. The titles being acquired also include *TVB Europe*, *Pro Sound News Europe* and *Installation Europe*, plus additional websites, newsletters, conferences, show dailies and awards events. Last year this portfolio generated £5.4m of revenue.

MusicWeek

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MUSICWEEK.COM REACTION

■ INDIES CHALLENGED TO LOOK BEYOND MAJORS

Greg: Great article. It's clear the transformation of the music business is accelerating, and indeed large labels are struggling to navigate the new web order.

Geoff: Why don't all these Indies quit and pool their funds with EMI? Now that would be a combination to write about.

■ BEYONCÉ FOLLOWS GLASTONBURY HEADLINE GIG WITH LONDON SHOWCASE

Karen: Beyoncé's Glastonbury performance was terrible. It was essentially a Las Vegas show. Next year they may as well ask Siegfried & Roy to headline.

Ross Wilson: It will be interesting to see if the new CD will keep up the momentum from this week or head south? Most of the sales from this week are going to be from her core fan base not sure if the passive CD buying public know or care about the new album. And with the first single falling flat and the second (so far) just out of the top 10 has everybody forgot about Beyoncé and moved over to the GaGa camp?

TOP 10 STORIES ON MUSICWEEK.COM



- 01 Beyoncé, Coldplay and Monae are Glasto sales stars
- 02 Timberlake and Specific Media buy Myspace
- 03 Lady GaGa on top of UK album charts for third time
- 04 Beyoncé leads Glastonbury-dominated chart
- 05 Lady GaGa helps BBC Three find new high notes
- 06 Johnny Depp joins Alice Cooper at secret London gig
- 07 Launch date set for SuperHeavy supergroup single
- 08 Lucy Rose on the rise
- 09 Elton John reveals more about Rocket
- 10 HMV annual profits fall by two thirds

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NEWS

EDITORIAL MICHAEL GUBBINS

Avids now light years from Myspace

The MySpace deal last week was a timely reminder of how quickly the 'white heat of technology' can turn into a fire sale.

Even given that 12 months in the Internet era is more like a dog year, the rise and fall of the once giant of social media has been dizzying to watch.

In 2006, new owner Rupert Murdoch talked of a "Myspace Generation" that would defy the rules of traditional business – "better educated, unwilling to be led, and knowing that in a competitive world they can get what they want, when they want it".

And indeed they did get what they wanted, namely Facebook, Twitter and YouTube.

Now you would need a schadenfreude bypass not to derive a wee tinkle of pleasure in seeing Mr Murdoch coming a cropper.

And who could not enjoy the irony of Justin Timberlake, star of the Facebook movie *The Social Network*, picking up the jewel in News Corp's new media crown in the bargain basement.

But what are the lessons from the fate of a social network that had music among its central propositions?

A good starting point is to ignore the avalanche of 20/20 hindsight from supposed experts following the sale. Indeed what Myspace demonstrates is how difficult it is to see beyond the next trend. It also proves that social networks, contrary to the hype, are subject to the same gravitational pull of consumer whim as the "traditional media" it was meant to usurp.

In reality, there is no clear distinction between "old" and "new" business – the current forces of change are not simply demographic or generational. The delusion of infinite choice online has tended to push many people back to established and trusted brands.

You could have got good odds in 2006 for example, that MySpace would be going for a song while the *Daily Mail* would become a global online force with 80m readers. *Music Week*, incidentally, has itself seen an 80% increase in visitors to its website since the launch of its morning daily service last month.

There has been a genuine consumer revolution but its impact is as diverse and perverse as the human beings driving it. Forrester Research has contributed some science – social technographics – by dividing the world up into levels of engagement with the new online environment.

What they have found is that there are slightly more avids than refuseniks but Murdoch's generation of choice is not marching in unison to some bright Internet dawn. The business challenge is to discover an economically viable means of locating, nurturing and sourcing an audience in whatever way it demands.

In music, the impact of social networking depends on the audience. The smartest understand how social media can create and amplify a distinctive voice that will engage audiences but it is a crap-in/crap-out equation.

The trick then is to ignore the whole old/new media axis and see things on a bigger canvass. We should not confine the search for ideas to music.

A great current case study is *Iron Sky*, a Finnish sci-fi comedy, whose plot suggests Nazis went to the dark side of the moon in 1945 and are now back on the warpath (try pitching that in Hollywood). It has managed to knit together a business model, combining tried and tested finance and distribution with £1m from crowd funders and investors, and it demonstrates masterly and occasionally unhinged use of social networks – Germans are the second biggest contributors.

Music is so fundamental to so many of the creative businesses that it can be a beneficiary of this changing transmedia environment.

But as UK Music CEO Fergal Sharkey passionately reminded a conference last week, we should always remember that for audiences, there is no digital versus traditional divide just that five-letter word – music.

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



ARTIST/CONSUMER COMMUNICATION STRENGTHENS BRANDS

MoS leads fan club example

SOCIAL MEDIA

BY JAMES WILMORE & BEN CARDEW

MINISTRY OF SOUND IS TO look to social networks for inspiration as it plans the release of Example's next single and album.

The rapper, who recently reached number one on the singles chart with *Changed the Way You Kiss Me*, has long been one of the leading proponents of using social networks to build fan engagement, alongside label Ministry of Sound: he has more than half a million fans on Facebook and quarter of a million followers on Twitter (see below), as well as a blog, which he uses to keep in touch with fans.

This has helped to bring him significant chart success: after one album for Mike Skinner's now defunct The Beats label in 2007, which sold poorly, MoS signed Example in 2008. His debut album for Ministry, *Won't Go Quietly*, has now sold more than 140,000 copies in the UK.

But his recent number one success means that the stakes are even higher for his new single, *Stay Awake*, released on August 28, and

the ways in which labels are marketing their artists: the opportunities for marketing acts online, at a relatively low cost, are now more widespread than ever.

But navigating this complex, fast-changing digital world is tough and time consuming. When it works the result can be a number one single. When it does not, an artist can be reduced to a figure of fun, as US teenager Rebecca Black discovered when her song *Friday* attracted more than 167m views on YouTube – as well as a reputation as the world's worst song.

PIAS Entertainment Group head of digital marketing Darren Hemmings said in terms of influence, YouTube – now the world's second biggest search engine after Google – has "definitely risen to become one of the key indicators of a band's buzz online".

"To me YouTube is pretty much the number one music streaming service. For that reason we focus heavily on driving views and engagement there," he explained.

"Social media allows artists to get across their personality to fans and to feel closer to them," added Leedham. "The brief for Example was to be himself, to be open and



Kaiser Chiefs

album, *Playing In The Shadows*, out on September 4.

Once again, Ministry will turn to social networks to promote the releases. However, MoS head of digital marketing Jim Leedham said that social networking would also allow the label to find out what fans were thinking and plan marketing around that.

"We work a lot with Example and a lot of his thinking comes from him being interested in what his fans are talking about," he said. "We will look at what fans are thinking on social media."

Clearly, the rise of sites such as Facebook, Twitter, YouTube, SoundCloud and Myspace before them has had a massive effect on

engage with the fans, not to try and force product down their throats."

Social media specialist United Agency recently worked with Universal act the Kaiser Chiefs, helping the band build a buzz on their Facebook page prior to the release of *The Future is Medieval*. "The Kaisers already had 40,000 Facebook fans but had not posted anything for a year," said United director Gareth Currie. "Our job was to get people interested and tease them that something was going to be happening."

United is also an exponent of adapting the traditional street team model to the internet, so that fans act as online ambassadors for a band. They receive CDs, gig tick-

DO'S AND DON'TS OF SOCIAL MEDIA MARKETING

- Interact – create a conversation. Post decent engaging things that people will connect with
- Be genuine – do not post as someone else
- Be aware of fan fatigue – too many gimmicks could turn people off
- Keep an eye on the future – the next Facebook could be along any time

ets and meet and greet opportunities in return.

"It's about talking to other fans online about stuff that's going on," Richard Marshall, also a director at United, explained.

But while this approach might work for some acts, the key to social media is finding a unique approach for each individual act, according to Marshall.

"It's thinking about what content you use and using social media in an intelligent way. A big part of social media is persuading a client that they cannot just be passive, just having some updates and likes [on Facebook] is not enough."

Hemmings agreed that a bespoke approach was best. "Our strategy varies from band to band," he said. "We don't take a boiler plate approach. But there are certain basic things bands need these days – like a Facebook page. It used to be that everybody had a MySpace page – now it's a Facebook page."

He said the key to using social media was constant interaction. "If you look at the best bands, they will create a conversation with their fans, so the fans really feel connected. You have to make sure they are continually engaged all the time. Don't just make one directional announcements. You wouldn't like a friend who talks about themselves the whole time.

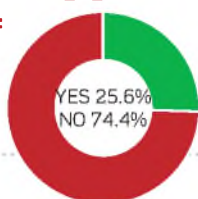
And artists and labels should not make the mistake of using social media in a heavy-handed manner to shift product, according to Leedham: Example is encouraged to stick to the ratio of posting 80% of what he loves and 20% of what he is trying to sell.

"People don't want to hear about where they can buy the single, they want to feel they are talking to the artist and there is an authenticity there," Leedham explained.

Another interesting effect of social media, according to PIAS' Hemmings, is that it breaks up the

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:
Is the festival bubble set to burst?



THIS WEEK WE ASK:
Will new owners give Myspace a new lease of life?
Vote at www.musicweek.com



Example

traditional band cycle of write, record, tour, forcing artists into near constant communication with the fans.

"In the past, bands would just disappear from sight for a while after that cycle had finished, but that is not the case anymore," he said.

"That drop-off cannot be as severe as it used to be, as you run a risk of losing these fans, then you have to work hard to re-engage them. Bands can't really afford to do that because they lose momentum online, people expect to hear from them."

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ACT'S ONLINE STATS

RADIOHEAD

Total Fans: 12,675,759
Myspace Plays: 33,186,971
Video Plays: 51,639,023
Facebook Fans: 5,240,394
Twitter Fans: 321,946
Last.FM Fans: 3,362,014

EXAMPLE

Total Fans: 938,505
Myspace Plays: 2,649,804
Video Plays: 2,506,223
Facebook Fans: 479,637
Twitter Fans: 217,736
Last.FM Fans: 193,656

ED SHEERAN

Total Fans: 287,551
Myspace Plays: 338,135
Video Plays: 4,017,008
Facebook Fans: 142,428
Twitter Fans: 104,026
Last.FM Fans: 17,002

ELLIE GOULDING

Total Fans: 1,956,006
Myspace Plays: 1,945,162
Video Plays: 38,601,727
Facebook Fans: 1,049,105
Twitter Fans: 363,807
Last.FM Fans: 474,333

Source: Music Metric

STRONG GLASTONBURY PERFORMERS SEE BACK CATALOGUE REV SITED

Sales reflect Glastonbury effect

GLASTONBURY

BY PAUL WILLIAMS

Glastonbury now appears to be challenging The Brits as the biggest sales-boosting event of the year, after headliners Beyoncé and Coldplay led a surge in retail demand for acts performing at the festival.

In just the first five days of last week Coldplay had sold more than 50,000 extra download singles com-

pared to the week before, while an additional 10,000 copies of their studio albums were snapped up as all four titles yesterday (Sunday) headed back into the Official Charts Company Top 75.

And it was a similar story with Beyoncé whose new RCA-handled album 4, neatly timed for release last Monday immediately following her Glastonbury headline set, experienced a sales lift on its way to number one, while there were significant

gains for the American's three previous solo albums and her old group Destiny's Child's No 1's. She was also challenging to top the singles chart with Best Thing I Never Had.

A large part of the post-Glastonbury spike was achieved digitally, with overall download artist album sales growing midweek last week by around 12%, compared to 2010 for physical albums.

For Beyoncé that spike included selling more than 8,000 additional back catalogue albums in the first five days of last week compared to the week before, led by Dangerously In Love, B-Day, I Am Sasha Fierce and the Destiny's Child best of, while Irreplaceable was the top performer of several of her hits.

However, the Glastonbury bounce was not restricted to the headliners. In fact, the 20 artists who gained widest TV exposure from the festival collectively saw sales of their albums already released grow by more than 50,000 units in the first five days of last week.

Nothing like this bounce would have occurred without what the BBC billed as its most extensive coverage yet of the festival with BBC Two, Three and Four all devoting a significant number of hours coverage to action from Worthy Farm, while this was augmented by coverage on Radios 1, 2, 4 and 1Xtra and BBC Radio's main Glastonbury outlet, 6 Music.

A good part of the TV coverage featured performances broadcast live, including U2's Friday night headline slot, Coldplay's appearance on the Saturday night and Beyoncé's Sunday night closing set, all of which went out on BBC Two.

While U2 saw some pick-up in back catalogue sales as a result, led by the best of album U218 Singles, the impact appeared to be reduced by a lack of any new material in the market from the band.

However, Beyoncé had the advantage of a brand new album to tempt fans who had watched her performance either at the festival itself or, more likely, on television and, while Coldplay's new album will not be released until later this year, the group did have a current single in Every Teardrop Is A Waterfall to attract buyers.

The single had debuted at number six on the Official Charts Company countdown three weeks ago after going to radio and retail

simultaneously, but a fortnight later had dropped out of the Top 40.

However, the coverage of their Glastonbury set was enough to help its weekly sales triple last week and lead it back into the Top 10 yesterday. It looked like being joined by a number of oldies from the Parlophone act, led by In My Place and Fix You, while A Rush Of Blood To The Head was the quarter's star performer in the albums market. The 2002 release had sold around 3,600 copies by the end of trading on last Thursday, having shifted only 364 copies at the same stage the previous week, while their other studio albums Parachutes, X&Y and Viva La Vida Or Death And All His Friends had each sold 2,000 more units in the first five days of last week than they managed the week before.

A number of acts who prominently featured in BBC Three's Glastonbury programming also saw a notable lift in sales, including Jessie J whose Saturday afternoon appearance on the Other Stage looked like it would send her Island/Lava debut Who You Are back into the Top 10.

Meanwhile, in the five days after their festival performance Elbow sold combined an extra 4,000 copies than the week before of The Seldom Seen Kid and current album Build A Rocket Boy!, while the latest albums from fellow Pyramid Stage Saturday performers Paolo Nutini and Rumer (both Atlantic) and Parlophone's Tinie Tempah were by midweek last week enjoying sales uplifts of more than 50%.

A year after their Glastonbury performance increased weekly sales of their debut album Sigh No More by nearly 50%, Gentlemen Of The Road/Island's Mumford & Sons achieved an even bigger percentage lift this year, with the same album's sales more than doubling.

Like Beyoncé, both 14th Floor/Warner Bros's Biffy Clyro and B Unique/Poldy's Kaiser Chiefs had new albums released immediately after the festival ended and both of these were last week challenging for Top 10 debuts.

A number of lesser known acts made an impact including Kitsune's Two Door Cinema Club, Side One Dummy's Gaslight Anthem, XL's Friendly Fires and Atlantic's Janelle Monae (see breakout piece).

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ON THE MONAE

Beyoncé, Coldplay and U2 naturally grabbed the media headlines, but in terms of artist breakthroughs this year's Glastonbury arguably belonged to Janelle Monae.

Up until her Saturday appearance on the festival's West Holts stage, the R&B artist's Bad Boy/Atlantic debut album The ArchAndroid (Suits II and III) had been selling steadily, but only fairly moderately in the UK. It had entered the Official Charts Company Top 75 at number 51 back in May last year, selling 3,555 copies week one, but then immediately dropped out of the chart and up until last week had not charted again.

Its weekly sales had also declined significantly and were averaging only 150 units a week in the 10 weeks leading up to her Glastonbury appearance, where she was followed on stage by her album's executive producer Big Boi.

However, Monae's Glastonbury set, which featured as part of BBC Three's festival coverage, instantly sent interest in The ArchAndroid racing. Although the chart week had barely half a day to go following her set, that was still enough time for the album's weekly sales to rise from 152 units sold the previous week to 694 units.

But that was only the start of the story and last week interest in Monae's album picked up even more as it headed yesterday (Sunday) back into the Top 75 for the first time in 13 months and cumulative UK sales passed the 30,000 mark. After just five days last week it had sold around 2,400 units, more than it had managed in the whole of the previous 12 weeks combined.

The album is likely to get a further boost this week following her appearance this past weekend at The Wireless Festival in London's Hyde Park, while she will play the Underage Festival in London and the Big Chill in August.



JANELLE MONAE: THE ARCHANDROID WEEKLY ALBUM SALES



The above shows the album's weekly 2011 sales up to chart week 26. Source: Official Charts Company

MEDIA



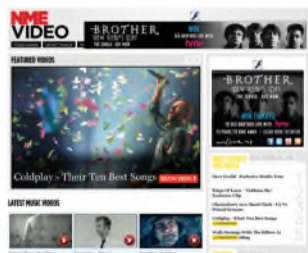
NEWS IN BRIEF

■ **Mojo gong nominees announced**



Rumer (pictured) and John Grant lead the nominations for the 2011 Mojo Honours List, which takes place on July 21 at The Brewery in London. British solo singer Rumer is up for the breakthrough award, best album and song of the year, with former Czars front man Grant also nominated in the latter two categories. Meanwhile, Arctic Monkeys have earned their seventh Mojo nomination in four years, with their recent single Don't Sit Down Because I've Moved Your Chair going up for song of the year against Rumer's Slow, Grant's I Wanna Go To Marz, Aloe Blacc's I Need A Dollar and Grinderman's Heathen Child. The Sheffield band's current album Suck It And See is also nominated for best album, alongside Rumer's Seasons Of My Soul, Grant's Queen Of Denmark, Josh T Pearson's The Last Of The Country Gentlemen and Arcade Fire's The Suburbs.

■ **NME standalone site uses video archive and more**



IPC title NME has created a new standalone website dedicated to video content. NME Video (nme-video.com) includes videos interviews, contemporary music videos and archive content, such as Muse accepting their first NME Award in 2000. NME.com editor Luke Lewis said the site was an attempt to allow video content space to breathe. "NME Video is designed to be a luxurious backdrop for the best music and a place users will want to linger," he said. "It's also a more social space, where users can rate videos, leave comments and share with their friends."

■ **Universal swings fans with peppermint candy site**

Universal Strategic Marketing has launched a new swing community website to promote the launch of the Peppermint Candy album. The new site, www.peppermintcandy.co.uk, includes exclusive content, such as the "Hepster's dictionary" and a number of interactive elements. Users will be able to pre-order the album (released July 18), win tickets to the launch party and share photos and playlists via Spotify and We7.

FESTIVAL MEDIA PARTNERS REAP REWARDS

The Glasto factor

GLASTONBURY

■ BY BEN CARDEW

Glastonbury's media partners are celebrating a record year for the festival, with TV viewing figures up by more than 3 million, 6 Music set for "big numbers" and The Guardian reporting more than 2m page impressions for its bespoke Glastonbury site over the weekend.

The June 22-26 festival had three official media partners – the BBC, the Guardian and Bauer media's Q magazine – and extensive coverage from all three ensured this year's event was probably the most high profile in the festival's history.

The BBC's coverage was the most comprehensive to date; it was across BBC Two, BBC Three, BBC Four, Radio 1, 1Xtra, Radio 2, 6 Music, Radio 4, online and via Red Button.

The Guardian also pushed the boat out, featuring everything from live blogs to video content on its dedicated site and devoting last Monday's G2 pullout to the festival.

Meanwhile, Q produced a special Glastonbury review, which was already on sale around the Glastonbury pedestrian gates and in newsagents as punters left the site.

Last year's Glastonbury saw viewing figures actually fall by around 1m year-on-year thanks to a combination of hot weather and the World Cup. This year, however, without the distraction of the foot-

ball – and with some terrible weather during the early stages of the festival – the numbers were back on track.

Total viewing figures at the Beeb were 18.6m, up from 15.4m in 2010, with figures for individual stations also up across the board.

BBC Two's coverage made up the lion's share, with 15.7m people tuning in, up 3.6m on last year. All headline performers on the channel had an average audience of more than 1.5m, with peaks of 2.6m viewers for Beyoncé, 2.2m for Coldplay and 2.1m for U2.

The BBC cannot provide numbers for its radio coverage. However, 6 Music editor Paul Rodgers said the BBC's decision to launch its Glastonbury coverage with a triple cast over Radio 1, Radio 2 and 6 Music set his station up for "big numbers" at Glastonbury 2011.

6 Music was once more the BBC's lead radio station at Glastonbury, broadcasting 45 hours of coverage, up from 42 in 2010. Highlights for Rodgers included Steve Lamacq's Round The Stages, in which the veteran DJ mixed in different live sets from across the festival in a way that Rodgers compared to the football results programme Final Score, as well as the historic triple cast were Radio 1, Radio 2 and 6 Music teamed up for a two-hour show to preview the Beeb's coverage of Glastonbury 2011.

"It really set the festivals up for 6 Music," said Rodgers. "And it gave the Radio 1 and Radio 2 audiences the best indication of where



Beyoncé: TV audience figure of 2.6m

they needed to go to get the best coverage."

Rodgers explained that audience reaction on Twitter and email/text responses indicated audiences were up. "I think it would be big numbers for us this year," said Rodgers. "We were bigger than we were last year [in terms of hours broadcast] and we had great support from the other networks. [The presence of] 6 Music was driven home at Glastonbury. It felt like we had a lot of listeners."

The Guardian also reported a successful festival: as well as producing dedicated Glastonbury edition of G2 and sister paper The Observer (the latter only available on site), the newspaper created a dedicated Glastonbury 2011 website (www.guardian.co.uk/music/glastonbury-2011).

Guardian News and Media music editor Caspar Llewellyn Smith said the site had more than 2m page impressions over the weekend, which he described as "good going". He added, "We felt able to do it, to mark our coverage as very different to the BBC's, which was

very good. We could have a slightly different story that complemented it really well."

Meanwhile, BBC Worldwide is celebrating foreign sales successes for Glastonbury 2011, with stations in Ireland, Brazil, Germany and the USA all buying coverage of the festival.

The BBC's commercial arm signed a deal with Setanta to enable viewers in Ireland to view the whole of U2's Friday night headline show on Setanta Ireland; Coldplay's Saturday night headline performance was shown across Brazil on MultiShow and MultiShow HD and throughout the USA on VH1 and Palladia; and German channel ZDFKultur broadcast five hours of content from Glastonbury on Saturday evening, including performances from Biffy Clyro, Rumer, Tinie Tempah, Paolo Nutini, Elbow and Coldplay.

BBC Worldwide is also selling highlights packages from Glastonbury, with broadcasters in the USA, Japan, Latin America, Spain and Brazil already signed up.

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CAMPAIGN FOCUS ■ BY STEPHEN JONES

Alice Cooper has reunited with legendary producer Bob Ezrin (Kiss, Pink Floyd) to record the sequel to their classic 1975 concept debut album Welcome To My Nightmare, which will be released in three formats for Halloween.

As well as the individual record and collectable 'fan pack' edition, which will contain fake blood, face paints, an Alice Cooper mask and a bespoke magazine, part two – Welcome 2 My Nightmare – will be released on an iPad in a groundbreaking venture between Future Publishing and Universal Music Group International.

The digital version allows for further content to be added at later dates. Universal Strategic Marketing vice president, UMGI, Andrew Daw, who signed Cooper for the release, explained, "It's the first new album/magazine on an iPad which we are aware of, the idea being it is a for-

mat we can constantly feed with additional content."

The special 132-page magazine being put together by Classic Rock features editor Dave Everley will retail at £14.99 and follows in the footsteps of Future's special magazine/album releases for new records from Slash, Motorhead and Blondie.

The iPad release will feature a video introduction by Cooper and footage shot at his 100 Club gig last week, where he was joined by Johnny Depp on guitar (pictured left).

The 'fan pack' album is released on September 15, one year after Ezrin enticed an initially reluctant Cooper into a New York studio jam with some of his former band members.

The album features several musicians from the original album plus appearances by Cooper's former guitarists Kip Winger and Steve Hunter,



Rob Zombie and some surprise names.

Ingham explained, "Shep's brief was to 'put Halloween in a box'. I do think these fan packs are tailor made for rock, it's a reaction to the disposable fact of digital which, when you get a theatrical, larger than life character like Alice Cooper you miss, so

he's the ideal artist to do this with"

Universal will release the standard album in the UK on October 16 and is tying up deals to represent the artist for the world (ex-Australia and New Zealand) while also looking to develop its relationship with Future on further releases.

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AIRPLAY

CHARTS KEY

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

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50									
This week	Last week	Weeks on chart	Sales on chart	Artist Title Label	Total plays	Plays % or -	Total Aud (m)	Aud % wk or -	Flags
1	2	11	17	BRUNO MARS <i>The Lazy Song</i> Elektra	4176	-4.96	59.06	1.62	
2	7	4	21	ADELE <i>Set Fire To The Rain</i> XL	2443	38.1	57.58	21.94	
3	5	4	10	COLDPLAY <i>Every Teardrop Is A Waterfall</i> Parlophone	2755	32.71	55.56	6.01	
4	11	7	7	LADY GAGA <i>The Edge Of Glory</i> Interscope	2721	33.45	54.6	29.17	
5	1	11	13	ALOE BLACC <i>I Need A Dollar</i> Epic	3945	-9.89	51.42	-12.13	
6	6	5	16	RIHANNA <i>California King Bed</i> Def Jam	3392	6.23	51.28	0.63	
7	4	7	2	EXAMPLE <i>Changed The Way You Kiss Me</i> MoS	1845	-5.24	50.43	-6.64	
8	9	7	5	PITBULL FEAT. NAYER, AFROJACK & NE-YO <i>Give Me Everything</i> J	2028	5.85	49.38	6.28	
9	3	6	8	ALEXANDRA STAN <i>Mr. Saxobeat</i> 3 Beat/AATW	2608	11.55	49.07	-11.44	
10	8	16	22	JENNIFER LOPEZ FEAT. PITBULL <i>On The Floor</i> Def Jam	3225	-0.09	46.42	-1.17	
11	27	2	1	JASON DERULO <i>Don't Wanna Go Home</i> Warner Brothers/Beluga Heights	1722	35.42	42.26	74.41	
12	10	10	29	JESSIE J <i>Nobody's Perfect</i> Island/Lava	2895	-2.59	40.7	-4.24	
13	17	3	9	KATY PERRY <i>Last Friday Night (TGIF)</i> Virgin	2394	43.35	38.73	15.1	
14	12	5	4	CAVIN HARRIS FEAT. KELIS <i>Bounce</i> Columbia	1498	7.54	37.86	-9.86	
15	13	13	14	LMFAO FEAT. LAUREN BENNETT & GOONROCK <i>Party Rock Anthem</i> Interscope	1728	-5.98	36.22	-7.32	
16	16	5		THE WANTED <i>Glad You Came</i> Island	1885	14.9	35.31	4.27	
17	26	2		SCOUTING FOR GIRLS <i>Love How It Hurts</i> Epic	877	103.48	34.66	41.93	
18	19	22	37	JESSIE J FEAT. B.O.B <i>Price Tag</i> Island/Leve	2494	-2.58	33.74	19.22	
19	18	7	20	JENNIFER LOPEZ FEAT. LIL WAYNE <i>I'm Into You</i> Def Jam	2082	10.98	32.86	5.66	
20	15	7	15	NICOLE SCHERZINGER FEAT. 50 CENT <i>Right There</i> Interscope	1745	6.26	32.56	-4.91	
21	14	17	52	NICOLE SCHERZINGER <i>Don't Hold Your Breath</i> Interscope	2941	-7.72	32.42	-16.42	
22	20	12	24	CHRIS BROWN FEAT. BENNY BENASSI <i>Beautiful People</i> Sony RCA	1351	-3.02	26.86	-4.99	
23	22	27	45	ADELE <i>Rolling In The Deep</i> XL	1954	-6.95	26.86	0.19	
24	23	4		DIONNE BROMFIELD FEAT. LIL' TWIST <i>Foolin'</i> Lioness/Island	693	2.36	26.64	1.25	
25	42	2	3	BEYONCE <i>Best Thing I Never Had</i> Columbia/Parkwood Ent.	1531	62.87	26.53	36.61	
26	48	3		JAMES BLUNT <i>I'll Be Your Man</i> Atlantic/Custard	570	38.35	26.07	45.32	
27	36	3	90	CEE LO GREEN <i>I Want You (Hold On To Love)</i> Warner Brothers	848	33.33	25.66	18.19	
28	35	5		JLS FEAT. DEV <i>She Makes Me Wanna</i> Epic	1597	15.06	25.31	16.21	
29	38	5	18	THE SATURDAYS <i>Notorious</i> Polydor	1275	2.73	24.76	20.9	
30	21	8	26	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ <i>Where Them Girls At</i> Positive/Virgin	765	-3.39	23.72	-13.9	
31	31	2	11	VATO GONZALES FEAT. FOREIGN BEGGARS <i>Badman Riddim (Jump)</i> Levels/MoS	488	54.92	23.41	4.98	
32	47	2		CARD EMERALD <i>Tnat Man</i> Dramatic/Giant Mono	233	180.72	23.38	28.82	
33	34	3		DJ FRESH FEAT. SIAN EVANS <i>Louder</i> MoS	536	2.49	22.64	2.77	
34	37	36	86	CEE LO GREEN <i>Forget You</i> Warner Brothers	1675	-3.96	22.41	8.31	
35	30	2	6	ED SHEERAN <i>The A Team</i> Asylum/Atlantic	1435	9.96	22.03	-5.29	
36	33	40		TAIO CRUZ <i>Dynamite</i> 4th & Broadway	1295	0.47	21.78	-1.36	
37	28	6		THE FEELING <i>Set My World On Fire</i> Island	745	-22.06	21.44	-11	
38	29	15	73	MANN FEAT. 50 CENT <i>Buzzin</i> Remix Def Jam	775	6.75	21.41	-8.97	
39	24	19	34	ADELE <i>Someone Like You</i> XL	1498	-10.03	20.44	-19.5	
40	40	22	65	CHRIS BROWN <i>Yeah 3X</i> Sony RCA	967	-4.73	19.99	-0.65	
41	41	4	66	FOO FIGHTERS <i>Walk</i> RCA	298	-16.06	19.6	0.05	
42	45	6	35	SWEDISH HOUSE MAFIA <i>Save The World</i> Virgin	442	-6.36	19.04	2.53	
43	RE			SNOOP DOGG VS DAVID GUETTA <i>Sweat (Wet)</i> Capitol/Parlophone	750	C	18.81	0	
44	25	10	53	ALEX GAUDINO FEAT. KELLY ROWLAND <i>What A Feeling</i> MoS	1590	-14.7	18.44	-24.61	
45	RE			DAVID GUETTA FEAT. RIHANNA <i>Who's That Chick?</i> Postiva/Virgin	615	C	18.24	0	
46	46	39	82	RIHANNA <i>Only Girl (In The World)</i> Def Jam	1244	-4.53	17.6	-5.07	
47	RE			BRUNO MARS <i>Just The Way You Are (Amazing)</i> Elektra	1437	C	17.49	0	
48	NEW	1	30	FOSTER THE PEOPLE <i>Pumped Up Kicks</i> Columbia	437	C	17.05	0	
49	NEW	1	12	NICKI MINAJ <i>Super Bass</i> Cash Money/Island	666	C	16.45	0	
50	32	38		MIKE POSNER <i>Cooler Than Me</i> J	1213	-8.38	16.43	-26.12	

TV AIRPLAY CHART TOP 40									
This week	Last week	Artist Title Label	Plays	Total audience (m)	Flags				
1	1	PITBULL FEAT. NAYER, AFROJACK & NE-YO <i>Give Me Everything</i> J	624	6.24					
2	6	JASON DERULO <i>Don't Wanna Go Home</i> Warner Brothers/Beluga Heights	592	592					
3	2	EXAMPLE <i>Changed The Way You Kiss Me</i> MoS	580	580					
4	5	LADY GAGA <i>The Edge Of Glory</i> Interscope	540	540					
5	3	JENNIFER LOPEZ FEAT. LIL WAYNE <i>I'm Into You</i> Def Jam	485	485					
6	4	NICOLE SCHERZINGER FEAT. 50 CENT <i>Right There</i> Interscope	439	439					
7	14	KATY PERRY <i>Last Friday Night (TGIF)</i> Virgin	432	432					
8	8	CAVIN HARRIS FEAT. KELIS <i>Bounce</i> Columbia	427	427					
9	7	BRUNO MARS <i>The Lazy Song</i> Elektra	409	409					
10	13	BLACK EYED PEAS <i>Don't Stop The Party</i> Interscope	395	395					
11	10	ALEXANDRA STAN <i>Mr. Saxobeat</i> 3 Beat/AATW	387	387					
12	11	RIHANNA <i>California King Bed</i> Def Jam	383	383					
13	18	NICKI MINAJ <i>Super Bass</i> Cash Money/Island	369	369					
14	12	BEYONCE <i>Run The World (Girls)</i> Columbia/Parkwood Ent.	369	369					
15	17	TINCHY STRYDER & DAPPY <i>Spaceship</i> 4th & Broadway/AATW	364	364					
16	28	VATO GONZALES FEAT. FOREIGN BEGGARS <i>Badman Riddim (Jump)</i> Levels/MoS	344	344					
17	9	DEV FEAT. THE CATARACS <i>Bass Down Low</i> Island	337	337					
18	21	LMFAO FEAT. NATALIA KILLS <i>Champagne Showers</i> Interscope	326	326					
19	27	CHRIS BROWN FEAT. JUSTIN BIEBER <i>Next 2 You</i> Sony RCA	322	322					
20	20	CHRIS BROWN FEAT. BENNY BENASSI <i>Beautiful People</i> Sony RCA	320	320					
21	34	THE WANTED <i>Glad You Came</i> Island	316	316					
22	15	ALEX GAUDINO FEAT. KELLY ROWLAND <i>What A Feeling</i> MoS	313	313					
23	19	LMFAO FEAT. LAUREN BENNETT & GOONROCK <i>Party Rock Anthem</i> Interscope	312	312					
24	16	JENNIFER LOPEZ FEAT. PITBULL <i>On The Floor</i> Def Jam	310	310					
25	22	DJ FRESH FEAT. SIAN EVANS <i>Louder</i> MoS	293	293					
26	NEW	MANN FEAT. SNOOP DOGG & IYAZ <i>The Mack</i> Def Jam	274	274					
27	NEW	BRITNEY SPEARS <i>I Wanna Go</i> Jive	265	265					
28	23	ALOE BLACC <i>I Need A Dollar</i> Epic	247	247					
29	33	ED SHEERAN <i>The A Team</i> Asylum/Atlantic	243	243					
30	26	THE SATURDAYS <i>Notorious</i> Polydor	240	240					
31	32	CHASE & STATUS FEAT. TINIE TEMPAH <i>Hitz</i> Mercury	223	223					
32	25	SNOOP DOGG VS DAVID GUETTA <i>Sweat (Wet)</i> Capitol/Parlophone	219	219					
33	24	JESSIE J <i>Nobody's Perfect</i> Island/Lava	200	200					
34	31	KATY B <i>Easy Please Me</i> Columbia/Rinse	190	190					
35	29	LADY GAGA <i>Judas</i> Interscope	185	185					
36	36	CEE LO GREEN <i>I Want You (Hold On To Love)</i> Warner Brothers	177	177					
37	35	SWEDISH HOUSE MAFIA <i>Save The World</i> Virgin	175	175					
38	NEW	LOICK ESSIEU FEAT. TANYA LACEY <i>How We Roll</i> RCA	170	170					
39	30	INNA <i>Sun Is Up</i> 3 Beat/AATW	170	170					
40	NEW	DAVID GUETTA/FLO RIDA & NICKI MINAJ <i>Where Them Girls At</i> Postiva/Virgin	169	169					

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from 1st Screenplay, Screenplay, The TV airplay chart is currently being compiled on the following stations: Channel 4, Channel 5, Channel 6, Channel 7, Channel 8, Channel 9, Channel 10, Channel 11, Channel 12, Channel 13, Channel 14, Channel 15, Channel 16, Channel 17, Channel 18, Channel 19, Channel 20, Channel 21, Channel 22, Channel 23, Channel 24, Channel 25, Channel 26, Channel 27, Channel 28, Channel 29, Channel 30, Channel 31, Channel 32, Channel 33, Channel 34, Channel 35, Channel 36, Channel 37, Channel 38, Channel 39, Channel 40, Channel 41, Channel 42, Channel 43, Channel 44, Channel 45, Channel 46, Channel 47, Channel 48, Channel 49, Channel 50, Channel 51, Channel 52, Channel 53, Channel 54, Channel 55, Channel 56, Channel 57, Channel 58, Channel 59, Channel 60, Channel 61, Channel 62, Channel 63, Channel 64, Channel 65, Channel 66, Channel 67, Channel 68, Channel 69, Channel 70, Channel 71, Channel 72, Channel 73, Channel 74, Channel 75, Channel 76, Channel 77, Channel 78, Channel 79, Channel 80, Channel 81, Channel 82, Channel 83, Channel 84, Channel 85, Channel 86, Channel 87, Channel 88, Channel 89, Channel 90, Channel 91, Channel 92, Channel 93, Channel 94, Channel 95, Channel 96, Channel 97, Channel 98, Channel 99, Channel 100.

PRE-RELEASE CHART TOP 10									
This week	Artist Title Label	Total audience (m)							
1	THE WANTED <i>Glad You Came</i> Island	35.31							
2	SCOUTING FOR GIRLS <i>Love How It Hurts</i> Epic	34.66							
3	JLS FEAT. DEV <i>She Makes Me Wanna</i> Epic	25.31							
4	DJ FRESH FEAT. SIAN EVANS <i>Louder</i> MoS	22.64							
5	MILES KANE <i>Inhaler</i> Columbia	10.64							
6	WOLFGANG GARTNER <i>III America</i> MoS	9.66							
7	TEDDY THOMPSON <i>Delilah</i> Verve Forecast/UMTV	8.15							
8	MAVERICK SABRE <i>Let Me Go</i> Mercury	6.67							
9	ASA <i>Dreamer Girl</i> Dramatic	7.41							
10	CHER LLOYD <i>Swagger</i> Syco	7.63							

AIRPLAY ANALYSIS

BY ALAN JONES

DIPPING 14-17 ON SALES, The Lazy Song by Bruno Mars (pictured) nevertheless recaptures pole position on the radio airplay chart, rising 2-1 to secure its eighth week at number one overall – the highest tally of any single thus far in 2011. Increasing its audience by 0.94m week-on-week despite its tally of plays falling from 4,394 to 4,176 in the week, the track takes advantage of a big dip in support for Aloe Blacc's I Need A Dollar, which slides 1-5. With BBC Radios 1 and 2 commanding huge audiences, they usually play a

big part in chart kingmaking but The Lazy Song was played only three times on the former – which supplied 5.56% of its audience – and was entirely absent from the latter's airwaves last week. In terms of plays, its biggest supporter was Smash Hits, with (60 plays) while 52 plays on Capital 95.8 FM provided its largest audience (5.54m – 9.39% of its total). With Adele's Set Fire To The Rain advancing 7-2 with an audience just 2.57% smaller and Lady Gaga's The Edge Of Glory zapping 11-4 (8.18% in arrears), The Lazy Song is unlikely to stay at



number one for much longer. Run The World (Girls) – the first single from Beyoncé's current number one album 4 – was never fully embraced by radio, reaching a dismal number 40 peak, but follow-up Best Thing I Never Had is much more to

their liking and jumps 42-25 to eclipse its predecessor. With 1,531 plays from 133 stations earning it an audience of 26.53m, it still has plenty of room for growth with a top tally of 30 plays from Capital FM North East and Capital FM Scotland. Eleven plays on Radio 1 – up from seven a week ago – provide the top contribution of 21.17% to its overall audience. When Jason Derulo's first number one sales hit, In My Head, topped the chart in 2010, radio was already well behind the track, which was then ranked at number 18 on its way to a number three peak. Derulo's second number one sales hit Don't Wanna Go Home was noticeably less well supported by radio before its release, moving 93-80-83-52. It has picked up

considerably since however, jumping to number 27 last week, and to number 11 in the current chart, with 1,728 plays from 133 stations earning it an audience of 42.26m. Twenty-one stations played it 30 times or more last week, compared to just seven the week before but its leap is largely due to a big increase in patronage by Radio 1, where it was aired 21 times last week compared to just nine the previous week. The station contributed 40.48% of the track's overall audience. Derulo's track makes an impressive 6-2 leap on the TV airplay chart, where its promotional videoclip was aired 592 times last week, 32 fewer than chart-topper Pitbull's Give You Everything.

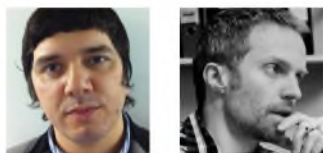
NEWS

DIGITAL TRADE MISSION TO NEW YORK SECURES DEALS FOR UK COMPANIES

Mission accomplished for AIM visit

INTERNATIONAL

BY ROBERT ASHTON



secured by many who made the trip. Modern English managing director Bruce Thomas (above left) said his Manchester-based social media company has already investigated establishing an office in New York to handle new business.

"The UK is way ahead of the US in social media and I think a new office over there will be a first step on the ladder," said Thomas, who has met with the British Consulate General in New York to progress the move and also signed up a US agent to represent his company on the back of the mission.

Hospital Records managing director Chris Goss (above right) has fixed up a label tour for a handful of artists next March in cities, such as Los Angeles and New York and also has one or two releases penciled in for later this year. Goss has also

arranged for a publicist to be a "voice on the ground" for his label and acts.

Push Entertainment signed a distribution deal and director Simon Scott said the mission was invaluable for meeting up with existing customers because his company derives around 40% of business from the US.

AIM chairman and CEO Alison Wenham said the UK delegates took

advantage of the opportunity of having access to hundreds of US contacts who were in New York for A2IM's indie week conference.

"The feedback has been outstanding and I hope - with UKTI help - this can become a permanent fixture in the calendar of the indies," she said.

✉ robert@musicweek.com

AIM's RECENT DIGITAL mission to New York has resulted in new deals with US companies worth hundreds of thousands of pounds and at least one company planning to set up an office in the US.

The UK Trade and Investment-sponsored mission, which for the first time ran in tandem with the American Association of Independent Music (A2IM) indie week, saw 18 British companies engage with their US cousins in the indie sector.

Although final figures on the number of deals inked and their worth have yet to be added up by UKTI, new business has already been

RECOGNITION FIRST INDIE AWARDS TO LAUNCH

Recent indie success in the albums charts will be highlighted later this year when the first UK indie music awards celebrates the music made by the sector.

The inaugural AIM Independent Music Awards will be presented by 6 Music's Steve Lamacq and Radio 1's Huw Stephens at Floridita in London's Soho on November 10.

AIM began working on its IMAs following another disappointing night for the indie sector at this year's Brits: none of three nominated indie acts -

The xx, The National and Vampire Weekend - won in February.

Fed up with being left sitting on the sidelines during awards season, AIM chairman and CEO Alison Wenham began work on creating a new ceremony that would exclusively recognise and celebrate success within her sector.

"For years we've been approached by media partners, but have always shied away (from doing an award), but I think it is now the right time and place with our recent success. It is time to put a spotlight on the diversity

of talent that rarely gets recognition," said Wenham.

The ceremony will feature performances from a number of artists and will see 14 awards presented, although awards will not be based on sales.

Nine awards will be judged by a panel of the UK's most informed music critics and tastemakers.

AIM members can submit entries and view award categories by visiting www.musicindie.com/aimawards; the closing date is August 31.

WOMEN'S AIM

AIM will mark the impact women have had in the music industry this month with a night of interviews and networking at the Proud Cabaret.

Women in Music and Entertainment will give attendees the opportunity to hear from some of the industry's most successful and influential women.

The July 18 event in east London will include interviews and speeches alongside a panel discussion - Closing The Music Industry Gender Gap - which will look at how to address the lack of women in the music and creative industries.

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FOUNDER CLAIMS CLOUD SERVICE IS HELPING COMBAT ILLEGAL DOWNLOADING

Mixcloud cites Spotify success story

CLOUD SERVICES

BY EAMONN FORDE

MORE THAN 100,000 DJs are now using Mixcloud, with its co-founder claiming the cloudcasting service is having a similar impact to Spotify in luring users away from unlicensed sources and onto legal platforms.

Mixcloud, a platform allowing DJs to promote their material online, was launched in beta in March 2009.

Since then 100,000 different DJs have uploaded material to the site. Some 90% of its audience is aged 18-34, with 70% of them male.

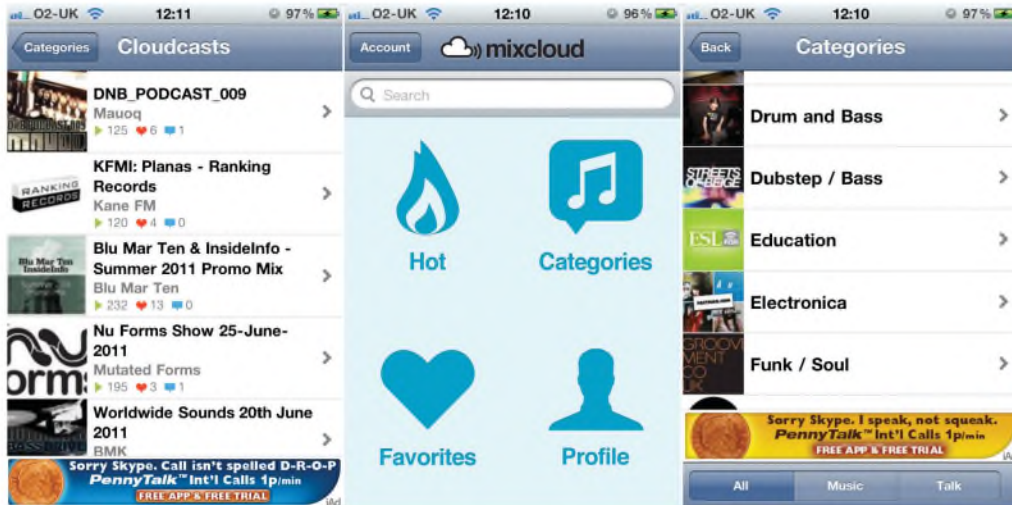
Due to licensing issues, the site is currently streaming-only but Mixcloud co-founder Nikhil Shah (pictured right) said it was nevertheless having an effect in stopping illegal downloading.

"Not offering downloads has been a challenge for us in terms of persuading the content creators to use a platform like ours," he said.

"What we have to get around for listeners is the idea that they can't own the file but the experience of listening and streaming on Mixcloud is superior.

"So it's very similar to the Spotify model. Spotify's competitor is illegal downloading and they are trying to cannibalise illegal downloading by offering a streaming-only and superior alternative."

Licensed by PPL and PRS, Mixcloud is able to operate in Europe through what Shah called "a reaggregation of rights". Shah explained the company was talking



to US rights holders with a view to launching there soon.

Its business model is based on advertising and affiliate retailer income by directing users to download sites such as Beatport, Juno, Amazon MP3 and iTunes - but this may change soon.

"The paid premium side of things is something we are definitely looking to launch," said Shah. "We are working on different models to find the best way to do this."

Given the specialist genres Mixcloud covers, it will necessarily be a niche proposition but Shah said this actually strengthened its appeal to the ad sector.



"The paid premium side of things is something we are definitely looking to launch..."

NIKHIL SHAH,
MIXCLOUD

"It still makes sense financially if you can be really focused on a particular audience segment and provide a compelling service to that segment and a compelling value to the advertisers," he said.

"The challenge for us is scaling outside of that and maintaining that value for the advertisers - or giving them the ability to effectively target particular demographics within our user base."

Mobile is also key. Mixcloud launched its free iOS app towards the end of May and said an Android app is in the works, possibly arriving in the autumn.

"It was necessary and always an important part of the strategy,"

Shah said. "It was just a case of getting it done and getting it out there. We'd always cite Pandora as the main example of a service that has massively increased its user base through mobile. Our business is radio over IP and the future of our business is access on as many devices as possible."

The company, however, is not developing an app for BlackBerry yet, saying there is no demonstrable demand for apps for this platform from its users.

"We are not sure about BlackBerry," admitted Shah. "It was very interesting to see Mobile Roadie pull all its apps from BlackBerry [at the start of June] because of the lack of engagement and usage. For us, we'll do something if there is a need for it and our users are asking for it."

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NEWS IN BRIEF

■ **Turntable.fm blocked outside US**
Social music platform Turntable.fm has blocked access to non-US users due to licensing issues. It attracted 140,000 users in its first week.

■ **ACL drops CBS for Slacker**
ACL Music is ending its three-year relationship with CBS Radio in favour of a partnership with Slacker as it plans a return to music subscriptions in the US.

■ **GMG Radio and we7 go on-demand**
GMG Radio is offering we7 users on-demand service for its radio stations, updating weekly playlists of up to 70 tracks typical of its stations' output.

■ **Hitlantis raises £1.5m funding**
Music discovery service Hitlantis has raised \$1.5m (£0.94m) in a new round of funding.

■ **Ubisoft launches Peas experience**



Games manufacturer Ubisoft is launching a motion-based game built around Black Eyed Peas for the Wii and Kinect for Xbox 360.

■ **Android adds daily activations**
Google has announced it is activating an average of 500,000 Android devices (phones and tablets) a day. More than 4.5bn apps have now been downloaded from Android Market.

■ **Google+ takes on Facebook**
Google is moving into social networking with its new Google+ offering, currently in limited invite-only beta, which it hopes will chip away at Facebook's global dominance.

■ **App boom predicted**
IDC is predicting that 183bn mobile apps will be downloaded by 2015, up from 10.7bn last year.

Echoprint 'is not a Shazam clone', claims CEO

ECHO NEST IS NOT OUT TO directly rival Shazam, according to CEO Jim Lucchese (pictured), despite the launch of its Echoprint open-source fingerprinting technology project.

Lucchese said there was still enormous space for audio-recognition technologies to grow, adding his company had "no aspirations [to create] a Shazam or SoundHound clone" even though Echoprint was released just as Shazam announced a \$32m (£20m) round of funding.

For Lucchese, the Echoprint proposition is very different to mobile-based identification typical of Shazam and its major competitors such as SoundHound, MusicID and PlayEar.

"Our platform as a whole is a combination of acoustic analysis that analyses audio signals like some of the other fingerprinting



"We see fingerprinting and track ID as the starting point to a whole range of social cloud music experiences..."

JIM LUCCHESE,
ECHO NEST

services," he said. "But what's different with our analysis is that it renders psycho-acoustic attributes to songs like pitch, tempo and time signatures. These are combined with our cultural analysis through web crawling and language processing."

He explained that Echo Nest could therefore successfully

differentiate what Echoprint did in the market.

"We see fingerprinting and track identification as the starting point to a whole range of location-based and social cloud music experiences," he explained.

"We want to enable a whole bunch of them. Some of them may have some level of competi-

tive overlap with those guys [Shazam, SoundHound, etc] but I think the world of audio fingerprinting and identification is a very broad one and will play a role in all kinds of applications."

He suggested that large commercial services using music were the major targets for the applications that would arise from the Echoprint technology, with scan and match cloud-based music services an obvious area of opportunity for the developer community.

"The more advanced product teams have been working on the cloud-locker-oriented applications using Echoprint," he said. "We are at the doorstep of all those services and we feel that creating a more open and flexible audio fingerprinting solution is a prerequisite for many of those services and many of those experiences."

NEW APPS

■ **Radio Soulwax (iOS - free)** collects and continually updates unique hour-long mixes around distinct themes with tie-in visuals.

■ **Raditaz (iOS/Android - free)** streams radio stations that can be tagged to and shared at particular locations with Foursquare-style badges for those pushing new music.

NEW SERVICES

■ **WheelsOfSteel.net** uses an HTML5 interface to create virtual decks for users to mix tracks that are drawn in from SoundCloud.

■ **TwitSpace** is a Google Chrome browser extension developed at the recent Music Hack Day that plays music clips from acts mentioned on Twitter by tying into Last.fm's API.

LIVE

COUNCILS INSTRUMENTAL IN FESTIVAL SUCCESS

THE COUNTRY'S LOCAL AUTHORITIES have predicted the nation's coffers will receive a windfall of nearly £600m from this year's summer festival season.

Mendip District Council, the local authority responsible for the Glastonbury Festival, has revealed last week's event will contribute £73m alone to the UK economy and as British summertime kicks into gear, hundreds of smaller events are preparing to play their part in boosting local economies.

With approximately 3.4m people expected to attend a music festival this summer the Local Government Association has predicted as much as £550m will be earned from UK festivals in 2011.



Rumer is to perform at The Cambridge Co-Operative Folk Festival

This represents a slight rise on figures for 2009: then UK Music estimated domestic festival goers spent £499m.

In addition to the major household name events, such as Glastonbury, Reading and Leeds, V Festival, T in the Park, Download and Sonisphere, more than 100,000 people will attend free outdoor festivals this summer.

Some of the top council-run music festivals this summer will include the 14,000-capacity Cambridge Co-operative Folk Festival at Cherry Hinton Hall; Leicester's Summer Sundae Weekender (capacity 7,000) Liverpool City Council's Mathew Street Music Festival and Party in the Park (70,000); in Leeds.

"Councils play a key role in supporting and running festivals for music lovers up and down the country," said Chris White, chair of the LGA's culture, tourism and sport board.

White said LGA members are a vital cog in the wheel for festival promoters; behind the scenes assistance includes highways teams overseeing traffic diversions; trading standards officers clamping down on counterfeit merchandise; and environmental health workers checking that beer and burgers are up to scratch.

"Even in these times of austerity, local authorities have gone to great lengths to keep their own music festivals going, in some cases enlisting commercial sponsors," added White.

UK FESTIVAL PIONEER VINCE POWER FLOATS ON ALTERNATIVE MARKET

Power pulls in pounds and Prince

FINANCE

BY GORDON MASSON

THE APPETITE FOR INVESTING in live music helped veteran promoter Vince Power raise £6.5m for his new venture Music Festivals plc when it floated on the Alternative Investment Market last week.

Music Festivals made its stock market debut last Tuesday when trading opened at 67.5p per share and attracted hefty institutional investors. The stock closed the week at 66.98p.

The new vehicle has immediately taken over the rights to Power's Hop Farm Music Festival in Kent and the Festival Internacional de Benicassim weekend near Valencia in Spain.

Filings made with AIM reveal the company will take on a further three festivals including Power's Feis event, which made its debut in London's Finsbury Park last month.

The remaining assets will initially include Pop Farm – a pop music event in Tunbridge Wells, which was originally planned for August, but has now been postponed until 2012 – and a new classical music festival, which will be held in the south east.

The stock market listing of Music Festivals plc has put Power and his fellow directors in a three-week blackout period, which prevented them from making public statements about the company.

But prior to the flotation, Power exclusively told *Music Week* of his five-year plan to build the group and an ambition to sell it on for £100m.

Power said the funds raised by the placing would be ploughed back into "organically growing and buying events" such as expanding Hop Farm to become a 50,000 capacity event and establishing a twin weekender for the festival. Power developed the twin festival concept of Reading and Leeds when he created the latter in 1999.

"There is a five-year plan to build up and expand and then hopefully someone will come in and buy me so I can start again," said the Music Festivals CEO. "If I could get to a situation where I can sell it for £100m that would be good – and I think I can. When you are dealing with the City it is about discipline and profit; that's good for me because when you are in a creative business you need discipline."

While Music Festivals plc's listing stated the company's main country of operation is the UK, Power said his plans to expand the group's interests could mean using his contacts book to accelerate expansion elsewhere in the world. With partners already identified



Prince performed at The Hop Farm Music Festival in Kent

"If I could get to a situation where I can sell it for £100m that would be good..."

VINCE POWER, MUSIC FESTIVALS

for sites in Europe and South America, Power added, "I am not scared of taking on festivals in different countries – I think the development opportunities are in overseas and not so much here in the UK."

Joining him at the helm of the company are some experienced

music executives including non-exec chairman David Mansfield, who is chairman of RAJAR and a director of private equity group Ingenious Media. Former Mean Fiddler Music Group chief operating officer Jon Hale becomes finance director.

Other board members include Noel Lyons, who has worked for BP Amoco and Coca Cola; Andrew Sutton, who has a background in finance and live entertainment; and Michael Gelardi who was a musician before switching to the production side of the live music industry.

Investors in Music Festivals include ISIS Equity, Beeston

Management and AXA Framlington.

Power has a stake of more than 23% in the new company, while other family members (Maurice, Sharon, Brigid and Patrick Power) have the Power holdings to more than 43%.

That set up bears a remarkable similarity to how the Mean Fiddler Music Group operated in its final days. Power established MFMG in 1982 with the opening of his first venue The Mean Fiddler and that company was publicly listed a decade ago. It was sold in 2005 to a consortium consisting of Live Nation and promoter Denis Desmond for £38m, with Power's stake earning him a reported £13m. Fellow director Hale played a significant role in that transaction. Hale has a 5% stake in Music Festivals plc.

Power is widely recognised as one of the UK's festival pioneers and although he is now in his mid 60s, his passion for live music has not diminished, while his ability to attract A-list stars remains impressive.

This year, Power booked Bob Dylan and Van Morrison to headline the inaugural Feis festival, while his coup in persuading Prince to play at the Hop Farm on Sunday prompted that festival's expansion to a third day, with The Eagles and Morrissey headlining the first two days. Meanwhile Benicassim (July 14-17) has this year secured The Streets, The Strokes, Arctic Monkeys and Arcade Fire at the top of the bill

✉ gordon@musicweek.com

VIAGOGO Ticket resale price chart

pos	prev	event
1	1	TAKE THAT
2	6	FOO FIGHTERS
3	4	GLEE LIVE!
4	2	KINGS OF LEON
5	20	ARCADE FIRE
6	10	ROGER WATERS
7	7	NEIL DIAMOND
8	3	ARCTIC MONKEYS
9	9	GEORGE MICHAEL
10	15	BRYAN ADAMS
11	14	RIHANNA
12	8	JESSIE J
13	5	BON JOVI
14	12	BRITNEY SPEARS
15	NEW	DARREN CRISS
16	19	BRUNO MARS
17	13	ADELE
18	NEW	BON IVER
19	11	THE KILLERS
20	NEW	DOLLY PARTON

HITWISE Primary ticketing chart

pos	prev	event
1	1	TAKE THAT
2	6	KINGS OF LEON
3	17	ARCADE FIRE
4	3	NEIL DIAMOND
5	10	GEORGE MICHAEL
6	7	BON JOVI
7	NEW	T4 ON THE BEACH
8	8	ED SHEERAN
9	2	ARCTIC MONKEYS
10	11	JESSIE J
11	NEW	THE KILLERS
12	NEW	KASABIAN
13	NEW	COLDPLAY
14	19	GLEE LIVE TOUR 2011
15	NEW	MUMFORD & SONS
16	5	ONE DIRECTION
17	NEW	ROD STEWART
18	4	JLS
19	NEW	DOLLY PARTON
20	12	SECRET GARDEN PARTY

TIXDAQ Secondary ticketing chart

pos	prev	event	£m
1	1	GEORGE MICHAEL	9.0
2	3	RIHANNA	3.0
3	2	TAKE THAT	3.0
4	4	CLIFF RICHARD	2.0
5	12	ARCTIC MONKEYS	1.0
6	5	DOLLY PARTON	1.0
7	7	BRYAN ADAMS	1.0
8	10	BRITNEY SPEARS	1.0
9	9	V FESTIVAL	0.9
10	11	ADELE	0.9
11	8	NEIL DIAMOND	0.6
12	12	READING FESTIVAL	0.6
13	NEW	IRON MAIDEN	0.5
14	17	LEEDS FESTIVAL	0.5
15	13	T IN THE PARK	0.4
16	NEW	DURAN DURAN	0.3
17	NEW	DEEP PURPLE	0.2
18	19	JAMES TAYLOR	0.2
19	18	JANET JACKSON	0.1
20		LATITUDE FESTIVAL	0.1

viagogo Ranked in descending order by number of tickets purchased for UK events between July 2- July 9 2011

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ON MUSICWEEK.COM

- BMG acquires Robson's share in V2/Blue Mountain catalogue
- Butler promoted to MPA chairman

HIT UNIVERSAL SCRIBE, ALEX DA KID, FOUNDS LABEL IMPRINT AND SEEKS FRESH PUBLISHING PARTNER

Kid expands business into new corners

ARTISTS

■ BY CHARLOTTE OTTER

UK SONGWRITER ALEX DA Kid is shopping around for a publisher who will be able to administer acts from his new label KIDinaKORNER.

The LA-based label is run as part of an imprint of Interscope and is managed by the writer (real name Alexander Grant).

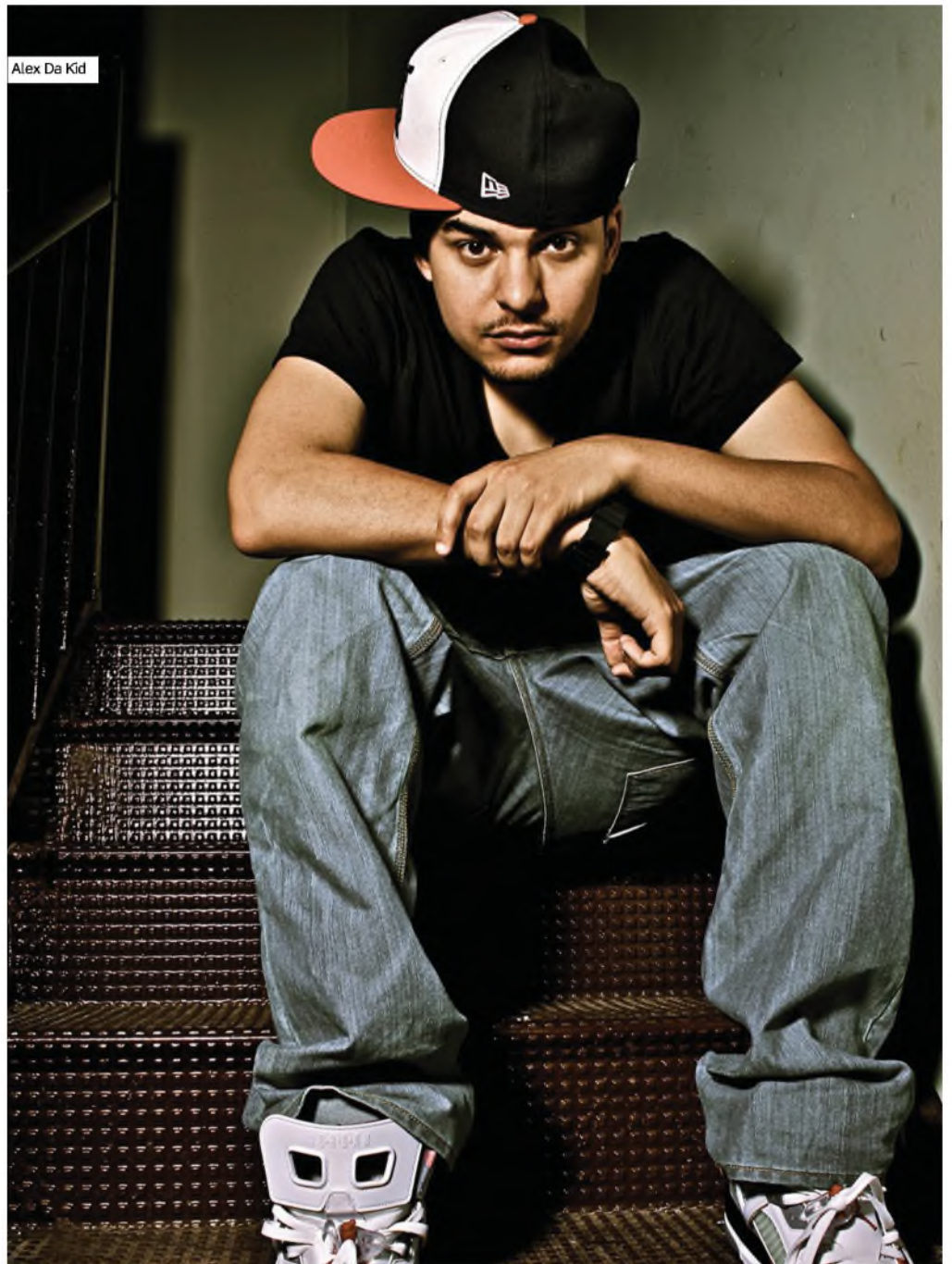
The company has taken charge of its first act, singer-songwriter Skylar Grey, who has been a long-time collaborator with Grant and helped him to co-pen songs including the Grammy Winning track, Love The Way You Lie.

Both Grant and Grey are published by Universal, but the producer said he had not ruled out the possibility of taking publishing for new signings away from the major and added he was in talks with a number of other companies about

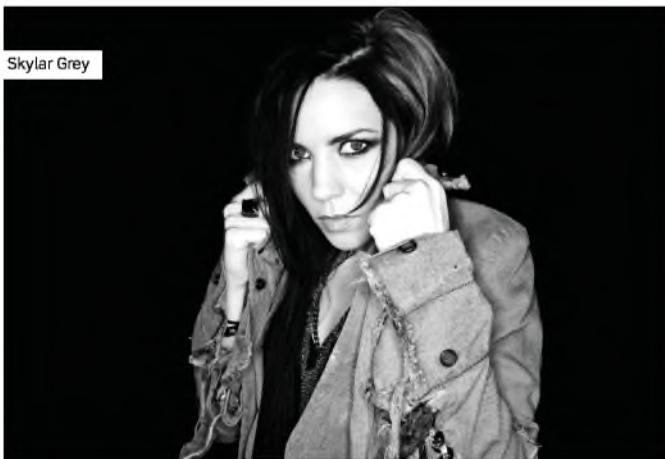
a publishing deal. "Just because Skylar and I are signed to Universal for publishing doesn't mean that any new acts that I sign will do too," he said. "I have a home from which I can release songwriters and artists that I have faith in through KIDinaKORNER. Now I want a home where they can be looked after in the same way from a publishing point of view."

Although the newly minted label has been in operation for only a few weeks, Grant has ambitious plans for the company and is keen to build a new generation of super producers, writers and artists who can follow in the footsteps of acts like Eminem or Lady GaGa.

"I want to create artists that people believe in and buy into. For me it is all about building brands," he explained, adding it was important that whoever he signed could demonstrate longevity. "Eminem, Beyoncé, Lady GaGa,



Alex Da Kid



Skylar Grey

KID STILL TAKING CARE OF CORE BUSINESS

Alex Da Kid has promised he will not let his production and song writing duties take a backseat to label management with the launch of KIDinaKORNER.

The composer said he was writing all the time and that a quiet start to 2011 was down to spending time in the studio with Skylar Grey on her new album.

"It's the first time that I have ever completed a whole record and it took a little longer than I thought," he said. "The song writing process was a lot different from writing individual singles, but it was really enjoyable to do. Now that it's finished though, I'm really looking forward to getting back into working with other artists."

Grant admitted the phone had been ringing off the hook since his Grammy win earlier this year and said the accolade had opened up new opportunities.

Already the hit-maker has worked with both Bono and The Edge - helping to produce the first single from the Spider-man soundtrack, Turn Off The Dark.

Grant added he would be working with other big names later in the year, although does not expect 2011 will be as prolific in terms of releases.

Grant also ruled out the possibility of using his new label as a means of releasing a solo album and said the closest he would come to a vanity project would be to release a record featuring guest vocalists - in the style of DJs such as David Guetta

Jay Z - they all have that longevity. They have reached a position where they could release a poorly selling single, still keep their fan base and not be dropped immediately from their label. I want to create people who become those future artists."

The past year has seen Grant work closely with Grey in the studio, helping to place her in tracks including Eminem and Dr Dre's I Need A Doctor, as well as gaining cuts on Diddy feat. Dirty Money's Coming Home and Castle Walls by Christina Aguilera.

"This has helped increase her profile, not only as a songwriter, but as a performer," said Grant. He added this should help increase interest in Grey's debut

"I've been taking inspiration from performers like Dr Dre and [Interscope/Geffen/A&M chairman] Jimmy Iovine - and asking their help and advice..."

ALEX DA KID, WRITER/LABEL BOSS

album Invisible [sic] which is set for release later this year.

Grant added he was also keen to sign more acts to the KIDinaKORNER roster, however he cautioned that he would probably only sign a couple of new

artists this year. "I've been taking inspiration from performers like Dr Dre and [Interscope/Geffen/A&M chairman] Jimmy Iovine - and asking their help and advice on how to run a label," he added.

Grant said that one of the reasons he wanted to start a label was to have control over what he did. "I'm not just your bog standard writer and my deal with Interscope reflects that.

"However, that also means that I have to make sure that this label does well as I don't want to let them down. Only time will tell whether or not it will be successful or not but unless I try then I will never know for certain."

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TALENT

LAURA MARLING / Virgin

Marling credits Johns for return

■ BY STEPHEN JONES

FEW ARTISTS EVEN MAKE it to their third album, let alone record three albums by the age of 21.

But Laura Marling is set to do exactly that with the release of *A Creature I Don't Know* this September.

The singer, who won best female solo artist at the 2011 Brit Awards, set the standard with her first two records – both of which were nominated for a Barclaycard Mercury Prize thanks to their captivating melodies and poetic lyrics.

And in new effort *A Creature I Don't Know* – released 18 months after its predecessor – she has driven herself further forward, with a record which is likely to further engage fans and build an audience.

With Marling reunited with producer Ethan Johns (see box) and the album written on the road, it is an enthralling record of depth and immense engagement, which rewards repeated listening.

Virgin Records president Miles Leonard said, "It's not been about awards but how Laura can come back and advance her talents as a songwriter. It's an important record which sets her apart from her peers; she is markedly different and sits in her own space.

"And it's not a significant shift between albums stylistically but there are seismic, chameleon shifts as an artist which show Laura is stepping up as a brilliant storyteller."

Manager Adam Tudhope – winner of *Music Week's* manager



of the year award – explained that in some ways this was album number four for Marling as she was signed at 15 by former Virgin Records president Ferdy Unger-Hamilton and recorded a body of work while in development which was never released.

"She released her first record [*Alas I Cannot Swim*] on her 18th birthday and by that point had got bored of many of her songs which went unreleased. The way she writes, she writes a song and will be surprised later on by what she has written, it's almost auto-writing," he said.

"And for these songs to be formed as a string of consciousness, it's pretty amazing. She'll write song five and not write song

"Until you get the songs you can't make the record; it's all dictated by the songwriting and she basically calls Ethan or me and says 'I'm ready'..."

CHRIS BRIGGS

six until she has finished five; it's quite unusual. It's all in her head. She is not demoing them, she's worked it out in her head, she's accessing parts of her subconscious she is not even conscious of."

With such talent it is perhaps no surprise that when Marling's A&R Chris Briggs – who became

involved with Marling around *I Speak Because I Can* – left EMI for Sony last year he volunteered to keep working with Marling on a consultant basis.

Briggs explained, "Commercially she is not in a hurry. This whole thing comes from her. Until you get the songs you can't make the record. It's all dictated by the songwriting and she basically calls Ethan or me and says, 'I'm ready' then it is a question of getting it ready to perform. Ethan is unique in his approach because it's such a poetic marriage because he makes the songs complete."

Marling rehearsed at her drummer Matt Ingram's Urchin Studios in East London before recording the tracks live at RAK Studios in

CAST LIST

LABEL Virgin Records
A&R Chris Briggs
PUBLISHER
 Ben Bodie, BMG Chrysalis Music
MANAGEMENT
 Adam Tudhope and Laura Taylor, Everybody's
AGENT
 Lucy Dickins, ITB
LAWYER
 Nicky Stein, Clintons
NATIONAL PRESS
 Jamie Woolgar
ONLINE PRESS
 Rhian Emanuel, Virgin
NATIONAL RADIO Manish Arora & Katie Torrie, Virgin
MARKETING
 Mandy Plumb, Virgin
DIGITAL MARKETING
 Justin Cross, Virgin
TV Vic Gratton & Rob Clark, Virgin
REGIONAL RADIO
 Martin Finn, Virgin
REGIONAL PRESS
 Fleur Gilbert, APB

St John's Wood in two weeks in March

Briggs said, "The technology for recording voices and instruments was perfected in the Fifties and involves magnetic tape and valves – there are easier ways, but nothing sounds better. And Laura suits live recording."

The first single, *Sophia*, is released on September 12, the same day as the album and Marling's team are working on building her live work, which has in the past seen her perform in many unusual venues such as churches

Tudhope said, "There is something about the atmosphere of these places because she is not about pyrotechnics and throwing the guitar around but sitting there telling a story that can lead people to somewhere special."

✉ yes_stephen@yahoo.co.uk

ETHAN JOHNS ON PRODUCING LAURA MARLING

WHEN LAURA MARLING unexpectedly called producer Ethan Johns (Ryan Adams, Kings Of Leon, Paulo Nutini) to tell him she wanted to continue their working relationship past her second album he was understandably stirred.

Johns said, "It's an artist's prerogative to go where they want to go but Laura is one of the best singer/songwriters I have ever heard, so I was thrilled. If she calls I am there like a shot. She's very centred, very confident about what she is doing."

The pair initially sat down for five days last summer to work on the new album but Johns said Marling knew her ideas were not yet fully formed.

He explained, "You have got to be quick with Laura, she will just sit down on whim with a guitar and if the tape isn't running you'll kick yourself."

He next heard from her in February and within weeks they were in RAK Studios recording her band live in 10 days, with additional mixing done in a week at his Three Crows East Studios in Wiltshire.

"I record almost all bands totally live, it's the best way to capture

them," said Johns. "To me records that really last, well you can't quantify what happens when musicians play together, it's a two-way conversation, they are inspiring and elevating each other's performance.

"If I do that in an overdub fashion, then it's one way. Yes it makes life a lot easier, but what I am looking for is to record those elevated performances which happen when they are together. It serves the musicians, the writers of the songs and the fans – it's just the way it should be done."



Ethan Johns



TALENT & DIARY

GIVERS / Glassnote



www.myspace.com/givers

Glassnote's Givers set to give as good as they get

ALL EYES ARE ON Glassnote Records to see what the American indie label does next after its incredible success with Mumford & Sons in the US.

The answer, is new signing Givers, who are in London for a trio of gigs this week.

Industry veteran Daniel Glass, who started the label just four years ago, told *Music Week*, "We just want to bring people to our shows – that's how we work. The most important thing with our bands is how good they are live."

Indeed, the label's signings (see box) all have an enviable live reputation. But its success is also down in part to Glass – a former Seventies DJ who cut his teeth in the Eighties as senior VP at Chrysalis Records – maintaining a tight, close-knit roster.

Glass said he was "sort of obsessed" with Givers, who he first spotted at Austin City Limits in October. "I was impressed at the depths to which they had studied their music. It's this mix of Creole, Cajun, zydeco influences but what you get is Givers," he explained.

The formation of the five piece came about in the aftermath of Hurricane Katrina, which ravaged the University of New Orleans campus and forced students Taylor Guarisco (singer/guitarist) and Tiffany Lamson (singer, ukulele and percussionist) to relocate.

Despite the initial traumatic situation which brought them together, Guarisco explained there had been a succession of "lucky occurrences" in the band's history. The band members initially came together on stage

three years ago to perform a completely unrehearsed gig after a friend's group dropped out of a slot.

Lamson thought to leave a handheld recorder on the bar with the barmaid. "Thank God she recorded that shit," said Guarisco. "It was totally improvised and we just had a lot of ideas. Lots of things like that have happened since that one night. Our ethos is 'life is short, let's dance' and that's reflected in our music."

The band insisted on financing the recording of their debut album *In Light* themselves before signing to Glassnote in the US last February. In the UK they are signed to Island, with Co-Operative Music handling the release in Europe and Japan.

"We have saved money from every show for two years to make it," said Guarisco. "We got into the world of talking to labels and Glassnote only sign two artists a year so there is feeling they will have focus on you and not leave you hanging."

"We've dedicated our whole lives to this and wanted a label which would match our focus."

Glassnote is distributed by Sony/RED in the US and Universal's Co-Operative Music in the UK and Europe.

✉ yes_stephen@yahoo.co.uk

GLASSNOTE RECORDS US ROSTER

Givers
Mumford & Sons
Phoenix
Justin Nozuka
Kele
Royal Bangs
Secondhand Serenade
The Temper Trap
Two Door Cinema Club

DOOLEY'S DIARY



Heavy Metal in the house

As you know, Dooley is rarely star-struck but even he was taken aback at Alice

Cooper's secret 100 Club gig last week, when movie star and A-list music groupie Johnny Depp was smuggled in and hid behind Dooley before joining Alice on stage. The legendary rock singer was on surprisingly chatty form, impersonating Keith Richards/Captain Jack Sparrow (Johnny smiled and said nothing) and complaining he could have probably outrun the Kia they gave him on *Top Gear*. Afterwards, Dooley went for a bite to eat with Alice at the *W Hotel* where the singer explained how he had been influenced by British music throughout his career... The A-list also turned out for Beyoncé's energetic and enthralling set at *Shepherd's Bush Empire* last Monday night – it's not often you see Adele sitting next to Jessie J next to Gwyneth Paltrow next to Jay-Z (who had hot-footed it from Wimbledon via police escort). In fact, seats were at such a premium Stella McCartney stood and Ed Sheeran was spotted sat on the floor. Dooley loved the show but asks that next time Beyoncé turns the wind machine around to cool what was a very hot and patient audience... The following day Beyoncé showed she is very much down with UK music retail by popping along to the *HMV concession* within *Harrods*. Our photo shows that she looked stunning in an orange dress, although the effect was rather tarnished by having Piers Morgan, who had just interviewed the singer for his US show, by her side. She also, apparently, ended up buying her own album, 4 – couldn't Sony have just given her a free copy?... Jamie Cullum amused the crowd at his gig at new venue *Under The Bridge* at *Chelsea FC*, where Roman Abramovich was the main face to be spotted. The jazz star, however, appeared somewhat confused by the opulent surroundings. "It's amazing to be playing under *Swindon Town football club*. What it isn't?" he quipped. "My manager said it was. I will find out later where I am..." Dooley went backstage to chat with Jamie after the show, quizzing the singer as to what the bowl of cotton wool was for on his rider. "Don't ask me, I thought they were prawn crackers," he replied, mysteriously... Could Brit Fraser T Smith be heading for his second US number one? The co-writer of



Taio Cruz's Hot 100 chart-topping *Break Your Heart* went straight to the top of iTunes' chart in the States last week with *Inventing Shadows*, a song penned by him and fellow Sony/TV-handled writer Josh Kear and performed by *The Voice* runner-up *Dia Frampton*... Talking of songwriters, veteran tunesmiths *Larry Rushton* and *Arthur John Williams* will today (Monday) see a song they wrote for a competition run by *Paul McCartney* more than 30 years ago debut in the West End musical *Dreamboats and Petticoats*. It got there having won another competition, this one judged by *Don Black*, *Neil Sedaka* and *Graham Gouldman*... Dooley made his merry way to *Island Records* last week, where he ran into none other than touselled troubadour *James Morrison* celebrating singing a deal with the *Universal* label, after previously being on *Polydor*. We see here (top left to right) *Claire Sugrue*, *Natasha Mann*, *Darcus Beese*, *Jon Turner* and *David Sharpe* (all *Island*) and bottom *Paul McDonald* (*Connected Management*), *Morrison* and *Ted Cockle* (*Island*)... *Slough's* finest indie rock revivalists *Brother* – and believe me, there is a lot of competition for that title – announced last week that they were changing their name, after an *Australian* band emerged of the same moniker. We



awakening." Going by the comments, however, not everyone quite got the joke... Dooley doesn't generally envy bands' lives on the road but *Glassnote's* new act *Givers* impressed the *Music Week* man with their ingenuity last week: when Dooley called them for a chat their windscreen wipers had just failed; when he called back an hour later they had stopped at a gas station to repair them with a new manually operated system involving one person pulling a mobile phone charger cable and another pulling a guitar string, both attached to the wipers. *Dragon's Den* ahoy... Although *Metal Hammer* and *Westminster* are not the most likely of bedfellows, the two esteemed entities joined forces last week for *Rock The House*, which saw a slew of unsigned bands perform to MPs keen to show off their music credentials on the *House of Commons Terrace*. The aim of the gig was twofold, to help educate politicians in what constitutes "good" music these days and also to raise awareness of the importance of live music in IP. Winners of the evening were *Angry Vs The Bear*, judged by a respected panel which included *Hove* and *Portslade* MP *Mike Weatherley*, pictured above with *Metal Hammer* editor *Alexander Milas*... The Official Charts Company's *Phil Matcham* has been handling the UK charts

for so long – 19 years to be precise – that he can actually remember an era when people used to buy their singles in things called record shops. But that is about to end with him heading off for a new life in *New Zealand*. Very best wishes from all at *Music Week* Phil and if you want to still reach him he is at philmatcham@hotmail.com



were rather disappointed to hear they hadn't decided to opt for *The Slough Brother* – à la *The London Suede* – as their new name – but instead went for the rather odd *Viva Brother*. However, we did enjoy *The Quietus'* take on the matter: the music website ran a lengthy piece claiming the name change came about "because of a feminist vegan

CAST LIST

LABEL Glassnote Records, *Island UK*
A&R Daniel Glass
PUBLISHER Four Song Night
MANAGEMENT Aaron Scroggs

AGENT Rob Challice, CODA
LAWYER Paul Sommerstein
MARKETING Tom March, *Island Records*
NATIONAL RADIO

Brad Hunner, *Radar Plugging*
NATIONAL PRESS Sinead Mills and Dan Miller, *Anorak*
DIGITAL PRESS Matt Brown, *Stay Loose*

REGIONAL RADIO Julie Barnes, *Radio Active Promotions*
NATIONAL TV Tony Fletcher and Andrea Edmondson, *Island Records*

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INTERNATIONAL GERMANY

GERMANY IN THE FAST LANE

Having overtaken the UK as the world's third largest music market, Germany must be doing something right - but what is it that has elevated the country's industry to the status of a true global player?

COUNTRY PROFILE

BY OLAF FURNISS

TEN YEARS AGO FEW WOULD HAVE expected Germany's beleaguered recorded music industry to overtake the UK in terms of revenue. At the time, CD burning was rampant, retailers were closing en masse and record companies were haemorrhaging staff. Few commercial or public radio stations supported new talent, while A&R was largely marketing-driven with little in the way of long-term artist development.

As if this was not dismal enough, there was little sympathy from central government, which stalled the implementation of more robust copyright protection, while also failing to respond to pleas for radio quotas and other remedies it was hoped would alleviate the situation.

Commentators have been quick to attribute the turnaround to German consumers continuing to favour more profitable physical releases [which account for 81% of revenue compared to 67% in the UK] over downloads [respectively 13% and 25%], as well as the healthy state of the country's economy. However, Dieter Gorny, chairman of Germany's IFPI affiliate the BVMI, is bullish about the reasons.

"It's not the slow uptake of downloads, but the slow downturn of physical product that caused the relative strength of the German market," he says.

And far from prompting an outbreak of *schadenfreude* on the other side of the North Sea, the figures have been met with disinterest by some within the industry.

"Overall] there has been little response to the news,"

says Alex Richter, managing director of Berlin-based booking agency Four Artists. "Germany will always be an important market for international acts."

For many, the country's relatively good showing in 2010 is the result of several other factors which include adapting business models to the changing market, an improved radio landscape and a continuing focus on developing long-term acts.



ABOVE

Hit factory

As with UK music TV shows, Deutschland sucht den Superstar and its like have buoyed the domestic market in Germany

PICTURED

Home and away international acts including Belgium's Milow (left) bolster a roster of Berlin-signed local bands while Düsseldorf's Hauschka (right) is signed to FatCat in the UK, where the label sees Germany as a gateway to central and northern Europe



"The industry has grasped the fact that it needs strong and solid artists," says EMI GSA's chairman and head of commercial development, Wolfgang Hanebrink. "And to achieve this sometimes requires more time than the life cycle of an album."

Although he adds that part of the mix includes fast moving, hit-based acts - often spawned by TV talent shows such as Deutschland sucht den Superstar and X Factor - the chairman also cites the growth of quality and diversity of homegrown talent as a significant development in recent years.

According to IFPI figures, domestic productions accounted for 49% of album chart share in 2010 [international acts took 48.6% and soundtracks 2.4%] having risen

continuously since 2001 when they made up only 29.5%.

"Thanks to being able to perform live, German bands and artists across all genres are able to build a stronger fanbase," says Richter. Four Artists has carved out a strong position in the market with domestic acts ranging from Nena to Tiefschwarz, but in recent years has expanded its roster to include international artists such as Icelandic seven-piece Hjaltáin and New York's Balkan Beat Box.

And local companies are capitalising on Germany's appeal for acts from foreign territories.

"Now that fewer bands have record deals, more try to sign territory by territory," explains Ulysses Hüppauff, founder of Halb Miete Management. His roster includes Finland's Apocalyptica, Heather Nova from the US and Sweden's Royal Republic.

Although Warner and Universal have long acted as an international springboard for acts from abroad, there are signs that this is a growing trend.

The latter's international exploitation department is dominated by foreign bands such as Volbeat [Denmark], Milow [Belgium] and Katzenjammer [Norway] - signed directly to the Berlin-based affiliate and augmenting a release schedule which includes local stalwarts such as Tokio Hotel, Rae Garvey and Rammstein.

Some UK industry figures also see Germany as a useful gateway into other markets.

"Securing key press and radio in Germany bleeds into neighbouring territories - Switzerland, Benelux, France - and in turn generates sales across the whole of Europe," says Alex Knight, managing director of Brighton-based FatCat Records, whose signings include Düsseldorf-based Hauschka

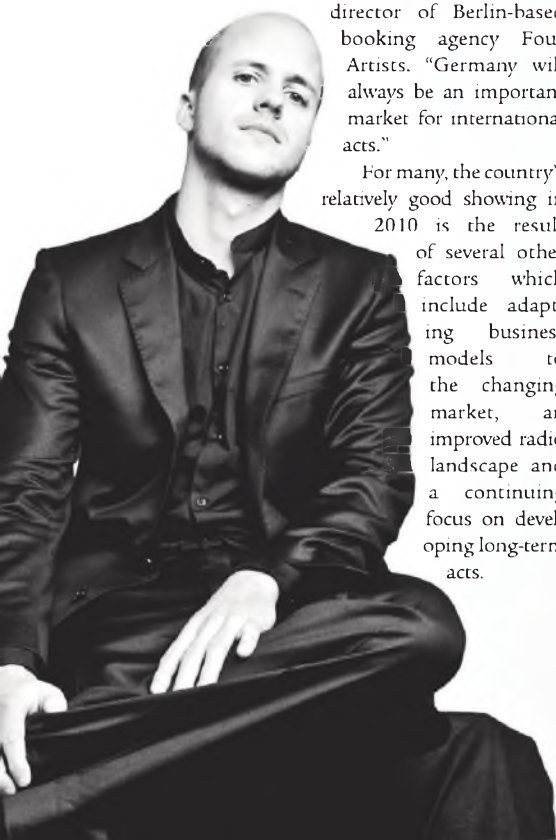
He cites conditions in the live sector as particularly favourable, with higher fees obviating the need for label tour support, and a large network of venues and promoters enabling acts to develop a fanbase through touring.

Although Jens Michow, president of the concert promoters' association IKDV cautions that live revenues for 2009 might see a slight decline - and he bemoans an obligatory VAT exemption which prevents promoters claiming back money - he is upbeat about the government's abandonment of withholding tax last year.

"For many years this was the artists' worst enemy in Germany," he says.

According to Jens Markus Wegener, managing director of Hamburg-based publishing company AMV Talpa, it is not just the labels and the live sector which are enjoying interest from abroad. Last year his company licensed AC/DC's catalogue for GSA from Albert & Sons and he believes his commitment to work other acts signed to the Australian publisher helped land the deal.

"There has been a rise in confidence and German publishers are working much harder internationally," he says. "At the same time, foreign publishers are keen to push into continental Europe and Germany provides that gateway."



INTERNATIONAL GERMANY



Wegener, who previously co-owned one of Germany's largest music promotion companies, Public Propaganda, points to a resurgence in the popularity of radio accompanying the growth of domestic talent. Several years ago he advocated a quota, but like many other industry figures appears to have softened his stance.

"There are still a lot of formatted stations with small playlists, but you now have a much better chance of getting domestic repertoire played," he says. "Radio has experienced a bit of a comeback."

Wegener believes that this is due to a public desire for "filters" as well as a decline in the music television platforms previously offered by MTV and Viva. Moreover, there are also signs of a rapprochement between labels and broadcasters, with companies such as Sony bringing together programming bosses from leading stations to discuss ideas and proffer suggestions.

"Sony Music always seeks to strengthen the dialogue with its media partners," explains Sony Music Entertainment Germany's CEO, Edgar Berger.

At the same time, broadcasters such as Motor FM are seizing the initiative. Launched in 2004, the company has licenses in Bremen and Stuttgart, and is looking to secure a presence in key cities such as Hamburg and Munich. This is a particularly ambitious move, as broadcasting in Germany is controlled at regional level and securing nationwide coverage would involve dealing with 16 different bureaucracies.

With a strong onus on new music, Motor's strategy is to use the FM broadcasts as a hook to develop stronger ties with listeners via its online presence. Moreover, managing director Mona Rübnsamen has positioned the station as a platform for emerging talent across the creative spectrum to include designers, architects, writers and film-makers.

"We focus on new music but also act as an incubator for the overall creative scene, which has become a big deal in Germany over the past couple of years," she says. Rübnsamen adds that many of Motor's listeners are unlikely to go undetected due to surveys being carried out via landlines.

There is a widespread view that the contribution made by the creative industries to the overall economy is enjoying a new-found recognition at both national and regional government level.

Leading trade events Popkomm, Reeperbahn Festival and CO Pop all benefit from public money, and the Federal Government co-funds the Initiative Musik organisation.

The latter was created in 2007 to provide financial support for artists and professionals in the rock, pop and jazz sector. Grants between €10,000-€30,000 are awarded, with 40% of the funding coming from the artist, label, management or publisher.

Its project manager Katja Hermes says that the six-person team is also actively involved in assisting with international networking opportunities at German trade events, as well as hosting showcases at international gatherings including SXSW, The Great Escape, Midem and Eurosonic.

ABOVE

Government support

Events like Popkomm (pictured above with New Music Award winner Kraftklub) are being rewarded for their input into Germany's creative industries



"There has been a rise in confidence and German publishers are working much harder internationally..."

JENS MARKUS WEGENER, AMV TALPA



"Streaming and subscription models are an important and elegant link between record companies and music consumers..."

EDGAR BERGER, SONY



"The industry has grasped the fact it needs strong and solid artists. And to achieve this sometimes requires more time than the life cycle of an album..."

WOLFGANG HANEBRINK, EMI GSA



"Fifty per cent of visitors to Berlin [in 2010] were cultural tourists. The historical subculture has given rise to an important economic motor..."

DIMITRI HEGEMANN, TRESOR

Significantly for international promoters, Initiative Musik recently launched a fast-track grant scheme for acts invited to play outside Germany, with each band member receiving €400 towards travel within Europe and €800 outside.

However, despite his role as head of Initiative Musik's supervisory board, the IFPI's Dieter Gorny believes that politicians still have work to do.

"The Government should ensure a legal framework which enables the sustainable enforcement of rights in the digital environment," he says.

Nevertheless, few doubt that music's strong position within the creative sector is beyond dispute. And Popkomm director Daniel Barkowski believes that Berlin's status as a creative hub is particularly powerful.

"The world is changing and it is no longer the case that a company like IBM is going to come and create 3,000 jobs," he observes. "During Berlin's last election all the candidates referred to the creative industries in their campaign literature."

His view is echoed by Dimitri Hegemann, founder of Berlin's legendary Tresor club and label.

"In 2010 there were 20 million overnight stays in Berlin with an average spend of €200 each," he says. "Fifty per cent of visitors were cultural tourists. The historical subculture has given rise to an important economic motor."

Significantly, Hegemann has sought to develop the brand to ensure the business' survival, being acutely aware that many of the 70,000 people on his database are no longer up to partying for an entire weekend.

Hegemann now runs regular events for 12-15-year-olds, allowing budding DJs to showcase their skills, and he is about to launch a Tresor in Beijing. The venture will aim to develop musical partnerships between China and Germany and enjoys the support of Abeleto, a Berlin-based production and recording software company. It is to equip a studio in the Chinese venue which in turn will serve as an "academy of the electronic arts".

A variety of companies across the business spectrum have responded by adapting their core activity, including Hamburg-based Edel. It now focuses on distribution and manufacturing, having reduced its label operation to releasing heritage acts such as Status Quo and Deep Purple. Moreover, it has diversified into video and book publishing.

Although the company also owns one of Germany's largest digital music

distribution platforms. Kontor New Media. Edel founder and CEO Michael Haentjes believes that the industry would be unwise to abandon physical formats.

"These days the biggest distribution [platform] is via piracy, which has made the business considerably more difficult," he says, while adding that there should be a greater onus on attractive products "that are worth the money."

Moreover, he attributes niche areas such as audiobooks, children's albums and *Schlager* (a popular style of "hit" music) as a factor in buoying CDs sales, as they are less likely to be copied.

There are also signs of digital platforms becoming more accepted and while Spotify has yet to gain a foothold in Germany, local streaming service Simfy got off the ground in May 2010 thanks to equity deals with Universal, Sony and Merlin, and a licensing agreement with Gema.

It now has 1m registered users, attracted an additional €10m in finance 12 months after launch and has secured partnerships with O2, cable TV operator Kabel Deutschland and social networking platform VZ Networks.

"Streaming and subscription models are an important and elegant link between record companies and music consumers," says Sony's Berger, who adds that he would welcome more players in the market.

Both Berger and Universal Germany CEO Frank Briegmann recently hit out at Gema, accusing the country's collection society of holding up a deal with YouTube. However, this is regarded as disingenuous by AMV's Wegener. He points to an arbitration system which would allow the Google-owned platform to operate until a rate has been decided and says its reluctance to do so has led to Gema taking legal action.

"If I have a business which needs electricity, then I have to pay for it," he says. "What happens if you don't pay your bill? At some point it ends up in court." He adds that the dispute is not just about royalty rates, but about getting the data so that the revenue can be distributed equitably.

The majors' frustrations are understandable, given that German consumers are being denied the opportunity to watch video clips by domestic acts which can be freely viewed abroad.

However, they might allow themselves to take some small comfort from the fact they have overtaken the UK, where YouTube and Spotify have reached agreements and download sales are considerably higher.

RIGHT

Export potential

Ahead of a full launch in Beijing, Berlin club Tresor hosted a one-night event in China last year



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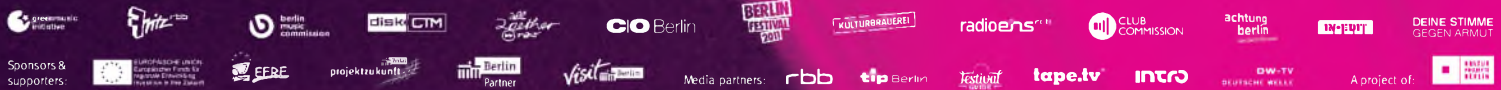
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DEUTSCHLAND'S DARLINGS



A booming German music industry has plenty to offer – and here are eight excellent talents to prove the point...

1 SASH! *Mirror, Mirror* Tokapi

Contact Mike P Heisel • mike@heiselconsulting.de



GET PLAYLISTED
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Over 15 years SASH! has ruled dancefloors and charts around the world. With international record sales topping 22m, SASH! has become one of the world's most successful dance acts of all time. Now he has finished working on a brand new album, *Life Is A Beach*, set for release this autumn. Something of a reinvention, lead single *Mirror, Mirror* features the wonderful Jean Pearl from Australia, whose previous collaborations include Mousse T, Fedde Le Grand and Cosmo Klein. Produced by SASH! and Tokapi alongside Thomas Troelson, one of Denmark's leading composers and producers, this track is set to be his 11th UK Top 10 hit.

www.sashworld.com

2 GUANO APES *Oh What A Night* Sony

Contact Anja Bodenstein • anja.bodenstein@sonymusic.com



Welcome back to the Guano Apes. *Oh What A Night* is the first single taken from comeback album *Bel Air*, already a number one in Germany's albums chart. The song is produced by Jon Schumann (Mew, Carpark North, Kent), which further develops Guano Apes' already extremely powerful, high-energy and loud rock.

www.guanoapes.org

3 THIS IS THE ARRIVAL *Metropolis* Rough Trade

Contact Frank Feiler • Frank.Feiler@warnerchappell.com



"Feeling yet melancholic, loving life and euphoric" – this is *This Is The Arrival*, four friends, all aged 23, who recently established themselves as one of Germany's top indie bands. Mario Clement, Timo Kuroschinski, Piet Gerhardinger and Martin "Hot" Brugger write catchy guitar-driven pop songs that will make you want to hit the dancefloor.

www.thisisthearrival.com

4 LEYAN *The Wolf* Noizgate/Rough Trade

Contact Marc Hassdenteufel • mail@leyanmusic.com



Untamed creativity and intuition combined with a joy for experiments and musical craftsmanship define Leyan's sound that is treading the thin red line between indie, pop and rock. Distinctive, expressive vocals which often change effortlessly into falsetto liaise with unique guitar structures and riffs alongside multi-dimensional, siren-like synthesiser – always carried by the uncompromisingly driving rhythm section of drums and bass. The Berlin-based band have quickly gained momentum and have supported such renowned acts as Scouting For Girls, Blue October and Turin Brakes. The band's debut album *Dancing Sculptures* was released on June 24 by Noizgate Records/Rough Trade.

www.leyanmusic.com

5 ENIK *The Monkey Wheel* 3010 Records

Contact Frank Feiler • Frank.Feiler@warnerchappell.com



With this new album, 30-year-old Munich-based Enik – having "spent enough time on complex ideas, acoustic and electronic" – has embraced something new. "I was looking for brilliance," he says, "and found simple beauty." His early work was complicated, weighty and more electronic – now Enik has devoted himself to the great songwriters of our time. So it is Dylan, Reed, Cave and

Cohen instead of the intricacies of Aphex Twin or Frank Zappa – all in all, a radical and refreshing change for the composer/instrumentalist.

www.enik.net

6 CHARTER *Trust* unsigned

Contact Alex Knoke • booking@franz.de



Charter formed a year ago when frontman Antti, who has worked as a songwriter in Dublin and London, met Tilman in a bar. Burn and Thomas joined a few months later. Each one of them has his own musical background and all were looking for something new; with Charter they are sharing that dream together. On numerous stages across the country, they have already enthused audiences. As support for *The Boxer Rebellion*, on the band's German tour, and at Popkomm, Charter have convinced audiences and journalists alike of their growing appeal and talent.

www.chartermusic.de

7 NNEKA *My Home* Sony

Contact Anja Bodenstein • anja.bodenstein@sonymusic.com



"Nneka is the greatest half-Nigerian, half-German, Lauryn Hill-style artist since... well, she's the only one. But this afro-soul rump-shaker is pure hotness", said *Rolling Stone*. *My Home* is the first new single from her forthcoming album, produced by DJ Farhot.

www.nnekaworld.com

8 GREGORIAN *The Dark Side Of The Chant* Edel

Contact Mike P Heisel • mike@heiselconsulting.de



Since the release of their debut album in 2000, produced by Germany-based Frank Peterson (co-creator of global electronica phenomenon Enigma and producer for Sarah Brightman, Andrea Bocelli and Jose Carreras), the Gregorian Masters of Chant became

an instant international success, selling 1m units and reaching gold status in more than a dozen countries including Germany, Australia, South Africa and Singapore. It takes a lot of instinct and inspiration to choose the songs for a project like Gregorian. "Not every song is suited for the Gregorian sound scale," Peterson explains, "so the songs have to be chosen very carefully for Gregorian." Luckily, his immense music knowledge seems inexhaustible and there are no limits to his creativity. Current album *The Dark Side Of The Chant*, as well as the entire catalogue, is available for licensing.

www.gregorian.de

MW JOBS&SERVICES



PRODUCT MANAGER



Originally founded in 1980, Roadrunner Record has earned its place as the World's foremost Rock label. Established primarily as a hard rock label, Roadrunner now boasts depth and variety in its artists. As well as platinum success with artists such as Nickelback and Slipknot; the gold-certified Stone Sour, Trivium and Machine Head; it is also the home to modern heavy hitters like Korn, Dream Theater, Slash, and Opeth. Roadrunner's current roster also includes such diverse acts as Young The Giant, The Parlor Mob, Kids In Glass Houses and Lenny Kravitz.

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czaralee@musicweek.com

KEY RELEASES

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

TRACK OF THE WEEK

■ JLS FEAT. DEV *She Makes Me Wanna* (Epic)



Like The Wanted's new single before it, JLS's comeback track has the air of a nailed-on hit.

There are a fair few points of comparison to be made between the two: both include bumping house beats and towering synth lines that wouldn't have sounded out of place in an Ibiza super club 10 years ago (or the current US chart); and both are lethally catchy, with *She Makes Me Wanna* adding some highly effective 'oh oh oh's to its arsenal.

Both, of course, are going to do well, with the two tracks already climbing radio and TV airplay charts. And in a way they capture exactly where the pop charts are at the moment.

If there is a complaint, though, it is that both tracks are a touch anonymous: if you didn't know *She Makes Me Wanna* was a JLS track you probably wouldn't guess it and no amount of guest contribution from Dev is going to change that.

PREVIOUS SINGLE (CHART PEAK): EYES WIDE SHUT (8) BEN CARDEW



ALBUM OF THE WEEK

■ VIVA BROTHER *Famous First Words*



(Geffen)

Last week Brother added the prefix Viva to their name following a legal challenge by an Australian group of the same name and a flirtation with the title Brother UK. Little has changed in their music, however, since they first emerged on the scene late last year.

Described in the music press as "gritpop", the band aim to encapsulate the Britpop spirit for a 21st-century audience. Their debut album finds the Slough four-piece proudly wear their influences on their sleeves - namely Oasis with a dash of Blur. Elongated vowels, heavily strummed acoustic guitars and devil-may-care attitude will transport listeners straight back to 1994, where they will find simple, chant-along choruses and uncomplicated lyrics. Those who remember those times may turn up their noses - which could explain the frosty response they have had from the press - but with a string of festival appearances lined up over the summer it will be hard to escape this band over the coming months.

DEBUT ALBUM CHARLOTTE OTTER



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

■ ALBUM BRIAN ENO *Drums Between The Bells* (Warp)



Brian Eno's follow-up to 2010's *Small Craft On A Milk Sea* finds him joining forces with poet Rick Holland to

create a series of dreamy soundscapes accompanied by the spoken word. It is a complex and intriguing release: Eno experiments with the use of single note drones and varying rhythmic structures while sleepy melodies and strange electronic voice-pieces create an out-of-this-world experience. While by no means a commercial release, the record will find favour with those of an artistic temperament and loyal Eno followers.

ALICE HEATHCOTE

JUNIOR BOYS *It's All True*



(Domino)
Junior Boys' fourth album *It's All True* is among their best: as ever it maintains their immaculate

production skills - it's a very lush sounding record indeed - but it is also surprisingly playful. Opener *Itchy*

Fingers, for example, canters along at a fair old pace, with skittering drums and frantic synth stabs, while *The Reservoir* is a ballad overlaid with odd electronic squelches. Given their last album *Begone Dull Care* was often accused of lacking heart, this is a very positive development. And they've written some of their best songs to date: *A Truly Happy Ending* in particular sounds like a hit. **BEN CARDEW**

■ ALBUM BEVERLEY KNIGHT *Soul UK* (Hurricane)



Cover albums can be tricky things. Too often they are seen as the safe option when an

artist has run out of ideas, while stamping your personality on other people's songs is never easy. But Beverley Knight has chosen exceptionally well for *Soul UK*, taking us on an enjoyable journey through some of her favourite British soul and R&B tunes from the last 30-plus years. The quality of her voice alone would guarantee this would be a successful venture, but the results are further aided by her largely avoiding obvious songs and digging a bit deeper. Yes,

there is the well-worn Heatwave classic *Always And Forever* and George Michael's *One More Try*, but she has also opted for lesser-known songs by the likes of Loose Ends, Lewis Taylor and Jamiroquai, each of which Knight manages to make her own.

PAUL WILLIAMS

■ ALBUM JAZZSTEPPA *Hyper Nomads* (Studio Rockers)



Billed as dubstep's first live act, Jazzsteppa's *Hyper Nomads* album promises to be a formidable set. The

first single from the album, *Raising The Bar*, delivers: featuring the lyrical talents of Foreign Beggars the track displays a fine dynamic between real and programmed instruments, a theme which is then expanded throughout the rest of the album. Bass is always to the forefront, underpinning a live brass section which lends a reggae flavour to tracks. It is a sonically varied set of tracks - notably the traditional Greek bouzouki/dubstep or *Do U Lov Me* - which will work well in a live setting if not always on record. **SIMON CHRISTOPHERS**

JULY 4

SINGLES

- **ALL THE YOUNG** *Welcome Home* (Midlands Calling/Warner)
- **PETER ANDRE** *Perfect Night* (Onehead)
- **LIAM BAILEY** *It's Not The Same - EP* (Polydor)
- **BASTILLE** *Flaws/Carus* (Young And Lost Club)
- **BON IVER** *Calgary* (4AD)
- **BRIGHT EYES** *Jeune Stars* (Polydor)
- **CHIPMUNK FEAT. TREY SONGZ** *Take Off* (Jive)
- **DJ FRESH FEAT. SIAN EVANS** *Louder* (Mes)
- **LOICK ESSIEU FEAT. TANYA LACEY** *How We Roll* (RCA)
- **FRANKMUSIK FEAT. FAR EAST MOVEMENT** *Do It In The Am* (Island)
- **THE GOOD NATURED** *Skeleton EP* (Parlophone)
- **GROUPLOVE** *Itchin' On A Photograph* (Canvasback/Atlantic)
- **GUILLEMOTS** *I Must Be A Lover* (Geffen)
- **BEN HOWARD** *Old Pine EP* (Island)
- **INC.** *3* (4AD)
- **JODIE-MARIE** *Single Blank Canvas* (Decca)
- **KINGS OF LEON** *Back Down South* (Hard Me Down)
- **AVRIL LAVIGNE** *Smile* (Columbia)
- **DAN MANGAN** *Sold* (Arts & Crafts)
- **JESS MILLS** *Live For What I Die For* (Island)
- **RUMER** *Take Me As I Am* (Atlantic)
- **THE SOUND OF ARROWS** *M.A.G.I.C. Remixes* (Geffen)
- **CLARE TEAL** *Chasing Cars* (Mud)
- **ALEX WINSTON** *Choice Notes* (Island)
- **JUAN ZELADA** *Breakfast In Spitalfields* (Unsigned)

ALBUMS

- **ALLURE** *Kiss From The Past* (Maelstrom)
Prev: *Chapter 11* (n/a)
- **AUTOKRATZ** *Self Help For Beginners* (Bad Life)
Prev: *Animal* (10/669)
- **AWOLNATION** *Megalithic Symphony* (Red Bull)
Debut album
- **BROTHER** *Famous First Words* (Geffen)
Debut album
- **BRIAN ENO** *Drums Between The Bells* (Warp)
Prev: *Small Craft On A Milk Sea* (4/9/11, 261)
- **LIAM FINN** *Fomo* (Transgressive/Warner)
Prev: *I'll Be Lightning* (15/06, 413)
- **FRANKMUSIK** *Do It In The Am* (Island)
Prev: *Complete Me* (9, 6/04/26, 102)
- **ALICE GOLD** *Seven Rainbows* (Fiction)
Debut album
- **SELENA GOMEZ & THE SCENE** *When The Sun Goes Down* (Hollywood)
Prev: *A Year Without Rain* (8, 7/1/52, 824)
- **GYPSY & THE CAT** *Gilgamesh* (RCA)
Debut album
- **JAZZSTEPPA** *Hyper Nomads* (Studio Rockers)
Debut album
- **JUNIOR BOYS** *It's All True* (Domino)
Prev: *Begone Dull Care* (28/9/90)
- **KASSIDY** *Waking Up Sideways* (Vertigo)
Prev: *Hope St* (2, 9/2/7, 284)
- **BEVERLEY KNIGHT** *Soul UK* (Hurricane)
Prev: 100% (9, 24/0/30, 594)
- **AMY LAVERE** *Stranger Me* (Archer)
Prev: *New Again* (3, 18/0/9, 687)

- **BENJAMIN FRANCIS LEFTWICH** *Last Smoke Before The Snowstorm* (Dirty Hit)
Debut album
- **MOLLY WAGGER** *Flambeaux* (Tirk)
Debut album
- **REM** *Life's Rich Pageant - Re-Issue* (EMI Catalogue)
Prev: *Collapse Into Now* (32, 8/03/64, 548)
- **TAKING BACK SUNDAY** *Taking Back Sunday* (Warner Brothers)
Prev: *New Again* (3, 18/0/9, 687)
- **THOMAS DYDBAHL** *Songs* (Decca)
Prev: *Thomas Dydbahl* (31/2/11, 336)
- **YUKSEK** *Living On The Edge Of Time* (Polydor)
Prev: *Away From The Sea* (18/5/11, 863)

OUT NEXT WEEK

SINGLES

- **ALL THE YOUNG** *Live From King Tuts EP* (Midlands Calling/Warner)
- **BEADY EYE** *The Beat Goes On* (Beady Eye)
- **COLBIE CAILLAT** *Brighter Than The Sun* (Universal Republic)
- **DANNY & FREJA** *If Only You* (Island)
- **DEITA MAID** *Spend A Little Time* (Geffen/Future)
- **DRY THE RIVER** *No Rest* (RCA)
- **GET PEOPLE** *Rain Tears EP* (Friends Vs Records)
- **KYLIA LA GRANGE** *Een Better* (Chess Club)
- **INCUBUS** *Promises, Promises* (Columbia)
- **THE JOY FORMIDABLE** *A Heavy Abacus* (Canvasback/Atlantic)
- **MILES KANE** *Inhaler* (Columbia)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** *Redemption Days* (Island)
- **THE OVERTONES** *Gambling Man* (Warner Music Entertainment)
- **SLEIGH BELLS** *Rill Rill* (Mem & Pop/Columbia)
- **TEDDY THOMPSON** *Delilah* (Verve Forecast/UMTV)
- **TWIN ATLANTIC** *Time For You To Stand Up* (Red Bull)
- **STEVEN TYLER** *It Feels So Good* (Columbia)



- **THE WANTED** *Glad You Came* (Island)
- **YACHT** *Utopia* (DFA)
- **YUCK** *Shook Down* (Mercury/Pharmacy)

ALBUMS

- **BASEMENT JAXX VS. METROPOLE ORKST** *Basement Jaxx Vs. Metropole Orkest* (Atlantic Jaxx)
- **COLBIE CAILLAT** *All Of You* (Universal Republic)
- **ALEX CLARE** *The Lateness Of The Hour* (Island)
- **ENTER SHIKARI** *Live From Planet Earth* (Ambush Reality)
- **HER MAJESTY & THE WOLVES** *111* (Chime/Faux/Pias)

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 HORRORS** Skying (XL)
- **INCUBUS** If Not Now, When (Columbia)
- **JAPANESE VOYEURS** Yolk (Polydor)
- **RICKY MARTIN** 17: Greatest Hits (RCA)
- **MARKUS SCHULZ PRESENTS DAKOTA** Thoughts Become Things 2 (Armada)
- **SUNRISE AVENUE** Out Of Style (Island)
- **TES LA ROK** Them (Noppa)
- **THEORY OF A DEADMAN** The Truth Is? (Roadrunner)
- **UFO** The Chrysalis Years Vol 1 (EMI Catalogue)
- **ZOMBY** Dedication (4AD)



JULY 18

- SINGLES**
- **BOWLING FOR SOUP** Turbulence (Brando/Que-Sa)
 - **CHASE & STATUS FEAT. TINIE TEMPAH** Hitz (Mercury)
 - **TAIO CRUZ** Troublemaker (4th & Broadway)
 - **DANGER MOUSE & DANIELE LUPPI** Season's Trees/Rose With A Broken Neck (Parlophone)
 - **MICHAEL FRANTI & SPEARHEAD** Say Hey (I Love You) (EMI)
 - **GLASVEGAS** Shine Like Stars (Columbia)
 - **IMOGEN HEAP** Heap Song 2 (Epic)
 - **BEN HOWARD** The Wolves (Island)
 - **JENNY & JOHNNY** Animal (Warner Brothers)
 - **LADY GAGA** The Edge Of Glory (Interscope)
 - **LYKKE LI** Rich Kids Blues (Atlantic/LI)
 - **DAVID'S LYRE** Heartbeat (Hideout/Mercury)
 - **JOSH OSHO** Birthdays (Island)
 - **RED HOT CHILI PEPPERS** The Adventures Of Rain Dance Maggie (Warner Brothers)
 - **NICOLA ROBERTS** Beat Of My Drum (A&M)
 - **RHYDIAN ROBERTS** Parade (Conehead)
 - **TENNIS** Take Me Somewhere (Carmen San Diego)
 - **TOODAR** Red Ep (TBC)
 - **WOLF GANG** The King And All Of His Men (Atlantic)

- ALBUMS**
- **DIONNE BROMFIELD** Good For The Soul (Island)
 - **GOO GOO DOLLS** Live From Soho (Warner Brothers)

- **JOHN BUTLER TRIO** Live At Red Rocks (Jarrah)
- **LMFAO** Sorry For Party Rocking (Interscope)
- **RINGWORM** Scars (Victory)
- **RUFUS WAINWRIGHT** House Of Rufus - Boxset (Polydor)
- **THE WOLF MEN** Married To The Eiffel Tower (Howl)
- **VARIOUS** Armada Lounge Vol. 4 (Armada)

JULY 25

- SINGLES**
- **CAT'S EYES** Over You (Polydor)
 - **CUITS** Go Outside (Columbia/ITNO)
 - **INNERPARTYSYSTEM** Not Getting Any Better (Red Bull)
 - **JLS FEAT. DEV** She Makes Me Wanna (Epic)
 - **MAGNETIC MAN FEAT. P MONEY** Anthemic (Columbia)
 - **MAVERICK SABRE** Let Me Go (Mercury)
 - **MICHAEL MIND PROJECT FEAT. SEAN KINGSTON** Ready Or Not (RCA)
 - **FRANK OCEAN** Nostalgia EP (Mercury)
 - **PAJAMA CLUB** From A Friend To A Friend (EMI)
 - **KATY PERRY** Last Friday Night (T G I F) (Virgin)
 - **JOSHUA RADIN** I Missed You (14th Floor)
 - **SIX D** Best Damn Night (live)

- ALBUMS**
- **EMALKAY** Eclipse (Dub Police)
 - **JON FRATELLI** Psycho Jukebox (Island)
 - **INCH-TIME** The Floating World (Mystery Plays)
 - **KARTON** Find The Constant (Sound Of Habib)
 - **THE KENNETH BAGER EXPERIENCE** The Sound Of... (Deconstruction/Sony)
 - **MANN** Mann's World (Mercury)
 - **PAUL OAKENFOLD** Never Mind The Bollocks? Here's Paul Oakenfold (Armada)
 - **RODRIGO Y GABRIELA** Live In France (Ruby Works)
 - **WOLF GANG** Suego Faults (Atlantic)

AUGUST 1

- SINGLES**
- **APPARAT** Black Water (Mute)
 - **CHICANE** Going Deep (Modena)
 - **DEV** In The Dark (Island)
 - **GIVERS** Up Up Up (Glassnote/Island)
 - **JOAN AS POLICE WOMAN** Chemmie (Pias)
 - **CHER LLOYD** Swagger Jagger (Syco)
 - **NOAH & THE WHALE** Life Is Life (Mercury/Young & Lost)
 - **THE PAINS OF BEING PURE AT HEART** The Body (PIAS)
 - **PORTUGAL. THE MAN** Got It All (Atlantic)
 - **RAMONA** New York City (Columbia)
 - **TALAY RILEY** Make You Mine (live)
 - **THE SOUND OF ARROWS** M.A.G.I.C (Geffen)
 - **TODDLA T & ROOTS MANUVA** Watch Me Dance (Ninja Tune)
 - **ALEX WINSTON** Velvet Elvis (Island)
 - **JAMIE WOON** Shoulda EP (Candent Songs)

- ALBUMS**
- **AZARI & III** Azari & III (Loose Lips)
 - **BIRDENGINE** The Crooked Mile (Bleeding Heart)



- **FOUNTAINS OF WAYNE** Sky Full Of Holes (Lojinx)
- **NEW BOYZ** Too Cool To Care (Warner Brothers/Shotry/Asylum)
- **JOSHUA RADIN** The Rock & The Tide (14th Floor)
- **RHYDIAN ROBERTS** Waves (Conehead)
- **KENNY WAYNE SHEPHERD** How I Go (Roadrunner)
- **JOSS STONE** LP1 (Stone's/SurfDog)

AUGUST 8

- SINGLES**
- **ALPINES** Cocoon (Polydor)
 - **COCKBULLKID** Yellow (Island/Moshi Moshi)
 - **ELBOW** Lippy Kids (Fiction)
 - **FOE** Handsome Stranger (Stella Mortos/Mercury)
 - **FOE** Deep Water Heart Breaker (Stella Mortos/Mercury)
 - **JENNIFER HUDSON** No One Gonna Love You (I)
 - **LENNY KRAVITZ** Stand (Roadrunner)
 - **J. PEARL FEAT. SHAYNE WARD** Must Be A Reason Why (Simply Delicious)
 - **NERO** Promises (MTA/Mercury)
 - **CHARLIE SIMPSON** Parachutes (Music Sounds)
 - **BRITNEY SPEARS** I Wanna Go (live)
 - **TINIE TEMPAH FEAT. WIZ KHALIFA** Till I'm Gone (Parlophone)
 - **TOM VEK** Aroused (Island)
 - **WRETCH 32 FEAT. JOSH KUMRA** Don't Go (Mos/Levels Recordings)

AUGUST 14

- ALBUMS**
- **MARY-JESS** Shine (Decca)
 - **BAXTER DURY** Happy Soul (Parlophone)
 - **WRETCH 32** Black & White (Mos/Levels Recordings)

AUGUST 15

- SINGLES**
- **BRETT ANDERSON** Brittle Heart (Emi)
 - **BEASTIE BOYS FEAT. SANTOGOLD** Don't Play No Game That I Can't Win (Parlophone)
 - **CLOUD CONTROL** Gold Canary (Infectious)
 - **BAXTER DURY** Claire (Parlophone)
 - **LANU FEAT. MEGAN WASHINGTON** Fall (Tru Thoughts)
 - **PAUL SIMON** So Beautiful Or So What (Heart/Concord/NUC)
 - **EMELI SANDE** Heaven (Virgin)
 - **SEA OF BEES** Gnomes (Heavenly)
 - **TRIBES** Sappho (Island)
 - **WESTLIFE** TBC (Syco)
 - **THE WOMBATS** Perfect Disease (14th Floor)
 - **WONDERLAND** Nothing Moves Me (Mercury)

- ALBUMS**
- **DESIGN THE SKYLINE** Nevaeh (Victory)
 - **THE FEELING** 100 Sinners (Island)
 - **NERO** Welcome Reality (MTA/Mercury)
 - **CHARLIE SIMPSON** Young Pilgrim (Music Sounds)
 - **VICTORIAN HALLS** Charlatan (Victory)

AUGUST 22



- ALBUMS**
- **BIG DEAL** Lights Out (Mute)
 - **CSS** La Liberacion (V2)
 - **LENNY KRAVITZ** Black And White America (Roadrunner)
 - **BARBRA STREISAND** What Matters Most (Columbia)
 - **TODDLA T** Watch Me Dance (Ninja Tune)
 - **WILL YOUNG** Echoes (RCA)

AUGUST 29

- ALBUMS**
- **BOMBAY BICYCLE CLUB** A Different Kind Of Fix (Island)
 - **TAIO CRUZ** Troublemaker (4th & Broadway)
 - **DAVID GUETTA** Nothing But The Beat (Positiva/Virgin)
 - **DOLLY PARTON** Better Day (Sony (MG))
 - **LIL' WAYNE** Tha Carter IV (Island)
 - **HAYLEY WESTENRA** Paradiso (Decca)

AUGUST 30 & BEYOND

- ALBUMS**
- **RED HOT CHILI PEPPERS** I'm With You (Warner Brothers)
 - **BRETT ANDERSON** Black Rainbows (EMI)



- **BJORK** Biophilia (One Little Indian)
- **AIRSHIP** Stuck In This Ocean (PIAS)
- **MARCUS FOSTER** Nameless Path (Communion/PolyGram)

THE PANEL

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

<p>GILL MILLS (NEW MUSIC MATTERS) Hymn: Not Before I Go (Denizen Recordings) A gorgeous slice of harmonised beauty in the vein of Leisure Society or Beirut which will enchant and seduce you in equal measures. The album is full of crafted songs bolstered by horns reminiscent of the muted anthems of Elbow in some places and the party rhythms of Groove Armada in others</p>	<p>NICK GRIMSHAW (RADIO 1) Totally Enormous Extinct Dinosaurs: Trouble (Polydor) I totally love Totally Enormous Extinct Dinosaurs having first heard him through the wonderful Garden. I've supported everything since, including making this single Trouble my record of the week. He's going to be one of the stars of this summer's festivals</p>	<p>MICHAEL DAVIES (GLASSWERKS) The Darlings: New Independent (Ordered Records) Drawing influences from many yet managing to sound like none. The Darlings just might be the band that revives the mid-paced, guitar-driven indie scene. Standout track Sirens and Flashing Lights cannily opening your musical world just a little bit wider than it might have been before.</p>	<p>ALEX COOPER (MIZZ MAGAZINE) Tim & Jean: I Can Show You (Republica Records) An upbeat, funky, electro-pop tune that is so infectious you will be toe-tapping before you know it! Packed with light and breezy synths and a catchy bass line, it is a track you will be hearing a lot this summer. Tim & Jean are a quirky Aussie duo with a big future ahead of them.</p>
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KEY RELEASES

Kasabian and Kooks feel a Big Time Rush



Kasabian: New album *Velociraptor!* is the band's first new album since 2009

PRE-RELEASE FOCUS

BY PAUL WILLIAMS

KASABIAN'S LAST ALBUM *West Ryder Pauper Lunatic Asylum* was Q Magazine's best record of 2009 but the follow-up has now been put in the shade at HMV by a boy band created for a Nickelodeon show.

Big Time Rush, a drama about the adventures of four hockey players from Minnesota who form a boy

band, has become the children's TV channel's highest-rated live-action series debut to date and its spin-off album BTR has already reached number three on the Billboard 200 chart.

Now that chart success looks like being repeated in the UK with BTR, which is out next Monday, the most in-demand pre-release album at HMV. Also ahead of Kasabian's *Velociraptor!* at number two is *If Not Now, When*, the new album from California rock band Incubus.

There is no change however at the top of either Amazon or Play's pre-release charts with Kooks' *Junk Of The Heart* leading Play's list for a third consecutive week and the re-issue of Pink Floyd's *The Dark Side Of The Moon* still Amazon's number one. Floyd's showing at Amazon slightly improves with the band now occupying three of the top four positions, having supplied three of the top five a week ago.

Skying, the third album from The Horrors, arrives on all three pre-

release charts most impressively at Amazon where it debuts at seven, but it also enters at 15 at HMV and 17 at Play. It is released next Monday.

Last FM's overall chart is virtually the Bon Iver show with tracks from the band's self-titled second album occupying all nine top slots, while the Last FM hype chart heavily favours Georgia musician Ernest Greene aka Washed Out, who has four of the top eight tracks including *Amer Fati* at number one. All four cuts are from his July 11-issued album *Within & Without*.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	2304	84.6
2	RIHANNA	1263	48.5
3	SOULJA BOY TELL 'EM	1121	16.5
4	LADY GAGA	1083	-16.4
5	SKRILLEX	771	18.3
6	GREYSON CHANCE	565	23.7
7	DEMI LOVATO	544	8.6
8	THE LONEY ISLAND	486	6.5
9	GREEN DAY	363	-33.1
10	LMFAO	348	18.3
11	KE\$HA	328	10.4
12	JASMINE V	311	7.0
13	DRAKE	262	-2.9
14	SHAKIRA	211	4.4
15	ASHLEY TISDALE	204	4.5
16	MAROON 5	200	12.4
17	MIRANDA COSGROVE	191	-3.2
18	50 CENT	183	-22.1
19	TIËSTO	176	4
20	JONAS BROTHERS	150	1

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Label
1	THE KOOKS	<i>Junk Of The Heart</i> EMI
2	KASABIAN	<i>Velociraptor!</i> Columbia
3	BIG TIME RUSH	<i>Big Time Rush</i> Sony
4	INCUBUS	<i>If Not Now, When</i> Columbia
5	VARIOUS	<i>Now! 79</i> EMI/UMTV
6	RED HOT CHILI PEPPERS	<i>I'm...</i> Warner Brothers
7	3 DOORS DOWN	<i>Time Of...</i> Spinefarm
8	YOUNG THE GIANT	<i>Young...</i> Roadrunner
9	THEORY OF A DEADMAN	<i>The...</i> Roadrunner
10	TRIVIUM	<i>In Waves</i> Roadrunner
11	LIL' WAYNE	<i>Tha Carter IV</i> Island
12	MATT CADDLE	<i>Tbc Debut Album</i> Syco
13	CHER LLOYD	<i>Cher Lloyd</i> Syco
14	NERO	<i>Welcome Reality</i> MTA/Mercury
15	LMFAO	<i>Sorry For Party...</i> Interscope
16	ED SHEERAN	<i>Asylum/Atlantic</i>
17	THE HORRORS	<i>Skying</i> XL
18	WILL YOUNG	<i>Echoes</i> RCA
19	THE GAME	<i>R.E.D.</i> Polydor
20	CHARLIE SIMPSON	<i>Young...</i> Music Sounds

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Label
1	PINK FLOYD	<i>The Dark Side...</i> EMI
2	PAUL SIMON	<i>Graceland</i> Sony
3	PINK FLOYD	<i>Wish You Were Here</i> EMI
4	PINK FLOYD	<i>The Wall</i> EMI
5	VARIOUS	<i>Now! 79</i> EMI/UMTV
6	BIG TIME RUSH	<i>BTR</i> Sony
7	THE HORRORS	<i>Skying</i> XL
8	PINK FLOYD	<i>The Discovery...</i> EMI
9	DORIS DAY	<i>My Heart</i> Sony
10	GERALD FINLEY	<i>Rossini...</i> EMI Classics
11	KASABIAN	<i>Velociraptor!</i> Columbia
12	RED HOT CHILI PEPPERS	<i>I'm...</i> Warner Brothers
13	ED SHEERAN	<i>Asylum/Atlantic</i>
14	IRON MAIDEN	<i>From Fear...</i> EMI
15	DOLLY PARTON	<i>Better Day</i> Sony CMG
16	HAYLEY WESTENRA	<i>Paradiso</i> Decca
17	MADELEINE PEYROUX	<i>Standing...</i> Decca
18	YOUNG THE GIANT	<i>Young...</i> Roadrunner
19	REM	<i>Life's Rich...</i> EMI Catalogue
20	MIKE OLDFIELD	<i>Incantations</i> UMC

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Label
1	BIG TIME RUSH	<i>BTR</i> Sony
2	INCUBUS	<i>If Not Now, When</i> Columbia
3	KASABIAN	<i>Velociraptor!</i> Columbia
4	VARIOUS	<i>Now! 79</i> EMI/UMTV
5	PINK FLOYD	<i>The Dark Side...</i> EMI
6	NERO	<i>Welcome Reality</i> MTA/Mercury
7	ED SHEERAN	<i>Asylum/Atlantic</i>
8	BROTHER	<i>Famous First Words</i> Geffen
9	KYLIE MINOGUE	<i>Albums...</i> Parlophone
10	LMFAO	<i>Sorry For Party...</i> Interscope
11	RED HOT CHILI PEPPERS	<i>I'm...</i> Warner Brothers
12	PINK FLOYD	<i>Wish You Were Here</i> EMI
13	PINK FLOYD	<i>Wall 2011...</i> EMI
14	CHARLIE SIMPSON	<i>Young...</i> Music Sounds
15	THE HORRORS	<i>Skying</i> XL
16	YOUNG THE GIANT	<i>Young...</i> Roadrunner
17	PINK FLOYD	<i>Foot In The Door...</i> EMI
18	BOMBAY BICYCLE CLUB	<i>A Different...</i> Island
19	TRIVIUM	<i>In Waves</i> Roadrunner
20	DOLLY PARTON	<i>Better Day</i> Sony CMG

hmv.com

Last.fm Chart Hype chart

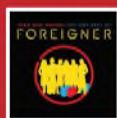
Pos	ARTIST	Title	Label
1	WASHED OUT	<i>Amor Fati</i>	Weird World
2	LIMP BIZKIT	<i>Gold Cobra</i>	Interscope
3	LIMP BIZKIT	<i>Walking Away</i>	Interscope
4	LIMP BIZKIT	<i>Why Try</i>	Interscope
5	SET YOUR GOALS	<i>Start The...</i>	Epitaph
6	WASHED OUT	<i>Soft</i>	Weird World
7	WASHED OUT	<i>Far Away</i>	Weird World
8	WASHED OUT	<i>You And I</i>	Weird World
9	GORILLAZ	<i>On Melancholy...</i>	Parlophone
10	SBTRKT	<i>Ready Set Loop</i>	Young Turks
11	THE NOTORIOUS B.I.G.	<i>Mo...</i>	Arista
12	THE FEELING	<i>Leave Me Out Of It</i>	Island
13	BON IVER	<i>Beth/Rest</i>	4AD
14	SELENA GOMEZ	<i>My...</i>	Hollywood
15	A SKILLZ	<i>California Soul...</i>	Finger Lickin'
16	ENRIQUE IGLESIAS...	<i>Dirty...</i>	Interscope
17	TINIE TEMPAH...	<i>So Addicted</i>	Parlophone
18	UNKNOWN...	<i>Nerve Damage!</i>	Fat Possum
19	THE JAPANESE POPSTARS	<i>Song...</i>	Virgin
20	SET YOUR GOALS	<i>Exit Summer</i>	Epitaph

lost.fm

CATALOGUE REVIEWS

FOREIGNER

Juke Box Heroes - The Very Best Of (Music Club Deluxe MCDLX 516)



Under the continuous stewardship of Mick Jones, Foreigner have

steered a steady and successful path for well over 30 years. This double disc set, issued on Demon's mid-priced label Music Club Deluxe, contains 38 recordings made by the band between its 1977 breakthrough and 1993. A winning Anglo-American fusion with US vocalist Lou Gramm lending a distinctive flavour to their output, the band is probably best remembered for the monster hits *I Want To Know What Love Is*, *Waiting For A Girl Like You* and *Urgent*, a suitably taut and tense 1981 hit which is graced by a blistering sax break courtesy of Junior Walker. Other highlights include the harder rocking but still radio friendly early hits *Cold As Ice* and *Hot Blooded*.

RESCUE CO. NO. 1

Life's Too Short - The Singles Anthology 1971-1975 (Angel Air SJPCD 369)



That Rescue Co. No. 1 never managed to have a hit single is

something of a mystery. Possessed of a commercial, pop style, sometimes straying into glam, they recorded for Pye, Jam, Polydor and RAK, had much exposure on Radio 1 from the likes of Alan Freeman, and were regulars on TV shows like *Lift Off* with Aysha. Add to that the fact their songs were penned by the team of Chris Arnold, David Martin and Geoff Morrow, who had success themselves as *Butterscotch* and wrote hits for Billy Fury, Barry Manilow, Joe Brown, Guys & Dolls and Edison Lighthouse, and their lack of success is baffling. Licensed from the aforementioned Geoff Morrow, this 20-track compilation brings together all of the band's singles, notable flips and ancillary releases.

FATS DOMINO

The Imperial Singles Volume 4: 1959-1961 (Ace CDCHD 1306)

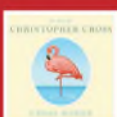


Known affectionately as 'The Fat Man', Fats Domino was

with his first label, Imperial, between 1949 and 1963. Three previous Ace compilations have anthologised his releases from the first decade, when he rose to great prominence in both rock 'n' roll and wider pop circles. The period 1959-1961 was arguably his best creatively and arguably his best commercially. Chronologically featuring the 26 A and B-sides Domino recorded in this purple patch it includes only two songs that did not make their own dent in either the Hot 100 or R&B chart or both, among them classic Domino hits like *Walking In New Orleans*, *It Keeps Raining* and *My Girl Josephine*, all in pristine mono. As with all Ace releases copious liner notes are given.

CHRISTOPHER CROSS

Cross Words - The Very Best Of (Music Club Deluxe MCDLX 519)



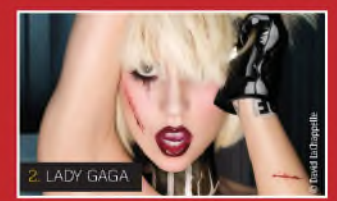
Christopher Cross' self-titled debut album was a success, selling more

than 5m copies in America and spinning off the major hits *Ride Like The Wind* and *Sailing*. Although both singles fell short of the Top 40 in the UK, the album sold strongly here too, and spent 77 weeks in the Top 75. When Cross had a major hit on both sides of the Atlantic with Arthur's Theme (Best That You Can Do), he seemed set for a long career with his MOR style, however second album *Another Page* failed to make an impression. Subsequent albums *Every Turn Of The World* and *Back Of My Mind* enjoyed critical acclaim, they were even less successful commercially. All but four tracks from these albums - plus Arthur's Theme - are shoehorned into *Cross Words*, and the result is a delight, the only complaint being the absence of Poor Shirley from his debut album. **ALAN JONES**

CATALOGUE ALBUMS TOP 20



1. ADELE



2. LADY GAGA

This	Last	Artist	Title	Label	Distributor
1	1	ADELE	<i>19</i>	XL	(PIAS)
2	2	LADY GAGA	<i>The Fame</i>	Interscope	(ARV)
3	3	KINGS OF LEON	<i>Only By The Night</i>	Hand Me Down	(ARV)
4	6	PAOLO NUTINI	<i>Sunny Side Up</i>	Atlantic	(CIN)
5	17	BON IVER	<i>For Emma, Forever Ago</i>	4AD	(PIAS)
6	4	RIHANNA	<i>Good Girl Gone Bad</i>	Def Jam	(ARV)
7	RE	TAKE THAT	<i>Beautiful World</i>	Polydor	(ARV)
8	11	KASABIAN	<i>West Ryder Pauper Lunatic Asylum</i>	Columbia	(ARV)
9	5	FLEETWOOD MAC	<i>Rumours</i>	Warner Brothers	(CIN)
10	RE	TAKE THAT	<i>The Circus</i>	Polydor	(ARV)
11	12	KINGS OF LEON	<i>Because Of The Times</i>	Hand Me Down	(ARV)
12	10	ELBOW	<i>The Seldom Seen Kid</i>	Fiction	(ARV)
13	7	PAOLO NUTINI	<i>These Streets</i>	Atlantic	(CIN)
14	8	THE SCRIPT	<i>The Script</i>	Phonogenic	(ARV)
15	16	FLEET FOXES	<i>Fleet Foxes</i>	Bella Union	(ROM ARV)
16	NEW	BEYONCE	<i>Dangerously In Love</i>	Columbia	(ARV)
17	9	BEYONCE	<i>I Am Sasha Fierce</i>	Columbia	(ARV)
18	RE	THE KILLERS	<i>Sam's Town</i>	Vertigo	(ARV)
19	14	BLACK EYED PEAS	<i>The E.N.D.</i>	Interscope	(ARV)
20	NEW	PULP	<i>Different Class</i>	Island	(ARV)

Official Charts Company 2011

CLUB CHARTS

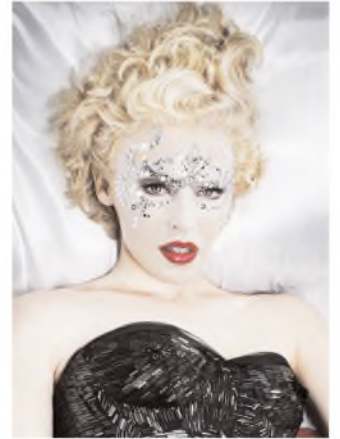
Swedes Save The World

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	6	SWEDISH HOUSE MAFIA	Save The World	Virgin
2	4	4	KYLIE MINOGUE	Put Your Hands Up (If You Feel Love)	Parlophone
3	6	6	CHICANE	Going Deep	Modena
4	16	5	ALLURE FEAT. JES	Show Me The Way	New State
5	8	3	HANNAH	Call My Name	Snowdog
6	10	5	WOLFGANG GARTNER	Ill America	MoS
7	13	5	BOYS WILL BE BOYS	We Rock EP: We Rock/We Tell/We Party	Musical Freedom
8	7	5	NOVENA	Houdini	Alive
9	17	3	ALISA	Shine	ASLV
10	2	5	LAIDBACK LUKE, STEVE AOKI & LIL JOHN	Turbulence	New State
11	27	2	ERICK MORILLO & EDDIE THONEICK FEAT. SHAWNEE TAYLOR	Stronger	3 Beat
12	36	2	J. PEARL FEAT. SHAYNE WARD	Must Be A Reason Why	Simply Delicious
13	18	5	KLASSIFY FEAT. SENSUS & DEVONNE	Bounce	AATW
14	19	3	SADE	Love Is Found	RCA
15	24	4	RICHARD DURAND FEAT. KASH	Explode	Magik Muzik
16	1	6	BENNY BENASSI FEAT. GARY GO	Cinema	AATW
17	23	3	BEYONCE	Run The World (Girls)	Columbia
18	20	4	SERGE DEVANT FEAT. TALEEN	3AM Eternal	Ultra
19	26	3	M-BOX FEAT. DAN BROWN	Pow! We Can Leave This World Behind	CGI
20	25	3	FAWNI	Ready When You Are	Major Records Entertainment
21	NEW		FELIX LEITER FEAT. MARCELLA WOODS	Sky High	Hed Kandi
22	9	7	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA
23	29	3	THE NIGHTSTYLERS VS THE BLUE VAN	Run To The Sun	Iceberg
24	33	2	WITHIN TEMPTATION	Sinead	Roadrunner
25	NEW		ADELE	Set Fire To The Rain	XL
26	21	3	CAVIN HARRIS FEAT. KELIS	Bounce	Columbia
27	14	6	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ	Where Them Girls At	Positiva/Virgin
28	30	2	FRISCO HEAT FEAT. MW	Please Be Kind	Janey
29	5	5	FRANKMUSIK FEAT. FAR EAST MOVEMENT	Do It In The Am	Island
30	22	7	DJ FRESH FEAT. SIAN EVANS	Louder	MoS
31	28	12	EXAMPLE	Changed The Way You Kiss Me	MoS
32	NEW		THE WANTED	Glad You Came	Island
33	38	2	MANUFACTURED SUPERSTARS FEAT. SCARLETT QUINN	Take Me Over	Magik Muzik
34	NEW		NAPT	Emotion EP	Red Sugar
35	NEW		DENZAL PARK VS WIZARDS SLEEVE	I'm A Drum Machine (Step Up)	Hed Kandi/KS
36	NEW		CAHILL FEAT. JOEL EDWARDS	In Case I Fall	3 Beat
37	37	2	CAZWELL	Get My Money Back	White Label
38	31	8	MARTIN SOLVEIG FEAT. KELE	Ready 2 Go	3 Beat/AATW
39	12	6	ROBBIE RIVERA	The Sound Of The Times	Black Hole
40	NEW		SIYDE	Escapism	Sybeats



Swedish House Mafia
Third single Save The World is number one on the Commercial and Upfront charts



Kylie Minogue at number two on both charts with the track Put Your Hands Up

ANALYSIS

BY ALAN JONES

FIVE WEEKS AFTER PEAKING at number 10 on the OCC sales chart, Swedish House Mafia's third single, Save The World secures the narrowest of doubles on the club charts, topping the Upfront and Commercial Pop lists simultaneously.

Kylie Minogue is the unlucky bridesmaid, with her song Put Your Hands Up climbing to number two on both lists. It is the third time in less than a year that Swedish House Mafia – comprising Axwell, Steve Angello and Sebastian Ingrosso – have simultaneously shot to the top of both charts, having

first achieved the double last July with One and repeating the feat in November with Miami 2 Biza. The first Swedish House Mafia single featured vocals from Pharrell Williams, the second from Tinie Tempah. Save The World is vocalized by a fourth Swede, the uncredited John Martin, who lends a Coldplay vibe to what is a massive house anthem.

Beyonce's Run The World (Girls) continues to defy expectations by spending a sixth week atop the Urban club chart.

The track failed to make the Top 10 on sales but remains clear favourite of the urban community, with a 12% lead over Jason Derulo's Don't Wanna Go Home, which jumps 6-2 this week.



Wretch 32 tops the Cool Cuts chart with Don't Go feat. Josh Kumra

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	6	3	SWEDISH HOUSE MAFIA	Save The World	Virgin
2	8	3	KYLIE MINOGUE	Put Your Hands Up (If You Feel Love)	Parlophone
3	14	3	LMFAO FEAT. NATALIA KILLS	Champagne Showers	Interscope
4	18	3	THE WANTED	Glad You Came	Island
5	3	4	PARADE	Perfume	Atlantic
6	23	2	JLS FEAT. DEV	She Makes Me Wanna	Epic
7	1	4	ADELE	Set Fire To The Rain	XL
8	15	2	ALISA	Shine	ASLV
9	19	4	LETHAL BIZZLE	Mind Spinning	360
10	4	3	CALVIN HARRIS FEAT. KELIS	Bounce	Columbia
11	16	4	THE FEELING	Set My World On Fire	Island
12	NEW		LADY GAGA	The Edge Of Glory	Interscope
13	26	2	SELENA GOMEZ & THE SCENE	Who Says	Hollywood-Polydor
14	NEW		WOLFGANG GARTNER	Ill America	MoS
15	28	2	NICOLA ROBERTS	Beat Of My Drum	A&M
16	2	4	THE SATURDAYS	Notorious	Polydor
17	NEW		MICHAEL MIND PROJECT FEAT. SEAN KINGSTON	Ready Or Not	RCA
18	21	3	JENNIFER HUDSON	I Remember Me (Album Sampler)...	J
19	NEW		TRUE TIGER FEAT. PROFESSOR GREEN & MAVERICK SABRE	In The Air	Virgin
20	30	2	DANNY & FREJA	If Only You	Island
21	11	6	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ	Where Them Girls At	Positiva/Virgin
22	NEW		ENCORE	Tit For Tat	Island
23	20	8	KATY PERRY	Last Friday Night (T.G.I.F.)	Virgin
24	17	5	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	J
25	25	8	BEYONCE	Run The World (Girls)	Columbia
26	NEW		SIX D	Best Damn Night	Jive
27	RE		DARUSO, TOM BOXER FEAT. ANTONIA	3 Beat Sampler: When...	3 Beat
28	24	5	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam
29	7	5	TINCHY STRYDER & DAPPY	Spaceship	4th & Broadway/AATW
30	5	3	BENNY BENASSI FEAT. GARY GO	Cinema	AATW

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	6	BEYONCE	Run The World (Girls)	Columbia
2	6	5	JASON DERULO	Don't Wanna Go Home	Warner Brothers
3	3	9	LOICK ESSIEU FEAT. TANYA LACEY	How We Roll	RCA
4	2	11	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	J
5	10	4	BOX BOTTOM FEAT. BIG BABBA	Bounce N Boom	Bluestooth
6	4	5	BEVERLY KNIGHT	Mama Used To Say	Furricane
7	5	7	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam
8	9	10	WIZ KHALIFA	Roll Up	Atlantic
9	8	8	NICOLE SCHERZINGER FEAT. 50 CENT	Right There	Interscope
10	13	5	ORLANDO PEREZ	Taking It Higher	Street Vibes UK
11	7	10	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA
12	15	2	SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone
13	20	4	SOUNDGIRL	Don't Know Why	Mercury
14	27	2	SIX D	Best Damn Night	Jive
15	11	7	TINCHY STRYDER & DAPPY	Spaceship	4th & Broadway/AATW
16	NEW		MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
17	25	2	CHRONIC & VERSES FEAT. ALLEGRA	Kinda Gurl	White Label
18	23	6	BLACK EYED PEAS	Don't Stop The Party	Interscope
19	14	9	DEV FEAT. THE CATARACS	Bass Down Low	Island
20	18	6	MARY MARY	Walking	Columbia
21	24	5	AYO	Miracle	Illstarz/Seismic Sounds
22	12	3	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ	Where Them Girls At	Positiva/Virgin
23	NEW		BIGZ FEAT. CHIPMUNK	I Just Want The Paper	Flygerian Ink
24	28	10	NICKI MINAJ	Girls Fall Like Dominoes	Cash Money/Island
25	19	20	MANN FEAT. 50 CENT	Buzzin	Remix / Def Jam
26	21	4	KATY B	Easy Please Me	Columbia/Rinse
27	26	10	CHIPMUNK FEAT. KERI HILSON	In The Air	Jive
28	NEW		CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MTA/Mercury
29	16	3	BLUEY ROBINSON	Showgirl	RCA
30	17	10	NEW BOYZ FEAT. CATARACS & DEV	Backseat	Warner/Shotty/Asylum

COOL CUTS TOP 20

Pos	ARTIST	Title
1	WRETCH 32 FEAT. JOSH KUMRA	Don't Go
2	ERICK MORILLO & EDDIE THONEICK FEAT. SHAWNEE TAYLOR	Stronger
3	CHASE & STATUS FEAT. TINIE TEMPAH	Hitz
4	UNDERWORLD	Diamond Jigsaw
5	SHARAM	God Always
6	JESS MILLS	Live For What I Die For
7	ARTY	Around The World
8	ADELE	Set Fire To The Rain
9	OLA	All Over The World
10	KERLI	Army Of Love
11	RIZZLE KICKS	Down With The Trumpets
12	THE COUNT & SINDEN	Future
13	STEVEN LEE & CARL KENNEDY FEAT. JOEL EDWARDS	You
14	JOSH OSHO FEAT. GHOSTFACE KILLAH	Redemption Days
15	RAZE	Break 4 Love
16	TRICKY	Time To Dance
17	ROLVARIO	The Beginning
18	AZARI & III	Manic
19	CROOKERS	Bust Em Up EP
20	YUKSEK	On A Train EP

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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
www.ministryofsound.com/radio

CHARTS ANALYSIS



Number crunchers crash into top five

CHARTS: IN DEPTH

BY ALAN JONES

4+21+19 - A UNIQUE situation in the artist albums chart where, for the first time ever, the titles of three of the top five albums are made up entirely of numbers. Adele contributes 10 times as much to this numerical novelty as **Beyoncé** but it is the latter that emerges with the bigger prize and the smaller number, with 4 ranking one, 21 at two and 19 at five.

As its title suggests, 4 is Beyoncé's fourth regular studio album. Its release perfectly timed to coincide with Beyoncé's appearance at Glastonbury - her critically acclaimed set occupied 90 minutes of BBC Two airtime on Sunday night - the album made a fast start, and sold 89,211 copies to become Beyoncé's second solo number one, eight years to the week after her first solo album, *Dangerously In Love*, dashed to the summit on first-week sales of 113,117. Despite its big first week and its seniority, *Dangerously In Love* is not Beyoncé's biggest-selling solo album - that honour falls to her last album *I Am...Sasha Fierce*, which opened at number 10 on sales of 38,610, eventually reaching number two, and selling 1,411,189 copies.

Dangerously In Love has sold 1,143,299 copies. Beyoncé's second solo album, *B'day*, debuted and peaked at number three, with first-week sales of 35,012, and to-date sales of 385,078. Beyoncé's incendiary set also created big

demand for 4's second single *Best Thing I Never Had*, which debuts at number three (51,365 sales). It is Beyoncé's 16th Top 10 hit away from *Destiny's Child* - a rally which does not include 4's first single *Run The World (Girls)*, which peaked at number 11 but which rebounds 38-23 (16,002 sales) in the wake of Glastonbury. Beyoncé's 2006 number four hit *Irreplaceable* is also propelled into the chart (number 33, 11,693 sales), with most of its sales coming from a "live at Glastonbury" recording benefiting charity. Another song from the new album - *The End Of Time* (number 62, 4,488 sales) also breaches the Top 75, while popular oldies *Halo* (number 60, 4,599 sales) and *Single Ladies (Put A Ring On It)* (number 72, 3,700 sales) also re-emerge.

Number two for the sixth week in a row, and seventh week in all, 21 sold a further 39,553 copies for **Adele** last week. Now on the chart for a total of 23 weeks - all of the rest were at number one - the album has cumulative sales of 2,630,625. Meanwhile, 19 remains at number five (22,541 sales) on its 26th straight week in the Top 10, and has sold 1,556,684 copies since its 2008 release. Last week's number one, *Lady GaGa's Born This Way* retreats to number three (31,449 sales), while *Take That's Progress* also slips, falling 3-4 (22,581 sales) even as their tour continues.

Biffy Clyro's first release since their *Many Of Horror* single was covered by Matt Cardle, their concert CD/DVD set *Revolutions/Live At*

SALES STATISTICS WEEK 26

vs last week	Singles	Artist albums
Sales	3,094,562	1,529,782
prev week	3,063,639	1,516,856
% change	+1.0%	+0.9%

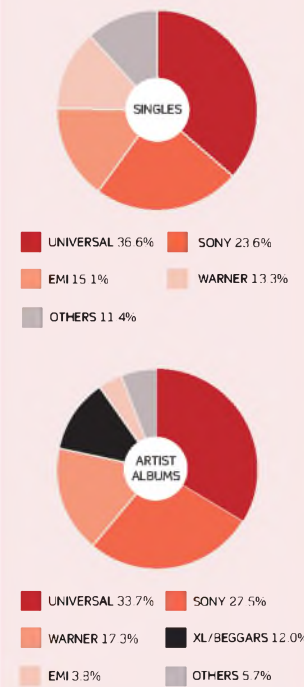
vs last week	Compilations	Total albums
Sales	278,331	1,808,113
prev week	267,197	1,784,053
% change	+4.2%	+1.3%

Year to date	Singles	Artist albums
Sales	81,131,857	41,023,726
vs prev year	72,243,745	40,311,040
% change	+12.3%	+1.8%

Year to date	Compilations	Total albums
Sales	7,830,351	48,854,077
vs prev year	9,105,895	49,416,935
% change	-14.0%	-1.1%

Compiled from sales data by Music Week

MARKET SHARES • WEEK 26



Wembley debuts at number nine (12,715 sales). It debuts at number four in their native Scotland.

Ten years after her last studio album *Trouble In Shangri-La* peaked at number 43, **Stevie Nicks** secures a more respectable number 14 debut (10,444 sales) with *In Your Dreams*. It is 63-year-old Nicks' highest-charting solo set since *The Other Side Of The Mirror* reached number three in 1989. Nicks' profile has been raised by *Glee* covers of many songs made famous by her band *Fleetwood Mac*, *Eurythmics'* star *Dave Stewart's* production of her new album, and *Radio 2's* A-listing of *In Your Dreams* track *Secret Love*.

Airplay has been a little harder to come by for *Little Shocks*, the initial single from **Kaiser Chiefs'** fourth album *The Future Is Medieval*, which debuts at number 10 (12,469 Sales). The band's second album, *Yours Truly Angry Mob*, reached number one; their first (*Employment*) and third (*Off With Their Heads*) reached number two.

Elsewhere in the Top 40, there are debuts for *Foster The People's Torches* (number 24, 7,295 sales); *Gillian Welch's The Harrow & The Harvest* (number 25, 7,129 sales); *Limp Bizkit's Gold Cobra* (number 30, 6,371 sales); and *Islands: The Essential Ludovico Einaudi* (number 34, 5,591 sales).

Beyoncé is far from being the only artist to enjoy the Glastonbury effect - albums by *Coldplay*, *Mumford & Sons*, *Chase & Status*, *Elbow*, *Plan B*, *Noah & The Whale*, *U2* and *Pendulum* all enjoy upward momentum.

Now *That's What I Call Music! 78* returned to the top of the compilation chart last week, claiming its 10th victory in 11 weeks - but its reign now looks over for good, with its return to number two accompanied by sales of 12,048 - little more than a third of the 34,059 copies that the compilation *Clubland 19* sold to debut in pole position. It is the 22nd number one

number 10 (35,261 sales) for **Coldplay**. Although helped by the band's performance of it in the televised Glastonbury performance, it also benefits from physical release. After being initially available only digitally, it was released on CD and seven-inch last week. With sales of 1,419 and 589, respectively, they debut atop their format charts. Five other *Coldplay* songs return to the Top 75, led by their 2002 number two hit *In My Place*, which re-enters at number 40 (8,509 sales), most of which can be attributed to the live version of the song, extracted from their Glastonbury performance, and sold as a digital charity single.

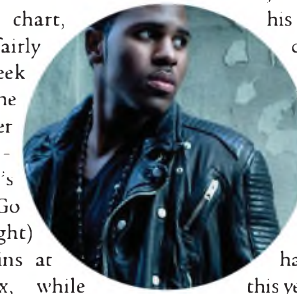
Last Friday Night (TGIF) improves 11-9 (35,983 sales) to become the fourth Top 10 single from **Katy Perry's** current album *Teenage Dream*, though its slow progress suggests it will not match the top three success of the first three. The album itself has been gaining recently but collapses this week, freefalling 31-53 (3,791 sales).

Enrique Iglesias is also striving for his fourth Top 10 hit from current album *Euphoria* and makes significant progress this week with *Dirty Dancer* advancing 60-28 (12,763 sales). It is Iglesias' 18th chart entry since his 1999 debut, and also features *Usher* and *Lil Wayne*. *Usher*, who started having hits in 1995, outstrips Iglesias, as it is his 20th chart entry - but despite giving them both several years to start, Wayne is the leading hitmaker of the three, having racked up 24 Top 75 entries since his 2005 debut. And he already has six hits under his belt this year.

Overall singles sales are up 1.01% week-on-week at 3,094,562 - 14.42% above same-week 2010 sales of 2,704,671. At the halfway stage, singles sales in 2011 are 81,130,860 - 12.30% above same-stage 2010 sales of 72,243,747. This more than makes up for a slight dip in year-to-date album sales, which stand at 48,854,085, 1.14% below same-stage 2010 sales of 49,416,928.

On the singles chart, turning in a fairly flaccid second-week sale of 60,316 the lowest for a number one in 25 weeks - **Jason Derulo's** *Don't Wanna Go Home* (inset, right) nevertheless remains at the chart's apex, while Example's *Changed The Way You Kiss Me* continues at number two (54,030 sales). The week's highest new entry comes from Beyoncé, who debuts at number three with *Best Thing I Never Had* (51,365 sales), the second single from new album 4. It is her 15th top three hit, including six as a member of *Destiny's Child*.

After falling 6-22-42, *Every Teardrop Is A Waterfall* leaps to



INTERNATIONAL CHARTS

Great Scott makes great strides - but they're only in America

R&B SINGER JILL SCOTT LANDS HER first number one in the US with fourth album *The Light Of The Sun* soaring to the title on first-week sales of 135,000. Meanwhile, 22-year-old *Kana Nishino* makes a similarly lofty debut in Japan, with her third album *Thank You, Love* topping the *Oricon* and *Billboard* lists with sales of 178,000. Sadly for them both, their albums make minimal impact elsewhere - Scott's album is otherwise

charted only in the Netherlands (number 34) and Canada (E3), while Nishino's is uncharted outside Japan - so it is left to another woman to top the global sales pyramid: *Lady GaGa*, perhaps? With *Born This Way* now only number one in Switzerland, Russia and Wallonia, that will be a no-brainer. Inevitably, Adele's 21 is on top of the world for the 20th time in 22 weeks. Holding at number one in

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 BEYONCÉ 4	£7.93	£8.99	£8.99	£7.99
2 ADELE 21	£6.99	£7.99	£7.99	£6.99
3 LADY GAGA Born This Way	£8.99	£8.99	£8.99	£8.99
4 TAKE THAT Progress	£8.93	£8.99	£8.99	£8.99
5 ADELE 19	£3.99	£4.99	£3.99	£3.99

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

INDIE SINGLES TOP 20		
This	Last	Artist Title / Label (Distributor)
1	1	EXAMPLE Changed The Way You Kiss Me / Mos (ARV)
2	2	VATO GONZALES FEAT. FOREIGN BEGGARS Badman Riddim (Jump) / Levels/Mos (ARV)
3	3	ADELE Set Fire To The Rain / X. (PIAS)
4	4	ADELE Someone Like You / X. (PIAS)
5	5	ADELE Rolling In The Deep / X. (PIAS)
6	NEW	COLDPLAY In My Place (Glastonbury 2011) / Glastonbury Festival (E)
7	NEW	BEYONCE Irreplaceable (Glastonbury 2011) / Glastonbury Festival (ARV)
8	6	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / Mos (ARV)
9	9	ADELE Make You Feel My Love / X. (PIAS)
10	8	WRETCH 32 FEAT. EXAMPLE Unorthodox / Levels/Mos (ARV)
11	NEW	U2 I Will Follow (Glastonbury 2011) / Glastonbury Festival (ARV)
12	7	ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
13	11	DJ FRESH Gold Dust / Data/Mos (ARV)
14	12	EXAMPLE Kickstarts / Data/Mos (ARV)
15	NEW	CARO EMERALD That Man / Diamatic/Grand Mono (ADA An)
16	17	GYPTIAN Hold You / Levels/Mos (ARV)
17	14	BOX BOTTOM FEAT. BIG BABBA Bounce N Boom / Bluestooth (Bluestooth)
18	16	MR SAXOBEAT Mr Saxobeat / Ma Chisto (Ma Chisto)
19	NEW	FRIENDLY FIRES Hawaiian Air / X. (PIAS)
20	13	YASMIN Finish Line / Levels/Mos (ARV)

INDIE ALBUMS TOP 20		
This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / X. (PIAS)
2	3	ADELE 19 / X. (PIAS)
3	5	CARO EMERALD Deleted Scenes From Cutting Room Floor / Diamatic/Grand Mono (ADA An)
4	2	BON IVER Bon Iver / LAD (PIAS)
5	4	ARCTIC MONKEYS Suck It And See / Domino (PIAS)
6	6	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)
7	7	FLEET FOXES Helplessness Blues / Bella Union (ROM ARV)
8	11	FRIENDLY FIRES Pala / X. (PIAS)
9	10	EXAMPLE Won't Go Quietly / Data/Mos (ARV)
10	NEW	SBTRKT SBTRKT / Young Turks (PIAS)
11	9	BLACK COUNTRY COMMUNION 2 / Mascot (ADA An)
12	14	THE PRODIGY World's On Fire - Live / Take Me To The Hospital (Essential/GEM)
13	16	FLEET FOXES Fleet Foxes / Bella Union (ROM ARV)
14	NEW	ED SHEERAN Loose Change / Sheeran Locc (Tunecore)
15	RE	WARPAINT The Fool / Rough Trade (PIAS)
16	13	BON IVER For Emma, Forever Ago / LAD (PIAS)
17	RE	METRONOMY The English Riviera / Because (ADA An)
18	8	STATUS QUO Quid Pro Quo / Fourth (chorc Fourth chord)
19	15	EVA CASSIDY Simply Eva / Blix Street (ADA An)
20	RE	MADNESS Complete Madness / Union Square (SDU)

INDIE ALBUMS BREAKERS TOP 10		
This	Last	Artist Title / Label (Distributor)
1	NEW	SBTRKT SBTRKT / Young Turks (PIAS)
2	15	WARPAINT The Fool / Rough Trade (PIAS)
3	6	BELLOWHEAD Hedonism / Navigator (Froper)
4	5	CITY & COLOUR Little Hell / Dine Alone (Essential/CEM)
5	7	BATTLES Gloss Drop / Warp (PIAS)
6	4	WU LYF Go Tell Fire To The Mountain / IVE (PIAS)
7	NEW	THIEVERY CORPORATION Culture Of Fear / ESL (ADA ARV)
8	9	ABOVE & BEYOND Group Therapy / Anjuabeats (ARV)
9	1	RIVAL SONS Pressure And Time / Farache (ADA ARV)
10	RE	RAGHU DIXIT Antaragni - The Fire Within / Vishal & Shekhar (ARV)

BY ALAN JONES



Jill Scott first US album chart number one

Australia, Denmark, Handers, Ireland, the Netherlands, New Zealand and Norway, it bounces 2-1 in Canada, and is also on the rise in France (3-2), Wallonia (6-3), Germany (4-3), Poland (6-5), Sweden (17-9) and Italy (12-11), and re-enters the Czech chart at number 28. Although first single Rolling In The Deep loses its US Hot 100 singles chart title to Pitbull and pals Give Me Everything after a seven-week sojourn, it has now sold more than 4m copies there, and is still improving its profile: it holds at number one on Adult Contemporary, and at number 36 on Club, and it shows its multi-genre

COMPILATION CHART TOP 20		
This	Last	Artist Title / Label (Distributor)
1	NEW	VARIOUS Dubland 19 / AATW/UMTV (ARV)
2	1	VARIOUS Now That's What I Call Music 78 / EMI Virgin/UMTV (E)
3	2	VARIOUS The Best Of Bbc Radio 1's Live Lounge / Sony/UMTV (ARV)
4	4	VARIOUS Euphoric R&B / EMI TV/Sony (ARV)
5	NEW	VARIOUS Getdarker Pts This Is Dubstep 2011 / Getdarker (PIAS)
6	5	VARIOUS Clubbers Guide To Festivals / Mos (ARV)
7	3	VARIOUS The Old Grey Whistle Test - 40th / EMI TV/Rhino/UMTV (CWR)
8	NEW	VARIOUS The Sound Of Uk Garage / Mos (ARV)
9	7	VARIOUS Reggae Collection / UMTV (ARV)
10	10	VARIOUS Pop Party Pts School Of Pop / UMTV (ARV)
11	9	VARIOUS R&B Collection - Summer 2011 / UMTV (ARV)
12	6	VARIOUS Anthems Indie / EMI TV/Mos (ARV)
13	11	VARIOUS The Workout Mix - Beach Fit / AATW/EMI TV/UMTV (ARV)
14	13	VARIOUS Rolando Villazon's Guide To Opera / Decca (ARV)
15	8	VARIOUS R&B Club Classics / UMTV (ARV)
16	14	VARIOUS Prom Anthems - Class Of 2011 / Sony/UMTV (ARV)
17	12	VARIOUS Going Underground / UMTV/EMI TV (ARV)
18	NEW	VARIOUS Toolroom Knights Mixed By Jaguar Skills / Toolroom (Prime Direct)
19	NEW	VARIOUS Transformers OST - Dark Of The Moon / Warner Brothers (CWM)
20	17	VARIOUS Chilled Afterhours / Mos (ARV)

ROCK ALBUMS TOP 10		
This	Last	Artist Title / Label
1	NEW	BIFFY CLYRO Revolutions - Live At Wembley / 4th Floor (ARV)
2	NEW	LIMP BIZKIT Gold Cobra / Interscope (ARV)
3	1	FOO FIGHTERS Wasting Light / RCA (ARV)
4	2	FOO FIGHTERS Greatest Hits / RCA (ARV)
5	NEW	TAKING BACK SUNDAY Taking Back Sunday / Warner Brothers (ARV)
6	4	BLACK COUNTRY COMMUNION 2 / Mascot (ADA An)
7	NEW	VARIOUS Transformers Ost - Dark Of The Moon / Warner Brothers (ARV)
8	10	LINKIN PARK A Thousand Suns / Warner Brothers (ARV)
9	7	BLACK VEIL BRIDES Set The World On Fire / Island/Lava (ARV)
10	RE	GUNS N' ROSES Greatest Hits / Geffen (ARV)

DANCE ALBUMS TOP 10		
This	Last	Artist Title / Label
1	NEW	VARIOUS Dubland 19 / AATW/UMTV (ARV)
2	NEW	CHASE & STATUS No More Idols / Mercury (ARV)
3	RE	VARIOUS Getdarker Pts This Is Dubstep 2011 / Getdarker (PIAS/Sony DADC)
4	NEW	VARIOUS Clubbers Guide To Festivals / Mos (ARV)
5	NEW	VARIOUS Toolroom Knights Mixed By Jaguar Skills / Toolroom (Prime Direct)
6	NEW	KATY B On A Mission / Columbia/Rinse (ARV)
7	NEW	DAVID GUETTA One Love / Positiva/Virgin (E)
8	NEW	SBTRKT SBTRKT / Young Turks (PIAS Sony DADC)
9	NEW	VARIOUS The Sound Of Uk Garage / Mos (ARV)
10	NEW	EXAMPLE Won't Go Quietly / Data/Mos (ARV)

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appeal by improving 29-27 on Alternative Rock, 33-28 on Latin Pop and 66-61 on R&B/Hip-Hop. Adele's album is currently charted in 23 countries - four more than our next most successful export, Arctic Monkeys' Suck It And See. The latter album is in steep decline in most territories, with drops of 85-149 in the US, 49-96 in Japan and 32-62 in Germany being particularly precipitous. The only country in which it is not in decline is the Czech Republic, where it makes a modest debut, at number 47. After returning to number one in the UK, Take That's Progress is now

benefiting from the release of the new Progressive double CD in Europe. The album re-enters the chart in Denmark (number three), Italy (25) and Germany (35). In Ireland, where the band played two sell-out gigs at Dublin's Croke Park a fortnight ago, it re-entered at number three last week and now jumps to two. The concert performances help four previous Take That albums to re-enter the chart. The only UK act to secure a debut on the US album chart this week is Gomez, whose seventh studio album Whatever's On Your Mind secures them their fourth chart entry.

CHARTS SALES



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

THE OFFICIAL UK SINGLES CHART

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	Produce/Publisher (Writer)	
1	1	2	JASON DERULO	Don't Wanna Go Home	Warner Brothers/Beluga Heights USWB110043 (ARV)	(The Flippines) EMI/Universal/CC (Desrouleaux/Mishkin/Delazyni/Attaway/Burgel/George/McFarlane)	
2	2	4	EXAMPLE	Changed The Way You Kiss Me	MoS GBCE1100336 (ARV)	(Woods) Universal/Chrysalis (Gleave/Woods)	
3	New		BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent. US5M102904 (ARV)	(Beyoncé/Drake/Dubin/Jay-Z) Universal/Interscope/Warner Bros. Records (Beyoncé/Drake/Dubin/Jay-Z/Carter/Williams/Thompson)	HIGHEST NEW ENTRY
4	3	3	CAVIN HARRIS FEAT. KE\$U	Bounce	Columbia GBAA1100458 (ARV)	(Harris) EMI (Harris)	
5	4	11	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	USJAY1100032 (ARV)	(Afrojack) Sony ATV/Universal/Afrojack/Talpa/Bucks/Peñ In The Ground (Perez/Van De Wal/Smith)	
6	5	3	ED SHEERAN	The A Team	Asylum/Antastic GBAS1100095 (ARV)	(Sheeran/Gosling) Sony ATV (Sheeran)	
7	8	8	LADY GAGA	The Edge Of Glory	Interscope USUM7110458 (ARV)	(Lady Gaga/Garibay/DI White Shadow) Universal/Sony ATV/Warner Chappell/CC (Germanotta/Garibay/Blair)	SALES INCREASE
8	6	9	ALEXANDRA STAN	Mr. Saxobeat 3	Bea1AATW G3XS1100095 (A&V)	(Prodan) Universal (Nemitsch/Prodan)	
9	11	3	KATY PERRY	Last Friday Night (TGIF)	Virgin IJSA2100264 (E)	(Dr. Luke/Martin) Kobalt/Warner Chappell/When I'm Rich You'll Be My Bltch (Hudson/Gottwald/Martin/McKee)	SALES INCREASE
10	42	4	COLDPLAY	Every Teardrop Is A Waterfall	Parlophone GBAYE000774 (E)	(Davies/Green/Simpson) Universal/Interscope/Warner Bros. Records (Davies/Green/Simpson/Anderson/Eno)	HIGHEST CLIMBER
11	7	2	VATO GONZALES FEAT. FOREIGN BEGGARS	Badman Riddim (Jump)	Levels/MoS GBCE1100116 (ARV)	(Freeman) Interscope/Network/Kobalt/Dirty House/High Fashion/Peng House (Freeman/Grethel/Mukhi)	
12	15	8	NICKI MINAJ	Super Bass	Cash Money/Island USCM51000734 (A&V)	(Kane) Universal/Peermusic/Money Mack/212 (Maraj/Johnson/Dean)	SALES INCREASE
13	10	13	ALOË BLACC I	I Need A Dollar	Epic US2571043001 (A&V)	(Dynamite/Michels) Kobalt/Triomegal/Universal (Dawkins/Michels/Movshon/Silverman)	
14	12	15	LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem	Interscope USUM71100061 (ARV)	(LMFAO/GoonRock) Party Rock/Global Talent (Gordy/Gordy/Listenbee/Schroeder)	
15	9	8	NICOLE SCHERZINGER FEAT. 50 CENT	Right There	Interscope USUM71108597 (ARV)	(Jonsen) Reach Global/Universal/EMI/Kobalt/Peermusic/212/Hypnotic Beats/Rebel Made (Romano/Morris/Scheffer/Dean/Jackson)	
16	17	8	RIHANNA	California King Bed	Def Jam USJUM7102519 (A&V)	(The Runners/Harrell) Warner Chappell/Trac-N-Field/Power Pen Biz/Priscilla Renea/CC (Harr/Jackson/Renea/Delicata)	
17	14	11	BRUNO MARS	The Lazy Song	Elektra USAT21001883 (CINR)	(The Smeezingtons) EMI/Sony ATV/Bug/Roc Nation/Music Famamarem/Troy Plane/Art For Arts Sake/Arthouse (Mars/Lawrence/Levin/Kaczan)	
18	21	6	THE SATURDAYS	Notorious	Polydor GBUM71102528 (A&V)	(Mac) Rokstone/Peermusic/P&P (Mac/Waldsen)	SALES INCREASE
19	13	3	TINCHY STRYDER & DAPPY	Spaceship 4th & Broadway	AATW GBUM71103702 (ARV)	(TMS) EMI/Sony ATV (Danquah/Contostavios)	
20	16	9	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam USJUM71104905 (A&V)	(StarGate/Harrell) EMI/CC (Lopez/Eriksen/Hermansen/Carter)	
21	23	6	ADELE	Set Fire To The Rain	XL G33XS1000348 (PIAS)	(FT Smith) Universal/Chrysalis (FT Smith/Adkins)	SALES INCREASE
22	19	14	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam USUM71102515 (ARV)	(RedOne/Harrell) Sony ATV/EMI/Universal (RedOne/Hamid/AJ Junior/Sky/Bilal/Perez/Hermosa/Hermosa)	
23	39	11	BEYONCE	Run The World (Girls)	Columbia/Parkwood Ent. US5M1102447 (ARV)	(Beyoncé/Knowles/Lyons) Sony ATV/EMI/Warner Chappell/Bucks/Alfa/Jack/Swift/Wedell Like/Turks/Melicus (Nash/Knowles/Lyons/McVey/Pentz/Ferme)	+50% SALES INCREASE
24	18	13	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA USJ11000070 (A&V)	(Benassi/Benassi/ib) Universal/Ultra Empire/Basic Studio/Lock-A-Load/Cherry Lane/The Bad Bad Cops (Brown/Benassi/Benassi/Levin/Baptiste)	
25	20	7	BLACK EYED PEAS	Don't Stop The Party	Interscope USUM71025659 (A&V)	(DJ Ammo) EMI/Headphone Junkie/Cherry Lane/Damien Leroy/CC (Adams/Pineda/Gomez/Ferguson/Alvarez/Lercy)	
26	26	9	DAVID GUETTA/FLO-RIDA & NICKI MINAJ	Where Them Girls At	Positive/Virgin GB28K1000013 (E)	(Guetta) Universal/Sony ATV/EMI/TrueLove/Mail On Sunday/Bucks/Kobalt (Carter/Careni/Rico/Minaj/Play N Skillz/Guetta/Mee/Inferno)	SALES INCREASE
27	25	5	SNOOP DOGG VS DAVID GUETTA	Sweat (Wet)	Capitol/Parlophone USCA21101261 (E)	(Guetta/Lundberg/Steere) EMI/Sony ATV/Warner Chappell/Interscope/212/When A Rubbing Sister (Broadus/Singer - White/Loewer - Dean/Guetta/Lundberg/Steere/Levin/Mills/Rosen/Sarno/Warner/Lund)	
28	60	2	ENRIQUE IGLESIAS FEAT. USHER & LIL' WAYNE	Dirty Dancer	Interscope GBUM71103450 (ARV)	(RedOne) Sony ATV/EMI/Kobalt/IBC (Iglesias/Quinones/Nuri/Rogart/Khayat)	HIGHEST CLIMBER
29	24	11	JESSIE J	Nobody's Perfect	Island/Lava USJUM71109047 (ARV)	(Brissett/Kelly) Warner Chappell/Sony ATV/Kobalt/Stu/Roberts/Tab R/In/ing/Underdog/Universal/3M (Kelly/Cornish/Brissett/Mentore)	
30	27	2	FOSTER THE PEOPLE	Pumped Up Kicks	Columbia US5M11002931 (ARV)	(Foster) Sony ATV (Foster)	SALES INCREASE
31	22	10	DEV FEAT. THE CATARACS	Bass Down Low	Island USUM71028033 (ARV)	(The Cataracs) Sony ATV (Talies/Singer-Vine/Hollowell - Dhar)	
32	35	8	INNA	Sun Is Up	3 Beat1AATW G3XS1100057 (ARV)	(Play & Win) Roton (Batac/Bofeal/Botezan)	SALES INCREASE
33	Re-entry		BEYONCE	Irreplaceable	Columbia US5M10503620 (A&V)	(Knowles/StarGate/Smith) EMI/Sony ATV/Universal/Stellar (Knowles/Eriksen/Hermansen/Lind/Bjorklund/Smith)	
34	29	23	ADELE	Someone Like You	XL G33XS1000331 (PIAS)	(Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)	
35	28	7	SWEDISH HOUSE MAFIA	Save The World	Virgin GBAYE1100781 (E)	(Axwell/Ingrosso/Angelika/Michel 2) Universal/Chrysalis/Lateral/Murlyn/CC (Hedfors/Ingrosso/Angelika/Pontare/Zitron/Martin)	
36	33	10	WYNTER GORDON	Dirty Talk	Asylum/Big Beat/Antastic USAT21000282 (ARV)	(Carter/ib) Sony ATV/Warner Chappell/Kobalt/Its Of Lyrics/Artists/White Writes (Gordon/Morier/Careni/White/Ferguson)	SALES INCREASE
37	36	22	JESSIE J FEAT. B.O.B	Price Tag	Island/Lava USJUM71029337 (A&V)	(Dr. Luke) Warner Chappell/Universal/Sony ATV/Kobalt/Kaszy Money/Prescription (Cornish/Gottwald/Kelly/Simmons/Devlin)	SALES INCREASE
38	30	3	BAD MEETS EVIL FEAT. BRUNO MARS	Lighters	Interscope USUM71107501 (ARV)	(The Smeezingtons/Battle Roy/Erinem) Universal/Warner Chappell/EMI/Bug/IBC (Mongomery/Hairance/Lawler/Lefebvre/Battle/Mather)	

39	43	3	CHRIS BROWN FEAT. JUSTIN BIEBER	Next 2 You	Sony RCA USJ11000078 (ARV)	(The Messingers) Universal/Sony ATV/Culture Beyond III Experience3 Demirs/ons/Seven Streeter (Brown/Atweh/Messinger/Streeter)	SALES INCREASE
40	New		COLDPLAY	In My Place	Parlophone GBAYE000606 (E)	(Coldplay/Nelson/Phythin) Universal (Berryman/Buckland/Hampton/Martin)	
41	31	12	LADY GAGA	Judas	Interscope USUM71104998 (ARV)	(Lady Gaga/RedOne) Sony ATV (Germanotta/Khayat)	
42	49	3	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam USUM7107063 (ARV)	(RoteM) EMI/Sony ATV/Perfect Rugs/B Day Buy My Own Child/Aggument/Art In The Focus/Edwards/W/S2 (Broadus/Thomas/Fernandes/Morison)	SALES INCREASE
43	46	4	LMFAO FEAT. NATALIA KILLS	Champagne Showers	Interscope USUM71103876 (ARV)	(Perry/Rock) Nu Ro's/CC (Gordy/Gordy/Listenbee/Oliver)	SALES INCREASE
44	32	8	TAKE THAT	Love Love	Polydor GBUM71103670 (ARV)	(Price) Universal/Sony ATV/EMI/Fennell (Owen/Ezra/W/C/Con/Orange/Williams)	
45	44	24	ADELE	Rolling In The Deep	XL GBKBS1000335 (PIAS)	(Epworth) EMI/Universal (Ackins/Epworth)	
46	34	21	LADY GAGA	Born This Way	Interscope USUM71104457 (ARV)	(Lady Gaga/Garibay/DI White Shadow) Universal/Sony ATV/Warner Chappell/Garibay/Maxwell (Germanotta/Leamen/Caibey/Blair)	
47	Re-entry		COLDPLAY	Fix You	Parlophone GBAYE000605 (E)	(Coldplay/Nelson) Universal (Coldplay)	
48	New		MARTIN SOVEIG FEAT. KELE	Ready 2 Go	3 Beat1AATW FR2PAN100040 (ARV)	(Solveig) EMI/Temps D'Avance (Okerke/Solveig)	
49	40	13	TRACY CHAPMAN	Fast Car	Elektra USE10180719 (CINR)	(Kerishenbaum) EMI/Kobalt (Chapman)	
50	37	6	KATY B	Easy Please Me	Columbia/Rinse GBAR1100481 (ARV)	(Magnetic Man) EMI (Katy B/Ace/Lundberg/Smith/Jones)	
51	Re-entry		COLDPLAY	Viva La Vida	Parlophone GBAYE000265 (E)	(Coldplay/Enco/Dierv) Universal (Berryman/Buckland/Hampton/Martin)	
52	41	16	NICOLE SCHERZINGER	Don't Hold Your Breath	Interscope USUM71029856 (ARV)	(Alexander/Steinberg/Talk/DeFosson/Rom) EMG Rights/Kobalt (Berman/Steinberg/Ce)	
53	47	5	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling	MoS USUS1100003; (ARV)	(Gaudin/Rogee) EMI/Luna/Notting Hill/Sony ATV/Warner Chappell/Each Note Counts/K/S2 Money/Mzalone/AB/When I'm Rich You'll Be My Bltch (Perry/Gottwald/Coleman/Martin)	
54	58	4	RIHANNA	Man Down	Def Jam USUM71026125 (ARV)	(Sham/Harrell) Universal/Shama Joseph/TNT Explosive/Irving/Sholay/Merokee (Joseph/Thomas/Thomas/Layne)	SALES INCREASE
55	54	28	RIHANNA S&M	Def Jam	USUM71026591 (ARV)	(StarGate/Ne) EMI/TrueLove/Peermusic (Eriksen/Hermansen/Dean/Vee)	SALES INCREASE
56	74	20	CHASE & STATUS FEAT. LIAM BAILEY	Blind Faith	Mercury GBUM71031037 (ARV)	(Kennard/Milton) EMI/Universal (Kennard/Milton/Bailey/Hartman)	SALES INCREASE
57	56	2	SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone USCA21100279 (E)	(Storch) EMI/Sony ATV/BMG Rights/Image/Mappy Publ/Universal/IBC (Broadus/Najmi/Storch/John/Moyet/IBC)	SALES INCREASE
58	46	15	KATY PERRY FEAT. KANYE WEST	ET	Virgin IJSA21100326 (E)	(Dr. Luke/Ammal/Martin) Kobalt/Each Note Counts/K/S2 Money/Mzalone/AB/When I'm Rich You'll Be My Bltch (Perry/Gottwald/Coleman/Martin)	
59	Re-entry		COLDPLAY	Yellow	Parlophone GBAYE0000257 (E)	(Coldplay/Nelson) Universal (Berryman/Buckland/Hampton/Martin)	
60	Re-entry		BEYONCE	Halo	Columbia US5M1000444 (ARV)	(Knowles/Tedder) Sony ATV/EMI/Kobalt (Bogart/Tedder/Knowles)	
61	52	10	NERO	Guilt	MTA/Mercury GB6UF000018 (ARV)	(Nero) EMI/CC (Ray/Stephens/Watson)	
62	New		BEYONCE	End Of Time	Columbia/Parkwood Ent. US5M1102910 (ARV)	(Knowles/Nash/Switch/Diplo) EMI/Warner Chappell/Sony ATV/B-Day/Switch/Werc/Ce/Z/DL (Knowles/Resh/Taylor/Pentz)	
63	Re-entry		NOAH & THE WHALE	L.I.F.E.G.O.E.S.O.N.	Mercury/Young & Lost GBUM7103109E (ARV)	(Fink/Lader) Universal (Fink)	
64	Re-entry		ELBOW	One Day Like This	fiction GBUM70800838 (ARV)	(Pentz/Elbow) Warner Chappell/Selwyn (Elbow)	
65	50	23	CHRIS BROWN	Yeah 3X	Sony RCA USJ110000220 (ARV)	(DJ Hank E) Warner Chappell/Universal/EMI/Seven Streeter (Brown/Franks/McCall/Streeter/Wiles)	
66	57	4	FOO FIGHTERS	Walk	RCA USRW3100000; (ARV)	(Vig) Universal/Kobalt/Bug/M.J. Twelve/I Love The Punk Rock/Living Under A Rock/Flying Earform/Ruthensmeat (Foo Fighters)	
67	59	25	BRUNO MARS	Grenade	Elektra USAT21001883 (CINR)	(The Smeezingtons) Sony ATV/EMI/Warner Chappell/Bug/Windswept/CC (Mars/Lawrence/Levin/Brown/Kelly/Wyatt)	
68	Re-entry		COLDPLAY	The Scientist	Parlophone GBAYE000605 (E)	(Nelson/Coldplay) Universal (Berryman/Buckland/Hampton/Martin)	
69	New		BOMBAY BICYCLE CLUB	Shuffle	Island n/a (ARV)	(Allen/Steadman) ImageM (Steeckman)	
70	New		CHASE & STATUS FEAT. TINIE TEMPAH	Hitz	Mercury n/a (ARV)	(Kennard/Milton/Mitch3) EMI/Universal/CC (Kennard/Milton/Okagwu/Invan/Szezen)	
71	53	6	TEMPLECLOUD	One Big Family	Black Sheep/The R Mo/Wall/Polydor GBUM7110415E (ARV)	(Evans/Gwilliam) EMI (McNamara/McNamez)	
72	Re-entry		BEYONCE	Single Ladies (Put A Ring On It)	Columbia n/a (ARV)	(Stewart/The Dream) Sony ATV/EMI/Peermusic (Hirell/Nash/Stewart/Knowles)	
73	61	17	MANN FEAT. 50 CENT	Buzzin' Remix	Def Jam USUM71029295 (ARV)	(RoteM) Sony ATV/Jonathan RoteM/Universal/Mind/CC (RoteM/Jackson/Smith/The Mes/Battery/Battery)	
74	Re-entry		SELENA GOMEZ & THE SCENE	Who Says	Hollywood - Polydor n/a (ARV)	(Kivikou) Warner Chappell/Power Pen Biz/Priscilla Renea (Kivikou/Emilton)	
75	65	27	KATY PERRY	Firework	Virgin USCA2100162 (E)	(Stanga/Vee) Warner Chappell/EMI/TrueLove/Peermusic/De/Dam/Dean (Hudson/Eriksen/Hermansen/Wilhelm/Dean)	

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Badman Riddim (Jump)	Dirty Dancer 28	Give Me Everything 5	Love Love 44	Rolling In The Deep 45
11	Dirty Talk 36	Grenade 67	Man Down 54	Run The World (Girls) 23
Bass Down Low 31	Don't Hold Your Breath	Guilt 61	Mr. Saxobeat 8	S&M 55
Beautiful People 24	52	Halo 60	Next 2 You 39	Save The World 35
Best Thing I Never Had 3	Don't Stop The Party 25	I Need A Dollar 13	Nobody's Perfect 29	Set Fire To The Rain 21
Blind Faith 56	Don't Wanna Go Home 1	In My Place 40	Notorious 18	Someone Like You 34
Boom 57	Easy Please Me 50	Irreplaceable 33	On The Floor 22	Spaceship 19
Born This Way 46	End Of Time 62	Judas 41	One Day Like This 64	Sun Is Up 32
Bounce 4	Et 58	Part 2 48	Party Rock Anthem 14	Super Bass 12
California King Bed 16	Every Teardrop Is A	Price Tag 37	Pumped Up Kicks 30	Sweet (Wet) 27
Champagne Showers 43	Waterfall 10	Ready 2 Go 48	Right There 15	The A Team 6
Changed The Way You	Fast Car 49	Fix You 47	Lighters 38	The Edge Of Glory 7
Kiss Me 2				The Lazy Song 17

The Scientist 68	Key	As used by Radio 1
Viva La Vida 51	★ Platinum (600,000)	
Walk 66	● Gold (400,000)	
What A Feeling 53	● Silver (200,000)	
Where Them Girls At 26		
Yeah 3X 65		
Yellow 59		



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

THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
1	New		BEYONCE 4 (Columbia/Parkwood Ent. 88697908242 (ARV) (Knowles/Nash/Stewart/Bhasker/Taylor/Babyface/Dixon/SiWest/Switch/Diplo/Tedder/Kutze)		HIGHEST NEW ENTRY
2	2	23	ADELE 21 XL CD520 (PIAS) 9★ (FT Smith/Bush/InEpworth/Abbis/Wilson/Adkins)		
3	1	6	LADY GAGA Born This Way Interscope 2764126 (ARV) (Lady Gaga/Garibay/Laursen/DJ White Shadow/RedOne/peaks)		
4	3	33	TAKE THAT Progress Polydor 2748474 (ARV) 6★ (Price)		
5	5	93	ADELE 19 XL CD313 (PIAS) 4★ (Abbis/White/Ronson)		
6	11	18	JESSIE J Who You Are Island/Lava 2758627 (ARV) ★ (Dr. Luke/Brissett/Cornish/Martin Ki/DaKine/Invisible Men/Parker & James/Thomas/Gz/GorCon)		SALES INCREASE
7	7	7	CARO EMERALD Deleted Scenes From The Cutting Room Floor Dramatico/Grand Maro 87409200407 (ADAM) (Schreurs/Wieringen)		
8	8	24	BRUNO MARS Doo Wops & Hooligans Elektra 7567882721 (CIN) 2★ (The Smeezingtons/Needlz/The Lupa Duph)		+50% SALES INCREASE
9	New		BIFFY CLYRO Revolutions - Live At Wembley 14th Floor 2564671340 (CIN) (Garth/Clyro)		
10	New		KAISER CHIEFS The Future Is Medieval B Unique/Polydor BLN165CD (ARV) (Visconti/Hocgood/Johns/Garan)		
11	9	33	RIHANNA Loud Def Jam 2752365 (ARV) 4★ (StarGate/Veer/Harrell/Bozeman/The Runners/Riddick/Polow/Da Don/Shami/Mel&Mus/Stewart/Dean/Soundz/Alex Da Kid)		
12	17	22	CHASE & STATUS No More Idols Mercury 2745135 (ARV) (Kennard/Milton/Nowels/Sub Focus/Plan B)		SALES INCREASE
13	19	34	CEE LO GREEN The Lady Killer Warner Brothers 7567889289 (CIN) ★ (FT Smith/The Smeezingtons/Allen/Marsh/Remi/Simpkins/Splash/Dr. Luke/Nglish/Green)		SALES INCREASE
14	New		STEVIE NICKS In Your Dreams Warner Brothers 9362495748 (CIN) (Stewart/Ballard/Campbell/Bradford)		
15	4	2	BON IVER Bon Iver 4AD CD3117 (PIAS) (Vernon)		
16	6	4	ARCTIC MONKEYS Suck It And See Domino WIGCD258 (PIAS) (Ford)		
17	26	90	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2716932 (ARV) 3★ (Dravs)		SALES INCREASE
18	10	3	BAD MEETS EVIL Hell: The Sequel Interscope 2773587 (ARV) (Havoc/Chin-Quee/Gilbert/Roams/Mr. Porter/Cawford/Brown/The Smeezingtons/Battle Roy/5/6/D. Khalil/Eminem)		
19	16	12	FOO FIGHTERS Wasting Light RCA 88697844931 (ARV) (Vig)		
20	29	17	NOAH & THE WHALE Last Night On Earth Mercury/Young & Lost 2760096 (ARV) (Fink/Lader)		SALES INCREASE
21	25	9	ALOE BLACC Good Things Epic 88697831352 (ARV) (Dynamite/Michels)		SALES INCREASE
22	34	15	CHRIS BROWN F.A.M.E. Sony RCA 88697860672 (ARV) (Various)		SALES INCREASE
23	13	129	LADY GAGA The Fame Interscope 1791397 (ARV) 4★ (RedOne)		
24	New		FOSTER THE PEOPLE Torches Columbia 88697744572 (ARV) (Kurstin/Foster/Epworth/Costey/Hoffer)		
25	New		GILLIAN WELCH The Harrow & The Harvest Warner Brothers 0805147110922 (CIN) (Rawlings)		
26	12	3	PAUL SIMON So Beautiful Or So What Hear/Concord UCI 7232814 (ARV) (Ramone/Simon)		
27	15	9	JENNIFER LOPEZ Love? Def Jam 2753434 (ARV) (RedOne/Harrell/Stewart/Nash/Stargate/D'Mile/Beatgeek/Radio/Hills/Jimmy Joker)		
28	21	13	KATY B On A Mission Columbia/Rinse 88697850722 (ARV) (Geeneus/Bengal/Magnetic Man/Zinc)		
29	35	64	PLAN B The Defamation Of Strickland Banks 679/Atlantic 518658472 (CIN) 3★ (Drew/Epworth/Appapoulay/McEwan)		+50% SALES INCREASE
30	New		LIMP BIZKIT Gold Cobra Interscope 2771152 (ARV) (Durst/Hayes/Boney B.eats)		
31	47	16	ELBOW Build A Rocket Boys! Fiction 2762328 (ARV) (Potter)		+50% SALES INCREASE
32	14	5	SEASICK STEVE You Can't Teach An Old Dog New Tricks Play It Again Sam PIASR515CDX (PIAS) (Wold/Wold)		
33	27	20	TWO DOOR CINEMA CLUB Tourist History Kitsune/Cooperative CDA025 (PIAS) (James/Zdoi)		
34	New		LUDOVICO EINAUDI Islands - Essential Einaudi Decca 4764490 (ARV) (Einaudi/Messina/Vanonil/Colarullo)		
35	38	16	THE VACCINES What Did You Expect From The Vaccines? Columbia 88697841451 (ARV) (Grech-Marguerat)		SALES INCREASE
36	28	15	NICOLE SCHERZINGER Killer Love Interscope 2766515 (ARV) (Various)		
37	18	2	PITBULL Planet Pit J 88697690602 (ARV) (Vein/Afrojack/RedOne/Vee/Affect/Drop/DJ Buccha/Apster/Dr. Luke/Blanco/peaks/ou/shock/Hurley/Dr. Frankl/Lutell/Love/Rec)		
38	Re-entry		BEYONCE I Am Sasha Fierce Columbia 88697194922 (ARV) 4★ (Gad/Tedder/The Dream/Stargate/Stewart/Various)		

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	39	5	THE PIERCES You & I Polygram 275656E (ARV) (The Darktones)		SALES INCREASE
40	59	35	RUMER Seasons Of My Soul Atlantic 505249E4522E (CIN) ★ (Brown)		HIGHEST CLIMBER
41	33	65	FOO FIGHTERS Greatest Hits RCA 88697692000 (ARV) (Jones/Norton/Kesper/Fesku/Inez/Vig)		
42	49	39	TINIE TEMPAH Disc-Overy Farlophone 9065132 (E) 2★ (Cage/Kleier/Shux/McKenzie/Roberts/Hilmy/HISwecish House Mafie/Haynie/Wughly Boy/Wilson)		SALES INCREASE
43	30	4	GLEE CAST Glee - The Music - Vol. 6 Epic 88697898112 (ARV) (Ancers/Asimov/Murphy)		
44	Re-entry		COLDPLAY A Rush Of Blood To The Head Farlophone 5405041 (E) (Nelson/Coldplay)		
45	Re-entry		BEYONCE Dangerously In Love Columbia 5093952 (ARV) (Harrison/Scich/Knowles/Wilson/Willott/Blackman/Stewart/D-Roy/Mr. B/Access/Me/De/Williams & Hugo/Wesli/Sueh)		
46	32	8	HUGH LAURIE Let Them Talk Warner Music Entertainment 2564672942 (CIN) (Henry)		
47	53	73	BIFFY CLYRO Only Revolutions 14th Floor 5186564452 (CIN) ★ (GG Garth/Biffy Clyro)		SALES INCREASE
48	Re-entry		COLDPLAY Parachutes Farlophone 5277831 (E) (Nelson)		
49	36	37	KINGS OF LEON Come Around Sundown Harve Me Down 8869782415 (ARV) (Petzig/King)		
50	23	31	ELO All Over The World - The Very Best Of Epic 5201052 (ARV) ★ (Lynne/Queglieti)		
51	46	9	FLEET FOXES Helplessness Blues Bella Union BELLACD283 (ROM ARV) (Fleet Foxes/EK)		
52	Re-entry		COLDPLAY Viva La Vida... Farlophone 2121140 (E) 4★ 2★ (Enevols/Simpson)		
53	31	44	KATY PERRY Teenage Dream Virgin CD3064 (E) 2★ (Dr. Luke/Blanco/Marini/Stargate/Stewart/Hilmy/Amuro/Wells)		
54	Re-entry		DESTINY'S CHILD No. 15 Columbia 88287673528 (ARV) (Foster/Gatcal/Knowles/Packe/2nd Tone/Rodney/Dent/Harrison/Swizz/Fczt/Frings/Elliott/Alexander/Perkins/Teisl/Tunzi/McCreith/Wonder/Team/Duplessis/Greener/Ruce)		
55	Re-entry		COLDPLAY X & Y Farlophone 4747862 (E) 8★ (Supple/Coldplay)		
56	41	33	PINK Greatest Hits... So Far!!! Laface 8869787232 (ARV) (Perry/Briggs/Austin/Storch/Armstrong/Fielles/Manni/Machopsych/Dr. Luke/Martin/Kesz Money/Pink/Denja/Shellbeck)		
57	24	2	CASCADA Original Me AATV/UMTV 2774547CD (ARV) (Reuter/Peter/Bellizzi/Teuchey)		
58	72	7	FRIENDLY FIRES Pala XL CD530 (PIAS) (Macfarlane/Friendly Fires/Epworth/Zane)		SALES INCREASE
59	Re-entry		ELBOW The Seldom Seen Kid Fiction 1764098 (ARV) 2★ (Potter)		
60	20	2	BARRY MANILOW 15 Minutes Rhino 2564671642 (CIN) (Manilow/Wlcy)		
61	Re-entry		U2 U218 Singles Mercury 1713549 (ARV) (Lillywhite/Encl/Lanois/ovine/Thomas/Rubin)		
62	70	18	EXAMPLE Won't Go Quietly Data/Mos DATA CD6 (ARV) (Various)		SALES INCREASE
63	48	61	ELLIE GOULDING Lights Polydor 2732799 (ARV) (FT Smith/Stevie/Nick/Frank Music)		
64	75	104	PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (CIN) 5★ (Nutini/Mones)		SALES INCREASE
65	67	31	NICKI MINAJ Pink Friday Cash Money/Island 2754084 (ARV) (Kane/Swizz Beatz/Caw/Cric/McNey/Rctem/Wenell/Dak/T-Minus/Will.L. & mi/Drew Money)		SALES INCREASE
66	Re-entry		PENDULUM Immersion Warner Brothers 5186594882 (CIN) (Swire/McGillen)		
67	Re-entry		JANELLE MONAE The Archandroid Wondaland Arts Society/Bad Boy/Atlantic 256789858 (CIN) (Glan/Arthur/Wonder/Lightening/Moncel/Barnes)		
68	Re-entry		ARCADE FIRE The Suburbs Sonovox 2742629 (ARV) ★ (Arcade Fire/Diex)		
69	New		JILL SCOTT The Light Of The Sun Warner/Hidden Beach 9362495723 (CIN) (Dre/Vicell/Wooten/Hudson/Scott/Mateen/Campbell/Bleckstone/Ewelling/McCormy/Wicthe/m/Robinson)		
70	43	89	MICHAEL BUBLE Crazy Love Reprise 9362496277 (CIN) 8★ (Foster/Rock/Gatcal/Chang)		
71	22	2	THE FEELING Together We Were Made Island 2769922 (ARV) (The Feeling/Freemasons/The Bullitts)		
72	62	10	THE WOMBATS Proudly Present... This Modern Glitch 14th Floor 2564672776 (CIN) (Cstey/Vaentine/Walker/Le/The Wombats)		
73	Re-entry		TAKE THAT Never Forget - The Ultimate Collection RCA 88287674822 (ARV) 3★ (Various)		
74	45	6	FRANKIE VALLI/FOUR SEASONS Working My Way Back To You - Collection Rhino 524983770 (CIN) (Various)		
75	65	56	BOB MARLEY & THE WAILERS Legend Tuff Gong 530164C (ARV) (Marley/Vaious)		

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Adele 2	Buble, Michael 70	Emerald, Caro 7	Kaiser Chiefs 10	Monae, Janelle 67	Scherzinger, Nicole 36	Key
Adele 5	Cascada 57	Example 62	Katy B 28	Mumford & Sons 17	Scott, Jill 69	★ Platinum (300,000)
Aloe Blacc 21	Cee Lo Green 13	Feeling, The 71	Kings Of Leon 49	Noah & The Whale 20	Seasick Steve 32	● Gold (100,000)
Arcade Fire 68	Chase & Status 12	Fleet Foxes 51	Lady Gaga 3	Nutini, Paolo 64	Stevie Nicks 14	● Silver (60,000)
Arctic Monkeys 16	Coldplay 44	Foo Fighters 19	Lady Gaga 23	Paul Simon 26	Take That 4	★ in European sales
Bad Meets Evil 18	Coldplay 48	Foo Fighters 41	Laurie, Hugh 46	Pendulum 66	Take That 73	
Beyonce 1	Coldplay 52	Foster The People 24	Lopez, Jennifer 77	Perry, Katy 53	Tempah, Tinie 42	
Beyonce 38	Coldplay 55	Frankie Valli/The Four Seasons 74	Manilow, Barry 60	Pierces, The 39	Two Door Cinema Club 33	
Beyonce 45	Destiny's Child 54	Glee Cast 43	Marley, Bob & The Wailers 75	Pink 56	U2 61	
Biffy Clyro 9	Einaudi, Ludovico 34	Goulding, Ellie 63	Mars, Bruno 8	Pitbull 37	Vaccines, The 35	
Biffy Clyro 47	Elbow 31	Jessie J 6	Minaj, Nicki 65	Plan B 29	Welch, Gillian 25	
Bon Iver 15	Elbow 59			Rihanna 11	Wombats, The 72	
Brown, Chris 22	Elo 50			Rumer 40		

WEB-BASED TRAINING



Music Ally are pleased to announce their newly developed digital marketing course. The five week course will be delivered via the web and is comprised of ten modules right at the cutting edge of the topics that really matter in the digital age.

We have recognised demand for a course that can be accessed while you're at the office or even from home, saving you time and travel costs. Internationally, clients can now benefit from our experience of running acclaimed training courses in London over the years. As a registered training provider, we have delivered digital music marketing and management training to hundreds of music industry professionals and companies from a spectrum of backgrounds, from major labels and publishers to digital retailers and PR firms.

This course will take your knowledge and skills to the next level in the fast changing digital world and keep you ahead of your competitors. At an intermediate level, the course can be of benefit to a wide range of attendees:

- Ten modules will be spread over a FIVE WEEK duration, W/C 6th September 2011
- The sessions will take place on Tuesdays and Thursdays
- Each module is ONE HOUR long (including 10 mins of Q&A)
- LIVE interactive presentation using the latest presentation technology
- Delivery by our Digital Gurus, specialists in their subjects
- Live chat to interact with one dedicated support presenter, and questions can also be submitted to be answered at the end by both presenters
- 3 month free subscription to our renowned report service

Please contact anthony@musically.com for more detailed agenda and pricing.

We look forward to hearing from you!

Modules

- Websites
- Facebook
- Twitter
- YouTube and webcam
- Email and CRM
- Apps/mobile
- Blogging, online PR and listings
- Advertising
- Making and selling
- Analytics and metrics