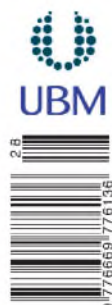


# MusicWeek



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## DIGITAL

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Android 'potentially massive' for Mobile Roadie in China



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'I just feel much better about everything' – Morrison on his move to Island and his new album



## ANALYSIS

### 14 THRIVING QUARTER

Artist album sales enjoy a great quarter – while Adele breaks yet more records in Q2

# Now that's what I call gaming!



EMI believes the move into the gaming world with its flagship Now! brand could provide a welcome boost to the flagging compilations market.

The major has outlined plans to sell the new game, provisionally titled Now! Sing and Dance, in a bundled package with the latest edition of the compilation album, therefore increasing the amount of high street shops which would be able to stock it.

As we reveal this week, the compilations market in the UK was down 14.0% year-on-year in the first half of the year (see page 14). This has been driven by a fall in the number of mainstream music retailers, as well as the digital market allowing consumers to effectively make their own compilation albums.

EMI SVP for catalogue and commercial markets Steve Pritchard said that entering into the games sector would allow EMI to sell and market the Now! brand in new ways. This will include creating a national singing and dancing competition through the Now Facebook site.

"We would also like to work out a way with partners that we can use the game and the album to get the less engaged music consumers to start using music digitally," he said.

Tinie Tempah, Jessie J (pictured), Matt Cardle and Example are among the artists set to appear on the game, which will be available on Wii.

Unlike the compilation, the game will only be released annually for the Christmas market – rather than thrice yearly – and will be priced around the £35 mark.

## INDIE LABELS CONSOLIDATE

THE INDEPENDENTS' SHARE OF THE UK albums market increased nearly 50% year-on-year in quarter two as Adele's success was supplemented by big releases from the likes of Arctic Monkeys and Fleet Foxes. Indies collectively accounted for 27.3% of the full- and mid-price albums market between April and June, according to Official Charts Company figures, having provided 18.4% of sales over the same period in 2010.

While XL Beggars – led by Adele, whose albums 21 and 19 were respectively the period's first and third biggest artist titles – was by far the independents' main contributor with a 7.8% share, even if the group is taken out of the calculations indie business was still significantly up. Outside of XL Beggars, the sector's market share increased year-on-year in Q2 from 16.6% to 19.5%.

In total the independents sold an extra 1.83 million albums compared to Q2 2010, with five indie titles among the quarter's 15 top artist sellers. Accompanying the Adele albums was Domino act Arctic Monkeys' Suck It And See, the Bella Union-issued Helplessness Blues by Fleet Foxes and Dramatico signing Caro Emerald's Deleted Scenes From The Cutting Room.

The indie success helped overall artist album sales rise 2.1% on the quarter to 18.88m, but overall album sales were down 1.6% to 23.53m.

■ SEE PAGES 14-18 FOR FULL STORY

MAJOR'S LAST.FM AGREEMENT LIKELY TO OPEN DOOR FOR SIMILAR DEALS

# Universal takes the direct route for streaming services

## LICENSING

■ BY MUSIC WEEK STAFF

UNIVERSAL MUSIC IS TO create a single direct licensing agreement with on-demand streaming site Last.fm, rather than go through collection societies including PPL.

The move is likely to open the door to similar arrangements with other global digital services, though so far the major has only confirmed the deal with Last.fm.

"We have made the decision to license Last.fm directly for all of its tiers of service on a worldwide basis," a Universal Music spokesman told *Music Week*.

"Previously Last.fm had licensed some rights through direct deals with Universal and some through PPL and other collection societies," the spokesman said.

Rumours about the move had caused some industry concern, with



one executive telling *Music Week* that it looked like "the thin edge of the wedge," with potential long-term ramifications for PPL.

But Universal insisted that the move was not a sign of any wholesale change in licensing strategy and that it would continue to work with PPL, which had been kept informed about the plans.

A PPL spokesman said, "PPL licenses a range of digital services on

behalf of its members under non-exclusive mandates for the requisite rights. Universal has simply chosen to license the service provided by Last.fm as part of a worldwide agreement it is negotiating."

It is, however, a significant step. For Universal, the change is an acceptance of a digital reality that online, on-demand business cannot be restricted by international borders.

➔ See pages 4-5 for further analysis of the PPL debate

## INSIDE »



**11 FRASER T SMITH**  
The songwriter/composer tells MW about his new production collective

## 13 MUSIC WEEK BREAKOUT

BBC's *Shadow Line* composer Emily Barker to perform at this week's event



# DIGEST

## ▶ THE PLAYLIST

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



### ARCTIC MONKEYS

**Hellcat Spangled Shalalala** (Domino)  
Sun-splashed second single and a firm album highlight, this is three minutes of melody-rich, guitar-driven pop perfection (Single, August 15)



### FANZINE

**Low** (unsigned)  
Glorious Lemonheads-esque guitar pop from the same management stable as Yuck. A strong introduction to this promising band (from EP, available now)



### JAMES MORRISON

**I Won't Let You Go** (Island)  
Morrison breaks his radio silence with this punchy pop song, which will have little trouble picking up where he left off (single, September 19)



### EMILY BARKER & RED CLAY HALO

**Pause** (Everyone Sang)  
Barker sings with a fragility and warmth that leaves a lasting, emotional impression. Elements of Julee Cruise/Twin Peaks theme (single, available now)



### FIXERS

#### Swimmhaus Johnnesburg

(Vertigo)  
Something of a floor-filler complete with sirs, dramatic Thriller-esque guitar and an infectious piano (single, August 22)



### PENGUIN PRISON

**Fair Warning** (Stranger Records)  
Set for a formal release backed with a full remix package, Fair Warning features a strong male vocal floating over driving synths and club rhythms (single, available now)



### GROSS MAGIC

**Sweetest Touch** (unsigned)  
Sam McCarrigle's music possesses the kind of loose, swirly infectiousness that you hear in Perfume Genius, albeit in a more upbeat, pop-tastic manner (demo)



### PIXIE LOTT

**All About Tonight** (Mercury)  
Lott has a strong foundation to build on with her follow-up. Lead single premieres on Radio 1 this week and reaches for an edgier sound (single, July 11)



### SLOW CLUB

**Cousins** (Moshi Moshi)  
A stylistic step forward for the Sheffield duo ahead of their second album release later this year. Upbeat and melancholy in the same breath (single, tbc)



### TINARIWEN

**Tenere Taqhim Tossam** (V2/Co Op)  
Tude & Kyp from TV On The Radio appear on the lead single from Tinariwen's new album and further broaden the awareness of this act (single, July 11)



## SIGN HERE

The Sugababes have signed a worldwide deal with RCA. The move finds the band leaving Island – which has been their home since switching from London Records

# UK acts go global

NEW BPI FIGURES SHOW British artists accounted for almost 12% of global sales of recorded music last year. The figures come as a new Ipsos MORI poll found 83% of the public believe that British music's achievements are something to be proud of.

In the US, UK acts accounted for one in 10 (9.8%) of every artist album sold in 2010, rising to one in seven (13.4%) in Canada.

In Europe, the picture remained healthy with British acts bagging around half (48.9%) of artist album sales in the UK. A sizeable impact on share was also made in the German (17.9%) and French (14.5%) markets.

Britain's share of sales held steady in Australia, the world's seventh largest market, taking one in five (20.2%) artist albums. UK artists also accounted for a 3.8% share of total Japanese artist

album sales – more than a fifth (21.8%) of international sales overall in a market dominated by local J-Pop repertoire.

Meanwhile, the Ipsos MORI poll of more than 1,000 people aged between 16-64 years old found that 83% agreed with the statement that "British music's achievements are something to be proud of".

Just under half (47%) agreed "strongly" with the statement and three-quarters (75%) of those sampled in March this year agreed that "the success of British music around the world helps the reputation of Britain overseas".

The Ipsos MORI survey – the first time the BPI has commissioned such a poll – also found 88% of people thought Britain's contribution to the world's music over the past 50 years had been "very important".

■ SEE PAGE SIX

NOEL GALLAGHER'S DEBUT ALBUM IS TO BE released through his own Sour Mash Records via EMI Label Services in October.

The former Oasis star last week announced the release of two solo albums: the first, Noel Gallagher's High Flying Birds, will be released in the UK on October 17, while the second will come out next summer.

The first album – which Gallagher said contained "echoes of Oasis" – was recorded in London and Los Angeles and co-produced by Gallagher and David Sardy.

The second is a collaboration with psychedelic electronic outfit Amorphous Androgynous, who previously remixed Oasis' Falling Down.

Gallagher is set to tour the UK and Ireland this autumn, starting in Dublin on October 23 and taking in gigs at what Gallagher called "all the obvious places: Manchester, London, Glasgow, Edinburgh".

## NEWS DIGEST

### ■ BRITS TAKE US CROWN

UK artists are responsible for two of the US market's top three albums at the half-way point of the year, with

Adele at one and Mumford & Sons in third place. Nielsen SoundScan figures reveal Adele's album 21 had outsold its nearest rival during the first six months of 2011 by 63% after shifting 2.517 million copies up until the end of June with Lady GaGa's Born This Way selling 1.540 million units.

They are the only albums to sell more than one million units this year, although they will be joined imminently by Mumford & Sons' Sigh No More, which claims third spot with 982,000 sales and has shifted more than 1.5 million units Stateside since its release last year.

Adele's album is also the year-so-far's biggest digital album with

992,000 sales achieved via download by the end of June and it has now surpassed one million US digital sales, just days after Eminem's Recovery became the first ever album to reach this landmark. Turn to page five for more.

### ■ US ISP'S SHARING SNITCH

ISPs in the US have agreed a framework for "Copyright Alerts" with the American music, film and TV industries, in a move that indies organisation IMPALA said should encourage further collaboration between ISPs and content owners in Europe.

The system will be similar to that for credit card fraud alerts: internet users will receive up to six early alerts in electronic form that their accounts are being used for online copyright theft. However, the voluntary code does not include the possibility of closing internet users' accounts and ISPs will not pass on details of subscribers' names to rights' holders.

The agreement also establishes a

Centre for Copyright Information to support implementation of the system and educate consumers about the importance of copyright

### ■ SPOTIFY IN BED WITH VIRGIN

Virgin Media in the UK has confirmed a deal with Spotify to offer its streaming music service to its customers in the UK over multiple platforms

Rumoured for several months, the deal is on an exclusive basis and Virgin's four million subscribers can access 13 million tracks on Spotify via their computer, mobile or TV.

No launch date has been confirmed for the Virgin service and no price points have been revealed. It is not clear if it will be rolled into a customer's existing package or if it will be an optional and premium bolt-on.

Spotify has already done a number of carrier deals – notably with mobile operator 3 in the UK and Telia in its



## GIG OF THE WEEK

**Who:** Friendly Fires and SBTRKT

**Where:** The Roundhouse, London

**When:** July 14

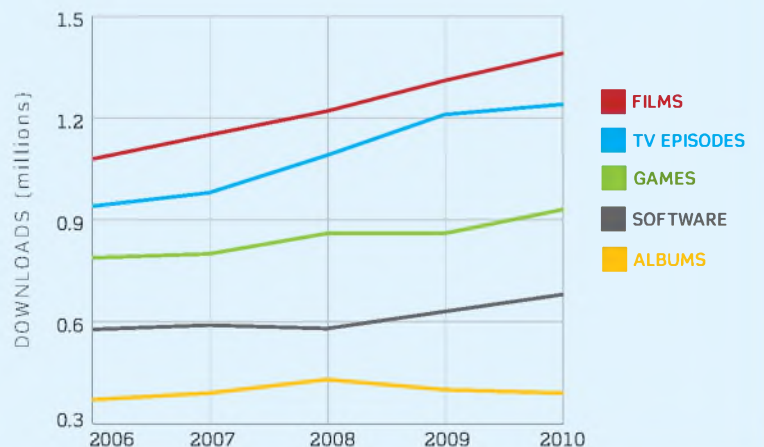
**Why:** Headlining as part of the iTunes festival, Friendly Fires offer their ridiculously attractive blend of fierce and primitive pop – with nods toward disco and funk. Support comes from SBTRKT who is drumming up a strong, loyal following on the blogosphere.

## INDUSTRY SNAPSHOT

INCREASE IN ILLEGAL BITTORRENT DOWNLOADS IN THE UK

Totals for the five most downloaded titles per year in each category

Source: Envisional



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# Mash for it!



home country of Sweden. Last week Spotify confirmed its imminent US launch – although a specific date has not been given – and it could provide a boom for indie labels in the country, according to information shared with *Music Week*.

## ■ ONE MILLION DOWNLOADS FIRST FOR ADELE

Adele has become the first UK artist to sell one million downloads of a song domestically with Someone Like You. The former UK number one single passed the one million mark last Tuesday, 162 days after release.

In doing so it becomes the first single released this decade to sell one million copies – two tracks from 2009, Lady Gaga's Poker Face and Black Eyed Peas' I Gotta Feeling, were the last to pass the milestone.

In total 16 singles released since 2000 have reached the million sales mark, according to the Official Charts Company – and only eight in the past five years. These include a number of singles from British artists, including Will Young, Gareth Gates and Alexandra Burke.

But many of these were released on multiple formats – several were from X Factor winners, which traditionally sold well on CD single – while Someone Like You was only available as a download.

## ■ NEW NEXT BRIT THING

A new music competition backed by the UK music industry, The Brit Awards and the Government is looking for young musicians to post performances online for a chance of being mentored by a popstar.

The Next Brit Thing ([www.nextbritthing.com](http://www.nextbritthing.com)) will be open to anyone between 11-19 to submit video and audio of their performances to be assessed by their peers in an Official Next Brit Thing weekly chart.

The most popular entries each week will progress to regional finals in November, culminating in a national final early in 2012 when the winner will be crowned Next Brit Thing and receive an award in the run-up to the 2012 Brit Awards.

There are three awards up for grabs – General (covering Pop, Rock, Urban, Folk and Jazz), Classical and an additional award for Composition, supported by PRS for Music.

## ■ ANDERSON TO PIAS

PIAS has created an in-house digital PR department and recruited Tasha Anderson as its head. Anderson was previously senior digital PR at Anorak London and in her four years there, she specialised in discovering new talent and breaking new bands online – she worked with The Drums and The Bullitts – for clients including Island and Sony. Anderson will oversee artists such as Grace Jones, De La Soul and Girls at PIAS.

## ■ VAIZEY TAUNTS BT

Creative Industries Minister Ed Vaizey took a dig at BT at the BPI AGM, saying it would be nice if the company “put as much energy into making fantastic new music services for its cus-

tomers as it does trying to overturn acts of Parliament”.

The minister, who has been active in making ISPs sit down with the creative industries to discuss licensing, was referring to BT's efforts – alongside TalkTalk – to challenge the Digital Economy Act in the courts on the grounds that the Act was illegal under European law.

Those efforts appeared to come to an end late last month when a High Court judge refused the two ISPs permission to appeal, after their initial legal challenge of the DEA was dismissed in April.

Vaizey recognised in his speech that there was considerable music industry resentment at the glacial pace of the implementation of the DEA, after it came into law last summer.

He said it had been “tough going” since the legislation passed – “but I think the road ahead is now clearer”, stressing that the Government “wants to get it [the implementation of the DEA] right”.



Dominic McGonigal

## ■ MCGONIGAL REPRESENTS

The music industry will have an important ally right at the heart of the Government's chief advisory group on broadband after PPL director of government relations Dominic McGonigal was appointed deputy chairman of the Broadband Stakeholder Group.

McGonigal, who has chaired the operations board of the BSG for several years, will deputise for the influential group's chairman Richard Hooper.

The BSG is a broad coalition of telecoms, ISPs, broadcasters and rights holders and has had a key role lately in IP issues, having made a submission to the recent Hargreaves Review that warned Professor Ian Hargreaves away from recommending a US style fair use provision. It also drafted the Digital Britain Report, which led to the last Government pushing through the Digital Economy Bill.

## ■ MUSIC WEEK JOINS VSM FESTIVAL

Music Week is partnering with a new three-day festival in London which celebrates the relationship between audio and visual cultures.

The Vision Sound Music Festival takes place at the Southbank Centre from September 2 to 4.

Festival director Andrew Missingham, perhaps best known to the music industry for his consultancy work with UK Music and BASCA, said the event was a recognition of how important syncs were to the music industry, with income from recorded music falling.

“The music industry is increasingly looking to how it is going to make a living from syncs,” he said. “On the other hand, I don't think the story has been told to what extent other industries rely on music to get their message across.”

“A great song in a great advert is at least 50% of the impact and music can really move a plot on.”

Vision Sound Music kicks off on Friday September 2 with a one-day business seminar, bringing together the music, film, advertising and video games industries. Participants include Beyoncé video director Jake Nava, production companies Big Balls and Pulse Films the Music Publishers' Association and Soundcloud.

## ■ GONE FISHING

One of Universal UK's longest-running employees, executive vice president Clive Fisher, is retiring from his full-time role at the end of July.

Fisher, who will continue as an advisor to Universal Music, is being replaced by Adam Barker, who becomes director of business affairs at Universal UK from August 1.

Fisher, who has been with the company for 33 years, is moving to Colorado with his wife Coni.

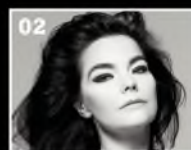
Universal Music UK chairman and CEO David Joseph paid tribute to Fisher, who he said had earned the reputation as “one of the industry's most respected legal brains and deal-makers”.

## ■ RIGHT MANNINO FOR THE JOB

Imagem Creative Services US has appointed Marc Mannino to director of music synchronisation.

In his new role Mannino will look after a five-strong team based in the publisher's New York and LA offices and will oversee sync opportunities for the company's US catalogues.

## TOP 10 STORIES ON MUSICWEEK.COM



- 01 Beyoncé's 4 wins the album chart numbers game
- 02 Ejorok and Soulwax lead music app innovation
- 03 What Facebook's plans mean for music
- 04 Morrissey lights up Hop Farm
- 05 Gallagher solo album to go through EMI Label Services
- 06 Doubts raised over long-term effect of Newzbin case
- 07 Vince Power pulls in the pounds and Prince
- 08 Spotify's US launch could be a boom for indies
- 09 Aberdeen Northern Lights Festival called off
- 10 Dee Springbett dies at just 36-years-old.

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## MUSICWEEK.COM REACTION

### ■ DOUBTS RAISED OVER LONG-TERM EFFECT OF NEWZBIN CASE

**Dick Turban:** I want to watch and listen to what I want, when I want and only pricy allows me to do this quickly and without hassle. Content makers take note: release your complete catalogues cheaply.

**Anon:** Many bands are now releasing their material for free on the net (Radiohead is a great example) without any need for a record company. It's free advertising and better than any record company can do. People download it they like it then they buy it. Sold. This way ALL the money goes to the right people instead of the greedy recording industry. The aging and defunct recording industry can change with the times or die. Welcome to the digital age.

### ■ PROUD BRITS BACK UK ARTISTS, WHO ACCOUNT FOR 12% OF GLOBAL MUSIC SALES

**Matt:** Good news. Britain only has about 1% of the world's population and less than 10% of the worldwide total music spending so with music at least Britain is punching above its weight. This has to help the economy...

## NEWS

## EDITORIAL MICHAEL GUBBINS

## Managing our balance of trade



THERE'S NOTHING QUITE AS CERTAIN to spoil the fun of any situation than a sense of perspective.

You get your kick from champagne, not knowing about the grape harvest, the bottling process or whether Moët and Chandon are having marital problems.

But maybe we are all a bit more sanguine in the post-*News Of The World* era and the theme of the month so far seems to be a balanced approach to business.

Culture Minister Ed Vaizey, for example, spoke movingly at the BPI annual general meeting of his deep love for the round table.

Jaw-jaw is better than war-war he suggested between ISPs and the music industry, focusing on areas of mutual interest. At any moment, he might have whipped on the leather chaps for a sing-a-long-a-minister round of "Oh, the farmer and the cowman should be friends."

He is right that the current state of the music market and the broader digital economy demands an eye on the bigger picture.

Stepping back and balanced thinking isn't easy, though, when you are up to your ears in spreadsheets.

BPI deputy chairman Mike Batt put it rather brilliantly at the AGM, suggesting that it can often feel like industry is comprised of two basic units – you and the "bastards" you assume are making the money.

Nice language from a Womble but the Batt theory of relativity is actually an important contribution to debate.

Our attitudes to change are normally defined by immediate concerns, depending on where we sit in the supply chain, or the amount of the day spent firefighting. We all experience the rapid evolution of digital, for example, from our own individual perspective and digital has created a whole new layer of potential bastards.

Today's story about the Universal Music direct licensing deal with Last.fm is a good case in point.

A few execs seemed convinced that the deal was the "thin edge of the wedge", which could escalate and become a serious threat to the PPL.

The fact that there is such concern is a testament to the value that PPL in recent years has created for the whole industry – but there is no evidence at this stage that we are on that slippery slope.

The broader, balanced perspective will see that Universal Music's move is significant because it represents a changed reality. On-demand, globalised market creates new forms of relationship between content and audience and no one can be quite sure what it means.

Just because you're paranoid doesn't mean they're not out to get you, of course, and the whole field of collective rights management may indeed need serious reassessment.

The announcement highlights one of those contradictions that impede fair analysis. On the one hand, the music business model is essentially about selling units within national boundaries. On the other, the internet wouldn't know Latvia from a lungfish and its great promise is that we can draw our audience from the whole planet.

We want a *cordon sanitaire* one minute and a Wild West land grab the next. And there's the problem with balance. There is no neat direction for change which can be achieved simply through compromise and negotiation.

If we take the relationship with ISPs, the industry does want a partnership to provide a pipeline to consumers but there is also a non-negotiable – it needs them to stop allowing the bloody pipe to leak so that the value is taken by piracy.

Balance might mean a gentle touch on the tiller and a sensitive touch on the scales. But it can also mean trying to keep a dozen plates spinning at the same time.

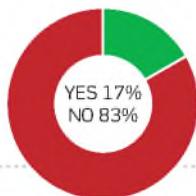
Do you have views on this column? Feel free to comment by emailing [mike@musicweek.com](mailto:mike@musicweek.com)

## MUSICWEEK.COM READERS' POLL

## LAST TIME

## WE ASKED:

Will new owners give Myspace a new lease of life?



## THIS WEEK WE ASK:

Will other labels follow Universal's lead over the Last.fm deal?

Vote at [www.musicweek.com](http://www.musicweek.com)

## ON-DEMAND CHALLENGES FOR LICENSING BODIES BASED ON

## Evolving services throw up lic

## LICENSING

BY BEN CARDEW AND CHARLOTTE OTTER

UNIVERSAL MUSIC'S decision to sign a single direct licence deal with Last.fm is a significant move in the context of an increasingly on-demand, globalised market.

Such services represent a challenge to the existing collective licensing bodies, which are still largely based on national borders.

The issue has been growing for industry and government: in May, EMI Music Publishing took control of the digital licensing rights to its April Catalogue from US collecting society ASCAP – in a move which left the major with the final say on which digital services it would license rights to, including all audio and video streaming and cloud music services.

The decision, described as a pilot project by EMI chairman and CEO Roger Faxon (pictured right), was a significant one for the industry as it was recognition by the major that the current online licensing system employed by collection societies may not be good enough.

Speaking to *Music Week* at the time, Faxon said if the repositioning of rights proved to be successful, then the company would not only extend its control of digital licensing rights



Direct licensing Universal insists is not challenging existing PPL agreements with its artists including Jennifer Lopez



to other parts of its American catalogue, but would take the scheme

outside of the States and to Europe

ASCAP CEO John LoFrumento described the company as "throwing down the gauntlet" towards change.

Territorial rights have become an issue for government, too. Earlier this year in London European Commissioner Neelie Kroes warned "national licensing can create a series of Berlin cultural walls".

"It is time for this dysfunction to end," she said. "We need a simple, consumer-friendly legal framework

## THINK TANK LABELS' FUTURE COME INTO FOCUS

A MUSIC TANK THINK TANK ON THE future of record labels and the wider industry this Thursday represents an opportunity to take a broad perspective on the state of the industry, according to BPI chairman Tony Wadsworth.

The *Music Week*-supported event, *Remake, Remodel: Challenging The Dinosaur Myth*, is based on a wide-ranging report from Wadsworth, who said he hoped the work would stimulate debate.

His work had now become "public property", he said, and was an opportunity to take a strategic view of a still evolving music economy.

Some of the debate about change had a "Groundhog Day" feel, he suggested, with on air/on sale as a clear example.

"We can all see the potential benefits of on air/on sale from a macro point of view. Having music available when it goes to radio, I would say is a good thing for the industry," he said.

"From a micro point of view, say from a smaller label, or an artist or manager, things may look different.

"Those are subjects that need to be discussing; rather than taking potshots at each other, we need to look how we can make the idea work better.

There was a need for open and "non-dogmatic" debate, he said, away from the immediate concerns of day-to-day business. "While the business is in a state of flux, it is to everyone's benefit to look forward.

"I don't want to get too Kumbaya about it, but if we are going to move this industry forward, we are going to have to do it together. We need to be much more collegiate."

The event will be based on a debate on five topics with introductory evidence from *Music Week*. The topics covered include the ability of

financially-pressed labels to support the stars of tomorrow; the impact of a fragmented new media; the prospects for physical distribution; the shape of the business in 10 years' time and the alternatives to labels.

Speakers include former Sony executive Muff Winwood; Cooking Vinyl founder Martin Goldschmidt; PIAS UK managing director Peter Thompson; Featured Artist Coalition CEO Mark Kelly; MMF CEO Jon Webster; Drowned In Sound founder Sean Adams; Radio 1 head of music George Ergatoudis; UMGUK director of digital, Paul Smernicki; Enders Analysis Alice Enders and Ben Rumley; Sound Advice lawyer Robert Horsfall; and Infectious founder Korda Marshall.

The event will be chaired by MusicTank chairman and PPL director of performer affairs Keith Harris.

Tickets are still available for the event, which takes place in the PRS Boardroom in Berners Street London on July 14. Go to [www.musicweek.com/uk/events/remake-remodel-event](http://www.musicweek.com/uk/events/remake-remodel-event) for more.



Keith Harris

NATIONAL BORDERS

# ence snags

for making digital content available across borders in the EU."

Universal Music, whose artists include Jennifer Lopez (pictured), insists what it is doing does not challenge existing agreements with PPL.

"We think that for a global partner, a single deal makes the licensing process far simpler and more efficient. Of course, we value the role of PPL and will continue to mandate PPL to license other online radio services after considering in each case what will be most efficient for the partner."

Beggars Group head of digital Simon Wheeler said his company would not be following Universal's example. "With services like Last.fm there's an obligation to be paying performers their share of the money and I'm not sure that any company is set up to discharge that responsibility," he said.

"Universal would have to find a way of paying the performers who played on the tracks that are being used and I'm not sure how people can do that outside of PPL.

"The move is a significant one as it is damaging the collective position of labels and at a time when there is a lot of political pressure to be enabling services, moves like this which dismantle the collective position make it more complicated for services to get licences, which makes it strange in the current political climate that Universal want to do something like that."

For Universal, issues with international rights drove the Last.fm decision. However, the fact that some consumers wish to have a large degree of interactive control over content also presents problems for traditional collection.

In the UK, PPL's mandate for streaming services such as Last.fm and We7 Radio Plus goes as far as their customised webcasting licence.

"This licence has set rules over how much interactivity is allowed, such as in our case allowing users to choose where they want to start the journey, by entering an artist name, song or genre," said We7 SVP, digital music, Clive Gardiner.

However, as services evolve, giving users further control over the music they are listening to – caching tracks for offline play, for example – the PPL licence is not currently sufficient, meaning that services have to negotiate directly with labels for anything beyond PPL's mandate.

"There's always a catch-up as everything is evolving so fast. The new things people are doing digitally now may be built into a new start-up service" explained Gardiner, "and the legals might need two or three years to catch up, by which time things have moved again."

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MPs DIVIDED AS COPYRIGHT ISSUES COME TO FORE IN WESTMINSTER

# House hints at Hargreaves response

## COPYRIGHT

■ BY ROBERT ASHTON

THE GOVERNMENT HAS signposted its likely response to the Hargreaves Review after MPs close to ministerial decision-making suggested the Digital Copyright Exchange has a real future.

However, in comments made last week by BIS minister John Hayes and others in what was the first major debate by MPs on the May report on IP and Growth, the digital czar role proposed by Professor Ian Hargreaves and his team appeared to have less of a future.

A number of obvious clues about the Government's likely response to Hargreaves were littered through last Thursday's Westminster Hall debate, called by Scottish National Party MP and music industry supporter Pete Wishart.

Hayes said the Digital Copyright Exchange that Hargreaves hoped could improve the UK's licensing operations, should be founded on consent and that a compulsory system to force rights holders to join "is not compatible". The education and skills minister said, "It will have to be based on a collaborative and cooperative model."

Don Foster, the former Lib Dem spokesman on culture, also believed the cross sectoral Digital Copyright Exchange was one of the key ideas of the May report.

"I accept this is an exciting idea and an opportunity to grow the creative industries," said Foster, who wields major influence within the DCMS despite not holding down a ministerial position.

However, Foster said he was concerned about the word "exchange" and added that the UK was a "long way from exchange" with the music, film and publishing industries all at different stages of developing codes, information and data.

However, he said the music industry had made some major

inroads into developing systems that had some interoperability.

"The music industry is well advanced around pulling together the sort of database that Hargreaves talks about," he said. "Commonality is important and interoperability needs to be worked at if different parts of the creative sector are to develop."

Wishart asked the Government to make a statement on the proposed digital czar shortly. "I would



"The Digital Rights Exchange is a complex business issue and should be industry led," he said.

It is understood that at least two senior music industry executives have been approached about taking up such a project manager role.

Hayes, Foster and others also agreed that the Digital Rights Exchange should only be voluntary. Hayes added, "It should be founded on consent and a compulsory system is not compatible."

**"Open, transparent and efficient markets for copyright licensing could help drive new services and outlets, and cut costs for existing ones and rights-holders. That should mean bigger markets and more solid margins..."**

ED VAIZEY, CREATIVE INDUSTRIES MINISTER

like to see a job description," he said.

However, Foster said the digital champion should perhaps be sidelined for the time being and instead a project manager, "who has the support of everyone in the creative industry" be appointed.

Foster suggested this executive should initially be charged with finding out what was needed from the Digital Rights Exchange and how it would operate.

His comments found support from PPL director of government relations Dominic McGonigal, who said it was premature for the Government to appoint a digital czar.

McGonigal said he agreed with Foster that a project leader should be appointed from within the creative industries who could delve into the issues, recommend procurement of the facilities needed and also oversee implementation.

Foster added, "It does seem to be wrong to suggest that people should be forced to place their work on this platform."

The debate also discussed Hargreaves' thoughts on parody, orphan works, format shifting and private use.

Conservative MP for Folkestone and Hythe Damian Collins, who called the Digital Rights Exchange an "interesting idea", called for some relaxation of rules around private use – if it did not diminish revenues earned by rights holders.

The Government had promised to deliver its long-awaited reply to Hargreaves before the parliamentary summer recess on July 20.

That looks increasingly unlikely, although Hayes said the Government now had a "clear commitment" to publish its

response to the May Review of IP and Growth within a month.

Hayes said it was "better to have something that was satisfactory than something that is quick."

One day before the Westminster debate, Creative Industries Minister Ed Vaizey spoke of his support for the Digital Copyright Exchange, which he told the BPI AGM could be a "game changer".

"Open, transparent and efficient markets for copyright licens-

ing could help drive new services and outlets and cut costs for existing ones and rights-holders. That should mean bigger markets and more solid margins," he added.

"I'm not saying the Digital Copyright Exchange would be easy but Hargreaves paints a vivid picture of the potential benefits. Ian Hargreaves was very clear that the exchange would be viable only if copyright owners saw the benefits.

"I don't want to underestimate the challenges that an exchange would provide, but I do think that the music industry would have a lot to gain and a strong start, given the work already going on to develop good databases of content. So, whatever the Government decides about the exchange, there is an opportunity there for you."

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## NEWS

UK MUSIC REINFORCES GLOBAL POSITION BUT CHARTS SHOW RESPECT FOR OUR NEIGHBOURS

## UK consumers receptive to Euro-indie acts

## INTERNATIONAL

BY BEN CARDEW

THE GROWING PRESENCE of European acts in the UK charts, the success of UK music abroad and the importance of international legislation in areas such as IP have underlined once more the increasingly globalised nature of the British music industry.

As we reveal this week in our round-up of quarter two, Europeans from outside the UK contributed 10 of the quarter's top 100 singles, up from eight last year. This was led by Romanian Alexandra Stan's Mr Saxobeat at nine, one spot above the highest-ranking British single, Example's Changed The Way You Kiss Me.

Meanwhile, there have been recent album chart successes from the likes of Dramatico's Dutch singer Caro Emerald and German Eurodance act Cascada.

Indie label Dramatico, whose MD Andrew Bowles this week writes a column (see below) for *Music Week* about how his label is profiting from the success of foreign acts in the UK, has a particularly international focus: as well as Emerald, the Dramatico roster is home to France's Carla Bruni, Nigerian/French singer Asa and Australian Gurrumul.

But, while the UK charts are increasingly opening up to international acts from outside the US, British acts are finding considerable success overseas.

The situation is still far from the British Invasions of the Sixties and early Eighties but artists such as Adele, Mumford & Sons and Tinie Tempah have all profited internationally in 2011.



Dramatico queens Asa (above) and Caro Bruni (below right) are proving successful for the label in the UK, while Cascada (top right) is another euro import flying high

Indeed, Nielsen SoundScan figures released last week revealed that Adele's 21 is the biggest-selling album of 2011 in the US, with Mumford & Sons' Sigh No More at three.

And, as the BPI revealed at its AGM last week, British bands accounted for almost 12% of global sales of recorded music last year.

"Put simply, British music is everywhere," said BPI chairman Tony Wadsworth in his speech at the AGM, pointing out that over the last ten years the UK had produced three times as many global best sellers as the rest of Europe combined.

Politically, too, the music industry is having to increasingly engage internationally. The BPI AGM underlined the importance of international legislation to the UK music industry.

Creative Industries Minister Ed Vaizey, who gave a keynote speech at the AGM, explained the importance of US action on IP in the global market when negotiating with technology companies such as Google.

"The US President has appointed a copyright tsar [White House intellectual property enforcement coordinator Victoria Espinel]," he



said. "A lot of these [tech] companies are American. I think change will start to emerge from the US in the next few months which I think will have a highly significant impact here and throughout Europe."

Just one day later, the Recording Industry Association of America announced that ISPs in the US had agreed a framework for "Copyright Alerts" with the American music, film and TV industries, in a move that indies organisation IMPALA said should encourage further collaboration between ISPs and content owners in Europe.

IMPALA executive chair Helen Smith said, "If ISPs can deliver in the USA this should also be possible in Europe. The European Commission has a vital role in brokering a similar agreement with European ISPs, whilst also ensuring an adequate legislative approach to tackle copyright infringement online.

BPI CEO Geoff Taylor added, "The music industry is keen to work as partners with all ISPs. This US announcement demonstrates clearly that such a partnership is the future."

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## MUSICWEEK VIEWPOINT

ANDREW BOWLES, DRAMATICO

As an independent music company operating not only a record label but management, publishing and live promotions, Dramatico looks further than these islands to conduct its business.

Essentially our structure is completely different from a major who has its own offices with profit bases in each country. We operate as marketers in every country, controlled from the UK, with the UK as the sole profit base, by dealing directly with distributors rather than licensees abroad.

The international music industry is of as much interest and impor-

tant to us as the UK music industry and a release on Dramatico gets as much attention in Germany and France, for example, as it would in the UK. A UK major would have to convince its French MD to release a record. We don't - we just release when we choose, in every territory, and our profit share there is identical, or greater than in the UK.

These territories may present different challenges but the music business that operates in these markets is in many ways more attractive. The German album chart awards chart points for a higher retail price, retailers in Germany increase the price when titles are successful, unlike the current British tendency to pile high and sell cheap. The French retailers rarely loss-lead on titles. Our return per unit is certainly greater from mainland Europe than it is from the UK.

**"As well as developing homegrown talent, we actively seek out artists that are signed abroad..."**

ANDREW BOWLES, DRAMATICO

Dramatico's record business in Europe is based on finished goods distribution deals. We keep promo people on retailers paid from the UK in exactly the same way as we operate in the UK and release records in exactly the same way as we do here. We also run a live agency from our office in Munich. We have no licensees.

As well as developing homegrown talent, we actively seek out artists that are signed abroad whether via our distribution partners or our genuine interest in what's happening in other countries. We make it our

business to know what's going on everywhere and which acts are connecting with an audience.

Our relationship with Naïve in France, for example, is not only a hugely successful distribution arrangement for Dramatico titles but also sees Dramatico licensing for the UK and other territories: the rights to Naïve's top lines like Asa Marianne Faithfull and Carla Bruni.



More recently the same can be said of Caro Emerald (left) who is flying high on the UK Chart. Caro is distributed via Rough Trade in Holland (where she spent 30 weeks at number one) and our relationship with Rough Trade who distribute Dramatico in Benelux resulted in Dramatico cutting a JV

deal with her label Grand Mono for the UK and other territories.

We also look towards Australia, where the indigenous Australian Gurrumul made it to two on their album chart. Dramatico negotiated a JV deal for Europe with his label Skinnyfish and Top 10 mainstream chart positions followed in Germany, Belgium and Switzerland and Top 20 in France and Top 50 in the UK. Sarah Blasko is another platinum-selling Australian also signed to Dramatico for Europe.

In my 16 years in the music business, working international in this way has been the norm as it has been for some other independent labels since the 1980s. I guess in many ways it's business as usual for independents. We're just getting better at it and the opportunities are greater now than they have ever been.

**LIVE**

INDIE FESTIVAL TICKET TRUST TO RESELL UNWANTED TICKETS ETHICALLY

# AIF Ticket Trust to take out touts

**TICKETS**

BY GORDON MASSON

THE ASSOCIATION OF Independent Festivals has taken steps to prevent touts from cashing in on demand for this summer's indie weekenders by launching a "secure ethical ticket exchange".

The Ticket Trust will enable hundreds of thousands of festival-goers to re-sell their tickets for sold-out events, including Secret Garden Party, Bestival, Camp Bestival, Creamfields and End of the Road Festival.

However, unlike other secondary ticketing operations the fledgling company will only allow tickets to be traded at face value: it is hoped the move will eliminate profiteers from the indie festival scene.

The service has been created in partnership with ethical merchandise and e-commerce specialist Sandbag Ltd, which has been monitoring the secondary market and has already seen tickets for this month's Secret Garden Party being offered at almost double the face value.

Among the acts that Sandbag has worked with are Radiohead, R.E.M., Adele, Florence + The Machine and Keane. But while The Ticket Trust is initially being used by AIF member festivals, Sandbag director Christiaan Munro said the exchange was also being offered to any festival or gig promoters "who wish to enable their ticket buyers to sell unwanted tickets ethically".

Munro said the hefty mark-up on



Indie festival goers can now choose to sell unwanted tickets with no commercial gain



many re-sold tickets could only cause harm to the music industry. "There is a finite amount of money that fans have to spend on music and entertainment and we often see tickets we have sold being sold at more than ten times the face value," he added. "Secondary ticketing for profit

**"AIF stands for strong principles in the festival sector and we object to the practices of many of the so-called secondary ticketing market companies"**

BEN TURNER, THE TICKET TRUST

is not yet illegal for concert tickets but it's just plain wrong. Fans should not have to pay over the odds for tickets just because one of their peers with no intention of going to the show got in there first."

AIF vice chair and one of the architects of the Ticket Trust Ben Turner said his organisation's members were determined to stamp out opportunist profiteers who target festivals to make easy money.

"AIF stands for strong principles in the festival sector and we object to the practices of many of the so-called secondary ticketing market companies," said Turner, who first encountered Munro at an In The City event. "His (Munro's) anger, passion and vision for change inspired me to approach him to partner with AIF on this project."

Turner added that the AIF and Sandbag, which includes key members of the Radiohead team, had similar values. He said, "(We have) a similar will to help correct this situation by making some key decisions on principles and pooling resources to offer an alternative way to exchange tickets for non-profit."

The Ticket Trust requires unwanted tickets to be registered on the site and sent for verification before being made available for sale. On purchase, the tickets can either be dispatched securely or held at the event box office for the end user, and the seller's bank account credited with the value of the ticket. Handling fees for buying from the site are capped at a maximum of 10%.

Secret Garden Party director Freddie Fellows said he hoped Ticket

**PARTICIPATING INDIE FESTIVALS**

- BELLADRUM TARTAN HEART FESTIVAL
- BESTIVAL
- CAMP BESTIVAL
- CORNBURY
- CREAMFIELDS
- DEER-SHED FESTIVAL
- END OF THE ROAD FESTIVAL
- GLASGOWBURY
- GRASSROOTS FESTIVAL
- KENDALL CALLING
- LEEFEST
- NOZSTOCK
- SECRET GARDEN PARTY
- SUMMER SUNDAE WEEKENDER
- WOMAD
- Y-NOT FESTIVAL

Trust would be able to provide the public with the assurance they needed. "This is really the only way to ensure the public are not being made vulnerable to the mercenary and underhand tactics of the secondary ticket markets," he added.

Bestival promoter Rob da Bank said greed on the part of some festival organisers had helped fuel the secondary ticketing market and this was something the AIF wanted to distance itself from. He added he thought Ticket Trust could be a "safe place" for honest ticket trading.

"There's a sharp divide between those in the music business purely for profit and those who are in it for the love of music," da Bank said. "The festivals who say they've sold out while blatantly putting hundreds or thousands of tickets on a secondary seller are just plain dishonest."

AIF members are confident the system will also help in the fight against fraudsters and counterfeit tickets. The Office of Fair Trading has reported that one in 12 ticket buyers have been the victim of scam websites.

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## HYDE PARK SHOWS GOOD INTENT

London's Hyde Park will be able to host concerts in a massive pop-up style venue next year when it erects the world's largest marquee which can accommodate 20,000 people.

Event co-ordinator Walk the Walk, which organises events for the breast cancer charity MoonWalk, has a long term contract agreed with the Royal Parks and now the company plans to hold a ticketed concert the night before the yearly hike.

Walk the Walk event entertainment manager Leon Mitchell claimed the company owned the biggest marquee in the world, which it has already used in New York, Peru and Iceland. He now plans to have the venue ready for a concert - also in support of the cancer charity - in Hyde Park for May 12 next year.

The marquee can comfortably accommodate 20,000 people, but

Mitchell said the first concert will be limited to 15,000 in an attempt to create demand for tickets. Sting and Kylie Minogue have supported the MoonWalk events in the past and the company was confident it can attract A-list talent.

Mitchell said he was already in preliminary talks with Ticketmaster and

the idea for the event would be to create something along the lines of the TV specials An Audience With. "We'll be calling it 'One Night Only,'" revealed Mitchell. "We'll be booking top name acts, but we're also hoping that artists will approach us to come in and perform."

The event will also showcase the giant marquee for other potential gigs and Mitchell believed features such as the full size arena stage, giant video screens, VIP areas and bespoke dressing rooms could make it a popular choice for other promoters.



### VIAGOGO Ticket resale price chart

pos	prev	event
1	1	TAKE THAT
2	2	FOO FIGHTERS
3	12	JESSIE J
4	7	NEIL DIAMOND
5	3	GLEE LIVE!
6	15	DARREN CRISS
7	5	ARCADE FIRE
8	9	GEORGE MICHAEL
9	10	BRYAN ADAMS
10	11	RIHANNA
11	17	ADELE
12	8	ARCTIC MONKEYS
13	NEW	JANET JACKSON
14	NEW	BLACK CROVIES
15	20	DOLLY PARTON
16	5	ROGER WATERS
17	NEW	KATY PERRY
18	NEW	IRON MAIDEN
19	NEW	TINIE TEMPAAH
20	NEW	JAMES

### HITWISE Primary ticketing chart

pos	prev	event
1	1	TAKE THAT
2	NEW	ARCADE FIRE
3	NEW	BEYONCE
4	4	NEIL DIAMOND
5	NEW	HOP FARM FESTIVAL
6	13	COLDPLAY
7	NEW	RIHANNA
8	10	JESSIE J
9	2	KINGS OF LEON
10	NEW	ALICE COOPER
11	14	GLEE LIVE TOUR 2011
12	NEW	V FESTIVAL
13	NEW	T IN THE PARK
14	NEW	BRITNEY SPEARS
15	NEW	FOO FIGHTERS
16	NEW	RAHAT FATEH ALI KHAN
17	9	BELLOWHEAD
18	NEW	ARCTIC MONKEYS
19	NEW	WESTLIFE
20	5	GEORGE MICHAEL

### TIXDAQ Secondary ticketing chart

pos	prev	event	£m
1	1	GEORGE MICHAEL	9.0
2	2	RIHANNA	3.0
3	4	CLIFF RICHARD	2.0
4	6	DOLLY PARTON	1.5
5	5	ARCTIC MONKEYS	1.5
6	8	BRITNEY SPEARS	1.5
7	NEW	TINIE TEMPAAH	1.2
8	7	BRYAN ADAMS	1.1
9	9	V FESTIVAL	0.9
10	NEW	JESSIE J	0.9
11	10	ADELE	0.9
12	NEW	THE SATURDAYS	0.8
13	NEW	KATY PERRY	0.8
14	3	TAKE THAT	0.6
15	12	READING FESTIVAL	0.5
16	NEW	BLINK 182	0.5
17	14	LEEDS FESTIVAL	0.5
18	11	NEIL DIAMOND	0.4
19	16	DURAN DURAN	0.3
20	NEW	STATUS QUO	0.3

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

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## NEWS IN BRIEF

## ■ Stations scoop radio awards

Planet Rock, 96.2 Touch FM and 106JACKfm were among the station of the year winners at last week's Radio Centre-organised Arqiva Commercial Radio Awards. The Oxfordshire-based 106JACKfm claimed station of the year in the 30,000 to one million category while Planet Rock won the accolade of digital station of the year and 96.2 Touch FM was awarded small station of the year. 106JACKfm also won presenter of the Year in the 300,000 - one million TSA group for Trevor Marshall and the social action award for its programme JACK in Afghanistan. Beverly Knight, Pixie Lott, The Sound of Arrows and girl band Wonderland all performed at the event, which took place at London's Westminster Bridge Park Plaza Hotel and was hosted by Absolute Radio's Christian O'Connell.

## ■ XFM snares popular comedian

Comedian and writer Danny Wallace is to host a new breakfast show for Global Radio's Xfm London from next month. Wallace will take over the 6.30am to 10am slot from Monday August 1. The show will be on 104.9 FM in London and online at Xfm.co.uk.



Danny Wallace

## ■ Richie to head Radio 2 gig

Lionel Richie is to headline Radio 2 Live In Hyde Park this September, topping a bill that includes Jools Holland and Sandie Shaw. Richie will perform with the BBC Concert Orchestra in what will be the singer's only UK date this year. The event in London's Hyde Park on September 11 will be hosted by Chris Evans. Radio 2 will air live coverage of the event on the day, including live performances and interviews. The station will then broadcast highlights across its daytime shows for the following week, with extra content on the R2 website.

## REGGAE RETURNS TO RADIO 2 ALONGSIDE SOUL AND TV CLASSIC

## Radio 2 serves up summer of soul

## RADIO

■ BY BEN CARDEW

RADIO 2 IS TO PUT THE spotlight on soul and reggae as part of its 2011 summer season, which will also include a year-by-year revival of classic music TV show *The Old Grey Whistle Test*.

The station's Soul Season kicks off on August 1 with *The Queen Of Soul: the Legend Of Aretha Franklin*, a two-part tribute to the singer, and continues with programmes examining the story of the legendary Muscle Shoals studios in Memphis, a profile of Donny Hathaway, an interview with Mavis Staples and Marvin Gaye - *What's Going On 40th Anniversary*.

The Season draws to a close on Bank Holiday Monday, August 29, when Trevor Nelson and Tony Blackburn, who recently co-hosted a show as part of R2's 2Day event, front a Summer Soul special.

"Soul crosses the generations, from Motown to new artists like Cee-Lo Green," said Radio 2 head of programming Lewis Carnie. "We thought it was a nice idea to take all this uplifting music and it felt right for summer."

Radio 2 has also engaged renowned British reggae DJ David Rodigan to present a 10-part series from this Thursday, examining the history of reggae.

Rodigan, who was inducted into the Sony Radio Academy Hall Of Fame in 2006, said the series would be "a reflection of all that is great in traditional reggae, stretching back across five decades to its beginnings in Jamaica whilst also targeting the very latest and best of the new releases".

The show will be R2's first reggae programming since Mark Lamarr's



David Rodigan

© Danny North

Reggae Show ended last year. Carnie said the station did not play a lot of reggae but he believed there would be demand among its listeners for the specialist show. "David Rodigan is a connoisseur in that area," he said. "With all specialist programmes what we try to do is to make them accessible to audiences who maybe don't think they like the genre."

Meanwhile, *Old Grey Whistle Test 40*, a 16-part series to mark the 40th anniversary of the influential BBC Two music programme hosted by original presenter Bob Harris, debuts in August on the radio station.

The show will include archive and new performances from artists who appeared in the original series, as well as interviews and sessions from new bands. Each programme

### "Soul crosses the generations, from Motown to new artists like Cee-Lo Green..."

LEWIS CARNIE,  
HEAD OF PROGRAMMING RADIO 2



will cover one year of OGWT, which ran from 1970 to 1987, with guests including Elton John, Alice Cooper, Roger Daltrey, Robert Plant, Mark Knopfler, Paul Weller and Neil Finn.

Harris said making the series was "a heart-warming and exciting experience".

"It's a massive reunion, featuring superstars of British and American music," he added. "We are recreating the ethos of the original shows, featuring amazing new performances, interviews and

archive in a gloriously musical atmosphere."

Carnie said the idea had been in the planning for two years. "There is a huge amount of affection for the show and Bob is very passionate about it," he said.

Carnie added he had no idea if the move could lead to a TV revival of the show, explaining: "Let's hope... TV does look at what we are doing and sometimes things go on from there."

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## CAMPAIGN FOCUS ■ BY STEPHEN JONES

## SLOW CLUB

INDIE LABEL MOSHI MOSHI IS TO build on Slow Club's impressive live following as it releases the second album from the idiosyncratic folk rock duo.

The slow-burn campaign to their critically acclaimed debut *Yeah, So* - released in July 2009 - resulted in it shifting more than 11,000 copies in the UK and similar numbers in the US.

The band also built a steady live following, meaning they can headline Shepherd's Bush Empire in September, to coincide with the release of follow-up *Paradise* (September 12).

Moshi Moshi Records co-founder Michael McClatchey explained, "We're really pleased with how that did, that

record. They were never a hype band - press and radio came in dribs and drabs - but they built a lot of good feeling for how they did it, with people discovering them through word of mouth."

Several aspects of the band's campaign for this new record are more focused. Firstly, they worked with an established producer, Luke Smith (ex-Clor, Foals), whereas before "they just worked with friends".

McClatchey said, "It's a progression in sound and songwriting. There's basically a lot more of both on this record, moving away from the live feel of their debut, with different instruments and samples. It's a bigger, more diverse sounding record."



Secondly, the Sheffield duo have expanded into a four-piece for their live show, regularly adding a bassist/guitarist and drummer for larger shows. McClatchey said, "Their charm is as a two piece but it is a little

limiting to get the more expansive sounds they want to achieve."

Thirdly, there has been a new focus on establishing exactly who their fanbase are. The label recently used a Topspin widget to collect fans' email

addresses, "which worked extremely well", according to McClatchey.

"It was just the nature of the campaign last time that we didn't get the email addresses; it was such a slow build and we didn't think we had enough of a fanbase to worry about it," he added. "Now all indications are that they have the fanbase and we aim to consolidate and exploit it."

The band also performed a live-streamed gig of the new album at Red Bull Studios earlier this month, which attracted several thousand viewers.

Early supporters of the band at radio include 6 Music presenters Steve Lamacq and Lauren Laverne, although McClatchey said they intended to move the band "on from just specialist support with the new record".

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**DIGITAL****ON MUSICWEEK.COM**

- Spotify partners with Virgin Media
- Music games boomed in 2010 but 2011 could be much shakier

**NEWS IN BRIEF****■ Spotify ready for US**

Spotify is now signing up users ahead of its US launch. No official date has been confirmed but *Music Week* understands it will be towards the end of July.

**■ Amazon offers unlimited music storage for free**

Amazon is offering all users of its Cloud Drive – both on the free and paid tiers – unlimited storage space for MP3 and AAC files for a limited period. It could cost \$20 (£12.48) a year after that time.

**■ Music fifth most popular app type**

Research by Nielsen has found games are the most sought-after category in apps for 64% of smartphone owners. Music was the fifth most popular category with 44%.

**■ New Apple patents**

Apple has been awarded a number of patents including one for a roaming point-on-sale system that could be used in its stores as well as one relating to a real-time feedback system for karaoke.

**■ Filefly brings music sharing to Facebook**

Filefly is a new plug-in for Facebook that allows users to share files freely with friends – including music. The Dropbox-style service lets users create specific folders and upload content that others in their circle of friends, once invited, can access.

**■ iTunes sales to top \$13bn by 2014**

Revenues from iTunes are expected to grow 39% over the next three years to generate \$13bn (£8.08bn) in revenue. The forecast comes from Global Equities Research and the figures cover music, books, TV shows, films and apps.

**■ App store sales to triple by 2015**

Canalys is forecasting that direct revenues from app stores will rise to \$14.1bn (£8.8bn) this year and \$40bn (£24.9bn) by 2015

**NEW APPS**

**■ Ministry Of Sound (BlackBerry - free)** The dance label brings its official app to BlackBerry for radio streaming, music downloads, ticket sales and news. Exclusive to Vodafone customers.

**■ Coingraph (iOS - free)** Sitting on top of the Hype Machine's blog aggregation, this app pushes music from new acts creating the most buzz online.

**NEW SERVICES**

**■ Turntable Dashboard** is an unofficial open source tool for Turntable.fm that lets users search for any DJ playing on the platform to reveal how many points and followers they have.

**■ ONErpm** is preparing a Facebook app to let musicians create and manage profile pages on the social network. It already provides digital distribution services.

**MOBILE ROADIE TEAMS UP WITH CHINESE TO TAKE APPS TO VIRGIN MARKET****China is the key for apps****APPS**

BY EAMONN FORDE

**M**USIC-FOCUSED APP development company Mobile Roadie will go live in China at the end of August, confident that the Far East can offer the greatest growth potential for the sector.

The news comes as a number of artists in the west start to grasp the potential for apps as free-standing revenue sources, with recent innovations including Björk's new Biophilia album being released with a unique app for each of its 10 songs (see box).

Mobile Roadie will team up with a local company to launch in China. It is entering the market early as CEO Michael Schneider believes the opportunities there could be enormous if China's carriers get up to speed with technological developments in the west: currently only around 5% of the 850m mobile handsets in China are smartphones.

"With Android, it's potentially massive in China," he said. "Once it gains scale and price goes to near zero, there's not going to be any need for feature phones [a term for modern low-end mobile phones that are not smartphones] there."

"The country has two main carriers – China Unicom and China Mobile," he added. "China Unicom is 3G and China Mobile is not. Until the carriers get their acts together, it's going to inhibit the growth of smartphones."

The company said it would not adapt its platform to build apps for



"Their system does not make it easy to develop high-quality user experiences," Schneider said of the BlackBerry platform, adding its users "are not trained to use apps in the same way Android and iPhone users are".

Having built apps for artists and music conferences such as Midem,

While apps were something of a marketing novelty at the start, Schneider believed the focus now was on artists and services seizing their innovative potential (see boxes).

"It's very easy to buy music from iTunes but not to buy something like a T-shirt," he said.

**"It's very easy to buy music from iTunes but not to buy something like a T-shirt... we are going to fix that. We have several launch partners and a very nice mobile commerce experience..."**



MICHAEL SCHNEIDER, MOBILE ROADIE

the feature phones that make up the bulk of the Chinese handset market, believing that Android, which was currently in what he called a "two-horse race" with Apple, would ultimately triumph globally.

"With Android, it's potentially massive," he argued. "Once Android gains scale, and price goes to near zero there's not going to be any need for feature phones."

This concerted focus on just two platforms was also behind the company's recent decision to pull its apps from BlackBerry because of poor user engagement. The company found more than 50% of Android and iPhone users signed into services like Facebook and Twitter via apps, compared to less than 2% of BlackBerry users.

Mobile Roadie will be targeting the festival circuit this year. It has apps for Latitude, Big Chill and Reading/Leeds ready for launch and will also be working with a number of US festivals.

On a creative level, dedicated tools for iPad app developments are changing the way content is delivered to consumers, as well as how they interact with it. At the end of July, Mobile Roadie will launch its first dedicated iPad app for Cirque du Soleil.

The iPad app has been "completely redesigned" and optimised for the bigger screen. "We are using a technique called parallax scrolling where elements scroll at different speeds," says Schneider. "That will eventually lead to self-service iPad products.

**APP INNOVATION****BJÖRK - BIOPHILIA**

As part of her Biophilia multimedia project, a new album from Björk will be released in September with a unique app for each of its 10 songs. Available on OS devices, it will allow users to explore and engage with the individual tracks and also create their own mixes. Each app will have a unique theme and contain a game based around its subject matter, a musical animation of the track, an animated score, the song lyrics and an academic essay.

**SOULWAX - RADIO SOULWAX**

The Belgian DJs' free app for the iPad (as well as a browser-based version) offers a series of four-long mixes which come with unique interactive visuals synchronised with the music. New mixes will be added on an ongoing basis and users are also able to cache them within the app so they can be accessed if they do not have a 3G or Wi-Fi connection.

**LAST.FM FESTIVAL DISCOVERY APP**

Currently only available in the US, this app for Android and iOS matches the music that users scrobble, against the line-ups for music festivals, to pinpoint the most fitting options. It ranks events on a percentage compatibility scale – from around 4,500 festivals – based on a user's known tastes and also uses GPS to find the best festivals in the user's local area.

**last.fm****THE ORCHARD/SONGPIER PARTNERSHIP**

Independent distributor The Orchard has partnered with SongPier to let the acts it distributes and markets turn any song into an app for smartphones and HTML5 desktop use. The apps can be constantly updated with embedded content such as music, lyrics, news, photos and tour dates.

**SONGKICK**

The concert discovery service's free iOS app was downloaded more than 100,000 times in its first fortnight. It works by scanning a user's iTunes collection on their OS device and alerting them, via push notifications, when any of the acts go on tour. It will also recommend acts playing in the user's local area and allows mobile web purchasing of tickets from 150 different vendors.

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**PUBLISHING**

WOODS, IGLOO AND LOCO COOPERATE WITH SONGSMITH IN NEW VENTURE

**Smith forges production collective****PRODUCTION**

■ BY CHARLOTTE OTTER

**S**ONY/ATV COMPOSER Fraser T Smith has laid out plans for a new production collective after joining forces with *Changed The Way You Kiss Me* producer Michael Woods and publishing stablemates Chris Loco and Igloo.

Smith said the group planned to work differently from already established songwriting and production cooperatives such as the Smeezingtons (Bruno Mars, Philip Lawrence and Ari Levine) or StarGate (Tor Erik Hermansen and Mikkel Eriksen). Rather than spending time in the studio together as a quartet, Smith planned to pitch ideas for projects to his partners based on their specific strengths.

**"It would be great to get some things in America off the back of what's happening out there at the moment..."**

FRASER T SMITH



"The idea is to get different producers' input on releases where it feels right - rather than getting a bunch of us in the studio together," explained Smith. "As a producer, it's all about moving things forward and bringing the newest sounds to the table, and when you're talking to a 20-year-old producer it's clear that they will have a different take on a track."

Already this has seen Smith work with the trio on songs, which he pitched for consideration for the new Rihanna album.

Smith said his role in the new outfit would be to act like a sweeper on the football pitch - cleaning up tracks and making them complete. "I have the ability to work equally well on lyrics, beats or mixing and it will be nice to be able to take a step back and collaborate with someone on a production level and then work with them to bring the final track over to the finishing line," he explained.

His plans came as the British songsmith enjoyed a brief spell at the top of the US iTunes chart ear-

lier this month, with *Inventing Shadows* - a track co-penned with US songwriter Josh Kear for American television show *The Voice* (see box out).

He added he was keen to continue with the collaborations and work with his collective over the coming months as he looked to build on his US success following productions on Adele and Britney's current albums.

Smith said he was aiming to get tracks on the next Christina Aguilera and Rihanna albums.

"And it would be great to get some things in America off the back of what's happening out there at the moment," he said. "The beauty of my current success there is that I'm not really getting asked to necessarily repeat one particular thing - the success of Adele has meant that we are working with a lot more singer-songwriters but on the flip side I have done a lot with Britney and Tinchy [Stryder] which featured a lot of cutting-edge beats. My options are still wide open."

✉ [charlotte@musicweek.com](mailto:charlotte@musicweek.com)**HORRID HENRY TO BE SCORED BY PRICE**

**F**ILM AND TELEVISION COMPOSER and music editor Michael Price has been tasked with creating the score for the upcoming picture *Horrid Henry: The Movie*.

The 3D film, based on the children's book series of the same name, is directed by Nick Moore and is set for release at the end of the month.

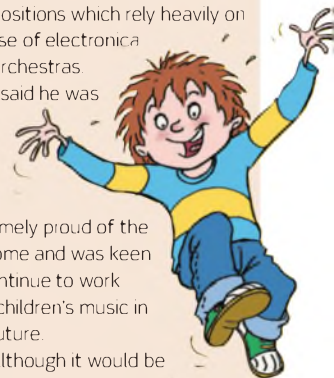
It is the first time the Bucks-published musician, whose CV includes work as music editor for Peter Jackson's *The Lord Of The Rings* trilogy and hit TV drama *Sherlock* - has written music for such a young audience and Price is enjoying the challenge of writing lighter, more colourful work.

"The film itself is very stylised and hyperactive so trying to find something that fitted musically with that was difficult," he explained.

"If you approach a project like this from the outside then there is a risk the result can come across as slightly patronising and superficial. My first attempt was quite serious and I realised I had to make it bigger in terms of sound in order to make the score more playful and fun," he explained.

The result finds Price experimenting with kazooes and swanee whistles - a far cry from his usual compositions which rely heavily on the use of electronica and orchestras.

Price said he was



extremely proud of the outcome and was keen to continue to work with children's music in the future.

"Although it would be nice to be known as a serious composer, I wouldn't want to sacrifice the fun side of writing. It's good to have a bit of variety," he noted.

Price is currently in the studio scoring the music to the second series of *Sherlock* with long-time writing partner and James Bond composer David Arnold.

Price said the longevity of their professional relationship meant they treated each other differently from typical collaborators.

"We can be really honest with each other in a way that you can't always be when you're working with someone for the first time. We also both know what makes each other tick - and will often ring each other up to hum a few lines of music which we can then develop into something wonderful," he noted.

**FROM DESK TO DOLLARS IN A DAY**

**O**ne evening in the studio with Grammy-winning songwriter Josh Kear was all it took for Fraser T Smith and the Lady Antebellum songwriter to pen an iTunes chart-topping song.

The two writers, who are both represented by Sony/ATV, were introduced by the company's UK artist relations director and international acquisitions vice president Janice Brock earlier this year. Within the space of just one night the pair had penned *Inventing Shadows*.

The single was then picked up by US reality talent show *The Voice* and, within eight hours, it was performed on the programme finale earlier this month by contestant Dia Frampton.

Smith had never worked on a project with such a quick turnaround before. "We were up to the wire on some of Tinchy Stryder tracks, where we were literally mixing, mastering and then going to radio but not in terms of sales. Within a few days

*Inventing Shadows* was produced, mixed mastered and then went to number one - it was incredible," he said.

Smith said he and Kear, who co-penned Lady Antebellum's *Need You Now*, were careful not to over think the song when they were writing it because they did not have a particular artist in mind to sing it. "We both wanted to make a driving and epic pop song. Josh had an idea which sounded good and so approached it from a country angle, because that's what he does. My job was to then straighten that out and give it a pop edge," he said. "The chords and the melodies used are also different to what you expect from your typical pop composer."

The single wound up at number seven on the Billboard digital songs chart and number 20 on the Hot 100 last week. It is set for official release in the US by Republic Records later this month.



Dia Frampton

**TALENT****JAMES MORRISON / Island Records**

# Island awakening for Morrison

■ BY STEPHEN JONES

IT HAS TAKEN JAMES Morrison six years – and the departure of his trusted Polydor/Geffen A&R man Colin Barlow to Epic Records – to end up on the Universal label he had longed to sign to: Island.

And the timing could not be better for Morrison, who last week finished recording the final track on his forthcoming new album *The Awakening* (released September 26).

Three years in the making, the album is influenced by the death of his father, as well as Morrison's own steps into parenthood. It also sees him form a new creative relationship with producer Bernard Butler, who has further advanced Morrison's foray into a classic but contemporary soul sound.

With the kind of arrangements and vocal delivery that will bring comparisons with records by Stevie Wonder and Otis Redding, it is an intensely positive coming-of-age record.

Talking to *Music Week* last week – the day after completing a duet with Jessie J called *Up for the album* – Morrison spoke of his enthusiasm for the new deal.

He explained that Universal Music UK chairman and CEO David Joseph had given him the choice of the major's labels to sign to post-Polydor.

"Straight away in my heart I was like: Island. Just because I actually wanted to go to Island in the beginning, before I signed to Polydor," he said.

"The artist roster, the feel of the label, the music they had put out, the way they represent their artists, the whole heritage – it's really important."

Morrison, whose two albums for Polydor sold 4.5m units worldwide, explained he sometimes felt lost on what he saw as a "pop label".

"I didn't really see what it was," he said. "Whereas this time round it feels like I can do it in my own pace; the right things at the right time and not make it so commercial in the sense that, 'Right, here's the first single, first thing people hear, buy it, it's out here, doing TV shows and saying yeah, this is my album'... I hate all that kind of selling things."

In many ways, shifting to a new label is an opportunity to redefine himself, with Morrison having expressed some dissatisfaction at his public image. He



**"I just feel better about everything: about the fact I'm signed to Island, the fact that it's the best fucking album I've made. It feels like the first album to me, like the other two were my practice shots and this is the real thing"**

JAMES MORRISON

## MORRISON MAKEOVER ISLAND PLANS ITS CAMPAIGN

IN KFFPING WITH MORRISON'S DEBUT not to be "pushed down people's throats", a viral short film of him performing album track *Right By Your Side* will be released in the coming weeks ahead of first single *I Won't Let You Go* (released September 19).

Island Records general manager Jon Turner said it only became clear a month ago that Morrison would be joining the label. Since then, Turner has been avidly researching the singer's audience for a campaign which will try to get across his affable character alongside his music.

"I don't think that's come out

before and it's our job to get that across. We were flattered that he wanted to come here. Island came close to signing him six years ago so he has come to his spiritual home in a way," Turner said.

"And this is a great record – much more grown up. He's made a record more mature but will appeal to a younger audience. Our research shows, while you would think it is older, his demographic is 16-24-year-old females who have a real passion for his music and passion for him."

For Connected manager Paul McDonald, who has guided Morrison

since the start of his career, there is no doubt the move to Island was the right thing to do.

"Several Universal labels were interested. It was an embarrassment of riches in terms of interest," he said.

"But most importantly, for James, is this is the record he's been threatening to make for the last two. It's intensely personal, mature but completely accessible. I wanted to go back to a rootsy, authentic band in a room-sounding record and Bernard (Butler) and Mark (Taylor) have helped him realise the vision he had."

came off the back of an arena tour in 2008 believing that the public thought of him as a "luxe-warm singer-songwriter, in with James Blunt and Paolo Nutini".

The singer said his new record was heavily influenced by the death of his father. "I don't want to put across that, yeah, the album is about my dad, losing my dad; some of it is but the other half is this sense of being woken

up to who I am as a person, who I am as an artist, what I wanted to achieve," he said.

"To me the album is positive. Even the songs about my dad are positive. I didn't want to write songs that were downer songs but I wanted to capture that fucking deep ache that I had from losing my dad because that was the most powerful emotion I've ever felt – apart from having

a kid, which is harder to write about because it's happiness.

"Happiness is always harder to write about because it doesn't lure you in as much as darker emotions. I was thinking positively but I was in a dark place and I think those two emotions together give the tone of the album."

Having enjoyed huge success with debut album *Undiscovered*, Morrison went to the US to work



### CAST LIST

**LABEL** Island Records  
**A&R** Darcus Beese (and outgoing Geffen president Colin Barlow)  
**PUBLISHER** Sony/ATV Music Publishing  
**MANAGER** Paul McDonald, Connected Management  
**LAWYER** Andrew Myers, Clintons  
**AGENT** Paul Franklin, CAA  
**GENERAL MANAGER** Jon Turner  
**PRODUCT MANAGER** Natasha Mann  
**NATIONAL PRESS** Murray Chalmers PR

with a variety of collaborators for the second, an experience he did not enjoy.

"I just found it soul destroying," he said. "I just found it like, 'Let's make a hit!' And it's all fucking synthesised shit that I didn't want to do but at the same time I was willing to try something new."



Butler (pictured) has produced 10 tracks on *The Awakening*, with Mark Taylor helping the remaining two. Taylor was behind Morrison's Broken Strings duet with Nelly Furtado, the third track from his second album *Songs For You, Truths For Me* and his biggest hit single to date. Taylor's tracks will be the first two singles from the new album.

Co-writers include long-term collaborators Martin Brammer (The Lighthouse Family) and Steve Robson (Take That), who have worked with Morrison since his debut, as well as Dan Wilson (Adele) and Toby Gad (best known for co-writing and producing Beyoncé's *If I Were A Boy*).

Morrison added, "I just feel better about everything: about the fact that I'm signed to Island, the fact that it's the best fucking album I've made. It feels like the first album to me. It feels like the other two were like my practice shots and this is the real thing."

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# TALENT & DIARY

EMILY BARKER / Everyone Sang

## Barker to breakout



www.emily-barker.com

CONTEMPORARY FOLK artist Emily Barker, who wrote the theme music to acclaimed BBC crime drama *The Shadow Line*, performs at *Music Week's* Breakout night this Wednesday.

Barker follows in the footsteps of Ed Sheeran and Rae Morris in taking to Breakout's Acoustic Stable stage at Proud Galleries in Camden. She is looking to strike a record deal after self-financing three albums, the latest of which, *Almanac*, has been championed by Radio 2's Dermot O'Leary.

During a session on his show last month he enthused, "I have been after you for ages. I have been dreaming about this moment for months. To watch you guys work is incredible."

The 30-year-old Australian's track *Pause* featuring in *The Shadow Line* was her second major BBC sync, after penning the title music, *Nostalgia*, for the UK remake of *Wallander*.

Barker worked with composer Martin Phipps on the music for *Wallander*, which won a BAFTA.

Phipps, who has worked on a number of TV series and films (Brighton Rock, *Harry Brown*), spotted Barker performing at a house party in Tufnell Park in 2008 and phoned her within days wanting to use one of her songs.

Barker's music career began when she became immersed in Cambridge's music community while backpacking around Europe a decade ago.

Through a spell as guest singer in alt country group *The Broken Family Band* she met guitarist Rob Jackson and formed *The Low Country*, whose cover of *OH!*

Susanna gained repeated plays from John Peel.

Her first solo album *Photos. Fires. Fables* on her own label *Everyone Sang* was released in 2005. While touring she then "poached" various members of other acts to assemble her current backing band *The Red Clay Halo*, with whom she recorded second effort *Despite The Snow* and follow-up *Almanac*.

She remained in touch with Phipps and sent him *Almanac* last year. He then rang to say he thought *Pause* would be suitable for a new series he was working on, *The Shadow Line*.

Barker said, "They have been incredible breaks as an unsigned artist. Everything I do is self-financed and to be able to reach that number of people is incredible. And it has been incredible learning how the industry works but it has been out of necessity and not wanting to wait for anyone and I am now at the point of looking to sign for a new album."

Barker has just taken on agent David Farrow at DMF Music (Seth Lakeman, *Bellowhead*) and new UK management Howard Mills of *Humble Soul Management* (Liz Green, *The Miserable Rich*) ahead of reissuing *Almanac* via *Proper Distribution* in the autumn.

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*Music Week* readers can attend *Breakout* at Proud Galleries - featuring seven acts and an official *White Lies Roundhouse* aftershow DJ set - this Wednesday for free before 9pm if they sign up to the online industry guest list at [www.musicweek.com/breakout](http://www.musicweek.com/breakout) before midday on Wednesday.

## DOOLEY'S DIARY



### Batt, bastards, billets and.... plums

Noel Gallagher may have been uncharacteristically quiet of late but he made up for it at the press conference to announce the launch of his two new solo albums last Wednesday.

Highlights included his thoughts on the *electric kettle*, his description of his second solo album as containing everything from "Vaudeville to space jazz to Krautrock", buying underpants while "big fat dudes" in Ocean Colour Scene T-shirts are watching and his telling a room full of journalists that their reviews of his new material don't matter, thanks to the internet. "Everyone is a journalist, everyone is a critic," he told a nervously shifting crowd. But what everyone really wanted to hear was his thoughts on the *Oasis split* and his relationship with brother Liam. And Noel duly obliged, recounting the story of the fight in Paris

that led to the band's split in juicy detail.

Comparing Liam to wrestler *Macho Man Randy Savage*,

Noel said he wished their Paris fight had ended when Liam had thrown a plum at him in a dressing room,

if only for the headline "Plum throws plum". Noel also claimed not to have heard the *Beady Eye* album, explaining that he didn't need to as he already knew all the songs, which had been floating around for years, rejected for previous *Oasis* albums... Noel also revealed that there would be no chart clash between his new album and forthcoming *Beady Eye* material, as the two acts have the same management. Unbeknownst to him, however, Dooley understands Noel could find himself up against an even more formidable opponent in *Coldplay*, with retail insiders suggesting his debut solo album could find itself up against the band's fifth studio set when it arrives this autumn. The word is both releases are currently scheduled to appear on the same day in



October, with the potential clash made more intriguing because Gallagher's album is coming out through *EMI Label Services*, lining up on the major's schedule alongside Chris Martin and co... Rivalling Gallagher on the laughs and swearing front last week was the unlikely figure of *Mike Batt*. The *Dramatico* man made an amusingly rambling speech at the *BPI AGM* explaining that when he started his career he was convinced all publishers were bastards. Then he became a publisher and worked out all record companies were bastards. Then he started a record company and inspiration hit that retailers were in fact the

who takes a good idea one step further. In this case that man is *Jon Earl* from North Somerset, who has turned his shed, originally a *First World War billet hut*, into a recording studio, which has now seen the likes of *Steve Harley* and *Benjamin Francis Leftwich* lay down some "grooves". Indeed, his home away from home is so impressive it has been named *National Shed Of The Year*. Our bet is he'll get shed-loads of artists wanting to record there now... Winning awards is a bit like waiting for a bus. You wait and wait and wait and then suddenly two come along at once - something *Fran Nevrkla* must know something about.

Last week saw the *Czech violinist* presented with the *Arqiva Special Award* by *Mark Goodier* (pictured) hot on the heels of his *Music Week Strat* honour earlier this year. Our warmest congratulations *Fran*... Now we all know piracy is a difficult beast to conquer. But we



bastards. And now? Now ISPs are the bastards. Thanks Mike.

Someone who's not a bastard, though - possibly the only one left, according to Mike - is Creative Industries Minister and *BPI AGM* guest speaker *Ed Vaizey*. He had to rush off after giving his speech last week but the *BPI* managed to grab him for a quick disc presentation before he left, in recognition of the work he has done for the music industry. Vaizey is pictured here with *BPI* Chairman *Tony Wadsworth*, *BPI* CEO *Geoff Taylor* and *Batt*... Now everyone knows that an Englishman's home is his castle, but men sometimes need an escape from their fort - which is when owning a shed can come in handy. However, like all good ideas, there's always one person

can't help thinking *Columbia* might have gone that little bit too far with the new *Kasabian* album: Dooley received the release on a dedicated *iPod*, which, if he plugs it into a computer, will wipe the album entirely. Dooley is enjoying it thoroughly - and a good job, too, otherwise he'd just have a free *iPod*... And, finally, *MW* news editor *Ben Cardew* paid his own personal tribute to the *News Of The World* last Friday when after six years as part of the day-to-day team he made his excuses and left. The lucky chap is heading off for an exciting new life in *Barcelona*, but you can still expect to see some stories from the self-styled *Mr Norwich* popping up in *MW* in the future as he goes freelance. Best of luck Ben.

### CAST LIST

**LABEL** Everyone Sang (artist's own, distributed by Proper)  
**MANAGEMENT**

Howard Mills, *Humble Soul* and Phil Nicholas, *Rainbow Street*  
**LAWYER/ BUSINESS**

**MANAGER** Robert Horsfall, *Sound Advice*  
**AGENT** David Farrow, *DMF Music*  
**RADIO** Stuart

Emily, *Large PR*  
**PRESS** Harriet Smms, *Glass*  
**CELEBRITY PR** Matt Brown, *Stay Loose*

## ANALYSIS SALES

## ADELE STAYS THE COURSE AS CO

XL STAR BREAKS MORE RECORDS IN Q2 AS ARTIST ALBUMS SALES RISE OFF BACK OF BIG RELEASES

## Q2 ALBUM SALES

BY PAUL WILLIAMS

ADELE WAS NEVER GOING TO MATCH THE record-breaking run she achieved in the first three months of 2011, but 21 still became the first album this century to head the best-sellers list for two successive quarters.

Having sold an unprecedented 1.75m copies in the first period of the year, the XL album's sales halved during the second quarter.

However, that still amounted to another 876,307 copies bought as it outsold its closest challenger by nearly 50% and finished once again as the quarter's number one album. That achievement marked another century first for Adele, with no album previously since the turn of the millennium having ruled in back-to-back quarters.

Dido's No Angel was the top-selling artist album in the first two quarters of 2001 and Justin Timberlake's Justified matched that feat in 2003's opening two periods, but on both occasions they were outsold during the second half of their runs by a compilation. But 21 left even the latest Now! album in its wake, as Now! 78 emerged as the period's second top seller overall, some 288,057 sales behind Adele.

Back in the first quarter an amazing one in every 10 artist albums sold was by Adele. Yet even as her sales pace slowed during the following three months the former Brit School student still accounted in Q2 for one in 15 artist albums shifted, as 19 once more joined 21 among the top sellers as the third biggest artist album of the quarter. And, more significantly, for the second period in a row she was responsible for ensuring year-on-year artist album sales stayed in the black.

After lifting 1.5% on the year in the first period of 2011, the artist albums market performed even better in quarter two as sales rose 2.1% to 18.88m units according to the Official Charts Company, helped not only by the continuing popularity of Adele's albums but brand new releases from Polydor's Lady GaGa and Columbia's Foo Fighters plus a newly-expanded version of Polydor act Take That's 2m-selling Progress.

"It was a more encouraging quarter two after a more difficult quarter one," observes BPI chief executive Geoff Taylor. "Both digital singles and albums are performing

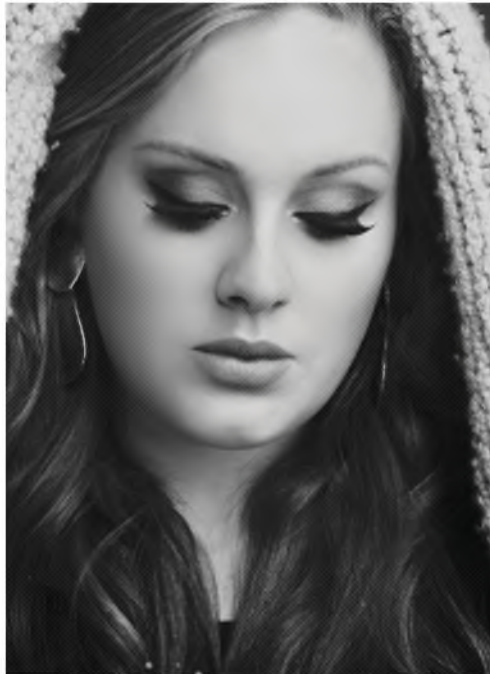
## RIGHT

## Leading ladies

It was little surprise that Adele continued to rule the roost while Lady GaGa's Born This Way was the second-best-performing artist album of the quarter

## OPPOSITE

Foo's fourth Columbia's US rockers helped artist album sales to a 2.1% rise in Q2



strongly, which is hugely encouraging. Artist albums are performing strongly, partly driven by Adele, although compilations remain difficult."

HMV music manager John Hirst says the quarter started "with a bang" thanks to Mother's Day, then there were "these tent poles that propped things up".

"Mother's Day was huge this year for us," he says. "The top five going into Mother's Day were really suitable albums and were chugging along nicely. We got the usual Mother's Day lift but it was from a much higher base. I think we sold something like 70,000 Adele albums that week."

Highlights for Hirst after that included new albums from the Foo Fighters, Lady GaGa and Beyoncé, which he suggests performed strongly because all the acts were in the UK to undertake extensive promotion. "The one thing you really have to do to get something properly away is come in and do some work as close to the release as possible, which seems an obvious thing to say, but not many people do it these days," he says.

But while Official Charts Company figures show artist album sales were up once again and are 1.8% better across the first six months of the year than in 2010, the entire albums market was 1.6% down year-on-year during quarter two and 2.2% lower in the year to date compared to last year.

The big difference between how artist album sales are continuing to rise and the overall drop in the albums market is partly explained by the ongoing significant drop in the compilations business – down 14.0% at the year's halfway stage – but the numbers are further dragged down once you factor in what the Official Charts Company describes as "unmatched" releases.

Sales of these unmatched titles, which are releases that cannot automatically be identified as being either digital singles or albums, do not show up in the OCC market figures published each week but are factored in when any quarterly or yearly figures are calculated.

At one time they did not make too much difference when reporting year-on-year sales changes, but have latterly

## SINGLES FOCUS GOOD NEWS FOR UK LABELS... BUT WHERE IS THE UK TALENT?

TAKE A LOOK AT THE TOP-LINE figures and the singles market looks like extraordinarily good news for UK record companies, with sales having risen 15.2% year-on-year in quarter two and are at nearly 90m units by 2011's halfway point.

But these excellent numbers have largely been down to the popularity of non-British repertoire, with the nine top sellers of Q2 all by overseas acts, apart from the presence of Lauren Bennett from Kent on LMFAO's Party Rock Anthem with GoonRock, the period's biggest-selling single.

Music Week revealed in May UK artist interest in the weekly Official Charts Company Top 10 had slumped to its lowest level since the first-ever chart was compiled back in November 1952, with only



Lauren Bennett

Bennett having prevented a complete British no-show. While matters have since improved with the likes of Coldplay, Example and Calvin Harris having all made the Top 10, an analysis of the second

quarter's Top 100 singles reveals just how tough it has got for home-grown artists to win places in their own nation's singles countdown.

Apart from Bennett in her role as a featured vocalist, Ministry of Sound's Example is the highest-ranked Brit with his chart-topping Changed The Way You Kiss Me in 10th place, while there are only two other UK artists among the Top 20 of the quarter. XL's long-running Adele single Someone Like You is placed 11th, while Island/Lava's Jessie J is 15th with Nobody's Perfect.

Across the whole of the quarter's Top 100 sellers just 35 of them are by UK artists, compared to 43 in the equivalent chart in 2010.

Over the same period US acts' presence among the top sellers has grown significantly, up from 43 in Q2 2010's Top 100 to 49 in 12 months

later. They also fill all of the top eight positions, led by Interscope/Polydor's Party Rock Anthem single but also including the J/RCA-issued Give Me Everything by Pitbull featuring Ne-Yo, AfroJack and Nayer and Def Jam/Mercury's On The Floor by Jennifer Lopez featuring Pitbull. Nineteen of the period's top 30 sellers are by Americans.

The presence of non-UK Europeans among the singles market's leading sellers has also grown with 10% (8% last year) of Q2's Top 100 from Europe, led by Romanian Alexandra Stan with her 3 Beat/AATW single Mr Saxobeat at number nine. The nationality breakdown among the quarter's Top 100 artist albums tells a very different story with UK acts here significantly ahead (48.4%) of US artists (37.2%).

BPI chief executive Geoff Taylor

believes the drop in UK acts among the top singles sellers is simply cyclical. "I don't think there is any sudden weakness in British music; it's the timing of releases," he says. "We have been performing very strongly and continue to perform strongly abroad, although it is certainly true the number of acts coming through is substantially lower than previous years and that's a significant cause for concern."

Universal commercial division managing director Brian Rose suggests part of the issue is radio and how much it is now supporting domestic artists. "What it highlights is it's tougher than ever because airplay is such a key factor in breaking artists," he says.

And he is not anticipating the presence of UK acts on the singles chart will improve in the near future.

# COMPILATIONS FEEL THE CRUNCH

become more significant. This is partly because more of the albums market now is digital, meaning there will be more unmatched sales occurring, while chart research company Millward Brown has in the past year got much better at reducing the number of unmatched titles showing up.

In quarter two last year there were around 1.17m such sales that were eventually added to the period's albums sales tally but only about 750,000 in this past quarter. This has meant the comparison between the market in the second quarter of 2010 and quarter two 2011 is even more skewed when not including unmatched sales in any calculations.

But, however you add up Q2 2011's numbers, one trend that is indisputable is the market's move towards the independents. And, unlike in the previous quarter when it was largely just about Adele and XL Beggars, this time there were significant sellers from other acts and independent companies.

A quick comparison between Q2 2010's bestsellers list and the one for Q2 this year illustrates just how much better the indies are now performing. Twelve months ago independents accounted for eight of the period's 100 biggest artist albums, Dramatico act Katie Melua the highest placed in 29th position with *The House*. A year later indies had 13 of Q2 2011's top 100, six of which were placed higher than where Melua's album sat in 2010.

Alongside the Adele titles this took in Domino act Arctic Monkeys' *Suck It And See* (10th of the quarter), Bella Union's Fleet Foxes album *Helplessness Blues* (14th), the Dramatico-issued *Deleted Scenes From The Cutting Room* by Caro Emerald (15th) and Pias Recordings' *You Can't Teach An Old Dog New Tricks* by Seasick Steve (27th).

"It was an exceptional quarter," says AIM chairman and chief executive Alison Wenham. "It would be foolhardy to project this will continue at this level but it's taken some great A&R and connecting with the fans and there are so many different ways of doing this now."

Universal commercial division managing director Brian Rose says there has been "quite a bit of movement" in the market in the first half of the year from the majors to the independents, but expects this pattern to change as 2011 further progresses.

"There's no doubt Adele will continue selling for the rest of the year and has skewed the figures enormously and clearly the independents have had a better run of it, but I do think there will be a rebalancing. When I look at our own schedules from September onwards I think we can match our market share or beat it," he says.

TOP 10 ARTIST ALBUMS Q2 2011			Source: OCC
	ARTIST	Title Label	
01	ADELE	21 XL	
02	LADY GAGA	Born This Way Interscope	
03	ADELE	19 XL	
04	FOO FIGHTERS	Wasting Light RCA	
05	TAKE THAT	Progress Polydor	
06	JESSIE J	Who Are You Island/Java	
07	BRUNO MARS	Doo-Wops & Hoologans Elektra	
08	RIHANNA	Loud Def Jam	
09	ARCTIC MONKEYS	Suck It And See Domino	
10	CHASE & STATUS	No More Idols Mercury	

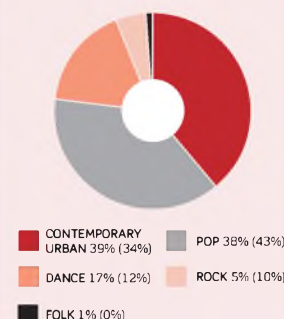


Just as she did in the second period of 2010, Lady GaGa claimed runners-up spot in the artist albums chart of the quarter, but given the numbers *Born This Way* shifted she was unlucky not to have finished at number one.

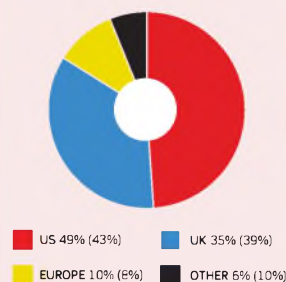
The Interscope/Polydor album sold 438,077 units during the quarter, more than 100,000 on top of what 679/Atlantic act Plan B's *The Defamation Of Strickland Banks* managed when it finished as Q2's top album last year.

TOP 10 COMPILATION ALBUMS Q2 2011			Source: OCC
	TITLE	Label	
01	NOW THAT'S WHAT I CALL MUSIC! 78	FBI Virgin/UMTV	
02	ULTIMATE FLOORFILLERS	AATW/EMI TV/UMTV	
03	ADDICTED TO BASS 2011	MoS	
04	THE OLD GREY WHISTLE TEST - 40TH	EM TV/Rhino/UMTV	
05	THE BEST OF BBC RADIO 1'S LIVE LOUNGE	Sony/UMTV	
06	THE MASH-UP MIX BASS	MoS	
07	MASSIVE R&B - SPRING 2011	Rhino/EMI TV	
08	ANTHEMS INDIE	EMI TV/MoS	
09	R&B COLLECTION - SUMMER 2011	EMI TV	
10	PURE GARAGE ANTHEMS	Rhino	

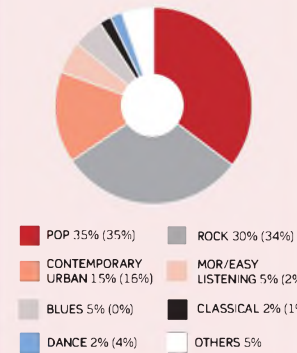
## TOP 100 SINGLES BY GENRE



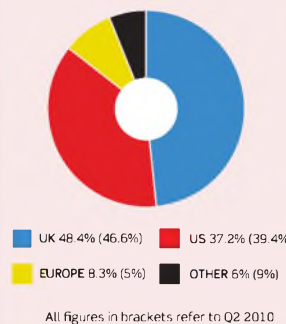
## TOP 100 SINGLES BY ARTIST NATIONALITY



## TOP 100 ARTIST ALBUMS BY GENRE



## TOP 100 ARTIST ALBUMS BY NATIONALITY



Graph sources: HMV research/OC data

TOP 10 SINGLES Q2 2011			Source: OCC
	ARTIST	Title Label	
01	LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem Interscope	
02	PITBULL FEAT. NE-YO, AFROJACK, NAYER	Give Me Everything	
03	JENNIFER LOPEZ FEAT. PITBULL	On The Floor Def Jam	
04	BRUNO MARS	Grenade Elektra	
05	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People Sony RCA	
06	SNOOP DOGG	Sweat (Wet) Capitol/Harmonia	
07	ALOE BLACC	I Need A Dollar Epic	
08	KATY PERRY FEAT. KANY WEST	E.T. Virgin	
09	ALEXANDRA STAN	Mir Saxobeat 3 Beat/AATW	
10	EXAMPLE	Changed The Way You Kiss Me MoS	



"People who are better informed than me on this, i.e. great promotions people, don't have much confidence things will change considerably in the second half of the year," he notes.

One explanation as to why UK acts are struggling in the singles market compared to albums may be the contrasting genre make-up of the two sectors.

Although traditionally-strong UK artist genres pop and rock ruled Q2's biggest artist album sellers - filling 65 of the top 100 posi-

tions collectively - on singles, contemporary urban finished ahead of pop (39% to 38%) with rock a distant fourth at just 5%.

The vast majority of the big hits classified by the Official Charts Company as contemporary urban are by non-British acts, while a number of the period's top pop singles are by overseas artists, including by Virgin's Kay Perry and Interscope/Polydor's Lady GaGa.

The fastest-expanding genre among the top sellers was dance, with 17 entries

in Q2's Top 100, having filled 12 places in the same chart 12 months ago. Most of these hits were either by US acts or artists from continental Europe, including Positiva/Virgin's David Guetta and Ministry of Sound's Alex Gaudino, although the list also took in Brits Example and Calvin Harris with his Columbia-issued single *Bounce*.

Despite the lack of big sellers by UK artists, labels are at least compensated by the ever-bigger sales numbers the singles market is now producing.

An additional 5.70m singles were sold in the second quarter compared to between April and June last year, while at the halfway point of the year sales stood at 88.01m, 10.5% higher than where they were during the first six months of 2010.

But, while the quarter's top album sellers by Adele, Lady GaGa and Now! 78 outsold what the equivalent biggest sellers shifted 12 months ago, it was a very different story away from the top end of the bestsellers list.

For example, Atlantic act Paolo Nutini's *Sunny Side Up* had needed to sell 157,000 units to occupy 10th place among Q2 2010's top artist album sellers, but on the equivalent chart a year later Mercury's Chase & Status required only 133,017 sales to make it to 10th spot with *No More Idols*.

Similarly, EMI's Queen album *Absolute Greatest* shifted 26,873 units last year to be the second quarter's 100th top album, but the same position was occupied a year later by Paolo Nutini's *These Streets* with only 20,090 sales, a drop of 25.2%. This all seems to indicate that, outside of the likes of Adele and GaGa right at the top, sales of the leading sellers are falling at a much faster rate than the overall market.

"That's definitely the case across all areas of the business," says HMV's Hirst. "Our Top 20 campaign sellers are delivering greater volumes than they were a couple of years ago but the long tail is struggling a bit. It's certainly something we're addressing, reviving our two-for-£10 campaign, that sort of thing."

Still, there are some positives to be found in the market, including the continuing growth of the singles sector to new highs (see box left) and the fast expansion of the digital albums market, which was 26.4% bigger between April and June this year than it was over the same timeframe a year ago. Around 4.91m downloaded albums were purchased during last year's second quarter but a year on the market had grown to 6.21m. At the same time the

# ANALYSIS SALES



YEAR TO DATE 2011 Source: OCC		
	Singles	Total albums
2011	88,013,637	50,516,440
2010	79,621,639	51,636,036
% change	+10.5%	-2.2%
Artist albums Compilations		
2011	41,023,730	7,830,355
2010	40,311,040	9,105,888
% change	+1.8%	-14.0%
Physical alb. Digital alb.		
2011	37,945,578	12,570,862
2010	41,609,132	10,026,904
% change	-8.8%	+25.4%

SALES STATS Q2 2011 Source: OCC		
	Singles	Total albums
Q2 2011	43,333,898	23,533,672
Q2 2010	37,626,949	23,913,081
% change	+15.2%	-1.6%
Artist albums Compilations		
Q2 2011	18,879,675	3,905,302
Q2 2010	18,499,949	4,239,651
% change	+2.1%	-7.9%
Physical alb. Digital alb.		
Q2 2011	17,328,606	6,205,066
Q2 2010	19,004,726	4,908,355
% change	-8.8%	+26.4%

physical market further declined, dropping 8.8% to 17.33m units.

The BPI's Taylor says he is not surprised about the success of digital albums which, in the first six months of the year, accounted for 22.3% of all album sales, according to Official Charts Company figures.

"I never believed those who thought that the album was going to be a dead concept in the digital age. Most music fans who are committed to an artist are interested in more than just a single but a whole body of work," he adds.

**LEFT**

**Compilations decline**

Now! 78 buoyed Q2's figures but this was skewed by its later release date than its equivalent of 2010 (Now! 75)

While naturally welcoming the fast expansion of digital albums sales, Universal's Rose notes this is having consequences for physical music retailers that has to be considered going forward. "Clearly, the increase is encouraging and also there is a caveat because it makes it even more challenging for physical retailers of physical product," he says. "If the market is migrating more quickly we have to work harder with that sector."



## INDIES THRIVE AGAIN IN Q2

### MARKET SHARES

BY PAUL WILLIAMS

**A**N ADELE-POWERED XL BEGGARS WAS almost single-handedly responsible for a huge rise in independent albums business in quarter one, but things got even better for the indies during the following three months as others joined the cause.

Bella Union, Domino, Dramatico, Ministry of Sound and PIAS Recordings were among those significantly contributing to what was an incredibly successful time for the UK's independent sector as it supplied five of quarter two's 15 biggest-selling artist albums, while MoS's Example was behind the most successful single by a homegrown artist.

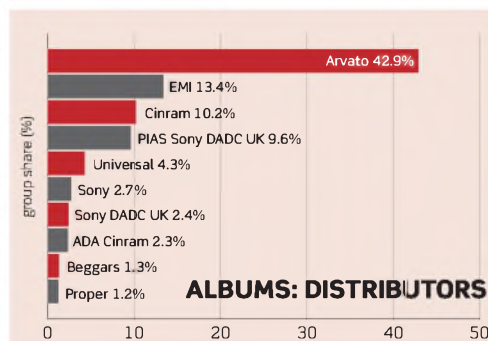
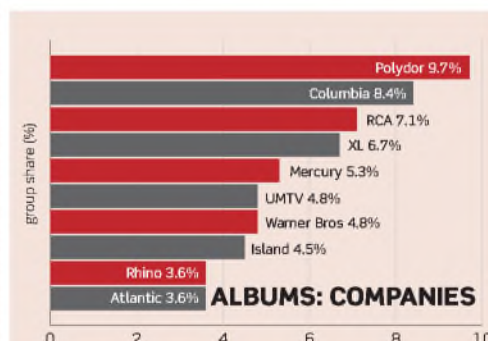
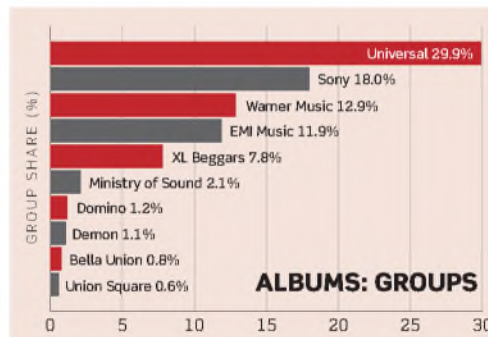
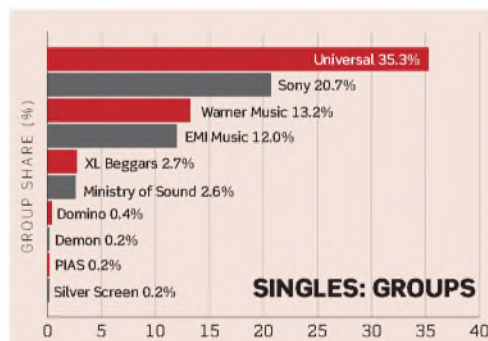
During the first three months of the year the four majors collectively had sold 1,976,510 fewer full- and mid-price artist albums than they had managed during the same period in 2010 and it did not get much better for them in the second quarter as their sales dropped year-on-year by 1,647,847 units - and only EMI among them added to its numbers.

But led again by XL Beggars, the independents were more than ready to fill the gap.

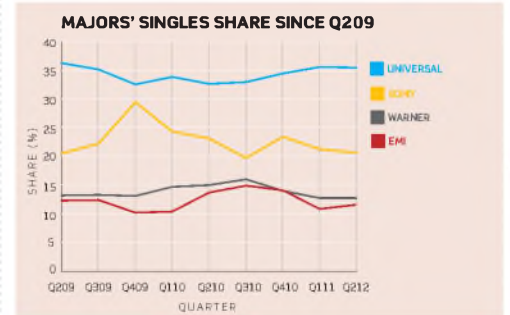
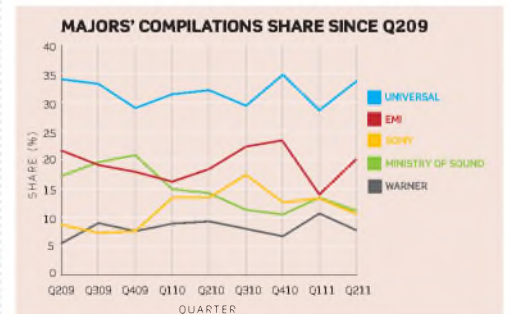
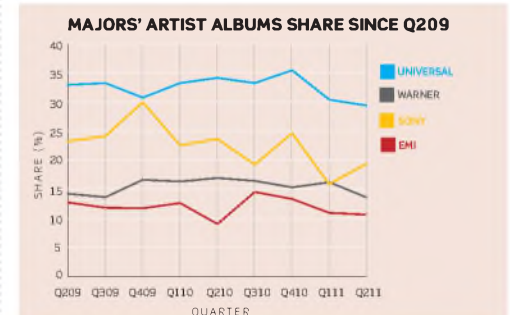
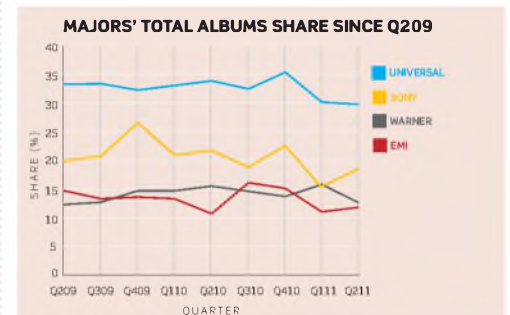
Back in quarter one Adele's company had swelled its own artist album sales by 2,178,239 units compared to

**ABOVE**

Monkey business Domino's favourites topped the charts with fourth album Suck it And See



## QUARTERLY SHARE SINCE Q2 2009



» continued on page 18



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# ANALYSIS SALES

the same period 12 months earlier and that pattern continued into the following quarter – albeit more modestly – as it added 1,226,948 album sales to its Q2 2010 tally.

However, those gains on this occasion were accompanied by the rest of the independent sector adding an extra 700,000 artist sales on top, with those delivering including Domino whose own total rose by more than two-and-a-half times year-on-year, thanks mainly to Arctic Monkeys' chart-topping *Suck It And See*, and Bella Union whose Fleet Foxes release *Helplessness Blues* helped push its own artist album sales from 35,893 in Q2 2010 to 156,479 12 months later.

AIM chairman and chief executive Alison Wenham says, "I'm so pleased the independents are doing so well on albums, which shows the format is far from over. The majors are more hit-driven and the independents are in the main always about albums, which means artists and artist development."

One perhaps telling aspect of the independent albums run was how much it relied on sales by acts with their second, third or fourth albums or even beyond that, with *Suck It And See*, for example, the Arctic Monkeys' fourth album – and fourth number one.

Wenham notes this commitment to stay the course with acts is reflected by the first AIM Independent Music Awards taking place in November, which includes one category dedicated to the so-called "difficult" second album. "We thought we would shine the spotlight on this most difficult of things," she says. "Second albums are the ones that are harshly judged."

In the singles market MoS doubled its market share year-on-year to 2.6% as Example's *Changed The Way You Kiss Me* topped the chart and finished as the period's 10th top seller.

This continuing shift in album sales from the majors to the indies resulted in market leader Universal's albums share for full- and mid-price titles slipping from 33.8% in Q2 2010 to 29.9% a year later, although this was virtually identical (30.0%) to what it achieved in the opening three months of this year. Even with this challenge from the independents, there were plenty of highlights: in Lady Gaga's *Born This Way* it had the quarter's biggest-selling new release, which was outsold by only Adele's *21* and *Now! 78*, while it claimed two more of the five biggest artist sellers via *Take That's* extended *Progress* and *Jessie J's* *Who You Are*.

"Looking at Universal on albums we're pleased with *GaGa*," says Universal commercial division managing director Brian Rose. "There was a lot of innovation when we launched the record. There were a number of singles which went to radio ahead of the album coming out. She did an incredible promotional tour and I thought the



**ABOVE / RIGHT**  
Album shifters

The Wombats boosted Warner's share while Bella Union's Fleet Foxes helped the indies enjoy another great quarter



whole release plan was really engaging and it was good to see we got back to number one a couple of weeks ago."

While Universal's full- and mid-price album sales were down by around 840,000 units compared to Q2 2010, the major was by far the biggest beneficiary of the continuing expansion of the singles market, as it shifted 3m more downloads than a year ago and captured a 35.3% share of the market.

This success was reflected by the quarter-end chart where it provided two of the top three sellers (LMFAO's *Party Rock Anthem* and *On The Floor* by Jennifer Lopez featuring Pitbull), while nine of the period's Top 20 came from the major. The biggest contributor to its success was Polydor, which finished as both the quarter's top albums (9.7%) and singles company (13.7%) with Columbia (8.4%) second on albums and RCA (11.4%) singles runner-up.

In the previous quarter Sony's albums market share had slipped to 15.2%, 7.3 percentage points lower than it had achieved in the closing three months of 2010 but it started to mount something of a recovery in quarter two as it provided four of the period's 20 biggest artist albums; it had just one – Pink's *Greatest Hits... So Far* – in Q1.

The fightback was led by Columbia act Foo Fighters' *Wasting Light*, the quarter's fourth top artist album, but also took in releases by Katy B, Chris Brown and Beyoncé whose 4 ended the quarter by debuting at number one.

These were the main reasons its artist albums share rose from 15.8% to 19.4% between quarters, while its overall albums share increased to 18.0%. On singles there was little movement in its showing with its share slipping moderately quarter-on-quarter from 21.2% to 20.7% with Pitbull's *Give Me Everything* one of three Sony releases in the period's Top 10.

Warner, meanwhile, saw its own albums market share drop from 15.3% to 12.9% with its presence among the biggest sellers declining as it largely looked for extra sales from its big Q1 sellers such as Cee Lo Green's *The Lady Killer* and Rumer's *Seasons Of My Soul*. But it was boosted by the release of both Hugh Laurie's *Let Them Talk* and The Wombats' *This Modern Glitch*, while its 13.2% singles share exactly matched what it scored in Q1. As with albums (*Doc Weps & Hoeligans*), Bruno Mars provided its biggest single for a second successive quarter as *The Lazy Song* finished in fourth place.

EMI was the only one of the majors to sell more albums compared to the second quarter of 2010 as it narrowed the gap with third-placed Warner to a solitary percentage point.

Its share grew across the three months to 11.9% even though it did not have any albums among the top 30 artist sellers. But its compilations operation made some excellent gains with the major's market share in this sector rising from 14.3% in Q1 to 20.1% as it shared the spoils with Universal of *Now! 78*, while both majors also partnered with All Around The World on *Ultimate Floorfillers*, the quarter's second top compilation, and with Rhine on *The Old Grey Whistle Test* – 40th the fourth biggest seller.

Despite these gains, it still finished 13.4 percentage points behind market leader Universal whose own compilations share expanded from 28.7% to 33.5%.

Adele yet again ensured XL Beggars finished as top albums independent with a 7.8% share of the market the same as the next 11 biggest indies combined, and the group was also boosted by Radiohead's *The King Of Limbs* and second albums from Bon Iver and Friendly Fires.

MoS was the next indie down with 2.1% of the albums sector, while was just one-tenth of a percent behind XL Beggars on singles where its successes included not only Example's first chart-topper but his *Unorthodox* single with *Wretch 32*.

Domino's 1.2% was enough to rank as the third top indie for album sales, just ahead of Demen (1.1%) while Bella Union (0.8%) was fifth and Union Square sixth (0.6%).

## AMERICAN DREAM CAUTIOUS OPTIMISM AS US MARKET ARRESTS ITS DECLINE

AS THE UK ALBUMS SECTOR has increasingly struggled, executives here have always been able to take some comfort in the fact sales in this market have held up far better than Stateside. Well, not any more.

While the business on this side of the pond is digesting an – admittedly – small half-year decline of 2.2% in album sales, our American cousins are celebrating their first mid-year rise since 2004. OK, sales there have only gone up by about 1% year-on-year but symbolically that is a huge achievement given the US business has become all too accustomed to double-digit album sales drops year after year.

It is little surprising to learn that it is digital albums that are driving this increase with sales in this sec-



### HALF-YEAR US SALES 2010-11

	Album sales	Digital tracks
2011	155.5m	660.8m
2010	153.9m	597.4m
% change	+1.0%	+11.0%

Mid-year sales for the period Jan 3 to July 3 2011 Source: Nielsen SoundScan

tor increasing 19.2% year-on-year to 50.3m units. But even the physical albums market is now not dropping too badly – and actually holding up better than in the UK – with

sales there declining at 2011's halfway point by 5.8% to 105.2m, leaving overall album sales at 155.5m units. Official Charts Company figures reveal the UK's physical albums market slipped 8.8% this year by the end of June.

And when you look at the US market in terms of Billboard/Nielsen SoundScan's "overall album sales" methodology the picture looks even better. This translates every 10 one-track digital sales into one digital album sale and if you add this total to actual album sales you find the market has grown not by a percentage point but 3.6%. That bigger rise is testament to how well the singles market has expanded in the US this year, up 11.0% to 660.8m units – even more impressive when you consider the market virtually flat-

lined in 2010 and many were understandably suggesting it had peaked.

Even areas of the physical albums market are showing signs of growth. Both catalogue and deep catalogue sales have grown this year, up 1.7% and 4.7% respectively, although sales of current physical albums have slumped 11.3% over the same period.

There are no prizes for guessing the star of these rises in the US market, with Adele topping six out of eight mid-year charts Nielsen SoundScan published last week alongside its six-month figures. The XL/Columbia-issued *21* is the top-selling album overall (2,517m units), top digital album (992,000) and top physical album (1,525m), while *Rolling In The Deep* is the top-selling digital track (4,067m)



and 19 both the biggest overall catalogue album (341,000) and digital catalogue album (145,000).

UK acts almost claim a clean sweep of the charts with *Rolling In The Deep* missing out by just 31,000 sales to Katy Perry featuring Kanye West's *E.T.* as top digital song, while The Beatles' 1969 album *Abbey Road* (above) is top vinyl album after selling 20,200 LPs.

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## KEY RELEASES

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## TRACK OF THE WEEK

■ CHASE & STATUS FEAT. TINIE TEMPAH *Hitz* (Mercury)

Taken from Chase & Status' No More Icon's album, *Hitz* is a bold statement from the production duo.

The track features scuzzy beats, scratching, a bombastic brass section and Bollywood chanting, overlaid with Tempah's distinctive vocals. It has been on heavy radio rotation since the album's release at the start of this year, earning the accolade of Zane Lowe's Hottest Record In The World. Indeed, it is a massive release in every sense of the word and one that will not disappoint fans of the production duo, who have worked with everyone from Liam Bailey to Cee Lo Green in the past. The *Hitz* digital bundle, available on iTunes, will include the official single, an exclusive remix featuring Wretch 32 and additional remixes by 16Bit and Delta Heavy.

PREVIOUS SINGLE (CHART PEAK): TIME - FEAT. DELILAH (21) CHARLOTTE OTTER



## ALBUM OF THE WEEK

■ THE HORRORS *Skying* (XL)

Since mixed reviews for their 2007 debut *Strange House*, the Horrors' track record has been faultless, with their Krautrock-esque follow-up *Primary Colours* nominated for a Mercury Award.

*Skying* builds on the band's previous work, displaying hints of psychedelia and channeling Eighties electronica in a way which feels fresh, progressive and interesting. The mellotron-crunched groove of opener *Changing The Rain* moves into the gentle wobbling pop grooves of tracks such as *Endless Blue* and *She Said*.

Nothing is rushed, with tracks given the space to fully develop and the album's centre piece - the eight-minute long *Moving Further Away* - perfectly encapsulating the Horrors' new direction thanks to its phase-shaker and synth riff and Neu-esque momentum. Reviews so far have been strong, with Q, NME, *Down In Sound* and *Uncut* all rating it highly. This will hopefully see the band moving ever closer to mainstream success.

PREVIOUS ALBUM: PRIMARY COLOURS (5,427/34,116) CHARLOTTE OTTER



## ■ ALBUM ALEX CLARE

*The Lateness Of The Hour* (Island)

Featuring production from Diplo, Switch and Eg White, *The Lateness Of The Hour* is a

decidedly mixed bag. There is no doubting the production skills of those involved but the resulting music does not always work, with some tracks sounding rather flat. There are a number of notable highlights, though: *Relax My Beloved* has inspired production, twisting what would otherwise have been a straight blues number into something new and exciting, while *Hummingbird's* combination of Caribbean lilt, silky strings and an R&B anthemic chorus is a delight. Live dates in Glasgow, Leeds and Birmingham follow the release, culminating with a slot at the Lovebox festival.

SIMON CHRISTOPHERS

## ■ ALBUM ZOMBY

*Dedication* (4AD)

4AD might initially seem a slightly odd



choice of label for Zomby, a producer and sometimes DJ who idolises the rave era and

makes weirdly intricate electronic pieces that are often billed as dubstep but sound little like the genre.

But *Dedication*, his first album for the label, makes sense: while his last set was a fairly straight homage to classic early Nineties rave, full of breakbeats and air horns, albeit with the slightly psychedelic air of warped vinyl, *Dedication* is a more gothic affair that fits well with the classic 4AD lineage of Cocteau Twins et al, as well as their more recent signings like Atlas Sound.

The 16 songs are on the whole short but bubble with ideas and innovative production that capture the ear.

Particular highlights include *Natalia's Song*, which uses airy synths and chopped vocal samples to great effect and *Digital Rain*, which makes great play of a subtly shifting rhythm, which appears to be constantly on the verge of slipping out of time.

In fact, possibly the only misstep is the Panda Bear collaboration *Steps Fall Apart*: on paper it should be brilliant but his voice sounds oddly flat and the song fails to spark.

BEN CARDEW

## ■ ALBUM ENTER SHIKARI

*Live From Planet Earth* (Ambush Reality)

Ever since Enter Shikari entered NME's New Noise list in 2007 with the release of their debut *Take*

*To The Skies*, the St Albans foursome have gathered a large and loyal following thanks to their weirdly alluring mash-up of post hardcore and trance. Their latest release, *Live From Planet Earth* is a triple album featuring the band's 2010 Hatfield performance and two DVDs of footage from shows in Camden, Russia, Hamirrorsmith and Tokyo. It is a lovingly-crafted offering and one that will appeal to ardent followers. Highlights include the swelling grower *Wall*, teenage anthem *Hectic* and the unexpectedly twinkly *Gap In The Fence*. CHARLOTTE OTTER

## JULY 11

## SINGLES

- **ALL THE YOUNG** *Live From King Tuts EP* (Midlands Calling/Warner)
- **BEADY EYE** *The Beat Goes On* (Beady Eye)
- **COLBIE CAILLIAT** *Brighter Than The Sun* (Universal Republic)
- **ALEX CLARE** *The Lateness Of The Hour* (Island)
- **DELTA MAID** *Spend A Little Time* (Geffen/Future)
- **DRY THE RIVER** *No Rest* (RCA)
- **GET PEOPLE** *Rain Tears EP* (Friends Vs Records)
- **GIVERS** *Up Up Up* (Glassnote/Island)
- **DAVID GUETTA FEAT. TAILO CRUZ & LUDACRIS** *Little Bad Girl* (Positiva/Virgin)
- **INCLUBUS** *Promises, Promises* (Columbia)
- **THE JOY FORMIDABLE** *A Heavy Abacus* (Canvasback/Allentiv)
- **MILES KANE** *Inhaler* (Columbia)
- **THE OVERTONES** *Gambling Man* (Warner Music Entertainment)
- **NICOLA ROBERTS** *Beat Of My Drum* (A&M)
- **SLEIGH BELLS** *Rill Rill* (Mam & Pop/Columbia)
- **SUNRISE AVENUE** *Hollywood Hills* (Island)
- **TEDDY THOMPSON** *Delilah* (Verve Forecast/UMTV)
- **TRIBES** *Sappho* (Island)
- **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 ORKEST** *Basement Jaxx Vs. Metropole Orkest* (Atlantic Jaxx)  
Prev: *Scars* (5,507/19,076)
- **COLBIE CAILLIAT** *All Of You* (Universal Republic)  
Prev: *Breakthrough* (1,832/13,463)
- **ALEX CLARE** *The Lateness Of The Hour* (Island)  
debut
- **ENTER SHIKARI** *Live From Planet Earth* (Ambush Reality)  
Prev: *Common Dreads* (14,987/56,634)
- **HER MAJESTY & THE WOIVES** 111 (Chime/Faux/PIAS)  
Debut
- **THE HORRORS** *Skying* (XL)  
Prev: *Primary Colours* (5,427/34,116)
- **INCLUBUS** *If Not Now, When* (Columbia)  
Prev: *Light Grenades* (4,033/55,529)
- **JAPANESE VOYEURS** *Yo k* (Polydor)  
debut
- **RICKY MARTIN** 17: *Greatest Hits* (RCA)  
PREV: *LIFE* (6,842/16,968)
- **SUNRISE AVENUE** *Out Of Style* (Island)  
Debut
- **THEORY OF A DEADMAN** *The Truth Is?* (Roadrunner)  
Prev: *Scars & Souvenirs* (135/18,315)
- **GEORGE THOROGOOD & THE DESTROYERS** *2120 Michigan Avenue* (EMI catalogue)  
Prev: *The Dirty Dozen* (153/1,252)
- **UFO** *The Chrysalis Years Vol 1* (EMI catalogue)  
Prev: *The Visitor* (1,741/4,229)
- **ZOMBY** *Dedication* (4AD)  
Prev: *One Foot Ahead Of The Other* (101/376)

## JULY 18

## SINGLES

- **BOWLING FOR SOUP** *Turbulence* (Brando/Que-Sa)
- **CHASE & STATUS FEAT. TINIE TEMPAH** *Hitz* (Mercury)
- **TAIO CRUZ** *Troublemaker* (4 & Broadway)
- **DANGER MOUSE & DANIELE LUPPI** *Season's Trees/Rose With A Broken Neck* (Parlophone)
- **ENCORE** *Tit For Tat* (Island)
- **GLASVEGAS** *She Like Stars* (Columbia)
- **IMOGEN HEAP** *Heap Scng 2* (Epic)
- **BEN HOWARD** *The Wolves* (Island)
- **STACEY JACKSON FEAT. SNOOP DOGG** *Live It Up* (38 g)
- **JENNY & JOHNNY** *Animal* (Warner Brothers)
- **LADY GAGA** *The Edge Of Glory* (Interscope)
- **MEN** *Simultaneously* (Columbia)
- **JOSH OSHO** *Birthdays* (Island)
- **RED HOT CHILI PEPPERS** *The Adventures Of Rain Dance Maggie* (Warner Brothers)
- **RIZZLE KICKS** *Down With The Trumpets* (Island)
- **RHYDIAN ROBERTS** *Parade* (Conehead)
- **S.C.U.M** *Arber Hands* (Mute)
- **SOUND OF RUM** *Best Intentions* (Sunday Best)
- **SPANK ROCK** *Energy* (Bad Blood)
- **TENNIS** *Take Me Somewhere* (Carmen San Diego)
- **TOODAR** *Red EP* (TEC)
- **LIL' WAYNE** *How To Love* (Cash Money/Island)
- **WOLF GANG** *The King And All Cf His Men* (Atlantic)

## ALBUMS

- **DIONNE BROMFIELD** *Gccc For The Soul* (Lioness/Island)
- **GOO GOO DOLLS** *Live From Scho* (Warner Brothers)
- **JOHN BUTLER TRIO** *Live At Red Rocks* (Arah)
- **LMFAO** *Sorry For Party Rockin g* (Interscope)
- **OMAR** *Sing (Of You Want It) (True Thoughts)*



- **RINGWORM** *Scars* (Victory)
- **VARIOUS** *Armada Lounge Vol. 4* (Armada)
- **RUFUS WAINWRIGHT** *House Of Rufus - Boxset* (Polydor)
- **THE WOLFEN** *Married To The Eiff Tower* (Howl)

## JULY 25

## SINGLES

- **CAT'S EYES** *Over You* (Polydor)
- **CULTS** *Go Outside* (Columbia/Inte)
- **INNERPARTYSYSTEM** *Not Getting Any Better* (Red Bull)
- **JLS FEAT. DEV** *She Makes Me Wann a*

Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release


Please email any key releases information to [isabelle@musicweek.com](mailto:isabelle@musicweek.com)

- (Epic)
- **MAGNETIC MAN FEAT. P MONEY** Anthem (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)
  - **JOSHUA RADIN** I Missed You (14th Floor)
  - **PHILIP SELWAY** Running Blind - EP (Bella Union)
  - **SIX D** Best Damn Night (live)

- ALBUMS**
- **EMALKAY** Eclipse (Dub Police)
  - **JON FRATELLI** Psycho Jukebox (Island)
  - **INCH-TIME** The Floating World (Mystery Plays)
  - **STACEY JACKSON** Live It Up (3Big)
  - **KARTON** Find The Constant (Sound Of Habib)
  - **THE KENNETH BAGGER 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)
  - **BABE SHADOW** Days Of Old (Luv Luv Luv)
  - **CHICANE** Going Deep (Modena)
  - **DANNY & FREJA** If Only You (Island)
  - **DEV** In The Dark (Island)
  - **JOAN AS POLICE WOMAN** Chemmie (PIAS)
  - **CHER LLOYD** Swagger Jagger (Syco)
  - **MONA** Shooting The Moon (Island/Zion)
  - **NOAH & THE WHALE** Life Is Life (Mercury/Young & Lost)
  - **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
  - **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**
- **ALEX METRIC** Open Your Eyes - Remixes & Productions (Virgin)
- 
- **AZARI & III** Azari & III (Loose Lips)
  - **BIRDENGINE** The Crooked Mile (Bleeding Heart)
  - **FOUNTAINS OF WAYNE** Sky Full Of

- Holes** (Lojinx)
- **MARLI HARWOOD** Clocks & Full Stops (Island)
  - **NEW BOYZ** Too Cool To Care (Warner Brothers/Hotly/Asylum)
  - **OUPA** Forget (Boiled Egg)
  - **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** Deep Water Heart Breaker (Stella Mortos/Mercury)
  - **JENNIFER HUDSON** No One Gonna Love You (I)
  - **J. PEARL FEAT. SHAYNE WARD** Must Be A Reason Why (Simply Delicious)
  - **LENNY KRAVITZ** Stand (Roadrunner)
  - **NERO** Promises (MIA/Mercury)
  - **CHARLIE SIMPSON** Parachutes (Music Sounds)
  - **BRITNEY SPEARS** I Wanna Go (live)
  - **TOM VEK** Aroused (Island)
  - **WOLFETTE** Different Story (Lava 2nd)
  - **WRETCH 32 FEAT. JOSH KUMRA** Don't Go (Levels/Mos)

**AUGUST 14**

- ALBUMS**
- **BAXTER DURY** Happy Soul (Parlophone)
  - **MARY-JESS** Shine (Decca)
  - **VARIOUS** Hed Kandi - Ibiza Album 2011 (Hed Kandi)
- 

- **WRETCH 32** Black & White (Mos/Levels Recordings)

**AUGUST 15**

- SINGLES**
- **BRETT ANDERSON** Brittle Heart (EMI)
  - **BATTLES FEAT. GARY NUMAN** My Machines (Warp)
  - **BEASTIE BOYS FEAT. SANTOGOLD** Don't Play No Game That I Can't Win (Parlophone)
  - **CLOUD CONTROL** Gold Canary (infectious)
  - **BAXTER DURY** Claire (Parlophone)
  - **WYNTER GORDON** Till Death (Asylum/Big Beat/Atlantic)
  - **HARD-FI** Fire In The House (Necessary/Atlantic)
  - **L-VIS** 1990 Lost In Love (Island)
  - **LANU FEAT. MEGAN WASHINGTON** Fall (Tru Thoughts)
  - **PAUL SIMON** So Beautiful Or So What (Hear/Concord UIC)
  - **EMELI SANDE** Heaven (Virgin)
  - **SEA OF BEES** Gnomes (Heavenly)

- **TD LIND** Coming Home (Dramatico)
- **WESTLIFE** TBC (Syco)
- **THE WOMBATS** Perfect Disease (14th Floor)
- **WONDERLAND** Nothing Moves Me (Mercury)
- **YOUNG REBEL SET** Red Bricks (Big Flame)

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



- **TODDLA T** Watch Me Dance (Ninja Tune)
- **VICTORIAN HALLS** Charlatan (Victory)

**AUGUST 22**

- SINGLES**
- **BIG DEAL** Chair (Mute)
  - **FIXERS** Schwimmhaus Johannesburg (Mercury)
  - **GROUPLOVE** Tongue Tied (Canvasback/Atlantic)
  - **JESSIE J** Who's Laughing Now (Island/Lava)
  - **BRUNO MARS** Marry You (Elektra)
  - **OLLY MURS** Heart Skips A Beat (Epic/Syco)
  - **RIZZLE KICKS** Mumma Can Hump (Island)
  - **SALTWATER BAND** Malk (Dramatico)
  - **TINIE TEMPAA FEAT. WIZ KHALIFA** Till I'm Gone (Parlophone)
  - **WILL YOUNG** Jealousy (RCA)
  - **THE VACCINES** Norgaard (Columbia)

**ALBUMS**



- **CSS** La Liberacion (V2)
- **DUBSTEP ALLSTARS** Mixed By Distance (Rise)
- **THE GAME** R.E.D. (Polydor)
- **HARD-FI** Killer Sounds (Necessary/Atlantic)
- **LENNY KRAVITZ** Black And White America (Roadrunner)
- **MIRROR MIRROR** Interiors (RVNG International)
- **MR HEAVENLY** Out Of Love (Sub Pop)
- **JILL SCOTT** Just Before Dawn: From The Vault Vol. 1 (Hidden Beach)
- **BARBRA STREISAND** What Matters Most (Columbia)
- **WILL YOUNG** Echoes (RCA)

**AUGUST 29**

- ALBUMS**
- **BIG DEAL** Lights Out (Mute)
- 
- **BOMBAY BICYCLE CLUB** A Different

- Kind Of Fix** (Island)
- **BUTCH WALKER AND THE BLACK WIDOWS** The Spade (Lojinx)
  - **DAVID GUETTA** Nothing But The Beat (Positiva/Virgin)
  - **DOLLY PARTON** Better Day (Sony (MG))
  - **LIL' WAYNE** Tha Carter IV (Island)
  - **HAYLEY WESTENRA** Paradise (Decca)



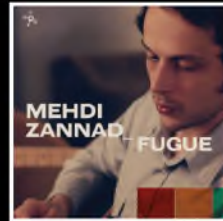

**SEPTEMBER 5**

- ALBUMS**
- **BRETT ANDERSON** Black Rainbows (EMI)
  - **AIRSHIP** Stuck In This Ocean (PIAS)
  - **BRIGHTON GAY MEN'S CHORUS** Brighton Gay Men's Chorus (Island)
  - **DORIS DAY** My Heart (Sony)
  - **DEV** The Night The Sun Came Up (Island)



- **DJ SHADOW** The Less You Know, The Better (Island)
- **GURRUMUL** Rakala (Dramatico)
- **GRACE JONES** Hurricane Dub (Wall Of Sound)
- **NATALIA KILLS** Perfectionist (Interscope)
- **MIRACLE FORTRESS** Was I The Wave (Republic Of Music)
- **OH LAND** Oh Land (Epic)
- **QUANTIC** The Best Of Quantic (Tru Thoughts)
- **THE RAPTURE** In The Grace Of Your Love (DFA/Cocp)
- **RED HOT CHILI PEPPERS** I'm With You (Warner Brothers)
- **REID PALEY & BLACK FRANCIS** Paley & Francis (Looking Vinyl)
- **THE TOM FULLER BAND** Ask (Red Cap)

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

 <p><b>LUKE MORTON</b> (THERE GOES THE FEAR) Alana Stewart: The Misuse of Chemistry (Chess Club) At times, reminiscent of Warpaint, the simple guitar and drums combo keeps you focused on the vocals which can be both powerful and delicate, whilst her track When The Wind Blows is almost 3 minutes of lo-fi, twee, acoustic loveliness. Imagine the whole Juno soundtrack rolled into one musician, and you've got Alana Stewart.</p>	 <p><b>JANICE LONG</b> (RADIO 2) The Brights: London Belongs To Me (LemonPop) Picking up from where Postcard Bars and The Pale Fountains left off - without sourc'ing retro, the voice is sublime and I love the way it works with the nifty dare I say it jangly guitar. It is simple, it breathes and it is almost perfect. I can not get it out of my head.</p>	 <p><b>KIERON TYLER</b> (MOJO) Mehdi Zannad: Fugue (3rd Side Records) Fugue is the first album the Stereolab-championed Zannad has made under his own name and his first in his native French tongue. Appropriately, the name means break away. Co-produced by Tahiti 80's Xavier Boyer, this melodic sparkling baroque pop conjures that of Jimmy Webb and Emmitt Rhoades. Language is no barrier.</p>	 <p><b>DUNCAN JA DICK</b> (MIXMAG) Lazersonic &amp; Zak Frost: Adventures in Stereo vol. 1 (Adventures In Stereo) Alchemically combining the DJ savvy of Zak Frost and the urban knowhow of Irfan Nathoo this is a fine debut. Soulful, melodic and at times euphoric, the pairs brand of House techno and beyond is both fascinating and conceivable. Fitting, given they originally met at a festival.</p>
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# KEY RELEASES

## Kooks keep in check with Beady Eye's record



Kooks: *Junk of the Heart* fourth week atop the Play pre-release chart

### PRE-RELEASE FOCUS

BY PAUL WILLIAMS

THE KOOKS' *JUNK OF THE HEART* has become only the third album this year to lead Play.com's pre-release chart for more than three weeks after holding off Kasabian to spend a fourth week at the top.

The group's third album matches the consecutive run achieved early on this year by Beady Eye's *Different*

*Gear*, *Still Speeding*, while Lady GaGa's *Born This Way* initially spent seven days at the top and then a further four weeks after being briefly interrupted by The Wombats' *This Modern Glitch*.

As Kasabian's *Velociraptor!* holds at two on that chart, it progresses 11-7 at Amazon and 3-2 at HMV where, a fortnight before its release, *Now! 79* takes charge.

It will be the 10th anniversary this October when most of the public were first introduced to Will Young when

*Pop Idol* debuted on ITV. A decade on few of the multitude of reality show contestants that followed have come anywhere near lasting the pace as Young has, illustrated by the demand building for his August 22-issued fifth studio album. *Echoes* debuts at 15 on Amazon's chart and 19 at HMV, while accelerating 18-4 at Play, where lower down there are also places for last year's *X Factor* winner Matt Cardle (12) and fourth-placed Cher Lloyd (13).

A year ago this week Bombay Bicycle Club's second album *Flaws*

was released and became the group's first Top 10 hit, debuting at number eight the following week. Demand is now building for the follow-up *A Different Kind Of Fix* – out August 29 – arriving in fifth place at Play and moving 18-7 at HMV.

The Horrors' own third album, *Skying* is out today (Monday) with five of its tracks now in the Top 20 of the Last FM Hype chart, led at number one by *You Said*. Six cuts from Stevie Nicks' recently-released *In Your Dreams* also make the grade.

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	2140	-72
2	RIHANNA	1275	52
3	DEMI LOVATO	1147	619
4	LADY GAGA	1012	-102
5	SOUJIA BOY TELL 'EM	963	-117
6	SKRILLEX	738	-30
7	GREYSON CHANCE	532	22
8	THE LONEY ISLAND	429	-56
9	GREEN DAY	349	-114
10	JASMINE V	320	7
11	ASHLEY TISDALE	298	94
12	LMFAO	295	-20
13	KE\$HA	289	-24
14	DRAKE	262	-29
15	MIRANDA COSGROVE	252	35
16	JONAS BROTHERS	214	18
17	50 CENT	208	-5
18	SHAKIRA	183	-24
19	TĪESTO	143	-57
20	CHRIS BROWN	141	24

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### Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	THE KOOKS	<i>Junk Of The Heart</i>	EMI
2	KASABIAN	<i>Velociraptor!</i>	Columbia
3	VARIOUS	<i>Now! 79</i>	EMI
4	WILL YOUNG	<i>Echoes</i>	RCA
5	BOMBAY BICYCLE CLUB	<i>A Different...</i>	Island
6	3 DOORS DOWN	<i>Time Of My...</i>	Spinefarm
7	RED HOT CHILI PEPPERS	<i>I'm With...</i>	Warner Brothers
8	TRIVIUM	<i>In Waves</i>	Roadrunner
9	YOUNG THE GIANT	<i>Young...</i>	Roadrunner
10	HARD-FI	<i>Killer Sounds</i>	Atlantic
11	LIL' WAYNE	<i>Tha Carter Iv</i>	Island
12	MATT CARDLE	<i>TBC</i>	Syco
13	CHER LLOYD	<i>Cher Lloyd</i>	Syco
14	LMFAO	<i>Sorry For Party...</i>	Interscope
15	ED SHEERAN	<i>Asylum/Atlantic</i>	
16	NERO	<i>Welcome Reality</i>	MIA/Mercury
17	CHARLIE SIMPSON	<i>Young...</i>	Nusic Sounds
18	THE GAME	<i>R.E.D.</i>	Polydor
19	KIDS IN GLASS HOUSES	<i>Gold...</i>	Roadrunner
20	EDGUY	<i>Age Of The Joker</i>	Nuclear Blast

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	PINK FLOYD	<i>The Dark Side...</i>	EMI
2	VARIOUS	<i>Now! 79</i>	EMI/UMTV
3	PAUL SIMON	<i>Graceland</i>	Sony
4	PINK FLOYD	<i>Wish You Were Here</i>	EMI
5	PINK FLOYD	<i>The Wall</i>	EMI
6	RED HOT CHILI PEPPERS	<i>I'm With...</i>	Warner Brothers
7	KASABIAN	<i>Velociraptor!</i>	Columbia
8	DORIS DAY	<i>My Heart</i>	Sony
9	MIKE OLDFIELD	<i>Incantations</i>	UMC
10	ED SHEERAN	<i>Asylum/Atlantic</i>	
11	PINK FLOYD	<i>The Discovery 14...</i>	EMI
12	HAYLEY WESTENRA	<i>Paradiso</i>	Decca
13	DOLLY PARTON	<i>Better Day</i>	Sony CMG
14	IRON MAIDEN	<i>From Fear...</i>	EMI
15	WILL YOUNG	<i>Echoes</i>	RCA
16	YOUNG THE GIANT	<i>Young...</i>	Roadrunner
17	NERO	<i>Welcome Reality</i>	MIA/Mercury
18	MARY-JESS	<i>Shine</i>	Decca
19	LAURA MARLING	<i>A Creature...</i>	Virgin
20	LAURA WRIGHT	<i>The Last Rose</i>	Decca

amazon.co.uk

### Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	VARIOUS	<i>Now! 79</i>	EMI/UMTV
2	KASABIAN	<i>Velociraptor!</i>	Columbia
3	ED SHEERAN	<i>Asylum/Atlantic</i>	
4	PINK FLOYD	<i>The Dark Side...</i>	EMI
5	NERO	<i>Welcome Reality</i>	MIA/Mercury
6	VIVA BROTHER	<i>Famous First...</i>	Ceffen
7	BOMBAY BICYCLE CLUB	<i>A Different...</i>	Island
8	LMFAO	<i>Sorry For Party...</i>	Interscope
9	RED HOT CHILI PEPPERS	<i>I'm With...</i>	Warner Brothers
10	KYLIE MINOGUE	<i>Albums 2000...</i>	Parlophone
11	PINK FLOYD	<i>Wish You Were Here</i>	EMI
12	CHARLIE SIMPSON	<i>Young...</i>	Nusic Sounds
13	PINK FLOYD	<i>Wall 2011...</i>	EMI
14	EXAMPLE	<i>Playing In The Shadows</i>	Mos
15	TRIVIUM	<i>In Waves</i>	Roadrunner
16	YOUNG THE GIANT	<i>Young The...</i>	Roadrunner
17	OCR	<i>Ghost The Musical</i>	TBC
18	HARD-FI	<i>Killer Sounds</i>	Atlantic
19	WILL YOUNG	<i>Echoes</i>	RCA
20	PROFESSOR GREEN	<i>At Your...</i>	Virgin

hmv.com

### Last.fm Chart Hype chart

Pos	ARTIST	Title	Label
1	THE HORRORS	<i>You Said</i>	XL
2	CAVIN HARRIS...	<i>Bounce</i>	Columbia
3	THE HORRORS	<i>Changing The Rain</i>	XL
4	THE HORRORS	<i>Dive In</i>	XL
5	TAKING BACK SUNDAY	<i>Money...</i>	Warner Brothers
6	JILL SCOTT	<i>So In Love</i>	Warner/Hidden Beach
7	JILL SCOTT	<i>Shame</i>	Warner/Hidden Beach
8	THE HORRORS	<i>Endless Blue</i>	XL
9	STEVIE NICKS	<i>Soldier's Angel</i>	Warner EMI/Nicks
10	STEVIE NICKS	<i>Wide...</i>	Warner EMI/Nicks
11	THE HORRORS	<i>Moving Further Away</i>	XL
12	STEVIE NICKS	<i>You May...</i>	Warner Brothers
13	STEVIE NICKS	<i>Ghosts...</i>	Warner Brothers
14	STEVIE NICKS	<i>Annabel...</i>	Warner Brothers
15	STEVIE NICKS	<i>Italian...</i>	Warner Brothers
16	KAISER CHIEFS	<i>Things...</i>	B Unique/Polydor
17	BURNING HEARTS	<i>Into...</i>	Shelflife Records
18	CLAMS CASINO	<i>Drowning</i>	Tri Angle
19	CLAMS CASINO	<i>Waterfalls</i>	Tri Angle
20	HANDSOME FURS	<i>Bury Me...</i>	Sub Pop

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## CATALOGUE REVIEWS

### QUEEN



News Of The World (Island 2771747) Jazz (2771768) The Game

(2771752) Flash Gordon (2771770) Hot Space (2771757) Deep Cuts 2 (1977-1982) (2771782)

After 40 years with EMI, Queen's back catalogue has found a new home at Island and in phase two of its campaign, their new label issues a second batch of five albums, all digitally remastered and available in single and expanded 2CD editions. Audibly superior to earlier editions of the albums, they vary in vintage from 1977 (*News Of The World*) to 1982 (*Hot Space*). As always with Queen, they distil elements of pomp rock, heavy metal and pop into a heady and distinctive brew of their own. It is undoubtedly one of their strengths that all four members were able to compose hits in their own right – and this competition also resulted in formidably strong albums, of

which the best here is probably *The Game*. A first Queen album on which synthesizers were used, it is also one of their most varied, with everything from rockabilly (*Crazy Little Thing Called Love*) to disco (*Another One Bites The Dust*). The only disappointment here is the Flash Gordon soundtrack which, without visuals, is among the least distinguished and distinctive of Queen's albums. Although the 2CD versions are likely to dominate at retail – they accounted for more than 80% of phase one release sales – the bonus tracks (mainly b-sides, live cuts and demos) are rationed to a maximum of six per release. The simultaneously released *Deep Cuts 2* is an excellent new compilation of lesser-known cuts.

### SURFACE



Surface/2nd Wave (SuperBird SBIRD 0046CD) The self-titled

1986 debut of R&B/pop trio Surface and 1988 follow-up 2nd Wave are crammed onto a single CD, and prove to be classy, melodic and edifying. Airy but propulsive synth-dominated instrumentation and sweet harmonies abound, with tracks like *Lately*, *Gotta Make Love Tonight* and *Can We Spend Some Time* are amongst the many gems here – but the best track has to be the US Top 20 hit *Happy*, which lives up to its epithet, floating prettily along, with chiming synths and an oft-repeated killer chorus generating a feeling of well-being that even survives a slightly underpowered one-sided telephone conversation.

### LESLEY GORE

Magic Colors – The Lost Album (Ace CDCHD 1307)



Lesley Gore catapulted to fame in 1963 when, at the age of 16, she had a transatlantic smash with *It's My*

Party. By 1967, however, her career was faltering and after the album *California Nights* struggled to a number 169 peak in America, follow-up *Magic Colors* was pulled. Forty four years on, *Magic Colors* – which turns out to be a potent collection of sunshine pop songs – finally sees the light of day, thanks to the good folk at Ace, who supplement the original 10 tracks with a further 15 contemporaneous recordings, some of them previously unreleased. *Magic Colors* itself is an exhilarating album, with Neil Sedaka's title track, Mann & Weil's *It's A Happening World* and Terry Randazzo's powerful ballad *You Sent Me Silver Bells* worth the price of admission alone. A delicate remake of The Rascals' hit *How Can I Be Sure* and a version of *To Sir With Love* that matches Lulu's original for powerful elegance round out the set. The bonus cuts are similarly superb, with highlights including He Gives Me Love (*La La La*) – a nice version of Massiel's Eurovision winner – and *Ride A Tall White Horse*, a stylish pastiche of Laura Nyro's work that she wrote with brother Michael.

## CATALOGUE GREATEST HITS



This Last Artist Title Label Distributor

1	1	ELO	<i>All Over The World – The Very Best Of</i>	Epic (ARV)
2	13	DESTINY'S CHILD	<i>No. 1's</i>	Columbia (ARV)
3	11	U2	<i>U218 Singles</i>	Mercury (ARV)
4	5	TAKE THAT	<i>Never Forget – The Ultimate Collection</i>	RCA (ARV)
5	3	BOB MARLEY & THE WAILERS	<i>Legend</i>	TuN Gong (ARV)
6	2	THE KINKS	<i>The Singles Collection</i>	Sanctuary (ARV)
7	12	LED ZEPPELIN	<i>Mothership – Best Of</i>	Atlantic (ARV)
8	17	GUNS N' ROSES	<i>Greatest Hits</i>	Geffen (ARV)
9	9	DIRE STRAITS & M. KNOPLER	<i>Private Investigations – The Best Of</i>	Mercury (ARV)
10	8	BRUCE SPRINGSTEEN	<i>Greatest Hits</i>	Columbia (ARV)
11	20	DOLLY PARTON	<i>Ultimate</i>	RCA (ARV)
12	15	CELINE DION	<i>My Love: Essential Collection</i>	Sony BMG (ARV)
13	14	MEAT LOAF	<i>Piece Of The Action – The Best Of</i>	Capitol Deluxe (ARV)
14	4	THE BEAUTIFUL SOUTH/THE HOUSEMARTINS	<i>Soup</i>	Mercury (ARV)
15	18	ENRIQUE IGLESIAS	<i>Greatest Hits</i>	Interscope (ARV)
16	7	TAKE THAT	<i>Greatest Hits</i>	RCA (ARV)
17	RE	EMINEM	<i>Curtain Call – The Hits</i>	Interscope (ARV)
18	RE	ROD STEWART	<i>Some Guys Have All The Luck</i>	Rhino (ARV)
19	RE	STEREOPHONICS	<i>A Decade In The Sun – Best Of</i>	V2 (ARV)
20	6	BOB DYLAN	<i>The Collection</i>	Sony (ARV)

Official Charts Company 2011

# CLUB CHARTS

## UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	11	3	ERICK MORILLO & EDDIE THONEICK FEAT. SHAWNEE TAYLOR	Stronger	3 Beat
2	5	4	HANNAH	Call My Name	Snowdog
3	6	6	WOLFGANG GARTNER	Ill America	MoS
4	15	5	RICHARD DURAND FEAT. KASH	Explode	Magik Muzik
5	18	5	SERGE DEVANT FEAT. TALEEN	3Am Eternal	Ultra
6	14	4	SADE	Love Is Found	RCA
7	12	3	J. PEARL FEAT. SHAYNE WARD	Must Be A Reason Why	Simply Delicious
8	28	3	FRISCO HEAT FEAT. MW	Please Be Kind	Jcney
9	19	4	M-BOX FEAT. DAN BROWN	Pow! We Can Leave This World Behind	CGI
10	17	4	BEYONCE	Run The World (Girls)	Columbia/Parkwood Ent.
11	1	7	SWEDISH HOUSE MAFIA	Save The World	Virgin
12	24	3	WITHIN TEMPTATION	Sinead	Roc-A-Fella
13	21	2	FELIX LETTER FEAT. MARCELLA WOODS	Sky High	Hed Kandi
14	23	4	THE NIGHTSTYLERS VS THE BLUE VAN	Run To The Sun	Icberg
15	20	4	FAWNI	Ready When You Are	Major Records Entertainment
16	25	2	ADELE	Set Fire To The Rain	XI
17	NEW		WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
18	2	5	KYLIE MINOGUE	Put Your Hands Up (If You Feel Love)	Perlophone
19	35	2	DENZAL PARK VS WIZARDS SLEEVE	I'm A Drum Machine (Step Up)	Hed Kandi/XS
20	33	3	MANUFACTURED SUPERSTARS FEAT. SCARLETT QUINN	Take Me Over	Magik Muzik
21	32	2	THE WANTED	Glad You Came	Island
22	37	3	CAZWELL	Get My Money Back	White Label
23	NEW		RADIO KILLER	Lonely Heart	AATW
24	NEW		ARMIN VAN BUUREN	Mirage - Album Sampler	Armada
25	Re 2		SOFIA HAYAT	Bollywood Star/Blame It On The Cookie	Hey! Music
26	NEW		INUSA DAWUDA & IMPACT	I Feel Beautiful/All I Want	Kingdom Of Music
27	36	2	CAHILL FEAT. JOEL EDWARDS	In Case I Fall	3 Beat
28	3	7	CHICANE	Going Deep	Motown
29	NEW		COCKBULLKID	Yellow	Island/Moshi Moshi
30	10	6	LAIDBACK LUKE, STEVE AOKI & LIL JOHN	Turbulence	New State
31	NEW		SARVI	Stereo Love	White Label
32	26	4	CAVIN HARRIS FEAT. KELIS	Bounce	Columbia
33	NEW		KID MASSIVE & PEYTON	A Little Louder	Transmission
34	16	7	BENNY BENASSI FEAT. GARY GO	Cinema	AATW
35	27	7	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ	Where Them Girls At	Positive/Virgin
36	30	8	DJ FRESH FEAT. SIAN EVANS	Louder	MoS
37	NEW		ANGRY KIDS FEAT. NICK KERSHAW	Wouldn't It Be Good	P10
38	22	8	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA
39	4	6	ALLURE FEAT. JES	Show Me The Way	New State
40	39	7	ROBBIE RIVERA	The Sound Of The Times	Black Hole

## COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	12	2	LADY GAGA	The Edge Of Glory	Interscope
2	6	3	JLS FEAT. DEV	She Makes Me Wanna	Epic
3	4	4	THE WANTED	Glad You Came	Island
4	17	2	MICHAEL MIND PROJECT FEAT. SEAN KINGSTON	Ready Or Not	RCA
5	19	2	TRUE TIGER FEAT. PROFESSOR GREEN & MAVERICK SABRE	In The Air	Virgin
6	15	3	NICOLA ROBERTS	Beat Of My Drum	A&M
7	20	3	DANNY & FREJA	If Only You	Island
8	14	2	WOLFGANG GARTNER	Ill America	MoS
9	3	4	LMFAO FEAT. NATALIA KILLS	Champagne Showers	Interscope
10	13	3	SELENA GOMEZ & THE SCENE	Who Says	Hollywood-Polydor
11	2	4	KYLIE MINOGUE	Put Your Hands Up (If You Feel Love)	Perlophone
12	1	4	SWEDISH HOUSE MAFIA	Save The World	Virgin
13	NEW		WIZ KHALIFA	Roll Up	Atlantic
14	NEW		FRISCO HEAT FEAT. MW	Please Be Kind	Jcney
15	18	4	JENNIFER HUDSON	I Remember Me... I	
16	26	2	SIX D	Best Damn Night	Jive
17	NEW		HANNAH	Call My Name	Snowdog
18	7	5	ADELE	Set Fire To The Rain	XI
19	10	4	CAVIN HARRIS FEAT. KELIS	Bounce	Columbia
20	22	2	ENCORE	Tit For Tat	Island
21	21	7	DAVID GUETTA... Where Them Girls At	Positive/Virgin	
22	16	5	THE SATURDAYS	Notorious	Polydor
23	NEW		WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
24	23	9	KATY PERRY	Last Friday Night (T G I F)	Virgin
25	NEW		WYNTER GORDON	Till Death / Asylum/Big Beat/Atlantic	
26	NEW		CHER LLOYD	Swagger Jagger	Syco
27	NEW		BAD FORMAT	Smack U Like A Bitch	AATW
28	NEW		SARVI	Stereo Love	White Label
29	NEW		SERGE DEVANT FEAT. TALEEN	3Am Eternal	Ultra
30	25	9	BEYONCE	Run The World (Girls)	Columbia/Parkwood Ent.

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Eradford) Kahua (Middlesbrough), Bassdivision (Belfast), Beatport, Juno, Unique & Dynamic.

# Subliminal gets Stronger



Shawnee Taylor strikes gold for a second time this year with Stronger

## ANALYSIS

BY ALAN JONES

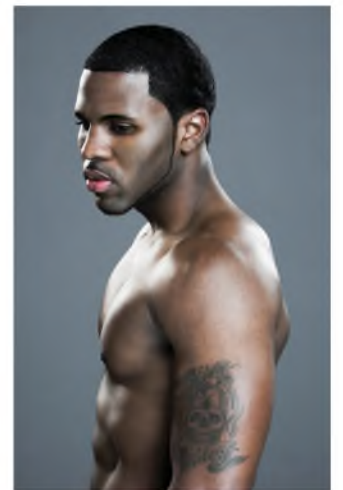
FOR THE SECOND TIME THIS year, Erick Morillo & Eddie Thoneick feat. Shawnee Taylor has proved a winning combination on the Upfront club chart. Four months after the trio topped with Live Your Life, a prime time house anthem with tribal undertones, they achieve identical success with follow-up Stronger, which soars 11-1 this week. In mixes by Morillo & Thoneick, Chuckie & Gregori Klosman and Triston Garner, it looks like being another big success for the 3 Beat label, which licensed it from Morillo's own Subliminal imprint.

Meanwhile, there's a certain inevitability about the 12-1 leap made by Lady Gaga's The Edge Of Glory on the Commercial Pop chart. Belatedly boosted by mixes from Liverpool's Cahill, the track provides GaGa with her 11th number one on the chart, following Just Dance, Poker Face, Paparazzi, Love Game, Bad Romance, Video Phone, Telephone, Alejandro, Born This Way and Judas.

After six weeks at number one on the Urban chart, Beyoncé's Run The World (Girls) has finally been toppled. Its conqueror is Don't Wanna Go Home by Jason Derulo. Already a number one sales hit, Don't Wanna Go Home is Derulo's first Urban chart champion.



Lady GaGa 12-1 on the commercial chart



Jason Derulo first time Urban chart leader

## URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	6	JASON DERULO	Don't Wanna Go Home	Warner Brothers/Beluga Heights
2	1	9	BEYONCE	Run The World (Girls)	Columbia/Parkwood Ent.
3	4	12	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	J
4	7	8	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam
5	16	2	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
6	3	10	LOICK ESSIEF FEAT. TANYA LACEY	How We Roll	RCA
7	5	5	BOX BOTTOM FEAT. BIG BABBA	Bounce N Boom	Bluestech
8	8	11	WIZ KHALIFA	Roll Up	Atlantic
9	6	6	BEVERLEY KNIGHT	Mama Used To Say	Hurtline
10	11	11	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA
11	9	9	NICOLE SCHERZINGER FEAT. 50 CENT	Right There	Interscope
12	12	9	SNOOP DOGG & T-PAIN	Boom	Captain/Purephonic
13	15	8	TINCHY STRYDER & DAPPY SPACESHIP	4th & Broadway	AATW
14	NEW		CHER LLOYD	Swagger Jagger	Syco
15	NEW		TALAY RILEY	Make You Mine	Jive
16	18	7	BLACK EYED PEAS	Don't Stop The Party	Interscope
17	22	4	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ	Where Them Girls At	Positive/Virgin
18	NEW		JLS FEAT. DEV	She Makes Me Wanna	Epic
19	28	2	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MIA/Mercury
20	10	6	ORLANDO PEREZ	Taking It Higher	Street Vibe UK
21	17	3	CHRONIC & VERSES FEAT. ALLEGRA	Kinda Gurl	White Label
22	14	3	SIX D	Best Damn Night	Jive
23	NEW		NICKI MINAJ	Super Bass	Cash Money/Island
24	13	5	SOUNDGIRL	Don't Know Why	Mercury
25	20	7	MARY MARY	Walking	Columbia
26	21	6	AYO	Miracle	Illistic/21st Century Sounds
27	25	21	MANN FEAT. 50 CENT	Buzzin' Remix	Def Jam
28	19	10	DEV FEAT. THE CATARACS	Bass Down Low	Island
29	29	4	BLUEY ROBINSON	Showgirl	RCA
30	24	11	NICKI MINAJ	Girls Fall Like Dominoes	Cash Money/Island

## COOL CUTS TOP 20

Pos	ARTIST	Title
1	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz
2	EXAMPLE	Stay Awake
3	JESS MILLS	Live For What I Die For
4	RIZZLE KICKS	Down With The Trumpets
5	EMELI SANDE	Heaven
6	DUCK SAUCE	Big Bad Wolf
7	BENNY BENASSI FEAT. GARY GO	Cinema
8	OLA	All Over The World
9	ADELE	Set Fire To The Rain
10	MAGNETIC MAN FEAT. P MONEY	Anthem
11	TRICKY	Time To Dance
12	RICHARD DINSDALE, SAM OBERNIK & HOOK N SLING	Edge Of The Earth
13	RAZE	Break 4 Love
14	HEADSTRONG FEAT. STINE GROOVE	Tears
15	KINGS OF TOMORROW	Finally
16	CASPA	Fulham 2 Waterloo
17	NERO	Promises
18	LAIDBACK LUKE	Natural Disaster
19	ALEX GOPHER	Invasion / Virages
20	CICADA	Come Together



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

# CHARTS ANALYSIS



## Beyonce: on top for a second week

### ALBUMS FOCUS

BY ALAN JONES

THERE IS NO CHANGE AT the top of the albums chart, with last week's top three all repeating their placings.

That means that **Beyoncé's** 4 is number one for the second time, albeit with a much reduced majority. It sold 44,929 copies last week, 49.6% less than it managed on its debut, and just 1,403 more than Adele's 21. It is the lowest sale for a number one album for 25 weeks, narrowly beating the year's low of 44,827 set by Rihanna's Loud in January.

4's first-week tally was helped massively by the singer's Glastonbury performance, which also helped her to place 15 songs on the Top 200 singles chart. Five of the songs depart the Top 200 and another nine dip this week, including 4's second single, Best Thing I Never Had, which slips 3-6 (44,429 sales). Beyoncé's only climber: If I Were A Boy, which rallies 106-59 (4,502 sales).

Meanwhile, **Adele's** 21 spends its seventh straight week at number two. That might seem like a long time but it is not a record - The Very Best Of Elton John reeled off nine straight weeks at number two in 1990/91, while Mike Oldfield's

Tubular Bells chimed in as the nation's second most popular album for 10 weeks in a row in 1974. But the record-holder is Cliff Richard's second album, Cliff Sings, which was runner-up for 13 unlucky weeks in 1959/1960, all of them behind the South Pacific soundtrack.

Meanwhile, Adele's first album, 19, climbs to number four, after four weeks in a row at number five. 19 sold 18,882 copies last week.

Completing the top five, **Lady GaGa's** Born This Way is motionless at number three (22,511 sales), while **Take That's** Progress dips 4-5 (17,390 sales).

Highest debut honours go to **Beverly Knight**. The 38-year-old from Wolverhampton racks up her sixth Top 20 album with the covers set Soul UK (number 13, 8,686 sales). As its title suggests, the album consists primarily of covers of British soul, including Loose Ends' Don't Be A Fool, Soul II Soul's Fairplay and Jaki Graham's Round & Around.

Soul UK is Knight's second album for her own Hurricane label and it surpasses the peak of predecessor 100 Percent, which reached number 17 in 2009. Knight's highest-charting album, Who I Am, reached number seven in

### SALES STATISTICS WEEK 27

vs last week	Singles	Artist albums
Sales	3,203,372	1,336,788
prev week	3,094,562	1,529,782
% change	+3.5%	-12.6%

vs last week	Compilations	Total albums
Sales	279,201	1,615,988
prev week	278,331	1,808,113
% change	0.3%	-10.6%

Year to date	Singles	Artist albums
Sales	84,335,229	42,360,514
vs prev year	75,079,525	41,837,344
% change	+12.3%	+1.2%

Year to date	Compilations	Total albums
Sales	8,109,552	50,470,066
vs prev year	9,454,102	51,291,446
% change	-14.2%	-1.6%

(compiled from sales data by Music Week)

2003, while her biggest-seller is the 2006 compilation Voice: The Best Of, which has sold 326,580 copies. Both albums were Parlophone releases.

**Selena Gomez & The Scene's** third chart album in little more than a year, When The Sun Comes Down, debuts at number 15 (7,188 sales). Unless it improves, it will be their lowest charting set: debut set Kiss & Tell entered and peaked at number 12 (11,239 sales) in April 2010 and follow-up A Year Without Rain followed in October, debuting and peaking at number 14 (8,749 sales). Who Says, the first single from When The Sun Comes Down, peaked at number 51 in May.

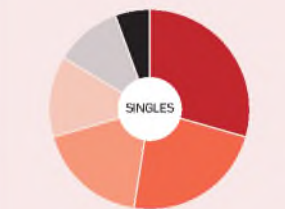
Prog rock legends **Yes** chart for the fifth decade in a row, debuting at number 30 (5,242 sales) with Fly From Here. It is their 22nd chart album since 1970. **Blondie** also extend their chart tenure to five decades, debuting at number 73 (2,075 sales) with Panic Of Girls. It is their 16th chart album since Plastic Letters charted in 1978.

Elsewhere in the albums chart, there are debuts for Last Smoke Before The Snowstorm, the debut album by **Benjamin Francis Leftwich** (number 35, 4,376 sales), and Good For The Soul by **Dionne Bromfield** (number 53, 3,079 sales). The latter album is the second by 15-year-old Bromfield, whose 2009 debut Introducing reached number 33, and has sold upwards of 49,000 copies.

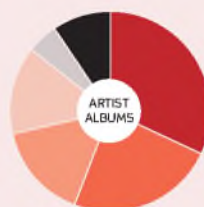
**Rumer's** Seasons Of My Soul has been in the Top 75 continuously since its debut 36 weeks ago. The album reached a career low four weeks ago, but has climbed every week since, moving 69-68-59-40-21. The latter position is its highest chart placing for 11 weeks. The album has sold 529,238 copies to date, including 5,980 last week.

Album sales are down 10.6% week-on-week at 1,615,988 - that is 13.8% below same-week 2010 sales of 1,874,510.

### MARKET SHARES • WEEK 27



UNIVERSAL 29.6% SONY 23.0%  
MOS 18.0% WARNER 13.1%  
EMI 11.0% OTHERS 5.3%



UNIVERSAL 32.2% SONY 23.8%  
WARNER 15.5% XL BEGGARS 14.1%  
EMI 5.1% OTHERS 9.3%

### SINGLES FOCUS

With plenty of pent-up demand from its use as the music bed for the current Lucozade Lite TV advertising campaign, Louder makes a big noise on the chart this week for **DJ Fresh feat. Sian Evans**, debuting at number one on sales of 140,750 copies. That is the second biggest weekly tally of the year, trailing only the 149,334 copies that Bruno Mars' Grenade sold when it detonated 25 weeks ago.

It is far and away the biggest hit of drum & bass stalwart **DJ Fresh's** career, beating the number 24 peak of the 2003 single Mo' Fire, on which he was a member of Bad Company UK, and his 2010 solo single Gold Dust, which reached the same position.

Although they achieved the same chart peak, there is a massive gulf between sales of Mo' Fire and Gold Dust, with the former selling fewer than 12,000 copies, and the latter selling more than 200,000 - despite its modest peak. Gold Dust spent 11 weeks in the Top 40 and has

accumulated sales of 202,346 in 50 weeks. Although 105 songs have sold more than 200,000 copies in the past year, Gold Dust is the only one to do so without breaching the Top 20. Incidentally, the biggest-selling single in the 21st century not to make the Top 20 is Florence + The Machine's Dog Days Are Over, which peaked a notch higher than Gold Dust, at number 23, and has sold 354,724 copies since its 2008 release.

While DJ Fresh & Sian Evans claim pole position, another UK urban collaboration, How We Roll by **Loick Essien and Tanya Lacey**, debuts in runners-up slot, with first-week sales of 52,010. The track is the third and most successful single from Essien's upcoming debut album, Identity, following Love Drunk and Stuttering, which peaked at 56 and 36, respectively.

Number one for the past two weeks, **Jason Derulo's** Don't Wanna Go Home falls to number five (46,819 sales), while The A Team bounces 6-3 (47,534 sales) for **Ed Sheeran**, equalling the position in which it debuted three weeks ago.

**Adele's** 21 album surrenders its third Top 20 hit, with Set Fire To The Rain sprinting 21-12 (27,009 sales). The album's second single Someone Like You passed the one million mark last Tuesday, becoming only the 16th single in the 21st century, and the first in the 2010s to reach the figure.

Number one for five weeks earlier this year, it is the 104th million-selling single in the UK, and the 15th by a female solo artist. It climbs 34-30 this week, with 12,029 sales raising its career tally to 1,008,851. On schedule to become the 105th one-million seller next month, **Bruno Mars' Just The Way You Are (Amazing)** has sold 989,761 copies.

Till I'm Gone debuts at number 45 (6,905 sales) for **Tinie Tempah feat. Wiz Khalifa**. It is the eighth hit from the digital version of Tempah's debut album Disc-Overy, although Till I'm Gone and last single Simply Unstoppable do not appear on the CD.

Singles sales are up 3.5% week-on-week at 3,203,372 - that is a 20-week high and 13.0% above same-week 2010 sales of 2,835,780. **Alan Jones**

## INTERNATIONAL CHARTS

### Quietest week of the year for home-grown debuts overseas

WITH FIRST-WEEK SALES OF 310,000 in the US alone, Beyoncé's new album 4 debuts atop the world sales chart this week, relegating Adele's 21 to runners-up slot for just the third time in its 23-week history.

Beyoncé's 4 album topped the chart in the US - not surprising considering her three previous solo studio albums did likewise. There are also number one debuts for 4 in Brazil, France, Ireland,

Spain, Switzerland and the UK. It debuts at number two in Australia and the Netherlands; number three in Canada, New Zealand and Portugal; number five in Germany and Greece; number six in Norway; and number seven in Flanders. Its first chart position is outside the Top 10 in Japan (number 12), Austria (13), Taiwan (16) and Wallonia (23).

Meanwhile, 21 remains at number

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 BEYONCE 4	£8.93	£8.99	£8.99	£8.97
2 ADELE 21	£6.99	£7.99	£7.99	£6.99
3 LADY GAGA Born This Way	£8.93	£8.99	£8.99	£8.99
4 ADELE 19	£4.93	£4.99	£4.99	£7.99
5 TAKE THAT Progress	£8.93	£8.99	£8.99	£8.99

Source: Music Week



CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

INDIE SINGLES TOP 20
This Last Artist Title / Label (Distributor)
1 NEW DJ FRESH FEAT. SIAN EVANS Louder / MoS (Fuga)
2 1 EXAMPLE Changed The Way You Kiss Me / MoS (Fuga)
3 3 ADELE Set Fire To The Rain / XL (PIAS)
4 2 VATO GONZALES FEAT. FOREIGN BEGGARS Badman Riddim (Jump) / levels/MoS (Fuga)
5 4 ADELE Someone Like You / XL (PIAS)
6 5 ADELE Rolling In The Deep / XL (PIAS)
7 NEW PETER ANDRE Perfect Night / Conehead (Nova Arvato)
8 9 ADELE Make You Feel My Love / XL (PIAS)
9 NEW LAIDBACK LUKE, STEVE AOKI & LIL JOHN Turbulence / New State (E)
10 NEW ONEWORLD Freedom For Palestine / Brixton (MusiqWare)
11 8 ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / MoS (Fuga)
12 17 BOX BOTTOM FEAT. BIG BABBA Bounce N Boom / Blusooth (Blusooth)
13 10 WRETCH 32 FEAT. EXAMPLE Unorthodox / levels/MoS (Fuga)
14 14 EXAMPLE Kickstarts / Data/MoS (Fuga)
15 13 DJ FRESH Gold Dust / Data/MoS (Fuga)
16 16 GYPTIAN Hold You / levels/MoS (Fuga)
17 15 CARO EMERALD That Man / Dramatico/Grand Mono (ADA ARV)
18 12 ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
19 NEW WOLFGANG GARTNER III America / MoS (Fuga)
20 18 MR SAXOBEAT Mr Saxobeat / Ma Chato (Ma Chato)

INDIE ALBUMS TOP 20
This Last Artist Title / Label (Distributor)
1 1 ADELE 21 / XL (PIAS)
2 2 ADELE 19 / XL (PIAS)
3 3 CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico/Grand Mono (ADA ARV)
4 NEW BEVERLEY KNIGHT Soul UK / Hurricane (Absolute Arvato)
5 5 ARCTIC MONKEYS Suck It And See / Domino (PIAS)
6 4 BON IVER Bon Iver / 4AD (PIAS)
7 6 SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)
8 NEW BENJAMIN FRANCIS LEFTWICH Last Smoke Before The Snowstorm / Dirty Hit (ARV)
9 9 EXAMPLE Won't Go Quietly / Data/MoS (ARV)
10 7 FLEET FOXES Helplessness Blues / Bella Union (ROM ARV)
11 8 FRIENDLY FIRES Pala / XL (PIAS)
12 NEW BLONDIE Panic Of Girls / Five Seven (E)
13 NEW LPO/PARRY The 50 Greatest Pieces Of Classical / X5 (X5)
14 12 THE PRODIGY World's On Fire - Live / Take Me To The Hospital (Essential/GEM)
15 14 ED SHEERAN Loose Change / Sheeran Lock (Tunecore)
16 NEW BRIAN ENO Drums Between The Bells / Warp (PIAS)
17 11 BLACK COUNTRY COMMUNION 2 / Mascot (ADA ARV)
18 NEW YES Fly From Here / Frontiers (E)
19 17 METRONOMY The English Riviera / Because (ADA ARV)
20 19 EVA CASSIDY Simply Eva / Blix Street (ADA ARV)

INDIE SINGLES BREAKERS TOP 10
This Last Artist Title / Label (Distributor)
1 LAIDBACK LUKE, STEVE AOKI & LIL JOHN Turbulence / New State (New State)
2 NEW ONEWORLD Freedom For Palestine / Brixton (MusiqWare)
3 1 BOX BOTTOM FEAT. BIG BABBA Bounce N Boom / Blusooth (Blusooth Recording)
4 NEW WOLFGANG GARTNER III America / MoS (Fuga)
5 2 MR SAXOBEAT Mr Saxobeat / Ma Chato (Ma Chato)
6 4 FLUX PAVILION Bass Cannon / Circus (AEI Music)
7 RE THE 2 BEARS Bear Hug / Southern Fried (PIAS)
8 TODDLA T FEAT. SHOLA AMA & J2K Take It Back / Ninja Tune (Ninja Tune)
9 8 ALEXANDRA STONE Mr Saxobeat / Puropop (Puropop)
10 9 RADICAL FACE Welcome Home Son / Morr (Morr)

BY ALAN JONES



one for Adele in Australia, Canada, Flanders, the Netherlands and New Zealand. It dips 1-2 in Ireland, Denmark and Norway. Although it is Beyoncé

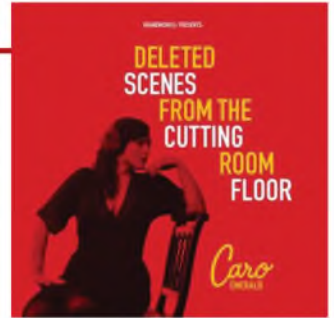
who ends its reign in Ireland, Bon Iver's self-titled album is its conqueror in Denmark and Norway. 21 also continues in the top five in the US (3-2), Wallonia (3-2), Brazil (2-2), France (2-2), South Africa (2-2) and Germany (3-4). Halfway through 2011, 21 is by far the world's biggest seller, with sales estimated at 8m - and Adele also tops the year-to-date singles ratings with Rolling In The Deep having sold around 6m copies, including more than 4m in the US. It was not actually the biggest-selling single in the US in the first half of 2011 - Katy Perry's

COMPILATION CHART TOP 20
This Last Artist Title / Label (Distributor)
1 1 VARIOUS Clubland 19 / AATW/UMTV (ARV)
2 NEW VARIOUS Chilled R&B Summer 2011 / Sony (ARV)
3 2 VARIOUS Now That's What I Call Music! 78 / EMI Virgin/UMTV (E)
4 NEW VARIOUS Running Trax 3 / MoS (ARV)
5 3 VARIOUS The Best Of BBC Radio 1's Live Lounge / Sony/UMTV (ARV)
6 4 VARIOUS Euphoric R&B / EMI TV/Sony (ARV)
7 NEW VARIOUS Motown Summer Mix / UMTV (ARV)
8 5 VARIOUS Getdarker Pts This Is Dubstep 2011 / Getdarker (PIAS)
9 6 VARIOUS Clubbers Guide To Festivals / MoS (ARV)
10 7 VARIOUS The Old Grey Whistle Test - 40th / EMI TV/Rhino/UMTV (ARV)
11 8 VARIOUS The Sound Of UK Garage / MoS (ARV)
12 10 VARIOUS Pop Party Pts School Of Pop / UMTV (ARV)
13 9 VARIOUS Reggae Collection / UMTV (ARV)
14 12 VARIOUS Anthems Indie / EMI TV/MoS (ARV)
15 NEW VARIOUS Cream Ibiza - Laidback Luke / New State (E)
16 13 VARIOUS The Workout Mix - Beach Fit / AATW/EMI TV/UMTV (ARV)
17 RE VARIOUS The Mash Up Mix Bass / MoS (ARV)
18 11 VARIOUS R&B Collection - Summer 2011 / UMTV (ARV)
19 RE VARIOUS Addicted To Bass 2011 / MoS (ARV)
20 NEW VARIOUS Hospitality - Festival Drum & Bass / Hospital (SRD)

JAZZ AND BLUES ALBUMS TOP 10
This Last Artist Title / Label
1 1 CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico/Grand Mono (ADA ARV)
2 2 ALOE BLACC Good Things / Epic (ARV)
3 4 RUMER Seasons Of My Soul / Atlantic (ARV)
4 3 SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)
5 5 HUGH LAURIE Let Them Talk / Warner Music Entertainment (ARV)
6 6 EVA CASSIDY Simply Eva / Blix Street (ADA ARV)
7 7 FRANK TURNER England Keep My Bones / Xtra Mile (PIAS)
8 8 IMELDA MAY Love Tattoo / Blue Thumb (ARV)
9 9 JOOLS HOLLAND & HIS R&B ORCHESTRA Finding The Keys - The Best Of / Rhino (ARV)
10 RE SEASICK STEVE I Started Out With Nothin' And Still Got Most Of It Left / Warner Brothers (ARV)

CLASSICAL ALBUMS TOP 10
This Last Artist Title / Label (Distributor)
1 1 LUDOVICO EINAUDI Islands - Essential Einaudi / Decca (ARV)
2 RE LPO/PARRY The 50 Greatest Pieces Of Classical / X5 (X5)
3 2 CRAIG OGDEN Summertime / Classic FM (ARV)
4 4 ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
5 3 MILOS KARADAGLIC The Guitar / Deutsche Grammophon (ARV)
6 5 KARL JENKINS The Very Best Of / EMI Classics (E)
7 8 JOHN WILLIAMS Spanish Guitar Music / Sony Classical (ARV)
8 7 ALFIE BOE You'll Never Walk Alone - The Collection / EMI Classics (E)
9 6 KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
10 9 ANDRE RIEU Classics From Vienna / T2 Entertainment (ARV)

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It sold 31,000 copies more - but it probably will be by the time you read this. It is the quietest week of the year for UK debuts overseas, with the only albums of British origin to enter in more than one country this week being Biffy Clyro's concert recording Revolutions/Live At Wembley and The Kaiser Chiefs' The Future Is Me, evaluated only the Irish and German charts arriving at number 16 in the former, and number 76 in the latter. The Kaiser Chiefs' fourth album follows its number 10 debut in the UK

by entering the chart in the Netherlands (number 40), Flanders (82), Switzerland (63), and Spain (95). Its immediate predecessor Off With Their Heads charted more widely in 2008, and peaked higher in all of the countries mentioned above, reaching number 11 in Flanders, 16 in the Netherlands, 19 in Switzerland and 69 in Spain. The Dutch seem to have a soft spot for the band, as their 2005 debut Employment reached number 12 there, while 2007's Yours Truly Angry Mob topped the chart - the only country in which it did so apart from the UK.

# 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)	(Producer) / Publisher (Writer)
1	New		<b>DJ FRESH FEAT. SIAN EVANS</b>	Louder	MoS GBCE1101017 (Fuga)	<b>HIGHEST NEW ENTRY</b>
2	New		<b>LOICK ESSIEF FEAT. TANYA LACEY</b>	How We Roll	RCA GB1101100199 (ARV)	
3	6	4	<b>ED SHEERAN</b>	The A Team	Asylum GB4HS1100095 (ARV)	<b>SALES INCREASE</b>
4	2	5	<b>EXAMPLE</b>	Changed The Way You Kiss Me	MoS GBCE1100336 (Fuga)	
5	1	3	<b>JASON DERULO</b>	Don't Wanna Go Home	Warner Brothers/Beluga Heights USW311101043 (ARV)	
6	3	2	<b>BEYONCÉ</b>	Best Thing I Never Had	Columbia/Parkwood Ent. USSM11102904 (ARV)	
7	4	4	<b>CAVIN HARRIS FEAT. KELIS</b>	Bounce	Columbia GBARL1100468 (ARV)	
8	5	12	<b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b>	Give Me Everything	J USJAY100032 (ARV)	
9	9	4	<b>KATY PERRY</b>	Last Friday Night (T.G.I.F.)	Virgin USCA21001264 (E)	
10	3	10	<b>ALEXANDRA STAN</b>	Mr. Saxobeat	3 Beat/AATW GBSXS1100095 (ARV)	
11	7	9	<b>LADY GAGA</b>	The Edge Of Glory	Interscope USUM71106458 (ARV)	
12	21	7	<b>ADELE</b>	Set Fire To The Rain	XL GBKXS1000348 (PIAS)	<b>+50% SALES INCREASE</b>
13	12	9	<b>NICKI MINAJ</b>	Super Bass	Cash Money/Island USCM51000734 (ARV)	<b>SALES INCREASE</b>
14	10	5	<b>COLDPLAY</b>	Every Teardrop Is A Waterfall	Parlophone GBAYE1100774 (E)	
15	14	16	<b>LMFAO FEAT. LAUREN BENNETT &amp; GOONROCK</b>	Party Rock Anthem	Interscope USUM71100061 (ARV)	
16	11	3	<b>VATO GONZALES FEAT. FOREIGN BEGGARS</b>	Badman Riddim	(Jump) levels/MoS GBCE1101126 (Fuga)	
17	26	10	<b>DAVID GUETTA FEAT. FIO RIDA &amp; NICKI MINAJ</b>	Where Them Girls At	Positive/Virgin GBZ8K1100013 (E)	<b>SALES INCREASE</b>
18	16	9	<b>RIHANNA</b>	California King Bed	Def Jam USUM71026619 (ARV)	
19	15	9	<b>NICOLE SCHERZINGER FEAT. 50 CENT</b>	Right There	Interscope USUM71108597 (ARV)	
20	13	14	<b>ALOE BLACC</b>	I Need A Dollar	Epic US2S71045001 (ARV)	
21	13	7	<b>THE SATURDAYS</b>	Notorious	Polydor GBUM71102628 (ARV)	
22	17	12	<b>BRUNO MARS</b>	The Lazy Song	Elektra USAT21001886 (ARV)	
23	23	15	<b>JENNIFER LOPEZ FEAT. PITBULL</b>	On The Floor	Def Jam USA2P1132710 (ARV)	
24	39	4	<b>CHRIS BROWN FEAT. JUSTIN BIEBER</b>	Next 2 You	Sony RCA USJ11100078 (ARV)	<b>HIGHEST CLIMBER</b>
25	24	14	<b>CHRIS BROWN FEAT. BENNY BENASSI</b>	Beautiful People	Sony RCA USJ11100070 (ARV)	
26	20	10	<b>JENNIFER LOPEZ FEAT. LIL WAYNE</b>	I'm Into You	Def Jam USUM71104906 (ARV)	
27	19	4	<b>TINCHY STRYDER &amp; DAPPY</b>	Spaceship	4th & Broadway/AATW GBUM71103702 (ARV)	
28	42	4	<b>MANN FEAT. SNOOP DOGG &amp; IVAZ</b>	The Mack	Def Jam USUM71107963 (ARV)	<b>+50% SALES INCREASE</b>
29	25	3	<b>BLACK EYED PEAS</b>	Don't Stop The Party	Interscope USUM71026669 (ARV)	
30	34	24	<b>ADELE</b>	Someone Like You	XL GBKXS1000351 (PIAS)	<b>SALES INCREASE</b>
31	30	3	<b>FOSTER THE PEOPLE</b>	Pumped Up Kicks	Columbia USSM11002931 (ARV)	
32	23	12	<b>BEYONCÉ</b>	Run The World (Girls)	Columbia/Parkwood Ent. USSM1102447 (ARV)	
33	27	6	<b>SNOOP DOGG VS DAVID GUETTA</b>	Sweet (We)l	Capitol/Parlophone USCA21101261 (E)	
34	23	3	<b>ENRIQUE IGLESIAS FEAT. USHER &amp; LIL WAYNE</b>	Dirty Dancer	Interscope GBUM71103450 (ARV)	
35	29	12	<b>JESSIE J</b>	Nobody's Perfect	Island/Lava USUM71100947 (ARV)	
36	31	11	<b>DEV FEAT. THE CATARACS</b>	Bass Down Low	Island USUM71023033 (ARV)	
37	36	11	<b>WYNNER GORDON</b>	Dirty Talk	Asylum/3ig 3eat/Atlantic USAT21000282 (ARV)	
38	32	9	<b>INNA</b>	Sun Is Up	3 Beat/AATW GBSXS1100067 (ARV)	

39	35	8	<b>SWEDISH HOUSE MAFIA</b>	Save The World	Virgin GBAYE1100781 (E)	
40	37	23	<b>JESSIE J FEAT. B.O.B</b>	Price Tag	Island/Lava USUM71029357 (ARV)	
41	43	5	<b>LMFAO FEAT. NATALIA KILLS</b>	Champagne Showers	Interscope USUM71108376 (ARV)	<b>SALES INCREASE</b>
42	New		<b>LINKIN PARK</b>	Rolling In The Deep	Warner Brothers USWB11102052 (ARV)	
43	45	25	<b>ADELE</b>	Rolling In The Deep	XL GBKXS1000335 (PIAS)	<b>SALES INCREASE</b>
44	38	4	<b>BAD MEETS EVIL FEAT. BRUNO MARS</b>	Lighters	Interscope USUM71107501 (ARV)	
45	New		<b>TINIE TEMPAH FEAT. WIZ KHALIFA</b>	Till I'm Gone	Parlophone GB7TF1100153 (E)	
46	47	29	<b>COLDPLAY</b>	Fix You	Parlophone GBAYE0500605 (E)	
47	Re-entry		<b>EVANESCENCE</b>	Bring Me To Life	Epic/Wind-up USWU30200093 (E)	
48	New		<b>PETER ANDRE</b>	Perfect Night	Conehead GB4AA1000103 (Nova Arvato)	
49	41	13	<b>LADY GAGA</b>	Judas	Interscope USUM71104998 (ARV)	
50	44	9	<b>TAKE THAT</b>	Love Love	Polydor GBUM71103670 (ARV)	
51	46	22	<b>LADY GAGA</b>	Born This Way	Interscope USUM71104457 (ARV)	
52	Re-entry		<b>CHRISTINA PERRI</b>	Jar Of Hearts	Atlantic USAT21001508 (ARV)	
53	49	14	<b>TRACY CHAPMAN</b>	Fast Car	Elektra USEE10180719 (ARV)	
54	54	5	<b>RIHANNA</b>	Man Down	Def Jam USUM71026125 (ARV)	
55	52	17	<b>NICOLE SCHERZINGER</b>	Don't Hold Your Breath	Interscope USUM71029856 (ARV)	
56	56	21	<b>CHASE &amp; STATUS FEAT. LIAM BAILEY</b>	Blind Faith	Mercury GBUM71031037 (ARV)	
57	55	29	<b>RIHANNA S&amp;M</b>	Def Jam USUM71026591 (ARV)		
58	New		<b>RIZZLE KICKS</b>	Down With The Trumpets	Island GBUM71104841 (ARV)	
59	Re-entry		<b>BEYONCÉ</b>	If I Were A Boy	Columbia USSM10803202 (ARV)	
60	66	5	<b>FOO FIGHTERS</b>	Walk	RCA USRW31100002 (ARV)	<b>SALES INCREASE</b>
61	57	3	<b>SNOOP DOGG &amp; T-PAIN</b>	Boom	Capitol/Parlophone USCA21100279 (E)	
62	Re-entry		<b>ADELE</b>	Make You Feel My Love	XL GBKXS0700586 (PIAS)	
63	New		<b>CHASE &amp; STATUS FEAT. TINIE TEMPAH</b>	Hitz	Mercury GBUM71030653 (ARV)	
64	Re-entry		<b>SELENA GOMEZ &amp; THE SCENE</b>	Who Says	Hollywood USHR11132695 (ARV)	
65	68	3	<b>COLDPLAY</b>	The Scientist	GBCAD0606235 (E)	<b>SALES INCREASE</b>
66	New		<b>LAIDBACK LUKE, STEVE AOKI &amp; LIL JOHN</b>	Turbulence	New State NLW51100020 (E)	
67	61	11	<b>NERO</b>	Guilt	MTA/Mercury GB6UF1000018 (ARV)	
68	67	26	<b>BRUNO MARS</b>	Grenade	Elektra USAT21001883 (ARV)	
69	Re-entry		<b>BIFFY CLYRO</b>	Many Of Horror (When We Collide)	14th Floor GBFTC0900086 (ARV)	
70	33	27	<b>BEYONCÉ</b>	Irreplaceable	Columbia USSM10803620 (ARV)	
71	Re-entry		<b>KATY PERRY</b>	Firework	Virgin USCA21001262 (E)	
72	58	16	<b>KATY PERRY FEAT. KANYE WEST</b>	ET	Virgin USCA21100386 (E)	
73	50	7	<b>KATY B</b>	Easy Please Me	Columbia/Rnse GBARL1100481 (ARV)	
74	Re-entry		<b>BRUNO MARS</b>	Just The Way You Are (Amazing)	Elektra USAT21001269 (ARV)	
75	Re-entry		<b>THE KOOKS</b>	Naive	Virgin GB1200600005 (E)	

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Badman Riddim (Jump)	Changed The Way You Kiss Me 4	Every Teardrop Is A Waterfall 14	Irreplaceable 70	Many Of Horror (When We Collide) 69
Bass Down Low 36	Dirty Dancer 34	Fast Car 53	Judas 49	Mr. Saxobeat 10
Beautiful People 25	Dirty Talk 37	Firework 71	Just The Way You Are (Amazing) 74	Naive 75
Best Thing I Never Had 6	Don't Hold Your Breath 55	Fix You 46	Last Friday Night (T.G.I.F.) 9	Next 2 You 24
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Boom 61	Don't Wanna Go Home 5	Guilt 67	Louder 1	Notorious 21
Born This Way 51	Down With The Trumpets 53	Hitz 63	Love Love 50	On The Floor 23
Bounce 7	Easy Please Me 73	How We Roll 2	Make You Feel My Love 62	Party Rock Anthem 15
Bring Me To Life 47	ET 72	I Need A Dollar 20	Ma Down 54	Perfect Night 48
California King Bed 13		I'm Into You 25		Price Tag 40
Champagne Showers 41		If I Were A Boy 59		Pumped Up Kicks 31

Rolling In The Deep 42	The Edge Of Glory 11	Key	As used by Radio 1
Rolling In The Deep 43	The Lazy Song 22	★ Platinum (6cc,ccc)	
Run The World (Girls) 32	The Mack 28	● Gold (400,ccc)	
S&M 57	The Scientist 65	● Silver (2cc,ccc)	
Save The World 39	Till I'm Gone 45		
Set Fire To The Rain 12	Turbulence 66		
Someone Like You 30	Walk 60		
Spaceship 27	Where Them Girls At 17		
Sun Is Up 38	Who Says 64		
Super Bass 13			
Sweet (We)l 33			
The A Team 3			



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

# THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)
1	1	2	<b>BEYONCE</b> 4 (Knowles/Nash/Stewart/Bhasker/Taylor/Babyface/Dixon/S1/West/Switch/Diplo/Tedder/Kutzie)	Columbia/Parkwood Ent. 88697908242 (ARV)
2	2	24	<b>ADELE</b> 21 XL XLCD520 (PIAS) 10★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	SALES INCREASE
3	3	7	<b>LADY GAGA</b> Born This Way Interscope 2764126 (ARV) (Lady Gaga/Garibay/Laursen/DJ White Shadow/RedOne/Sparks)	
4	5	94	<b>ADELE</b> 19 XL XLCD313 (PIAS) 4★ (Abbiss/White/Ronson)	
5	4	34	<b>TAKE THAT</b> Progress Polydor 2748474 (ARV) 6★ (Price)	
6	8	25	<b>BRUNO MARS</b> Doo-Wops & Hooligans Elektra 7567882721 (ARV) 2★ (The Smeezingtons/Needlz/The Supa Dups)	SALES INCREASE
7	7	8	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor Drama/Co/Grand Mcno 871709204107 (ADA ARV) ● (Schreurs/Wieringen)	
8	11	34	<b>RIHANNA</b> Loud Def Jam 2752365 (ARV) 5★ (StarGate/Vee/Harrell/Bozeman/The Runners/Riddick/Polow/DaDoni/Sham/Mel&Mus/Stewart/Dean/Soundz/Alex Da Kid)	
9	13	35	<b>CEE LO GREEN</b> The Lady Killer Warner Brothers 7567889289 (ARV) ★ (FT Smith/The Smeezingtons/Allen/Marsh/Remi/Simpkins/Splash/Dr. Luke/English/Green)	
10	6	19	<b>JESSIE J</b> Who You Are Island/Lava 2758627 (ARV) ★ (Dr. Luke/Brissett/Cornish/Martin K/OakThe Invisible Men/Parker & James/Thomas/Gad/Gordon)	
11	12	23	<b>CHASE &amp; STATUS</b> No More Idols Mercury 2745135 (ARV) ★ (Kennard/Milton/Nowels/Sub Focus/Plan B)	
12	19	13	<b>FOO FIGHTERS</b> Wasting Light RCA 88697844931 (ARV) (Vig)	SALES INCREASE
13	New		<b>BEVERLEY KNIGHT</b> Soul UK Hurricane HURRCDDVD6 (Absolute Arveto) (Terefa/Future Cut)	HIGHEST NEW ENTRY
14	16	5	<b>ARCTIC MONKEYS</b> Suck It And See Domino WIGCD258 (PIAS) (Ford)	
15	New		<b>SELENA GOMEZ &amp; THE SCENE</b> When The Sun Goes Down Hollywood D001374302 (ARV) (Rock/Mafia/Karagolu/Gaci/Kinakou/Dreamlab/Kurdick/Abingdon/Alexander/Steinberg/Vee/Portmann/Cortazar)	
16	22	16	<b>CHRIS BROWN</b> F.A.M.E. Sony RCA 88697860672 (ARV) (Vic/DaVine/Undergott/Tina/Bessaby/Diplo/MoJaki/Free School/Harmony/DJ Frank/Dr. The Messengers/Boomb/Bigg Di/Kennedy/T-Wiz/Brown/Benassi/Plow Da Doni/Timbaland/Ciara/Tré/Cherchie)	
17	9	2	<b>BIFY CYRO</b> Revolutions – Live At Wembley 14th Floor 2564671340 (ARV) (Garth/Clyro)	
18	23	130	<b>LADY GAGA</b> The Fame Interscope 1791397 (ARV) 4★★ (RedOne)	
19	20	18	<b>NOAH &amp; THE WHALE</b> Last Night On Earth Mercury/Young & Lost 2760096 (ARV) ● (Fink/Lader)	
20	21	10	<b>AIOE BIACC</b> Good Things Epic 88697831352 (ARV) (Dynamite/Michels)	
21	40	36	<b>RUMER</b> Seasons Of My Soul Atlantic 5052498455225 (ARV) ★ (Brown)	SALES INCREASE
22	10	2	<b>KAISER CHIEFS</b> The Future Is Medieval B Unique/Polydor BUN165CD (ARV) (Visconti/Hodgson/Johns/Caran/Hugall)	
23	17	91	<b>MUMFORD &amp; SONS</b> Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 3★ (Dravs)	
24	15	3	<b>BON IVER</b> Bon Iver 4AD CAD3117 (PIAS) (Vernon)	
25	32	6	<b>SEASICK STEVE</b> You Can't Teach An Old Dog New Tricks Play It Again Sam PIASR515CDX (PIAS) ● (Wold/Wold)	
26	18	4	<b>BAD MEETS EVIL</b> Hell: The Sequel Interscope 2773587 (ARV) (Havoc/Chin-Quee/Gilbert/Roams/Mr. Porter/Crawford/Brown/The Smeezingtons/Battle Roy/56/DJ Khalil/Eminem)	
27	29	65	<b>PLAN B</b> The Defamation Of Strickland Banks 679/Atlantic 5186584712 (ARV) 3★ (Drew/Epworth/Appapoulay/McEwan)	
28	27	10	<b>JENNIFER LOPEZ</b> Love? Def Jam 2753434 (ARV) (RedOne/Harrell/Stewart/Nash/Stargate/D.Mile/Beatgeek/Radio/Hills/Jimmy Joker)	
29	41	66	<b>FOO FIGHTERS</b> Greatest Hits RCA 88697369211 (ARV) (Jones/Norton/Kaspar/Raskulinacz/Vig)	SALES INCREASE
30	New		<b>YES</b> Fly From Here Frontiers FRBS520 (E) (Horn)	
31	28	14	<b>KATY B</b> On A Mission Columbia/Rinse 88697850722 (ARV) (Geeneus/Bengal/Magnetic Man/Zinc)	
32	Re-entry		<b>ALFIE BOE</b> Bring Him Home Decca 2759210 (ARV) (Morgan/Pochin)	
33	53	45	<b>KATY PERRY</b> Teenage Dream Virgin CDV3084 (E) 2★ (Dr. Luke/Bianco/Martin/StarGate/Stewart/Harrell/Amoo/Walls)	HIGHEST NEW ENTRY
34	24	2	<b>FOSTER THE PEOPLE</b> Torches Columbia 88697744572 (ARV) (Kurstin/Foster/Epworth/Costey/Hoffer)	
35	New		<b>BENJAMIN FRANCIS LEFTWICH</b> Last Smoke Before The Snowstorm Dirty Hit DHO0008 (ARV) (Grimble)	
36	35	17	<b>THE VACCINES</b> What Did You Expect From The Vaccines? Columbia 88697841451 (ARV) (Grech/Marguerat)	
37	14	2	<b>STEVIE NICKS</b> In Your Dreams Warner Brothers 9362495788 (ARV) (Stewart/Ballard/Campbell/Bradford)	
38	43	5	<b>GLEE CAST</b> Glee – The Music – Vol. 6 Epic 88697898112 (ARV) (Anders/Astrom/Murphy)	

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)
39	50	32	<b>ELO</b> All Over The World – The Very Best Of Epic 5201292 (ARV) ★ (Lynne/Quagliari)	SALES INCREASE
40	36	16	<b>NICOLE SCHERZINGER</b> Killer Love Interscope 2766515 (ARV) (iRacOne/Beal/CeeK/Jimmy Joker/Falk/Josefsson/Rami/Rezaccer/Steinberg/Lors r/Mascn/Sw/RSky/Stargate/Vee/Stewart/Nash/Ferre/Play cr/Ecl/ical/Maven/Ecye/H-zim/cni)	
41	47	74	<b>BIFY CYRO</b> Only Revolutions 14th Floor 5186581452 (ARV) ★ (GG Garth/Bify Clyro)	SALES INCREASE
42	33	21	<b>TWO DOOR CINEMA CLUB</b> Tourist History Kitsune/Cocoperative CCA025 (ROM ARV) ● (James/Izcar)	
43	26	4	<b>PAUL SIMON</b> So Beautiful Or So What Hear/Concord UCD 7232814 (ARV) (Ranione/Simon)	
44	42	40	<b>TINIE TEMPAH</b> Disc-Overy Parlophone 9065132 (E) 2★ (Tage/I/Clare/Shui/McKenzie/Roberts/Hill/SH/Swedish House Mafia/Haynie/Naughty Boy/Harrison)	
45	46	9	<b>HUGH LAURIE</b> Let Them Talk Warner Music Entertainment 2564672942 (ARV) ● (Henry)	
46	56	34	<b>PINK</b> Greatest Hits: So Far!!! LaFace 88697807232 (ARV) (Perry/Bnggs/Austin/Storch/Armstrong/Fields/Mann/Machoppsycho/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)	SALES INCREASE
47	39	6	<b>THE PIERCES</b> You & I Polydor 2750568 (ARV) (The Darktones)	
48	31	17	<b>ELBOW</b> Build A Rocket Boys! Fiction 2762329 (ARV) ● (Potter)	
49	49	38	<b>KINGS OF LEON</b> Come Around Sundown Hand Me Down 88697782411 (ARV) (Petraglia/King)	
50	65	32	<b>NICKI MINAJ</b> Pink Friday Cash Money/Island 2754184 (ARV) ● (Kane/Swizz Beatz/Crawford/Money/Rotem/Wansell/Oak/T-Minus/Will.i.am/Drew Money)	SALES INCREASE
51	62	19	<b>EXAMPLE</b> Won't Go Quietly Data/MoS DATA006 (ARV) (The Fearless/Harris/Cole/Yiting/Smith/Chen/Clare/Jenkins/Subfocus/Chase & Status/More/Diablo/Water/Stewart/Wire/Heve/Benga/The Wobboys/Falk/Faversham)	SALES INCREASE
52	38	91	<b>BEYONCE</b> I Am Sasha Fierce Columbia 88697194922 (ARV) 4★ (Gad/TedJer/The Dream/Stargate/Stewart/Variou)	
53	New		<b>DIONNE BROMFIELD</b> Good For The Soul Lioness/Island 2765823 (ARV) (O'Duffy/Booker/Hauge/Thornalley/Quiz & Larossi/Ulter/Paganii/Hogarth/TMS)	
54	37	3	<b>PITBULL</b> Planet Pit J 88697890602 (ARV) (Veni/Afrojack/RedOne/Vee/Affect/Dr/Drop/DJ Buddha/Apster/Dr. Luke/Blanco/Sparks/Soul/Shock/Hurley/DJ Frank/Luttrell/Love/Red)	
55	25	2	<b>GILLIAN WELCH</b> The Harrow & The Harvest Warner Brothers 0805147110922 (ARV) (Rawlings)	
56	34	2	<b>LUDOVICO EINAUDI</b> Islands – Essential Einaudi Decca 4784490 (ARV) (Einaudi/Messina/Vanoni/Colarullo)	
57	Re-entry		<b>DAVID GUETTA</b> One Love Postiva/Virgin 6401223 (E) ★ (Guetta)	
58	67	3	<b>JANELLE MONAE</b> The Archandroid Bad Boy/Wondaland 7567898983 (ARV) (GianArthur/Wonder/Lightning/Monae/Barnes)	SALES INCREASE
59	51	10	<b>FLEET FOXES</b> Helplessness Blues Bella Union BELLACD283 (ROM ARV) ● (Fleet Foxes/Ek)	
60	Re-entry		<b>THE SCRIPT</b> Science & Faith Phonogenic 88697754492 (ARV) ★ (Sheehan/O'Donoghue/Frampton/Kpner)	
61	Re-entry		<b>MILES KANE</b> Colour Of The Trap Columbia 88697827641 (ARV) (Carey/Dan The Automator/Silvey/Rhys)	
62	63	62	<b>ELLIE GOULDING</b> Lights Polydor 2732799 (ARV) (FT Smith/Starsmith/Frank/Music)	
63	Re-entry		<b>OLLY MURS</b> Ollly Murs Epic/Syco 88697765022 (ARV) 2★ (Prime/Isak/Future Cut/Robson/Argyle/Brammer/Green/Fitzmaurice/Shanks/Abott/Black/Byrne/The Invisible Men/Taylor/Horn)	
64	72	11	<b>THE WOMBATS</b> Proudly Present This Modern Gilich 14th Floor 2564672776 (ARV) (Costey/Valentine/Walker/Lea/The Wombats)	
65	64	105	<b>PAOLO NUTINI</b> Sunny Side Up Atlantic 2564690137 (ARV) 5★ (Nutini/Jones)	
66	73	152	<b>TAKE THAT</b> Never Forget – The Ultimate Collection RCA 82876748522 (ARV) 3★ (Various)	
67	58	8	<b>FRIENDLY FIRES</b> Pala XL XCD530 (PIAS) (Macfarlane/Friendly Fires/Epworth/Zane)	
68	Re-entry		<b>LINKIN PARK</b> A Thousand Suns Warner Brothers 9362495889 (ARV) (Rubin/Shinoda)	
69	70	90	<b>MICHAEL BUBLE</b> Crazy Love Reprise 9362496277 (ARV) 8★ (Foster/Rock/Gatica/Chang)	
70	74	7	<b>FRANKIE VALLI/THE FOUR SEASONS</b> Working My Way Back To You – Collection Rhino 52488377C2 (ARV) ● (Various)	
71	59	90	<b>ELBOW</b> The Seldom Seen Kid Fiction 1764098 (ARV) 2★ (Potter)	
72	30	2	<b>LIMP BIZKIT</b> Gold Cobra Interscope 2771152 (ARV) (Durst/Hayes/Boney Beats)	
73	New		<b>BLONDIE</b> Panic Of Girls Five Seven NBL891 (E) (Saltzman/Super Buddha/Katz-Bohen/Khandwala)	
74	55	75	<b>COLDPLAY</b> X & Y Parlophone 4747862 (E) 8★ (Supple/Coldplay)	
75	52	65	<b>COLDPLAY</b> Viva La Vida Parlophone 2121140 (E) 4★2★ (Eno/Dravs/Simpson)	

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- Key**  
 ★ Platinum (ccc ccc)  
 ● Gold (ccc ccc)  
 ● Silver (cc ccc)  
 ★ in European sales
- EPI Awards**  
**Albums**  
 Seasick Steve: Songs For Elizabeth (silver);  
 Chase & Status: No More Idols (platinum);  
 Rihanna: Loud (five times platinum);  
 Adele: 21 (10 times platinum);  
 Fleetwood Mac: Rumours (11 times platinum)



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