

MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

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TALENT 12 THE PIERCES

Having been on the verge of giving up, The Pierces are back and gunning for the top



PROFILE 15 COOKING VINYL

MW's celebrates the indie's 25th anniversary with pull-out tribute



SECTOR FOCUS 24 INDIES REIGN

After a great start to 2011, MW looks at the indie's intentions for the year



Rock and Grohl

FOO FIGHTERS' DAVE GROHL HAS TOLD *Music Week* the global music industry needs to listen more to its audience and focus on the music.

In a candid interview – 20 years to the week since he began recording Nevermind with Nirvana – he told *MW*, "I think it is important to listen to the kids. You have to let the audience decide some of this, you have to let the people guide you."

"Sharing music with people is important. I think that there is too much emphasis on how to keep people from getting the music. No one's really thinking about the music. They are thinking about technology or money, not thinking about the music."

Grohl was speaking ahead of his band's first UK festival appearance of 2011, headlining this weekend's Radio 1 Big Weekend in Carlisle.

The band's new album *Wasting Light* released last month has sold 1.2m copies worldwide, went to number one in 12 countries and is their first to top the US charts in their 17-year-career.

Arguably the world's number one rock musician, Grohl talks candidly about being reunited with Nevermind producer Butch Vig to make the new record in his garage, the music business and staying at the cutting edge of the alternative rock scene.

• SEE PAGE 23. A FULL TRANSCRIPT OF THE INTERVIEW IS AVAILABLE ONLINE AT MUSICWEEK.COM.

SPOTIFY COVETS iTUNES USERS IN STRATEGIC REJIG

TWO OF THE BIGGEST NAMES IN THE digital arena – Spotify and Facebook – relaunched their music offerings last week, in a potentially game-changing move for the digital music sector.

Spotify was the most aggressive, announcing changes to its player that, according to CEO Daniel Ek, made it "the only music player you'll ever need", allowing users to sync their iPods via Spotify and taking back control of their download sales from 7digital.

The change was widely seen as a move to challenge iTunes' dominance of the digital music sphere by securing as much of their users' music consumption time as possible.

Analysts were divided on whether iTunes could be shaken.

But intriguingly there were reports towards the end of last week that Spotify could partner with Virgin Media on the latter's long-delayed music service, potentially bringing an ISP into the mix.

Meanwhile, Facebook, one of the world's most important social networking sites with 600m users around the world, relaunched its Music On Facebook platform, significantly expanding the offering which first arrived in 2008.

» See pages 5 and 6 for analysis of these stories

US BUYER PLANNING TO MAKE THE MOST OF WARNER'S DIGITAL EXPERTISE

Warner sold to Access for £2bn

LABELS

BY CHARLOTTE OTTER

ACCESS INDUSTRIES HAS revealed it is planning to tap into Warner's digital music expertise following its purchase of the music group last Friday.

Len Blavatnik's (inset) private equity group spent £2bn (\$3.3bn) on the music major, with the acquisition expected to be completed by the third quarter of 2011. Access already has significant shares in a number



of media organisations and was the most familiar with the music group out of all its bidders, having owned 2% of the major for the last seven years.

Although no changes are expected in the short term to either Warner's

management team or overall goals, a spokeswoman for Access said the private equity group was particularly interested in Warner's strength in the digital world.

"Warner is the most



progressive [of the majors] in this area in the US market and combining their expertise with Access' interests and knowledge in this area would be extremely beneficial to both companies," she said.

Warner's purchase means the spotlight has now moved onto EMI, with speculation mounting that the UK-based major could be next on the private equity group's shopping list. Access refused to comment about a possible purchase of EMI.

Worries of the possibility of a renewed bid for EMI by Warner Music prompted Impala to issue a warning, stating it expected the European Commission to closely examine any deal that would reduce the number of majors from four to three.

Impala executive chair Helen Smith cautioned that "any attempt to combine EMI with Warner would similarly be blocked unless there are substantial remedies to solve the competition problems".

• Log on to MusicWeek.com for more coverage on the acquisition. charlotte@musicweek.com

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Indie AGM: the sector is no longer a shrinking violet



04 MUSIC MATTERS
Rebooted: the ambitious new plans for industry campaign

DIGEST

▶ THE PLAYLIST

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



ED SHEERAN

A-Team (Asylum)

Backed by a video that has already racked up 1m YouTube views, Sheeran's first single proper for Atlantic is a storming, commercial tune. (single, June 13)



TMS FEAT. JAGGA

I Need You (Trade Mark Sounds)

Written with production talent Ant Whiting and enjoying plenty of radio support, this is an exciting coming together of two musical forces. (single, June 13)



WU LYF

L.Y.F (L yf Recordings)

Synth crunched, My Bloody Valentine-esque tune from the group's forthcoming debut. Urgent and infectious, this is guaranteed to please. (single, tbc)



THE BULLITTS

Landspeeder (unsigned)

This song scored hottest record status from Zane Lowe last week and the band have been confirmed for the main stage at this year's Big Chill festival. (single, tbc)



HARD-FI

Good For Nothing (Atlantic)

A strong return that looks set to put Hard-Fi firmly back in the game. Already enjoying strong Radio 1 play. (single, June 20)



JASON DERULO

Don't Wanna Go Home

(Beluga Heights/Warner Bros)

The first taste of Derulo's second album, this track was co-written by him with producers The Tiptones. (single, June 20)



SOUNDGIRL

Don't Know Why (Mercury)

The follow-up to the teen trio's debut, this is built around Carly Simon's hit Why and was worked by ex-Xenomani hit-maker Miranda Cooper. (single, June 20)



COLETTE CARR

(We Do It) Primo (Cherry Tree)

Produced by Frankmusik and featuring a sample of Keane, this is bright, fresh, familiar pop with a hook that'll stick after first listen. (single, tbc)



WHEN SAINTS GO MACHINE

Church & Law (K7)

A bright electronic mash-up of influences, which sits somewhere between Caribou and The Knife with a distinctive pop-undertone. (single, June 13)



BENJAMIN FRANCIS LEFTWICH

Box Of Stones (Dirty Hit)

Following the success of Pictures, Leftwich returns with this understated, emotive piece of acoustic balladry. Beautiful stuff. (single, June 5)



SIGN HERE

Mercury imprint Hideout Recordings has signed **Various Cruelties**

Indies: 'the wind is in our direction'



Indie champions Alison Wenham, Daniel Miller and Richard Russell

ALISON CHAIRMAN AND CEO Alison Wenham sent out the bold message to indie labels that they can win back market share from the majors by playing to their strengths at the indie organisation's AGM last week.

Wenham picked up on the comments of an earlier speaker, Mute founder Daniel Miller, who said that he felt restricted in his thoughts during the period that Mute was owned by EMI, to contrast the strengths of major and indie labels.

She said what made a good independent label was a mixture of long-term thinking, patience, obstinacy – or belief – and a low-cost base.

By contrast, she said majors were imbued with a corporate culture that favoured consolidation, acquisitions and mergers, and derivative A&R.

"At times over the last 10 years I have wondered if we [indie labels] are going to make it," she said. "The answer is now very clear to me: we will make it. And we will be back to when independ-

ent labels had control of more than 40% of the market."

While Wenham said the "wind is now in our direction" for the indie sector, she nevertheless called for two changes to help the indies: for collecting societies to follow the lead of PPL in setting up a global backend system that would help with the distribution of royalties to indie labels; and for the UK Government to reject any attempt to introduce a "fair use" system and to oblige search engines to cut down on displaying links to illegal content.

She was followed by XL founder Richard Russell, who explained how he believed indie labels could be "artist friendly" by keeping a constant dialogue with their artists and also outlined the virtues of XL's relatively sparse release schedule.

"Record companies can be a bit lame. There is a reason artists don't like them," he said. "I don't want to look at other record companies for ideas – I want to look at artists."

■ SEE PAGES 24-26 FOR MORE.

NEWS DIGEST

■ COOKING VINYL IN D2C EXPANSION

Cooking Vinyl is expanding its business with the launch of a new direct-to-consumer (D2C) operation. Fan Direct is being launched to complement Cooking Vinyl's existing operations, which include a record label, publishing company and marketing/distribution outfit Essential. It is being overseen by former Recordstore.co.uk executive Steve Wheeler in the role of managing director. Wheeler said the company will offer everything from web design and social media marketing to full-scale e-commerce management. Martin Goldschmidt, managing director of Cooking Vinyl, which is celebrating its 25th anniversary this year, said Fan Direct's services will not only be open to Cooking Vinyl and Essential's artist roster but also third-party clients.

The coming weeks will see the company launch its e-commerce shop but Fan Direct has already worked with acts including Does It Offend You, Yeah?, The Blackout, Rolo Tomassi and Peter Bjorn and John to provide services including website design. Goldschmidt claims that D2C is "the next thing to be on after online distribution". (See pages 15-22 for Music Week's 25th anniversary tribute to Cooking Vinyl.)

■ VAIZEY DEFENDS HARGREAVES REVIEW

Culture Minister Ed Vaizey told the Publishers Association's AGM that the Hargreaves Review of Intellectual Property had "absolutely taken on board" rights holders' concerns. Vaizey said he hoped a roadmap would soon be in place to implement the Digital Economy Act, following publication of the Ofcom review into specific sections of the Act. It is understood Hargreaves has delivered his IP Review to ministers already and they are readying it for public consumption. The Review covers issues such as fair use, format shifting and the future of collective licensing. The music industry is currently waiting for Ofcom to deliver its thoughts on site blocking and the code of practice necessary to deliver the DEA.

■ CBI'S CRIDLAND FOR PPL AGM

The director general of the CBI will be the guest keynote speaker at next month's PPL AGM. John Cridland, who took over the top job as spokesman for the business community at the start of last year, will follow a long line of heavy hitters who have addressed the collecting society's showpiece conference. Cridland joined the CBI as a policy adviser in 1982 and has been director of environmental affairs and of human resources policy. He was deputy director general from 2000 to 2010 and was awarded a CBE for services to business in 2006. The AGM takes place on June 8 at Kings Place in London.

GIG OF THE WEEK

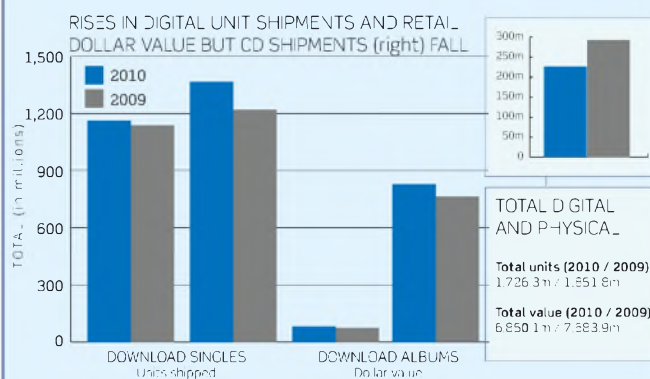
Who: The Great Escape

Where: Various venues, Brighton

When: May 12-14

Why: Featuring headline performances from Sufjan Stevens (pictured), Friendly Fires and DJ Shadow as well as more than 50 gigs from up and coming acts over the course of the weekend, the UK's answer to SXSW is a must-do for the discerning music fan

INDUSTRY SNAPSHOT



THIS MONTH

The new-look Music Week daily newsletter, the best music service first thing in the morning • www.musicweek.com

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Wherefore art thou Dramatico?

DRAMATICO IS TO CO-PRODUCE A show at Buckingham Palace as part of a reception today (Monday) to celebrate young people in the performing arts.

The 30-minute show, a co-production with the English National Ballet, is intended as the focal point of the reception and will be performed in front of The Queen, The Duke Of Edinburgh and 350 invitees

from all sectors of the performing arts.

Dramatico chairman Mike Batt said he had enjoyed putting together what he described as "the most diverse show on earth – ballet meets street dance meets rap, West End and pop".

The show is based on Shakespeare's *Romeo and Juliet* and features artists such as Rumer and

Ironik, as well as Dame Kiri Te Kanawa and Anne Reid MBE. Batt explained that Dramatico had worked with the ENB for many months preparing the show and recruiting the talent.

"There is a high degree of excitement and we think it will be a spectacular show," he said.

The show will not, however, be recorded.

Photo: Buckingham Palace Press Office

■ ROOT BRANCHES OUT

RootMusic is refreshing its BandPages tool that allows artists to create and maintain their Facebook pages. A video and blog posting on the RootMusic site outlines the changes to its free BandPage Basic and paid BandPage Plus offerings. Users on the Basic tier can now collect and manage mailing lists from their profile page as well as customise banners. Paying users on the BandPage Plus tier can use gated content option (where fans can only access content if they "like" the page or join the act's mailing list) as well as create video banners drawing on their YouTube channels. This comes as Facebook relaunched its Music On Facebook offering at the start of the week (see page 6).

■ ZOMBA'S CALDER IN THE BIG MONEY LEAGUE



Zomba Group founder Clive Calder has topped the *Sunday Times* music rich list in the year that Simon Cowell entered the top 10.

The X Factor supermo is now in sixth place with an estimated fortune of £200m. He joins Andrew Lloyd Webber, Cameron Mackintosh, Simon Fuller and Paul McCartney among the richest people in the music industry. According to the *Sunday Times* list, published yes-

terday, Lord Lloyd-Webber's earnings have dropped by £20m to £680m while it is thought that Calder has an estimated fortune of £1.3bn. Soprano Katherine Jenkins, is the richest on the list of those aged 30 or under with £13m, followed by Cheryl Cole and Leona Lewis.

■ BAUER RADIO LEADS LIST

Bauer Radio stations received 13 nominations for the Arqiva Commercial Radio Awards, leading the field. Global had eight mentions, while GMG and Absolute Radio each have seven. The awards, now in their 16th year, are organised by commercial radio body RadioCentre. They are intended to recognise achievement across the spectrum of commercial radio output.

■ ANDY DUNKLEY DIES

DJ Andy Dunkley has died of heart failure. He was 68. Dunkley's career lifted off in the late Sixties with festival spots and as resident DJ at Aylesbury Friars club, which hosted gigs by artists such as David Bowie and Mott The Hoople. In 1973 Dunkley became house DJ at north London venue The Roundhouse and in the Eighties he was a resident of New York and manager/DJ at the Irving Plaza, where his programming of an eclectic musical mix earned him the title "The Human Jukebox" from rock-critic Robert Christgau.

■ SONGS FOR JAPAN HITS \$5m

Songs For Japan, the compilation album released by the four music majors to raise money for relief efforts

SONGS FOR JAPAN



in Japan, has passed the \$5m (£3m) mark after just one month's sales. The album went on sale on

Friday March 25 and physically on April 4. The majors last month made a payment of \$2m (£1.2m) to the Japanese Red Cross based on initial sales – the album sold 200,000 copies in its first three days of release, topping iTunes charts in 18 countries – and have now made a further donation of \$3m (£1.8m). All participating artists, songwriters, music labels and music publishers have waived their royalties, as has iTunes. In total more than 500,000 digital and physical copies of Songs For Japan have been sold.

■ PLASTIC HEAD GETS US DEAL



Plastic Head's merchandising arm has agreed a new distribution deal for its T-shirts in North America. US-based company High Fidelity Entertainment will now distribute selected T-shirt titles from Plastic Head's range of official band merchandise throughout the US and Canada. Among these are designs from artists including Thin Lizzy.

Rainbow and Deep Purple. Plastic Head director of licensing Chris Parkes said he held back on signing a deal until he found the right company who had the strength to cover the American market.

■ GRETTON GOES BOUTIQUE

Publishing and label veteran Veronica Gretton has launched a new publishing company, 401K Music. The organisation, which labels itself a boutique artist development publishing company, has already signed the first four albums by The B-52s and singer-songwriter Dylan Rau to its roster. During her time in the industry, Gretton has worked with artists including The Cure, The Stone Roses, Talking Heads, the Ramones and Tori Amos. She said sync exploitation, as well as establishing deeper relationships between brands and artists were her main priorities.

TOP 10 STORIES ON MUSICWEEK.COM



- 01 Facebook relaunches music offering
- 02 Spotify takes on iTunes
- 03 Adele and Fleet Foxes battle for UK number one slot
- 04 Calder tops music rich list
- 05 Lady GaGa reborn as campaign gears up
- 06 EMI makes changes to digital rights management
- 07 Cooking Vinyl makes Cult signing
- 08 Warner hones Hugh Laurie's music credentials
- 09 The Tube to return to TV
- 10 Social media impact on release plans



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MUSICWEEK.COM REACTION

■ BAIDU STARTS TESTING FREE DOWNLOAD SERVICE

China watcher: "This will, I can confidently predict, have less than zero effect on the thriving Chinese piracy market. Worth a try, maybe, but you might as well piss in the wind."

■ WE MUST HOLD OUR NERVE IN THIS BRAVE NEW WORLD OF ON AIR/SALE

Jeffthedeaf: "The problem with on air/on sale is it only works effectively for artists whose name means instant sales (e.g. the top 20 in the world). For the rest, it can often work to the detriment of the project, good examples being the last Willow Smith and Chipmunk singles which barely dented the low 100s.

Carlos: "Perhaps the key is associating technological brands with music, as in having mobile phones feature more exclusive playback innovations and provide the ability to purchase songs via pre-paid phone credit."

NEWS

EDITORIAL MICHAEL GUBBINS



Music can only matter with a shared sense of value... now what price EMI?

More than a year ago, *Music Week* warmly welcomed the launch of a new initiative called Music Matters.

It had the ingredients of a great campaign: a simple and compelling idea, a committed team and a natty title. And there was a clear *raison d'être*: a robust fight against piracy that could win support in Parliament and the courts required a counterpoint to win public hearts and minds.

But while good work was done, there is no point in denying that Music Matters lost some of its momentum. An injection of new money should give the campaign the foundations on which to build progress, and to bring in fresh expertise. But it is only fair to ask whether Music Matters still matters.

In our view the answer is clear: the founding principles have never been more important. The "commodification" of music can be overstated but we have yet really to get to grips with the idea of the value of music in a digital age. And the wider public has little real understanding of how music gets from artist to playlist. Where any thought has been given to the process, it is often based on the perception – as old as the music business itself – that the industry is basically the "suits" ripping off the guitar man.

Foo Fighters' Dave Grohl – who must have made a few bob over the years – rehashes the cliché of the exec in his ivory tower completely out of touch with the kid on the street in his interview with *Music Week* today.

But we are in danger of missing the point. Music Matters has the potential to refocus the debate on our future if it can build a broad base of support in the industry, particularly from artists, who have been reluctant to support anti-piracy measures for fear of alienating their fanbase.

No one, from the crowd-funded singer-songwriter's bedroom to the major-label boardroom, gains from the idea that their work is just so many bits and bytes and worth nothing.

This campaign is about an emotional connection and a shared sense of value between artist and audience. We might see it as personalising that relationship, making engagement the basic currency of value.

This needs to be backed up with practical action, and Music Matters is working to highlight legitimate services, through kite-marking initiatives and services that point people to legal sites.

To drive this campaign forward, everyone needs to contribute and *Music Week* will play its part by ensuring that Music Matters is given even greater prominence over the coming years.

While it was Warner Music Group coming under new ownership at the end of last week, the real focus around this deal will no doubt be on EMI.

In one sense Access Industries' \$3.3bn purchase of Warner has changed little because the entire assets of the world's third-biggest music company have simply passed from one set of owners to another, rather than be broken up.

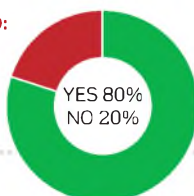
But the deal is bound to trigger fresh speculation that this takeover is just the first step on the journey of another effort to bring together the two majors.

As the countless previous merger attempts have shown, this is easier said than done, but with EMI owner Citigroup having made it clear from day one of its own purchase it has no plans to stay in this industry long term, another attempted tie-up is clearly one possible course. However, BMG Rights and others may well have different ideas.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:
Is on air/on sale helping
to reduce piracy?



THIS WEEK WE ASK:
Can Spotify challenge iTunes
as the world's number one
digital player?
Vote at www.musicweek.com

BPI BOLSTER CAMPAIGN COFFERS WITH SIX FIGURE SUM

Matters campaign makes co

CAMPAIGN

BY ROBERT ASHTON

MUSIC MATTERS HAS been retooled with ambitious new plans to shift the campaign "above line" and to create a widget to take music fans direct to legitimate downloading sites.

In a move that will see the campaign shift up several gears, the BPI has taken over the purse strings for the campaign and kicked in funding worth "significantly into six figures", which will see the campaign underwritten for the next 12-15 months.

More heavyweight backing will come from the social networking and lobbying group behind Barack Obama's election campaign: Blue State Digital will orchestrate a high-profile online conversation around Music Matters-driven issues. Already the company has posed a discussion – "1,000 reasons why music matters" – on a blog to

ignite a debate about a world without music.

A little over a year since the campaign was launched, a raft of new films will also be added to the mix with the media push being orchestrated by PR outfit Dawbell.

Other new areas being explored include a Nectar-style reward scheme for Music Matters users. A steering committee of



around half a dozen senior executives from organisations such as ERA, AIM, AIF, PPL, PRS and UK Music have also signed up to help keep the campaign on focus.

Music Matters, which first launched in March 2010, has struggled to garner wider media attention and more importantly cut filesharing.

It is a criticism that Universal Music head of creative content Niamh Byrne acknowledged. "One criticism was the call for action was

n't clear enough and we looked at that," she said.

Consequently, the second phase of Music Matters has new ambition.

Four new films, featuring Elbow, Bernard Butler, Paloma Faith and Iron Maiden, have been produced to add to the original shorts from last year.

Butler, who has been heavily involved in his new film, discusses how seeing guitarists like Keith Richards and Johnny Marr play their red Gibson semi acoustic guitars helped shape his own musical ambitions.

Dawbell's Stuart Bell has also promised more big household acts will come out in support of the



Stuart Bell

"Because I am empathetic to those who don't have it on a daily basis. I believe that it's a mission and a gift that keeps on giving, music matters the most."

CEE-LO GREEN

BIG GUNS SHOULD STEP INTO BREACH

THE RELAUNCH OF MUSIC Matters is timely because the original campaign has run out of legs.

Even its biggest supporters concede Music Matters has not had the widespread impact hoped for when an impressive spread of artists and big-hitting industry executives gathered in Soho last March to help steer fans away from illegal filesharing sites.

Their arsenal at the time consisted of around half a dozen animated films documenting the history of a wide range of artists and groups, including Kate Bush, Louis Armstrong and The Jam, and the influence they have had on others.

A few months later several other shorts were added – Tinchy Stryder's celebration of Jay-Z's headlining appearance at Glastonbury 2008, Florence + The Machine's salute to Janis Joplin and Pixie Lott explaining why Stevie Wonder means so much to her.

The tone of the films was to gently remind the public about the struggles artists go through to get

their music heard and – importantly – that they deserve to be rewarded for their work.

It was a tricky brief: Music Matters did not want to stray into the territory of finger wagging and self-serving, preachy campaigns epitomised by the much derided Home Taping is Killing Music campaign from the 1980s.

It was not about wielding a stick, but an education platform to get people talking about copyright, demonstrating that new music can only be created if artists are funded and persuading people that in an era when paying for music is optional they should always select the pay option.

In the words of the eight-point charter that accompanied the Music Matters badge: "It's easy to forget about the extraordinary lengths that performers, songwriters and musicians can go to record their songs, and the powerful effect music has on each and every one of us."

The campaign needed to be artist led and not perceived as an idea sprung from record labels.

But there has been an alarming lack of big global artists who have

come out in support of the campaign. At the launch, Blur manager Chris Morrison represented Damon Albarn; a year on and the Gorillaz front man has yet to be seen to be actively involved.

Privately, many executives in the industry also questioned whether some of the films did enough to educate or were in fact entertaining. "The Jam film is quite dull and there is nothing in it a real fan doesn't already know," said one insider.

The Music Matters mark has been badged on some legal downloading sites but it has not been omnipresent; where it has been included on sites many users would struggle to find it.

The new phase of the campaign has addressed many of these concerns. There is a sizeable budget to create a media push over the next year and big household names have been promised for the later stage of this second phase.

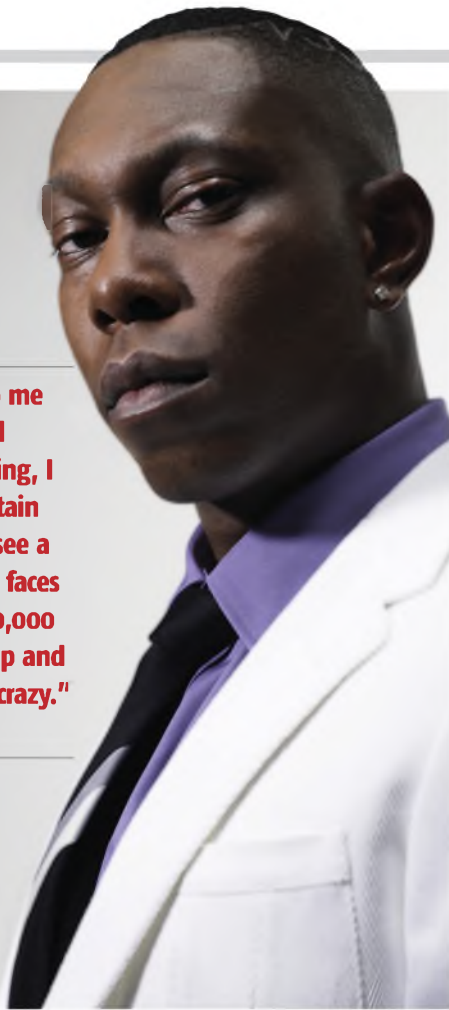
With Dawbell heading PR and Blue State directing online operations there will also, hopefully, be a more focused media push and online engagement.

The introduction of a widget to direct users straight to legitimate music sites is also a major leap forward. This will provide a link between all the messaging and actually spending money on music.

meback

"Music matters to me because I get paid bitch. No, I'm joking, I just love to entertain people, I love to see a smile on people's faces I love to see a 100,000 people jumping up and down and going crazy."

DIZZEE RASCAL



campaign later in the year.

The new films – and the social networking aspect of the campaign – will initially be pushed out to music obsessives, such as readers of Q, Word and 6 Music.

However, the conversation will then be extended to more populist territory such as tabloid readers and the X-Factor audience later this year.

Dawbell's Richard Dawes added, "This is about getting a conversation going about the value of music, not a monetary thing."

Blue State Digital London strategy director Sam Jeffers said the website and social media campaign will be a staged process with ever increas-

ing levels of activity. "Our MO is to push calls to action. We don't want people coming on the site and not giving them anything to do," Jeffers added.

A move to show the connection between music and areas such as film and sport – possibly around next year's Olympics – is also being planned.

Music Matters is already badged on sites such as HMV.com, but it is hoped a much higher profile campaign will ensure the badge is adopted by more of the UK's 70-odd legal sites and in more prominent positions.

✉ robert@musicweek.com

RAISING THE STATUS

BLUE STATE DIGITAL LONDON has been charged with creating, orchestrating and manipulating the online chatter, Twitter trending, re-tweeting and Facebook "likes" that will drive – and ultimately make – the Music Matters campaign.

The company's strategy director Sam Jeffers said there will be a series of stages in the activity starting with asking fans to "stand up and tell people about the value of music to them".

Already the Music Matters blog has posted a discussion around 1,000 reasons why music matters.

Jeffers said this has ignited debate about what the world would be like without music.

"It is fairly easy to close your eyes and imagine what a quiet place the world would be without music,"

said Jeffers, adding that many issues like this can be easily explored online before being translated offline to events like Record Store Day.

Later in the campaign some people will be asked to get more involved in activities, such as actually creating videos that

Music Matters can host.

"We're trying to motivate people

to take more complicated actions. We will look to foster the positive message and show that music costs money to make," said Jeffers.

"We can show there is a gap in the support for young musicians and that if this continues all the reunions (of bands) now taking place will not be enough to provide headliners for festivals."

STRATEGY TO MOVE APPLE DEVICES INTO THE SPOTIFY SPHERE

iTunes is the Apple of Spotify's eye

DIGITAL RETAIL

BY EAMONN FORDE/BEN CARDEW

SPOTIFY HAS FIRED A broadside in its battle with iTunes to dominate the digital music market by offering a new system that can manage music on Apple devices.

Through a new 'devices' tool in the Spotify client sidebar, users can now manage the music on their iPod, iPhone or Android phone via the player (rather than via iTunes), syncing all their downloads.

The updated software will scan a user's digital music collection into the Spotify player.

iPhones and Android phones sync wirelessly and the company said it had decided to focus on the most popular music devices, rather than integrating every MP3 player.

This in itself was significant enough. But the company, which has for the last year and a half offered downloads via its partner 7digital, also announced aggressive moves to build its download sales.

Spotify has now built its own download store and struck direct deals with labels and aggregators to sell music, with a particular emphasis on bundles; discounts are offered for multiple track playlist-based purchases, with a single-click buying option.

Users can buy 10 tracks for £7.99, 15 tracks for £9.99, 40 tracks for £25 and 100 tracks for £50.

The move could be a setback for 7digital (and 50% stakeholder HMV), but CEO Ben Drury was upbeat. "It's not a blow – we've known about this for a very long time and Spotify's implementation of our APIs and matching wasn't great," he said.

Drury added Spotify's recent moves to limit free access meant "it was obvious for them to do downloads themselves".

For Spotify, the move to sell downloads means added storage and delivery costs although this is outweighed by cutting out the middleman.

Spotify CEO Daniel Ek said "Our users don't want to have to switch between music players, but they do want to take their playlists with them wherever they go, on a wider range of devices, more simply and at a price they can afford."

But the implications are far wider-ranging. While Spotify does not mention iTunes at any point in its announcement, it is hard not to see this as an attack on the biggest name in digital music.

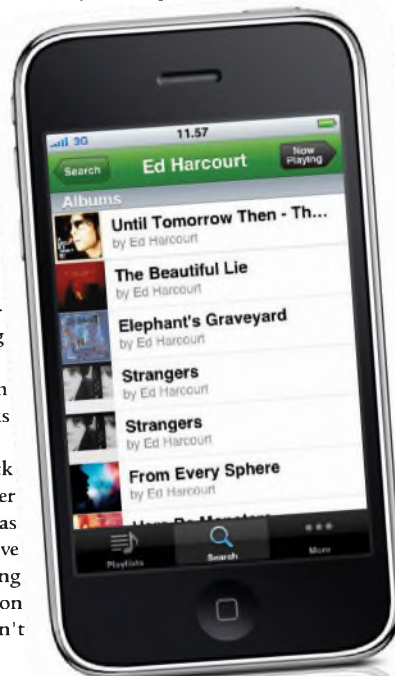
If Spotify can become a user's main music player, why use iTunes to buy a download?

Ovum principal analyst Mark Little called the move "a direct attack on Apple's precious iPod hinterland, and one which stands considerable chance of success".

"Music labels will not be unhappy that iTunes is at last getting more direct competition, but Apple is yet to launch their own cloud-based music service and could still take a 30% cut of some of Spotify's music revenues if they were to apply their new subscription policy," he said.

"This move into Apple's backyard is sure to improve the chances of success for Spotify in North America and no doubt its valuation as well. Nerves will be jangling in Cupertino."

Indeed, with the news last week that Amazon had effectively started a price war in the US undercutting iTunes and Facebook re-launching its Music On Facebook platform (see page 6), it was a tough seven days for Apple.



Of course, Spotify has yet to even launch in the US, a where iTunes has a 70% market share.

"Nerves will be jangling in Cupertino" MARK LITTLE, OVUM

It is worth noting, too, that for Apple users, iTunes does a lot more than just organising music.

But with this Spotify update and a US launch said to be imminent, filling in one of the last significant holes in the company's service, the ball is now firmly in Apple's court.

Apple did not comment. However, some commentators think this could speed up the launch of its own much rumoured cloud music / streaming service, with some reports claiming it already has deals in place with a number of the majors.

"On paper this is no serious threat to the iTunes Music Store or player now," said Forrester Research vice president and research director Mark Mulligan. "But, when Apple launches cloud functionality (most likely a mix of locker and on demand streaming) this will look much more directly competitive."

"But all that said let's keep a sense of perspective here: Apple have sold over a quarter of a billion iPods. Spotify have 10 million customers of which only two thirds are active and only 10% pay them anything. If Apple feel any serious competitive threat they'll throw their full innovation weight behind building something bigger and better."

The news comes at an interesting time for the fledgling music streaming market: RIAA figures released last week revealed subscription-based income slid from \$213.1m (£127.7m) to \$200.9m (£120.4m) in the US last year, although the number of streaming subscribers was up from 1.2m to 1.5m.

Meanwhile, figures for the first four months of 2011, have shown sales of single track downloads in the US – far from stalling, as was previously supposed – were actually up 8.3% for the year-to-date.

In this context, Spotify's move to boost download sales seems like a canny move. It could, of course, dilute its message as a streaming service but Ek is on record as saying that access and ownership can co-exist.

The emphasis on selling bundles is another interesting move. Spotify is not the first player to try this – eMusic's business model is largely based on bundling – but it is a significant step.

The final change announced by Spotify last week was the launch of updated Android and iPhone apps that allow all users – including those on the free tier – to purchase MP3 playlists and wirelessly add them to their devices. Previously the Spotify smartphone app could only be activated by Premium users to synch playlists over Wi-Fi.

In making these three key changes – as well as recent alterations to the free service – Spotify has set out its stall, as it looks to convert a business that is impressive in its reach – but significantly less so in terms of revenue – into a profitable enterprise. And while the move will – inevitably – be painted as Apple versus Spotify, Drury, whose company has just launched a new Android app (see page 6) said the whole digital market could actually benefit.

"The more people that realise there are alternatives to iTunes is good for the whole market," he said.

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NEWS IN BRIEF

■ China clamps down on piracy

New copyright protection rules in China will force service providers to take down infringing content within 24 hours of a copyright holder request.

■ Myspace losses grow

News Corp. has reported that the division housing Myspace posted a loss of \$165m (£99.7m) in the last quarter. The social network could now be sold off for \$100m (£60.4m) after News Corp. paid \$580m (£350.3m) in 2005 to for the company.

■ Android gets free Shazam tags

Shazam is now offering unlimited free tags for its Android app users, sponsored by eBay.

■ Pandora nets 10bn interactions

US-based personalised radio service Pandora has now experienced 10bn user interactions, giving thumbs up or down to tracks to help refine its recommendations. Rdio partners with The Echo Nest for app development US-based music subscription and streaming service Rdio has partnered with The Echo Nest to mesh their APIs and allow third-party developers to create new hybrid mobile apps.

■ Sirius XM reaches 20.6m

US satellite radio broadcaster Sirius XM has increased its subscriber base by 9% to 20.6m in the last quarter. Net income rose 88% to \$78.1m (£47.2m) from the same period 2010.



■ Apps set to boom

A forecast from iSuppli suggests the global mobile app market will be worth \$8.3bn (£5bn) by 2014, up from \$3.8bn (£2.3bn) by the end of this year. Meanwhile ABI suggests 44bn apps will have been downloaded by 2016.

NEW APPS

■ Rhino Musical Aptitude Test (iPhone - free)

From WMG's catalogue arm, this music quiz app has 1,200 questions and score sharing. A premium version sells for £0.79.

■ Vevo (BlackBerry PlayBook - free)

Following its UK launch, the premium video channel has created a dedicated app for BlackBerry's tablet device, offering streaming and discovery.

NEW SERVICES

■ SoundCloud Labs is a new offering from the audio distribution company "dedicated to experimental projects and features", including Social Unlock which rewards users for sharing tracks via Twitter.

■ Liveset.com is the latest concert-streaming video service, offering footage in HD to PC and mobile.

SPACE IN THE MARKET: CAN FACEBOOK PICK UP WHERE OTHERS LEFT OFF?

Social media giant faces up to music

FACEBOOK

■ BY EAMONN FORDE/BEN CARDEW

FACEBOOK IS BIDDING TO make music more central to its offering, after years of relying on third-party developers to shoulder the weight.

The company last week announced the relaunch of its Music On Facebook platform, significantly expanding the offering which first arrived in 2008.

The new Music On Facebook site offers dedicated free page builds for musicians, venues and fans.

Artists can send tour updates, upload music and photos and manage direct marketing. The site also offers musicians advice on how best to use the platform to communicate with existing fans and reach new ones.

The social networking giant, which has some 600m users globally, said the new Music on Facebook Page was "for music fans of all kinds".

"Whether you're a musician yourself, have a job in the music industry, or simply love good tunes, this is the page to stay up-to-date with what is happening in music on Facebook," it said.

The company initially launched Music On Facebook in 2008 but it failed to catch fire.

However, the last two years have seen the social media landscape shift

significantly with Myspace, once the byword for music-based social networking, shedding users.

News Corp. is now preparing for a speedy sale of the site that it paid \$580m (£350.3m) for in 2005.

In the interim, a number of other services – most notably RootMusic and damntheradio – have carved a niche for themselves by offering Facebook page builds and content management for acts.

But the relationship has not always been an easy one. RootMusic recently caused controversy when its co-founder J Sider seemed to attack Facebook at the Rethink Music conference in Boston, saying: "When's the last time you tried to do something with Facebook, and they listened to you?"

He quickly backtracked in a posting on the Hypebot site, saying "What I was saying is that Facebook is a great platform to build on and as you've said we have had a lot of success with it.

"We have a great relationship with them and appreciate it very much. But if you are an individual artist or manager it's tough to simply call up FB and ask if they could make a change on the platform for you."

Given the scale of Facebook, any move it makes in the music sphere is likely to be intensely scrutinized by the music industry.

However, one label digital marketing head was unimpressed by the



relaunch of Music On Facebook, believing the move to be too little, too late, when a variety of quality bolt-on services such as RootMusic and SoundCloud already exist.

"Right now it simply looks like a starter page for people looking to set up a fan page," he said. "Of course that might change over time, but right now it only has 180,000 fans, so it's got no reach whatsoever."

"But right now I'd argue their best bet would just be to buy RootMusic and make that a default app, at the Pro level, for all artist pages," he added.

Facebook was of course supposed to integrate with Ping,

Apple's music-centric social network within the iTunes player, but withdrew just before its launch in September last year.

Since then Ping has struggled to gain traction while Facebook was successfully integrated into Spotify's player client.

Last month, MXP4 took music-based social gaming into Facebook with the launch of its Bepler titles. After several years of being pushed to the margins of Facebook, this year could finally see music could move centre stage on the world's biggest social network.

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DRURY TO KEEP TABS ON GOOGLE AND AMAZON



7DIGITAL HAS DEFINED ITS ROLE in a highly competitive marketplace as "the Switzerland of digital music", as it launches its new Android app and extends its partnerships with both BlackBerry and Samsung.

The new, free Android app features an integrated one-click download store and is available in 16 markets in North America and Europe, offering 13m tracks for download. Tracks are delivered at 160kbps when downloaded to handsets over a mobile network, while higher quality versions will be available when the devices are on a Wi-Fi network.

With Android key to its ambitions, 7digital believes being across as many platforms and hardware brands as possible will benefit it in the long run.

7digital CEO Ben Drury said Google's long-rumoured music plans – the company is said to be close to the launch of its Google Music service, which could include both down-

loads and streaming – were "definitely a competitive threat to us" but was not unduly concerned.

He said, "We believe that our position as the Switzerland of the digital world – being neutral so we can work with BlackBerry, Samsung, Toshiba, Microsoft and so on – means that Google, Apple and

Amazon all being in the game doesn't hurt our positioning."

He added, "A company like Samsung won't want to work with Amazon as Amazon will probably want its own tablet device soon to follow the Kindle. So Amazon is becoming a competitor to Samsung."

"The companies running on Android do not want to use all the Google services as they don't want Google to own the whole piece. We are looking at what Google does here – no question. But we are not overly concerned about it."

Last week brought possible bad news for 7digital, as the company was replaced as the download provider within Spotify, when the

Swedish streaming company started to sell downloads directly (see page 5).

But Drury said 7digital's focus was now in on its own, long-awaited locker service. "We are pretty close to getting approval from the labels and the publishers for this," he said. "Everyone has been pretty helpful. There are just a lot of people to talk to. I can't disclose what deals we have or have not got – but we have a significant amount."

The plan is to launch the service next month in public beta as part of a wider overhaul of the 7digital store and site.

"Everyone we have spoken to is comfortable with the idea and what we're doing is far more preferable to what Amazon has done," he suggests.

"Obviously with what Amazon has announced [the US retailer launched a cloud music service in March without seeking new licences from copyright holders] we are having to make sure we are doing the right thing."

Where does Drury believe Amazon ran into problems and how

will 7digital learn from this?

"What Amazon is doing that is different is when you make a purchase from Amazon MP3 it automatically goes into your locker and is a copy," he said. "That's the bit where they definitely need licences as far as I'm concerned."

He added, "The terms and conditions of our label deals – and I don't see how Amazon is any different – is that as a retailer we have the right to sell an individual track that gets downloaded into an individual user's machine and they have to accept an end user licence agreement. There are definitely some things in there that would break the agreement."

Other sources have told Music Week the controversy surrounding Amazon's service has temporarily pulled the brakes on Google's plans in this area.

Talks between Google and rights holders are now said to be on hold until the Amazon issue is resolved and the licensing landscape for locker services is brought into sharper focus. This could potentially also impact on what iTunes does in this area.



Ben Drury



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MEDIA**NEWS IN BRIEF**
■ Romance and Valentines high on Kerrang! list


My Chemical Romance lead the nominations for the 2011 Kerrang!

Awards, with five mentions. The US band are up for best album for *Danger Days: The True Lives Of The Fabulous Killjoys*, best international band, best video for *Na Na Na*, best single for *Planetary (GO!)* and best live act. They are followed by 30 Seconds To Mars, with four nominations, and Avenged Sevenfold with three. Leading the British contingent are *Bullet For My Valentine* and *Bring Me The Horizon*, who both have three mentions. Both acts will compete for best British band, alongside *You Me At Six*, *The Blackout* and *Enter Shikari*, and best single. The event takes place in London on June 9. June 6 marks the 30th anniversary of Kerrang! and the awards, which are sponsored by Relentless Energy Drink, will reflect this.

■ Bobs back on the Beeb


Radio 2 will this week air two shows marking the 30th anniversary of the death of Bob Marley. *Bob Marley In Exile*, which goes out today (Monday), is presented by Marcia Griffiths, formerly of the I-Threes, who backed The Wailers on tour and on several records. The programme will focus on Marley's relationship with the UK. Two days later *Knowing Bob Marley* goes out at the same time on Radio 2, with five of Marley's closest friends and colleagues giving insight. Presented by Paul Sexton, the programme relates how Marley grew into a global icon and the story of his death on May 11 1981.

■ CD offering: Jazz Caffè


Jazz FM and Caffè Nero are partnering on the release of *The Caffè Sessions*, a compilation album that will go on sale in all Caffè Nero stores. The album was compiled by Jazz FM DJ Claire Anderson, who hosts the station's weeknight *Late Lounge* show. She said the idea was to capture the essence of an afternoon spent in Caffè Nero. Artists who feature on the album include Morcheeba, Honey Ryder and Gotan Project.

■ Wembley has Capital time


Jennifer Lopez, Jessie J and LMFAO are among the artists announced for the 2011 Capital FM Summertime Ball, which takes place on June 12 at London's Wembley Stadium. Joining them will be Nicole Scherzinger, Example, Mike Posner, Ne-Yo, The Wanted, Far East Movement, JLS, Katy, Cee Lo Green and Wretch 32.

RADIO 1 TO TAKE THE DIGITAL INITIATIVE AT FLAGSHIP LIVE EVENT**Beeb beta tests digital at Big Weekend****RADIO**
■ BY BEN CARDEW

RADIO 1 IS TO USE ITS forthcoming Big Weekend event to test out new digital initiatives for the station such as online curation, geolocation and Twitter takeovers.

Radio 1's flagship live event takes place this weekend (May 14-15) at the Carlisle Airfield, with performers including Lady GaGa, Foo Fighters and Timie Tempah.

The event traditionally marks the start of the UK festival season and is also used by the station as an opportunity to test new initiatives in the online arena.

BBC head of popular music interactive Ben Chapman – formerly interactive editor at Radio 1 and 1Xtra – said the Big Weekend would be a “testing ground” for R1 and the Corporation itself, where it can experiment with digital initiatives that will be important in the coming years (see right).

“Last year was the first year that we streamed live from all stages and that was significantly trend-setting,” he explained.

But he said the most significant lesson from last year was the station recognised the vital importance of social media in generating audience conversation around the event. “It was much more inclusive,” he concluded. “We saw how powerful the Big Weekend was in a social context.”

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Future sounds Lady GaGa is sure to gather online interest at Carlisle this weekend

BIG NUMBERS**2011**

Big Weekend in Carlisle received 765,000 ticket registrations

2010

Peak UK weekly reach to the Big Weekend website was up 50% on the previous year to 740,000 unique users

There was a tenfold increase in mobile site reach – UK weekly mobile unique users peaked at 37,000

Web searches for the event and referrals to the site both more than doubled on the previous year

TESTING GROUND THE NEW INITIATIVES

Online curation, where six DJs will have their own web pages on the Big Weekend site (www.bbc.co.uk/radio1/bigweek-end/) featuring their individual picks of the best of the festival. Chapman said the idea of curation would be vitally important to the future of Radio 1 online, as the station looked to transfer its traditional strengths in music discovery from radio. “Listening to the radio is the way that most people find music,” he said. “The change to me is to understand where we fit the web into that context.” The individual sites will include, for example, a DJ's pick of the best music, images and tweets from the weekend.

Attendees will be able to “check in” to the Big Weekend using Facebook Places. Chapman said the station wanted to understand the possibilities – and potential drawbacks – of these geolocation services,

which allow users to publicise exactly where they are geographically.

R1 will ask DJs and performers at the Big Weekend to take over the official Radio 1 (@BBCR1) and 1Xtra (@1Xtra) Twitter accounts for the two days of the event.

The station will attempt to offer increased transparency in its coverage of the Big Weekend, with cameras in the various radio studios and interviews with performers as they come off stage.

The majority of videos on demand on the Big Weekend site will be available to watch for 30 days, up from seven last year.

CAMPAIGN FOCUS ■ BY STEPHEN JONES**WHITE DENIM**

US LABEL DOWNTOWN RECORDS' decision to go with Drugged as first single from new signing White Denim has forced a rethink for the UK campaign.

While *Drugged* is a palatable title for US and European markets – where it has been released on label-friendly MP3 site RCRD LBL – Co-Operative Music (which handles several of Downtown's releases in the UK and Europe) has opted to go with *Bess Street* here.

Product manager Craig Penney explained, “Obviously a song about taking drugs isn't going to go down on radio here due to its lyrical content so we had to choose another.”



The decision to play safe appears to have been a smart one as the track was added to 6 Music's B list last week and has been played by Radio 1's Nick Grimshaw.

Full Time Hobby released the Texan group's three previous albums in the UK but this is the first record

Co-Op has worked on with the band and Penney said they treating them like a new act.

Previous album *Fits* scored notably high reviews – mostly four to five out of five stars – across the popular press.

But it was particularly championed by *McJo* and *Uncut*, which have thrown their weight behind the new album *D* (released June 6), with upcoming lead reviews scheduled in both publications – plus a four-page feature in the latter. NME.com is streaming the album exclusively the week prior to release.

Despite the band having built a fanbase in the UK that saw them headline London's Heaven at their peak in 2009, the label is deliberately stepping back with this campaign, bringing in the band to perform at small venues on a UK tour this month. They will return to play larger venues and festivals later in the year.

Penney said, “They have always performed amazing shows, so it's about bringing new people on board. We hope to ram the gigs out and build from there.”

In the meantime, the label has leaked *Anvil Everything*, a fan-friendly track which showcases the more progressive elements of the band.

LIVE

NEWLY-FORMED LIVE BODY WILL 'ADD WEIGHT' TO UK MUSIC, SAYS FEARGAL SHARKEY

Live sector emerges from 'glorious isolation'

ORGANISATIONS

BY ROBERT ASHTON

THE DISPARATE LIVE MUSIC industry has come together to create its own lobbying group to tackle issues impacting the £1.5bn sector.

The newly created UK Live Music Group, which comprises eight of the leading live bodies, including the Concert Promoters Association, Association of Independent Festivals and Agents Association (see box), has also taken a seat at the UK Music board to help push its agenda.

The new UK Live Music Group will be chaired by Live Nation international chief operating officer Paul Latham and he will represent it, with a couple of invited guests from the group, at UK Music board meetings.



Paul Latham

The group was expected to meet every six weeks or so to thrash out the main planks of its agenda.

Latham said the move to combine was prompted by the PRS for Music consultation on the live music tariff. He said that led to the organisations meeting to discuss their shared interests and how they could tackle the ongoing consultation which proposed increasing the rate for popular live music currently set at 3% of ticket receipts and last reviewed in 1988.

"We work in glorious isolation for most of the time, so this [the discussion about the PRS consultation] was a very rare coming together," said Latham, who added that the participating organisations decided to formalise the grouping to tackle other issues.

Utilising UK Music's political savvy in the corridors of the DCMS, Home Office and Department for Business and the lobbying resources at the disposal of the organisation will be one clear

advantage for the UK Live Music Group now it has become part of the umbrella organisation.

Latham pointed to the changes brought about by the Security Industry Act, which required additional training and qualifications for venue workers and added up to 15% to costs.

Similarly, changes to working visas have caused havoc with the live industry and the sector is currently waiting for the Government to make its thoughts plain on small venues exceptions from the Licensing Act.

"There can be a mutual information stream if UK Music is able to detect these things in advance. A clampdown on terrorists impacts on our acts coming into the country," Latham added. "What starts as well intentioned legislation often has far reaching consequences for the live sector."

The new link-up has already proved fruitful with the newly constituted live group providing new data for UK Music to undertake a

long term analysis of music tourism (see MW next week).

Latham, who is also chairman of the National Skills Academy for Creative & Cultural Skills, said he also hoped the move to consolidate the live sector could help boost many of the education and training programmes currently under way – another big priority of UK Music.

With the whole of the commercial sector now represented by UK Music chief executive Feargal Sharkey said the establishment of the UK Live Music Group was hugely significant because it established a powerful voice for the sector. "Having their input at board level will be a huge asset for this organisation," said Sharkey.

Sharkey explained that UK Music has always wanted to have the live industry involved, but had to wait until the sector had created its own representative body.

"They needed to find common ground amongst themselves. And they have done that now. Clearly there is a lot of common ground between what the live music industry is doing and what we are doing here at UK Music," said Sharkey, who has been at the forefront of moves to push the Government to make changes to the Licensing Act and free up gigs at the grassroots level.

"I think having the live sector on board gives us more weight and gravitas when we make representations to ministers."

✉ robert@musicweek.com



"Their input at board level will be a huge asset for this organisation... [they will] give us more weight and gravitas when we make representations to ministers..."

FEARGAL SHARKEY, UK MUSIC

MEMBERS OF UK LIVE MUSIC GROUP

- **Agents Association** represented by Asgard agent Paul Fenn
- **Association of Festival Organisers** represented by Mrs Casey Music director and AFO director Steve Heap
- **Association of Independent Festivals** represented by CODA Music Agency agent Rob Challice
- **Concert Promoters Association** represented by Live Nation international COO Paul Latham
- **International Live Music Conference** represented by IQ editor Greg Parmley
- **National Arenas Association** represented by chairman Geoff Huckstep, who is also chief executive of the Capital FM Arena Nottingham
- **Production Services Association** represented by PSA general manager Andy Lenthall
- **we:Live** represented by the chair of the independent venue and promoter association Dominique Czopor

Clampdown on scam sites

A RENEWED CLAMPDOWN ON ticketing fraud has seen the industry compile a blacklist of dodgy ticketing websites ahead of the busy festival season.

The blacklist of more than 50 pop-up scam sites offering tickets has been compiled by gig ticket comparison website StereoBoard.com, which has warned thousands of music fans could be left out of pocket by fraudsters who cost the industry nearly £170m each year.

As part of this latest move against ticketing fraud, Live Nation and Festival Republic have also agreed to comply with a request by the police to send tickets to fans much quicker.

StereoBoard.com founder Nigel Sachdev said people are more aware of scam sites, but recent figures suggest that as many as one in 10 people have been the victim of ticket fraud. "It's obvious that the problem is still widespread and we're seeing dodgy sites popping up in relation to all the big tours and festivals this summer," he said.

The StereoBoard blacklist included sites specifically set up for festivals such as Leeds, Reading, T in the Park and V, but Sachdev pointed out that major tours such as Take That, Kylie Minogue, Kings of Leon, Katy Perry, Lady GaGa have also been targeted by scam artists.

There was also evidence that the fraudsters were targeting more mature – and less internet savvy fans – because websites involving the likes of Andre Rieu, Barry Manilow, Cliff Richard and James Last have also been identified as scams.

Last year it was estimated that music fans lost £168m to fraudsters.

Nigel Sachdev hoping to halt ticket scammers

VIAGOGO Ticket resale price chart				HITWISE Primary ticketing chart				TIXDAQ Secondary ticketing chart			
pos	prev	event	ave resale price £	pos	prev	event	£m	pos	prev	event	£m
1	1	ALICIA KEYS	154	1	8	T4 ON THE BEACH	5.9	1	1	TAKE THAT	5.9
2	3	ADELE	146	2	2	ADELE	2.9	2	2	RIHANNA	2.9
3	8	NEIL DIAMOND	132	3	3	SECRET GARDEN PARTY	2.8	3	3	ROGER WATERS	2.8
4	4	DOLLY PARTON	116	4	6	RIHANNA	1.3	4	4	DOLLY PARTON	1.3
5	6	ROGER WATERS	102	5	NEW	CAMDEN CRAWL	1.1	5	6	NEIL DIAMOND	1.1
6	2	ERIC CLAPTON	101	6	NEW	DAVID GUETTA	1.0	6	7	BRYAN ADAMS	1.0
7	5	TAKE THAT	97	7	14	JLS	1.0	7	5	READING & LEEDS	1.0
8	NEW	RUSH	94	8	NEW	BARRY MANILOW	0.9	8	9	GLEE LIVE	0.9
9	7	RIHANNA	93	9	7	TAKE THAT	0.9	9	NEW	KINGS OF LEON	0.9
10	9	FOO FIGHTERS	93	10	12	OLLY MURS	0.9	10	8	V FESTIVAL	0.9
11	12	BRYAN ADAMS	60	11	9	HARD ROCK CALLING	0.9	11	10	DURAN DURAN	0.9
12	13	KINGS OF LEON	60	12	13	NEIL DIAMOND	0.8	12	11	ARCTIC MONKEYS	0.8
13	NEW	PAOLO NUTINI	57	13	NEW	SLASH	0.7	13	12	ADELE	0.7
14	NEW	KATY PERRY	54	14	NEW	SUGGS	0.6	14	NEW	IRON MAIDEN	0.6
15	NEW	TWO DOOR CINEMA CLUB	41	15	NEW	KILLERS	0.6	15	14	BON JOVI	0.6
16	20	DAVID GUETTA	37	16	17	GLEE LIVE TOUR	0.5	16	15	ERIC CLAPTON	0.5
17	NEW	FLEET FOXES	26	17	NEW	ADAM ANT	0.4	17	17	JOHNNY MATHIS	0.4
18		PANIC! AT THE DISCO	26	18	NEW	N DUBZ	0.4	18	16	T IN THE PARK	0.4
19		KATY B	21	19	10	DEEP PURPLE	0.4	19	18	ROD STEWART	0.4
20		THE RIFLES	15	20	5	DOLLY PARTON	0.4	20	19	JANET JACKSON	0.4

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PUBLISHING



'A MOVEMENT TOWARDS CHANGE' AS EMI THROWS DOWN GAUNTLET TO COLLECTION SOCIETIES

EMI releases ASCAP in rights reshuffle

DIGITAL LICENSING

■ BY CHARLOTTE OTTER

COLLECTION SOCIETIES will need to tighten their grip on digital licensing after EMI Music Publishing cut ASCAP from handling its digital licensing for one of its largest catalogues.

The move means the publisher now has full control of licensing performing rights for its EMI April Music catalogue in the US and also the final say on which digital - and audio, video streaming and cloud music - services it will license rights to.

Musicians will not be able to opt out of the service.

EMI Music Publishing chairman and CEO Roger Faxon described the deal as a "pilot project" to test where the future of online licensing lies.

He said if the repositioning of rights proved successful, then the company would extend its control of digital licensing rights to other

receive for their royalties. "Each of the collection services operate as business and so takes a share of the royalties, which means that divvying up the [royalty] shares is a real issue for them [composers]," explained Faxon.

"If you believe, as we do, that joining together digital licensing transactions into a single entity is the way forward then the only way to do that was to pull those rights from them [collection societies]. It is not a criticism of them at all. It is about the nature of collection societies. ASCAP cannot manage and license rights for all manner of the uses that we want, and so for us blanket licensing makes sense," he added.

ASCAP has claimed EMI's withdrawal of its digital licensing rights would not have a significant impact



"We want to see if this pilot approach works for our user songwriter community and, if it does, then we will extend it beyond the US..."

ROGER FAXON, EMI



John LoFrumento

parts of its American catalogue and also export the experiment outside the US.

"We want to see if this pilot approach works for our user songwriter community, and, if it does, then we will extend it beyond the US," Faxon said. He added this would see the project brought to Europe so EMI could take control of online rights which are not currently represented by CELAS.

EMI's move away from ASCAP is significant for two reasons. It puts all the publisher's rights for US online mechanical, synchronisation and performance licences from its April catalogue under one roof for the first time.

It also marks a recognition by the company that the current online licensing system employed by collection societies may not be up to scratch.

The major currently works with four US collection societies; Harry Fox for EMI Music's mechanical rights and ASCAP, BMI and CISAC for performance rights.

ASCAP will continue to license EMI's performance rights for traditional terrestrial services, including TV and radio, but Faxon said it made sense for EMI to take control of online licensing in order to increase efficiency and transparency for its clients.

This, he said was because the main concern for songwriters was how much money they would

on the company. Last year the collection society's revenue came to \$935m (£566m) and of that just \$20m (£12.1m) came from digital licensing.

"The short term impact on ASCAP will be minimal," ASCAP CEO John LoFrumento said. "New media represents a major challenge for us as it does for many collection societies. I am hoping that people will look to us and other collection societies and see that we can distribute money, data and skills very efficiently and as long as our costs are in line then I am confident clients will stay with us."

On an operational level, Faxon said EMI's move away from ASCAP would not lead to any new structures being built within the company because the major already has staff dealing with licensing for non-exclusive rights.

He added the move was being monitored with interest by the company's artists. "Our ASCAP initiative shows that we are trying to be sure that the market place develops more quickly in the online world," he said. "I don't believe that the initiative we have taken [with ASCAP] is out of step - it demonstrates the need for opening the licensing process which reassures owners. This move is part of the fabric of change which is needed to bring the industry into the 21st century."

✉ charlotte@musicweek.com

A small step now... EMI chairman and CEO, Roger Faxon wants to test where the future of online rights licensing lies by bringing digital collection in-house

WIND OF CHANGE BLOWS ILL FOR PRS



revenues if EMI and other major publishers followed suit and ditched collecting societies from online licensing

"EMI have thrown down the gauntlet. This is a movement towards change," said ASCAP CEO John LoFrumento adding that other collection societies should start giving serious consideration to combining their back office services to cut admin costs.

This view was echoed by CELAS VP of business affairs Eric Mackay who added if other major publishers followed EMI's lead then it could lead to problems for collection societies in Europe. "Bigger publishers will look with interest as to what EMI has done and will obviously look at the possibility of following them down

COLLECTION SOCIETIES within Europe will view last week's changes with concern about the potential loss of

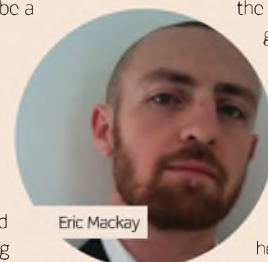
that route. If collection societies are to compete with this then they will have to streamline their services," he predicted.

However, both LoFrumento and Mackay also agreed there was still a future for collection societies - noting there would always be a need for a "front end" company to deal with licensing. "We are on a road to building a new world," noted LoFrumento, who also sits on the board of CISAC. He said 2011 had seen members wrestling with a number of changes taking place in the world of licensing and copyright - including potential changes to European copyright law and the establishment of a Global Repertoire Database.

"EMI's actions with us [ASCAP] is helping to push societies towards change - which is important," he said.

European collection societies also stand to benefit from EMI's actions - helping to increase the efficiency of digital licensing - and Mackay pointed to the app market as an example. "When a music app is released from North America at the moment you need to get all the different rights and reciprocals from each society. Under EMI's new system, collection societies will only need to go to one source," he explained adding CELAS already does this for the major in Europe.

PRS for Music last week refused to comment on the move, claiming they needed more time to fully assess the impact EMI's actions in the US will have on the company as well as how the move will affect the day to day workings within the organisation.



Eric Mackay

TALENT

BREAKOUT

THE PIERCES / Polydor



CAST LIST : THE PIERCES

LABEL Polydor	Nettwerk Management	AGENT Lucy Dickens, ITB	Charm Factory
A&R Ferdie Unger-Hamilton	LAWYER Gavin Maude, Russells	PRESS Chris Latham & Susie Ember,	NATIONAL RADIO James Bass,
PUBLISHER Universal Music Publishing, Caroline Elleray	MARKETING Liz Goodwin, Polydor	REGIONAL PRESS Warren Higgins, Chuff Media	Polydor
MANAGER Peter Leak,	DIGITAL Stephen Hallowes, Polydor	ONLINE PRESS Lorraine Long,	REGIONAL RADIO Gavin Hughes/Nicki Ross, Polydor
			TV Pippa Evers, Polydor

Berryman gives Pierces a chance

BY STEPHEN JONES

RADIO 2 RAISED A FEW eyebrows earlier this year when it emerged it had backed The Pierces' low-key EP release *You'll Be Mine* to such an extent it was its most-played track in the first three months of this year, beating even Adele's *Someone Like You*.

The April release failed to breach the Top 40 but its support paved the way for likely breakthrough single *Glorious* (released May 23), which Radio 2 added to its A list last week.

Should it come, the breakthrough would be a remarkable turnaround for the Alabama-born sister folk-pop duo, who would have split up two years ago had it



not been for the intervention of Coldplay bassist Guy Berryman (left).

After more than a decade performing together, three albums and spells on Universal Republic and Lizard King Records to critical acclaim but not commercial success, sisters Catherine and Allison threw in the towel in May 2009, only for Berryman to call the next day. Aghast at the news, he invited them to his London home for a meeting which changed their lives.

Berryman, who had known them from the New York musician scene, told *Music Week*, "We were in my

kitchen having a beer and they played me demos on their phone, just guitar and vocals, but it sounded brilliant.

"I was immediately drawn to the melodies and immediately had a vision of how great the songs could be. At the end of the day the sisters didn't split up but I think they were banging their heads against a wall. It was nice timing really."

By a happy coincidence Berryman, who has always taken an active role in co-producing Coldplay, had been intending to develop his passion for music production by branching out to work with other artists.

Allison Pierce said. "The energy for The Pierces had failed and then Guy came in and it felt like a sign. How can it be a coincidence? Guy's

the type of person when he puts his mind to it he puts his whole heart and soul into it."

Within weeks Berryman began work on the album with producer Rik Simpson (Coldplay, Jay Z), in an unfolding partnership they call The Darktones at Coldplay's Bakery studio in Hampstead and Electric Lady Studios in New York.

"We had more of a focus of what we wanted. When our last record was more eccentric and eclectic we knew we wanted this to be more coherent throughout," said Pierce.

Berryman, who scheduled the production around the making of the fifth Coldplay album explained, "I had references like Fleetwood Mac in my head but mostly I wanted to take them down the classic pop-rock route rather than the mystical, dark cabaret work they had done before. I wanted to bolster the songs so they were shiny, not slick. These songs sound timeless to me."

"It was nice to use ideas I hadn't been able to with Coldplay for whatever reason. And I like working with people who are friends," added Berryman who is now also producing Brooklyn musician James Levy and finishing off a record with Sammy Oats.

Without a manager in place, Berryman also took an avid interest in helping The Pierces secure a record deal with the finished record. He said, "They had had a hard time with record companies in the past and I thought if I am going to make this record I want to help them find a good home. There were no contracts involved - I did it purely for the love of the music."

Allison Pierce said Berryman's continued input proved critical "We didn't have a manager and Guy really came in for us. He didn't take over but took care of things that needed to be done."

The recordings found their way via Berryman's lawyer Gavin Maude at Russells and A&R consultant Charlie Rapino to Polydor president Ferdie Unger-Hamilton who was immediately "blown away".

He said, "I couldn't believe a record that good was unsigned - it was remarkable. It felt like it had a place in the world and I knew these songs had a place in this world - everybody who loves The Mamas & Papas would love them. It wasn't a difficult decision to sign them immediately."

You & I is released on May 30. www.musicweek.com/breakout

TALENT SPOTTING MW TRAWLS THE TOP 10 ACTS OF CANDEM CRAWL



NOW IN ITS 10TH YEAR, 2011's Camden Crawl took place over the May Bank Holiday and featured more than 250 artists performing in 50 venues over two days. Music Week rounds up 10 of the best...

OFWGKTA

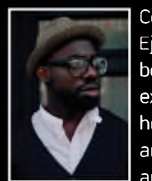
LA's alternative hip-hop collective Odd Future Wolf Gang Kill Them All didn't fail to live up to the hype and were the talk of the festival after causing a stage invasion at the Red Bull Bedroom Jam Outdoor Live Arena.

TRIBES



Island Records and Camden's finest interrupted recording of their debut album for 24 hours for a billed performance at The Enterprise and a secret packed-out midnight show at The Wheelbarrow, reminding one and all that they still set the live benchmark to beat.

GHOSTPOET



Coventry's Obaro Ejimiwe blurred the boundaries of experimental hip hop at The Barfly and proved what an exciting signing he is to Gilles Peterson's Brownswood Recordings label.

HOUSSE DE RACKET



Despite taking to the stage an hour late, the Kitsuné Records signings were more than worth the wait, giving a thrilling performance at Proud Galleries.

SLOW CLUB



Moshi Moshi Records' folk-rock duo from Rotherham battled through a set in front of an Electric Ballroom audience largely waiting for show closers Razorlight - and won.

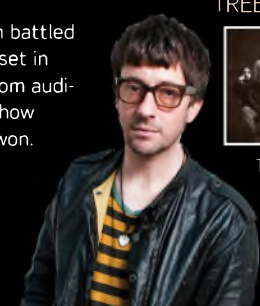


DELS
Big Dada's Ipswich rapper Kieren

Dickins set himself apart from his British hip-hop contemporaries with his show at The Barfly.

GRAHAM COXON

The Blur guitarist (below) reminded many of the thrilling showmanship and songwriting ability missing from the current indie scene with this energetic and sold-out show at Proud Galleries.



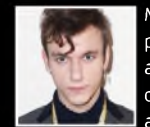
TREETOP FLYERS



The Communion Records signing - comparable with Crosby, Stills, Nash and Young - proved

why they were worthy winners of this year's Glastonbury Emerging Talent Competition at their Dingwalls show

WOLF GANG



Max McElligott proved he has come a long way since his days as Count Fisher, after developing his indie pop sensibilities with producer Dave Fridmann and attracting a large female following to his Forum show.

HEATHERS



The twin-sister acoustic folk duo and current favourite band of Steve Lamacz thrilled at the Andy Ross Presents... stage at The Spread Eagle.

TALENT & DIARY

It's time to take a break out of town

BREAKOUT

■ BY STEPHEN JONES

MUSIC WEEK'S LIVE MUSIC night Breakout returns for a double helping this week, with two events that will be streamed online for free, as the event goes out on the road for the first time.

Seven acts appear this Wednesday (May 11) at the regular Breakout event at Proud Galleries in Camden.

Two days later on Friday night four bands are on the bill at the Breakout On Tour at Great Escape Festival event, taking place at The Queen's Hotel in Brighton.

Both performances will be available to view online as they unfold via www.musicweek.com/breakoutlive.

The service is hosted by Gotseen.com, which has streamed live gigs across UK venues since its launch 12 months ago.

MD Steve Bedington said, "We're really excited to be involved with Breakout. A typical stream gets viewers from America and across Europe, so it is great profiling for any band."

Breakout at Proud – which is free before 9pm to *Music Week* readers who register at www.musicweek.com/breakout – is held on the second Wednesday of each month.

Last month's event attracted more than 1,000 people – including Liam Gallagher – to watch seven acts including Manchester Orchestra, Dog Is Dead and Zena Kitt play the main and acoustic stages. Music Week content director Michal Gubbins said it was great to be taking Breakout on the road.

"Last month's Breakout event attracted its biggest to date, so it feels like the right time to take the night to the Great Escape," he said.

In total, more than 100 live bands are set to play the Great Escape this year, including the hotly-tipped Anna Calvi, Group Love and Factory Floor.

The event also includes a conference side, running during the day, with producer Paul Epworth to appear in conversation at this year's event.

More details on Breakout – including how to get on the guest list for Wednesday's event – are available from MusicWeek.com.

BREAKOUT AT PROUD, WEDNESDAY:

MAIN STAGE LINE-UP:

- Starboy Nathan – London based RnB/pop talent who has supported N-Dubz, JLS and The Wanted and written with hit makers for the likes of Rihanna, Justin Timberlake and Jay Z
- The Ultra Girls – Girl band currently supporting Kylie Minogue on her UK tour and recording with her co-writer Steve Anderson
- The Jezabels – Australian group, with a single forthcoming on Gold Dust and who have just signed with Iimage Music's Lucy Francis (Jessie J, Bombay Bicycle Club)
- More Diamonds – Electro outfit managed by promoter Pearse Grady.

ACOUSTIC STABLE LINE-UP:

- Jess Hall – Singer/songwriter writing with Guy Sigsworth (Bjork, Madonna) and managed by former V2 Records MD David Steele
- Allie Moss – Singer/songwriter who sold 30,000 copies of her single Corner from the recent BT advert
- Paul Cook – classic indie/pop songwriter with a mid-Atlantic twist.

Friday's gig line-up is a ticketed event as part of the Great Escape festival, which takes place over 30 venues in Brighton from May 12 to 14.

BREAKOUT AT THE GREAT ESCAPE:

- CocknBullKid – Island/Moshi Moshi Records-signed singer/songwriter who has appeared on Later... With Jools Holland
- Various Cruelties – Unsigned A&R buzz band managed by Jon Chapman at Radiate (Stornoway)
- The Jezabels – Making their second Breakout appearance of the week (as above)
- The Hoodlums – Unsigned London band already selling out 300-capacity venues before the release of debut single on Blow The Whistle Records.

DOOLEY'S



DIARY

Cash in the attic... not to mention China too

FOLLOWING THE EXCITEMENT and hedonism which came with two, four-day weekends back to back, last week looked bleak for Dooley – with only **AIM's** legendary **beer** and **chips** party offering a glimmer of a silver cloud on the horizon. Luckily the event – which followed its AGM last Friday – proved to be as good as expected, with chief executive **Alison Wenham** proudly talking about the organisation's amazing "crystal ball" when it came to timing the annual gathering.

Last year the AGM's keynote speaker **Jarvis Cocker** spoke passionately about why **6 Music** should be saved just days before the **BBC Trust** did exactly that. And the timing was even better for the 2011 event with the **independents** on midweek sales having four of the top five albums and **42%** of the Top 50 sales. Neatly, three of those top five records came from **XL** whose boss **Richard Russell** was being interviewed at the event by **Simon Raymonde** whose own **Bella Union** supplied the other indie release, the new album from **Fleet Foxes**...

Raymonde's interview with Russell, meanwhile, came with the backdrop of Bella Union only being denied a first ever number one because of Russell's enduring **Adele** album. Spooky...

Dooley had rather hoped the stream of **Royal Wedding** inspired press releases might actually end with **Catherine** and **William** disappearing off into the sunset. How naïve he was, after news reached him of the **single release** from the band who apparently played Hyde Park on the day of the wedding – who we won't name as it will only encourage them. **Please Lord** make it stop...

While on the subject, much was made of the non-invites of **Tony Blair** and **Gordon Brown** at last week's Royal Wedding. But while two former Prime Ministers were not deemed worthy enough to be invited to William and Catherine's big day, one figure who most definitely was on the invite list was **Lucian Grainge**. The **Universal Group CEO** made a return trip to London to



attend the wedding at Westminster Abbey with his wife **Carolyn** among a gathering that also included one of his company's biggest artists, **Elton John**. All very impressive...

Speaking of Universal, **Decca** has pulled off some real class for its latest signing pic, with **Mary-Jess**

Leaverland signing her contact with the **classical** label last Tuesday in the glorious confines of the **Royal Albert Hall**. Here we see **Leaverland** putting pen to paper alongside **Decca** president **Dickon Stainer**, ahead of her gig at the venue that night supporting **Russell Watson**. **Mary-Jess**, as you may recall, is the woman from **Gloucester** who won the Chinese equivalent of The X Factor in front of a TV audience of 70m. And to celebrate this fact **Decca** – never short of a trick at the best of times – delivered the contract in the mouth of a **traditional Chinese Lion**. **Leaverland** in turn surprised **Decca** by signing the contract in **Mandarin**, the language which led her to stardom. Keeping with the Chinese theme, **Mary-Jess'** debut album will be released on **August 8** – a date that was apparently set before it was noticed that the number eight is viewed as **lucky** in China....

Let's move onto the **Eurovision Song Contest**, which is looming ominously. It is good to see the British public are nowhere near losing their taste for a bet: **William Hill** report they have already taken nearly **£100,000** on the Contest and expect to take £1m by the time the show has finished this Saturday. **France** are currently the favourites – **sacre bleu!** – but any patriotic Brit will be pleased to see **Blue** are second in the odds for the UK...

Busy week for **Ministry of Sound** with the label just closing an album deal with Australian dance music duo **PNAU**. The company told Dooley the tentative plan was to drop a single summer time and then potentially the album, but while we wait for that, here's a wonderful picture of the boys with **Sam Scott** (Rocket Management), **David Dollimore** (managing director), **Peter**



Mayes (PNAU), **Nick Littlemore** (PNAU/Empire of The Sun), **Dipesh Parmar** (senior A&R manager) and **Derek Mackillop** (PNAU manager)...

Cunningly combining Dooley's two favourite things – music and the **Antiques Roadshow**, since you asked – the **Hard Rock Café** in London is to host the very first **Antiques Rockshow** later this month. Staged in collaboration with **Bonhams** auction house, the Rockshow will take place at the London café on Wednesday May 18 and will kick start the celebration of **40 years of Hard Rock Cafe**. Two **Bonhams specialists** in the world of **memorabilia** will be present at the Café between 11am and 4pm to give a **valuation** to any genuine piece of music history. Punters who then wish to sell can then add their items to the Entertainment Memorabilia Auction at Bonhams on June 29. Although, naturally, you only want it valued for "insurance purposes", don't you?

Looks like **Music Matters** have the right man spearheading its campaign. **Blue State Digital London** strategy director **Sam Jeffers**, who will help guide the ongoing online conversation, is a musician himself – once of MCA-signed band **Fridge** – and is guaranteed to feel the pain of other artists... Talking of MM, Dooley ran into its old mucker **Mick Jones of The Clash** – and more recently **Gorillaz** – sipping a pint **suspiciously** close to **Universal Music HQ** the other day. MM had commissioned an early film documenting The Clash's white riot from **Ladbroke Grove** garage band to punk premier league but it seemed Jones' own enthusiasm for **free downloaded music** with his post-Clash outfit **Carbon/Silicon** didn't peg him as a MM ambassador and The Clash film was quietly shelved...

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PROFILE COOKING VINYL

COOKING UP A STORM



PICTURED
Vinyl countdown
Having scored
success with
Invaders Must Die,
Cooking Vinyl will
follow up with
The Prodigy's live
album and film
World's On Fire

Still independent, more successful than it's ever been and still more interested in releasing good music than maximising its revenues, Cooking Vinyl is a rare breed in today's music industry. Twenty-five years on from its formation, in a special pull-out supplement, Music Week talks to co-founder Martin Goldschmidt, The Prodigy's Liam Howlett and other key figures about Cooking Vinyl's recipe for success



COOKING VINYL

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PROFILE COOKING VINYL



LABEL FOCUS

BY ADAM WOODS

ON A DAY LIKE ANY OTHER IN MAY 1986, Cooking Vinyl was born in a council house in Stockwell, south London, with two staff and a very particular goal. "We were focused on being the cutting edge of roots music," says Martin Goldschmidt, managing director, only remaining co-founder and one-time resident of that house.

Twenty-five years on, with The Prodigy, Underworld, Groove Armada, Frank Black and Art Brut on its books, not to mention both Hanson and Marilyn Manson, things would appear to have slipped profoundly off course, even accounting for early successes with Michelle Shocked and Cowboy Junkies and the presence of Hayseed Dixie and the occasionally rootsy Billy Bragg.

There are compensations, however. Cooking Vinyl is that rare independent that meets its 25th birthday still in business – more successful than ever, in fact – and, almost as importantly, still independent. The Prodigy's *Invaders Must Die* was the biggest indie record in Europe in 2009, taking the company to an entirely new level after years as a shrewd and somewhat underappreciated fanbase label.

Household-name artists and cult figures continue to knock on Cooking Vinyl's Acton door, attracted by talk of fair deals, and often end up staying for years and years. It might not be the cutting edge of roots music, but it is perhaps the cutting edge of artist relations.

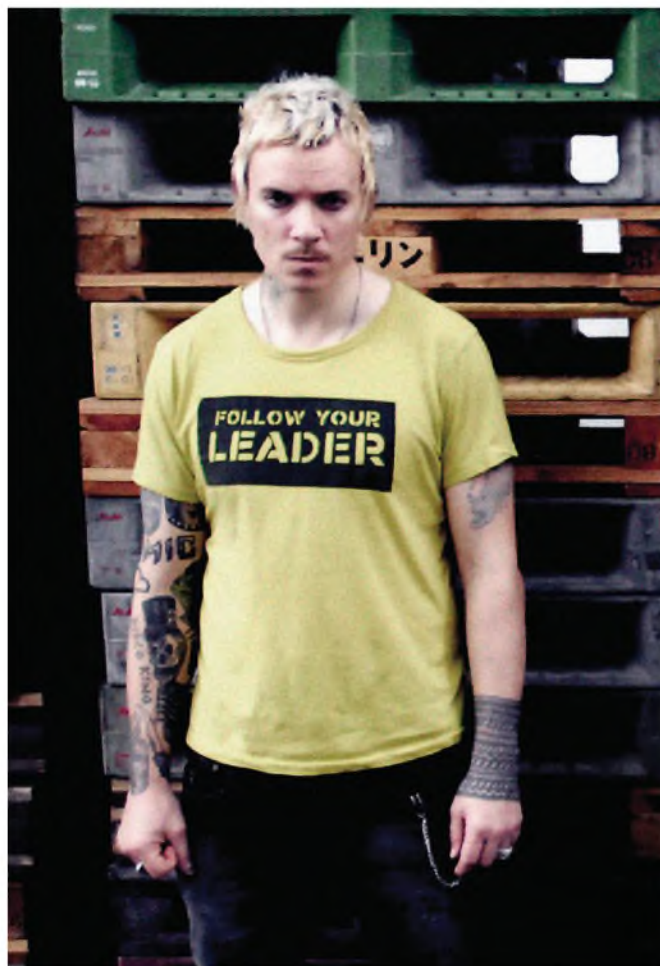
The Prodigy's Liam Howlett, who has not given one interview to tie in with their second Cooking Vinyl release, the live album and film *World's On Fire*, makes an exception to talk to *Music Week* about the company, which operates the band's *Take Me To The Hospital* imprint.

"They are great guys," says Howlett. "They are in it not to answer to bosses and bring in big numbers, but because they love the music. It's a smaller label, but the setup there is a lot like how XL is, you know? We are really happy there."

Flick through the sizeable Cooking Vinyl catalogue, and even in spite of the expansion of its early ambitions, a coherent aesthetic is very evident. The Prodigy might be at the extreme end, with, say, Janis Ian at the other, but it isn't too hard to imagine one person liking just about all of it, even if that one person is Martin Goldschmidt.

"It's always been about music I was really into," he says. "It's about stuff that I've liked, which tends to be stuff that has got a bit of an edge to it."

Other Cooking Vinyl names, past and present, have included Richard Thompson, Echo & the Bunnymen, Berr Jansch, The Lemonheads, XTC, Soft Cell, Ziggy Marley, Idlewild, The Charlatans, The Wedding Present, Dolores O'Riordan, plus recent signings Peter Bjorn & John and The Cult.



"It's always been about music I was really into. It's about stuff that I've liked, which tends to be stuff that has got a bit of an edge to it..."

MARTIN GOLDSCHMIDT, COOKING VINYL

PICTURED

Clockwise from left: Cooking Vinyl co-founder Martin Goldschmidt, The Prodigy's Liam Howlett, Dolores O'Riordan and Peter Fjorn & John



Plenty of independent labels successfully illustrate the tastes of their founders. Not that many consistently make money doing so, and very few appear to manage so many label-artist relationships quite so well.

More than 15 years ago, Cooking Vinyl was signing highly artist-friendly deals that positioned it as a service company, working at the disposal of its talent. Its first such contract, with Bragg (below), predated PIAS's Integral model by more than a decade. Characteristically, Goldschmidt doesn't hog the credit.

"In 1995, [Bragg's manager] Peter Jenner constructed a deal with us that I didn't really understand at the time," he admits. "Effectively, we took a percentage off the top, took the costs out and gave the balance to Billy. That became the Integral model, but Peter Jenner taught us how to do that and we have been doing it a lot lately."



The Prodigy came on board in 2008 on very similar terms, as have many of the artists at the top of the piece, and that is a situation with which Goldschmidt feels very comfortable.

"We are providing a service to artists, and our job is to work hard and advise them," he says. "Once they recoup and get over the hurdle of paying the costs, they make the lion's share of the money. It really puts us on the same page with bands. Instead of them saying, 'Come on, just pay for this, you've got loads of money', they are saying, 'It's our money – is it worth paying for?'"

Goldschmidt professes not to be terribly interested in retaining masters, so the artists get those, and he convincingly claims to like nothing better than sending out royalty cheques.

"We work very differently from a lot of companies," he says. "Our contracts are a lot fairer. We really try and help our artists earn a living. We love long relationships with artists, and we hate dropping them."

Which is why, in an itinerant business, artists tend to stay with Cooking Vinyl for a long time. "In the end, they don't want their catalogue back, because they are earning most of the money," says Goldschmidt. "That's why Billy has stayed with us since '95 and renewed four times."

FAN DIRECT D2C LAUNCH IS A BLEND OF OLD AND NEW

EXPERIMENTALLY ACTIVE SINCE the beginning of this year but formally launched this month as its technology platform falls into place, direct-to-consumer arm Fan Direct is the newest piece in the Cooking Vinyl jigsaw, and only time will tell how big that piece will prove to be.

"In the same way that online distribution started off small and is becoming essential, I think D2C is going to become crucial," says Martin Goldschmidt. "I'm not sure how big it's going to be, sales-wise – a lot of people get carried away with that. But I think fanbase marketing is going to be very important."

Operating alongside the label but aiming to work with other labels and independent artists, Fan Direct promises to deliver everything from web design and social media marketing to full-scale e-commerce management and all points in between.

The obvious emphasis of D2C is to harvest sales from committed fans, whether

FAN DIRECT



of limited-edition merchandise, pre-release albums, signed copies or gig tickets, and to cross-sell those various products in ingenious ways.

But it goes deeper than that, according to Fan Direct managing director Steve Wheeler (above), who has joined from D2C and e-commerce player Recordstore; in fact, it goes right to the heart of the broader relationship between artist and fan.

"Part of what we do is teach artists how to interact," he says. "It is about giving information and free things and not just promoting whatever you're trying to sell. That's when it works best – when it's about more than just e-commerce."

Fan Direct has completed a handful of small projects in recent months, including website design jobs for Cooking Vinyl sign-

ings Does It Offend You, Yeah? and The Blackout and pre-order campaigns for Rolo Tomassi and Peter Bjorn and John.

Wheeler's past experience says that active indie bands and older artists with engaged online fanbases can sell from 500 to 1,000 on a pre-order. As Fan Direct is able to dispatch VAT-free from the Channel Islands, much as Amazon and Play currently do, there is a further boost to the D2C margin, though ultimately better relationships are the key engine for better returns.

"My view of online retail, especially for bands, is that you should run your store almost like an old-fashioned record shop, where you get as close to the fans as possible," says Wheeler.

"That hopefully will mean people buying something a bit more expensive, a bit more exclusive, rather than downloading illegally or just downloading the album. It's harking back to an old-fashioned way, using modern methods."

PROFILE COOKING VINYL



Off the top of their heads, no-one seems to know exactly how many albums The Pixies' Charles Thompson has released through the label as Frank Black and Black Francis, but 17 seems about right. Since 1994, former Doll By Doll man Jackie Leven has notched up 23 – five of them in 2009.

PUBLISHING PLANS IT'S A KINDER MAGIC

PUBLISHING IS A RELATIVELY NEW PURSUIT FOR Cooking Vinyl, having recruited Cooking Vinyl Music Publishing managing director Paul Kinder from Chrysalis in 2008 to expand the operation. Starting from a low base, Kinder is gradually building up the business.

"I came here two-and-a-half years ago and there was hardly anything in the publishing – just a couple of things that Martin had signed," says Kinder. "And the thing about the music world is, there's nothing in the middle anymore – you have got big companies and you have got tiny ones. There's no Islands or Virgin's, and the majors aren't looking for the things that we are, so there are great opportunities for us as smaller publishers."

As with the label, the publishing offshoot as it stands cleaves to no particular style or genre. "I just think there is an opportunity for a company like Cooking Vinyl," says Kinder. "The label is doing well, the distribution is doing well, and those are great A&R sources for me."



From the Cooking Vinyl stable, Kinder has picked up vintage soul revivalist Eli 'Paperboy' Reed and Sam Duckworth (left) of Get Cape. Wear Cape. Fly. and arty pop dreamers The Clientele. In the other direction, Manchester's The Travelling Band have jumped from the publishing roster to

the record company. From elsewhere, Kinder has brought in singer-songwriter Kathryn Williams and instrumental post-rockers 65daysofstatic. "I hate the word, but it's an eclectic mix," says Kinder.

Cooking Vinyl Music also takes on sync duties for the label's artists, scoring particular winners for Audio Bullys, who have recently soundtracked the Spanish Lottery and a Cornetto ad.

Kinder freely admits the publishing isn't going to overtake records or distribution for profitability in the medium term. "I'm the third horse in the race," he says. "I'm bringing up the rear, because obviously the label and Essential are doing very well."

"But I'm quietly confident that the signings we have got – and hopefully there will soon be significantly more – will put us very much on the map. We may not have that huge hit immediately, but we are going to find some very interesting and relevant artists that have a future."

LEFT

Hot cookies *Big Sellers* Invaders Must Die (The Prodigy), *Heartbreaker* (Ryan Adams), *Texas Campfire Tapes* (Michelle Shocked) and the forthcoming *World's On Fire* (The Prodigy)

ABOVE & BELOW

Prolific output *Cooking Vinyl* cannot even remember how many albums they have released by label stalwarts Jackie Leven (above) and Frank Black (below)

RIGHT

Back on the block *Ron Sexsmith* has returned to Cooking Vinyl for his latest album

"Some people think I should say 'no' more often, but it's hard," says Goldschmidt, who evidently enjoys not putting up much of a fight. "With Jackie, I'll try to discourage him but he always comes up with a brilliant reason for making another one."

It needs to be said, Cooking Vinyl puts out a lot of records. Some of those, such as Invaders Must Die (1.3m sales at home and abroad), Ryan Adams' Heartbreaker (100,000 in the UK alone) and Michelle Shocked's The Texas Campfire Tapes (250,000 worldwide), leave a deeper imprint than others, though the label's A&R criterion, in all cases, is as simple as: "Do we like it?"

The Texas Campfire Tapes were, as the name suggests, recorded by Goldschmidt's label co-founder Pete Lawrence across a campfire at an impromptu performance.

"Most of the things we have had that have been successful, I have not expected," says Goldschmidt. "We put out a lot of great records every year that the stars don't align for. When you put out so many records, you get used to being knocked back a bit."

So it goes in the record business, but here there is a difference. Big sellers or not, a full 85% of Cooking Vinyl releases turn a profit, thanks to back-loaded deals with minimal or no advances and careful marketing investment.

"We do very focused marketing," says Goldschmidt. "We are very careful about what we spend and how. We don't do a lot of market research to find out we should be advertising on *Mtjo* or *NME*. We are close enough to it to know that stuff."

While Goldschmidt and his team pride themselves on their ability to scale up, they temper even their bolder campaigns with plenty of realism.

"We have realistic expectations, and we cut our cloth accordingly," says Goldschmidt. "That's why a good result for us is doing 15,000 of the current Ron Sexsmith album. For some people that might be a big failure, but it is a big success for us, because we budgeted on doing 3,000."

The highly acclaimed, legendarily

"We have realistic expectations and we cut our cloth accordingly. That's why a good result for us is doing 15,000 of the current Ron Sexsmith album because we budgeted on doing 3,000..."

MARTIN GOLDSCHMIDT, COOKING VINYL

low-selling Sexsmith sold that many copies of 2008's Exit Strategy Of The Soul before returning to Cooking Vinyl for Long Player, Late Bloomer, his second for the label after 2002's Blue Boy.

Recently the subject of a Canadian documentary, screened here by BBC Four, that laid bare the hard slog that is the lot of the jobbing singer-songwriter, Sexsmith is in no doubt that he has found a new commercial gear this time.

"Oh my God, yeah," he says. "Especially in the UK, where there hadn't been much interest since my second record. Blue Boy didn't do so bad, but this one, we seem to have some momentum and some luck on our side."

Something of a reluctant connoisseur of labels, major and independent, Sexsmith assigns to his manager the decision to leave Cooking Vinyl once before.

"I never wanted to be the kind of artist that bounced around, but that's the way my career went," he says. "You want to be where people love music, and I wanted to stay there, but I guess my manager was looking for bigger things and trying out different labels."



Cooking Vinyl is not the type of place that changes overnight, it transpires. "It is nice to find so many of those guys are still there," says Sexsmith. "And it is nice to find, especially when the industry is the way it is, a little label that is really happy and thriving. They are just really good people."

These days, Cooking Vinyl numbers just short of 30 in total, though it is expanding on several fronts, albeit very carefully. The label employs 14 people, including

longtime director Rob Collins and head of international Anette Collins, while sales and marketing arm Essential has 12 under managing director Mike Chadwick.

Cooking Vinyl Publishing, roughly two-and-a-half years old, consists solely of former Chrysalis and Virgin man Paul Kinder. The newest division, the direct-to-consumer service Fan Direct, employs two, one of those being boss Steve Wheeler, formerly of Recordstore.

A move into online distribution with the foundation of Uploader in 2005 ended in a profitable sale to IODA two years on. Essential, meanwhile, began in 2003 as a venture between Goldschmidt and Chadwick and now resides within Cooking Vinyl as one of the UK's leading sales and marketing outfits.

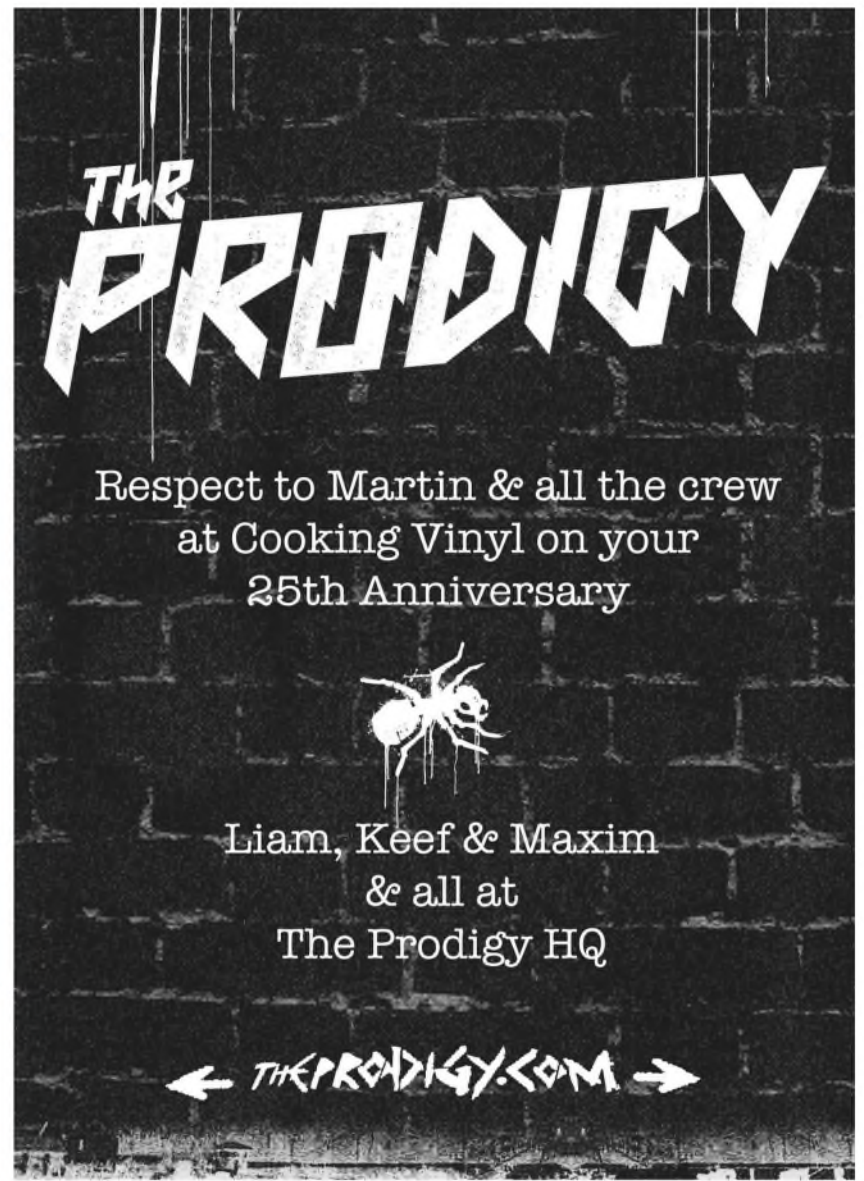
If Cooking Vinyl looks like a model of stability in the indie tumult, it's easy to forget that it once endured tumultuous times of its own. After a flying start, it foundered after three years as Rough Trade Distribution collapsed, over-ambition took its toll and the money dried up.

"We thought we had the magic touch," says Goldschmidt. "Our eyes were bigger than our stomachs. Everything goes up for a bit and then comes down for a bit. If you know that and really understand that, you can prepare for the bad times. If you don't, you get caught out."

Goldschmidt split from future Big Chill founder Lawrence and managed to trade his way out of difficulty, settling Cooking Vinyl's accounts and resolving to avoid making the same mistakes again.

"After we got into big trouble, we did focus far more on fanbase stuff and play it a bit more safe than we had





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PROFILE COOKING VINYL

before," he says. "Once you come back from the jaws of death, you get a lot more careful."

A notable signing after Cooking Vinyl's rebirth was Tom Robinson, a particular hero. "I was a massive fan - I remember seeing him on a Right To Work march. He was playing round a campfire," says Goldschmidt, increasingly giving the impression that life used to be an endless round of campfire singalongs.

The true turning point in Cooking Vinyl's fortunes, however, was the arrival of Billy Bragg, who had recently come out of his Go! Discs deal with his back catalogue in his back pocket.

"Over the years, even with Go! Discs, I never signed a life-of-copyright deal," says Bragg. "I had always had reversions in my contracts, which really used to annoy them a great deal, but I'd say to [Go! Discs managing director] Andy MacDonald, 'Look, should this be my pension, or should it be yours?' and he'd always agree it should be mine."

"The attraction of Cooking Vinyl was that Martin was prepared to offer me a deal that gave me much more control than I had hitherto had with Go! Discs. He was willing to step up and say, 'This is the way it should be done'. I always felt like I worked for Go! Discs. I feel like I work with Cooking Vinyl."

As Bragg points out, a deal in which the artist pays costs upfront before seeing any money at all has its pros and cons, but it also forces musicians to take responsibility for their own business. "With Cooking Vinyl, I control the spend, I control the promotion, and I think that makes you a much more responsible artist."

For Goldschmidt's part, while The Prodigy have redefined the upward limits of the company's success, the deal with Bragg was just as significant in its way. "That made a massive difference to us," says Goldschmidt. "The trust he put in us was phenomenal."

Rob Collins joined from Radar Records in 1999, with a CV including the Virgin, Some Bizarre and Product Inc



"In the last five or six years, we have better cashflow, so we have taken a few more risks and grown the company..."

ROB COLLINS,
COOKING VINYL

PICTURED
A giant step for Cooking Vinyl Rob Collins (above) played a major role in signing Echo & the Bunnymen (right) and The Prodigy (opposite)



labels and artists such as The Pale Fountains, Cabaret Voltaire, The The and Marc Almond. Collins's arrival, Goldschmidt notes, represented another major step along the road for Cooking Vinyl.

His first signing was Echo & the Bunnymen and he played a major role in the capture of The Prodigy. His own view is that the company has been in its current, mature phase for quite some time.

"Martin has always been quite cautious, which is why Cooking Vinyl is still 100% independent," says Collins. "In the last five or six years, we have had more success in the UK and internationally, and we have amassed more of a war chest, I suppose. We have better cashflow, so we have taken a few more risks, grown the company and grown the level of the bands we have worked with."

When The Prodigy started considering Cooking Vinyl as an option, the band had been doing the rounds for some time and had formed a view that they wanted

a small but capable independent and a label identity of their own.

"We messed around for about a year, meeting all the majors, and there was just no way that was right for me," says Howlett. "We would rather be top of the pile somewhere small than mixed up on a big label and pushed down the line. I think my lawyer mentioned Martin Goldschmidt and I had never heard of Cooking Vinyl, so I wasn't really interested. But Martin was really persistent and eventually I met him and thought, 'This guy is great.'"

"[Music lawyer] Paul Spraggon, who is a good friend of ours, tipped us off," says Rob Collins. "We put our offer in, they liked it, they went around the houses and I think they just felt they wanted to go somewhere they were going to get 100% attention and be the absolute priority of the label. And we guaranteed that."

The performance of Invaders Must Die around the world attests to the fact that the gamble paid off. It significantly outperformed predecessor Always Outnumbered. Never Outgunned and even exceeded Howlett's own expectations.

"It did better than we had hoped," he says. "It was obviously the biggest thing they had done, but our managers brought with them the knowledge of how we had worked with XL, and Cooking Vinyl learned off us the way we liked to work, and obviously it worked out fine."

In their own way, The Prodigy fit the established Cooking Vinyl model: established artists with bite who have more still to say.

"We are obviously not in the game of signing brand new acts, taking lots of risks and losing money on nine out of 10 of them," says Collins, who notes that successful acts are moving to the independent phase of their careers more quickly all the time.

"There's even bands who released their first record three or four years ago and are on their third album who are not right for the major label system, and that's where we are



Cooking Vinyl

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DISTRIBUTION COOKING VINYL'S BARE ESSENTIAL

HAVING NEARLY LOST ITS SHIRT WHEN ROUGH TRADE Distribution went down in the late 1980s and been "caught on the way out" by the collapse of Pinnacle, even as Essential made plans to switch to Cinram, Cooking Vinyl knows a few things about the pitfalls of distribution.

Steady in its growth and unburdened by the warehousing that has traditionally sucked indie distributors under, Essential is a quiet star of the Cooking Vinyl group. It numbers labels including New West, Black Hole, Stones Throw, Arts & Crafts and R&S among its clients, as well as free-spirited artists such as UNKLE, Faithless, Sophie Ellis-Bextor (pictured) and Duran Duran.

Managing director Mike Chadwick has handled Cooking Vinyl's distribution, in one guise or another, for almost its entire life, having taken on the fledgling label for Revolver Distribution in 1986 and worked with them through his subsequent time with Vital in the 1990s.

"They had some great records at the beginning – Michelle Shocked, Cowboy Junkies," says Chadwick. "It is one of those situations that proves labels and distributors can get along and don't need to keep moving around."

Chadwick had moved into publishing and was in contact with Goldschmidt only on a social basis when the two hatched a plan



for a new sales and marketing company in 2003.

Since then, Essential has formally moved into the Cooking Vinyl family. Now distributing its physical product through Gem Logistics and shipping 20% of its sales in digital form, it has helped to underpin the label's recent growth.

Chadwick was in charge at Vital during the Oasis years, so he knows how it feels to ship 4m albums from an indie base. "It's the whole thing about doing your 10,000 hours," says Goldschmidt. "There's very few people who have done that in distribution and Mike is one of them."

With a vista that takes in the entire span of the Cooking Vinyl story, Chadwick identifies the Prodigy signing as a great leap forward.

"It just changed perceptions," he says. "Prior to that, it was seen as a safe place to go if you had lost your deal. This showed what the label could do, not just in terms of marketing a record in the UK, but around the world as well."

Now, in a far smaller market than the one in which Oasis once revelled, Chadwick believes Essential is in a keen position. "We are able to take advantage of all these opportunities – majors losing bands, managers wanting to do their own releases," he says. "We are a growing company in a shrinking market."

looking as well," he says. "There's obviously a lot of bands out there who want more flexibility to make the records they want to make and be supported internationally."

As you might expect, Cooking Vinyl has steady, long-term relationships with overseas partners, including Cosmos in Scandinavia (24 years, all told), Indigo in Germany (17 years) and Shock in Australia (more than a decade). US partners are various, but include Sony's RED, The End for the new Prodigy DVD and Downtown for the forthcoming Marilyn Manson.

"We use them as marketing companies to quarterback the project, kind of in the same way Essential do in the UK for a lot of US projects," says Goldschmidt.

It is easy to characterise Cooking Vinyl by its careful growth and risk-aversion, as if those traits are somehow unfortunate things. But those are the reasons the company is here to blow out 25 candles.

"We have not had anyone financing us, and that is a fantastic discipline, knowing that if you spend it all, there's no more there," says Goldschmidt.

He still cannot get over a recent piece he read putting Warner Music's cumulative multi-billion-dollar losses of recent years at almost four times the company's market

value. "The fact is, not many record companies are run as proper businesses," he says. "How can we run the biggest companies in the industry like this? Who is paying the bills? It's not that hard to run a record company. Well, it is, it's a skill set... but surely someone could do better than that."

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INTERVIEW DAVE GROHL**GROHL POWER**

Twenty years ago this week Nirvana went into the studio with producer Butch Vig to record *Nevermind*. This year Vig and Dave Grohl reunited for Foo Fighters' seventh album *Wasting Light* which has been the only record to usurp Adele's 13-week run at the number one spot in the UK. Music Week talks to workaholic Grohl about why the business is as simple for him as putting the music first

**MUSIC WEEK EXCLUSIVE**

BY STEPHEN JONES

FOR A MAN WHO CLAIMS TO UNDERSTAND little about the music industry, Dave Grohl has made a lot of smart decisions. Twenty years ago this week he began recording an album with a band with such low commercial expectations that nobody from the record label even bothered visiting them in the studio.

Nevermind, recorded with producer Butch Vig, went on to sell 26m copies and became a landmark album which reshaped alternative rock while Nirvana went on to become the world's biggest band.

Then after the 1994 death of frontman Kurt Cobain, having turned down an offer to be Tom Petty's session drummer, he put out some of his own demo work through his Roswell Records label.

Those demos became a band in Foo Fighters, who in a 17-year career have churned out hit after hit and won six Grammy Awards, including three for Best Rock Album.

This year he was reunited with Vig for Foo Fighters' seventh album *Wasting Light*, abandoning his state-of-the-art 18,000 sq ft warehouse facility to set up a studio in his tiny 10x18ft garage and banning computers in favour of recording on a tape machine.

The critically acclaimed *Wasting Light* (released on Roswell via Columbia last month) has sold 1.2m copies worldwide, topping the charts in 12 countries and becoming the band's first album to top the US Billboard charts.

UK sales this week passed 200,000 copies and Foo Fighters sold out their two July headline shows at Milton Keynes Bowl in less than a day.

During his recent UK visit, the workaholic veteran of 30 bands picked up NME's "Godlike Genius" Award, headlined a sold out a Wembley Stadium show, attended a BAFTA screening of the band's rockumentary *Back And Forth* and performed a secret gig at Dingwalls in Camden on their day off.

At 42 years of age, then, Dave Grohl is at the top of his game - and is arguably the world's number one rock musician.

Speaking to *Music Week*, he was refreshingly outspoken about an industry he sits aloft.

His success, LA-based Grohl argues, is down to him listening to fans, perhaps recalling his own upbringing as a high-school dropout outside Washington, DC. "There is a lot about the industry I don't



understand. How on earth could an executive who is getting paid \$20m a year, whose office is on the 60th floor of a skyscraper, understand what a 12-year-old kid whose father beats the shit out of him at the weekend needs or wants? You have to let the audience decide some of this, you have to let the people guide you."

The band's decision to film the recording of the album, for example, was inspired by fan comments on Twitter.

And on the filesharing issue, he says: "Sharing music with people is important. I think that there is too much emphasis on how to keep people from getting the music.

"No one's really thinking about the fucking music. They are thinking about technology or money, not about the music. Without the music, I wouldn't be talking to you right now. I gauge our success by what I see when I am standing on the stage.

"I don't really understand publishing... royalties, radio play, but I can understand which songs our audience appreciates by 80,000 people singing the chorus back to me."

The band have had their ups and downs over the years - all documented in



"I don't really understand publishing, royalties, radio play, but I can understand which songs our audience appreciates by 80,000 people singing the chorus back to me..."

DAVE GROHL



the film (released on DVD, pictured below left, on June 13) - which, testament to Grohl's reputation, features interviews with every departed member.

He talks with passion about a success based on ignoring trends, about his attacking approach to songwriting and the joys of touring, but he is also a champion of the role of the producer.

On deciding to work with Vig again, he explains: "We both love pop music. I love Motown, I love Abba, I love fucking disco, I love radio but I also love Motorhead and I love AC/DC and I love Black Flag. He and I are both the same. He just wants a good lyric and a melody you can't get out of your head and the guitars to be huge and the drums to be fat and massive."

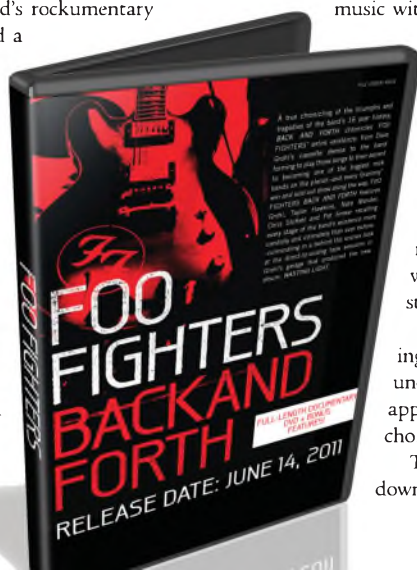
Yet Grohl is at his most expressive when critical of a modern rock scene where he says developments in recording-process technology have a negative impact on the sound of records.

He explains: "I wanted to record on tape because I don't like what Pro Tools is doing to rock bands to be honest. Let me take that back. I don't like what producers are doing with Pro Tools when recording rock bands. It breaks my fucking heart. Every band sounds the fucking same. Every drummer sounds the same. Every vocalist is tuned so they sound pitch perfect and there's no loose vibe, there's just no fucking vibe anymore."

Grohl fears that commercial pressures are distorting rock but he refuses to judge other artists' decisions. "There's no way I could understand someone else's career decision because I only understand mine. I just don't think that bands should feel like they have to do something like that to exist, in order to have a career. Music should be its own reward."

Grohl not only understands his decisions - motivated by putting the music first - but continues to get them right, time and time again

[Read the full transcript of this candid interview online at **www.musicweek.com**](#)



PICTURED
Foes go!
Foo Fighters (top) made number one on the US Billboard chart with seventh album *Wasting Light*, which reunited producer Butch Vig (above) and Dave Grohl (pictured top right in his Nirvana days) 20 years after recording *Nevermind*

INDIE RELEASES

THE SKY'S THE LIMIT BUT TH

Buoyed by the success of Adele, the independent sector could have been forgiven had it indulged in a little showboating at its AGM last week. But despite looking set to land four releases in the albums chart top five, leading independent executives insist hits are not what they're about

INDEPENDENTS

BY CHRISTOPHER BARRETT

CONSIDERING THE CIRCUMSTANCES, anyone attending AIM's post AGM "beer and chips" party on Friday evening could have been forgiven for expecting something a little more luxurious, maybe champagne and canapés, given the circumstances.

The AGM, which included interviews with leading figures from across the independent label community including XL founder Richard Russell, Mute chairman and founder Daniel Miller and Bella Union managing director Simon Raymonde could hardly have been better timed.

As AIM's members gathered at Glaziers Hall in London Bridge on Friday for the party, the week's album chart was shaping up to provide another landmark week for the sector, with independently released artists dominating the higher echelons of the midweek albums chart.

Indeed the midweek rundown saw the top four places being held by independently released LPs – from Adele, Fleet Foxes and Radiohead. In fact the collective efforts of the four major label goliaths only managed to place one release, Who You Are by Island's Jessie J, in the top five.

"A constant aim for us is to sign few enough artists that we have enough time and energy to put our all into them..."

BEN BEARDSWORTH,
XL RECORDINGS

While last week was far from a vintage one in terms of the actual amount of albums sold – and you had to keep looking south on the midweek rundown until you got to number 27 before you found the next highest album by an independent label, Kitsuné's *Tourist History* by Two Door Cinema Club – it was nevertheless a strong result for the independent sector, even if the vast majority of the action is being had by XL with its signings Adele and Radiohead.

Adele has obviously played a huge part in breathing life into the overall market so far this year, her 2.22m albums sold in the first quarter of 2011 alone meant that she accounted for more than one in every 10 artist albums sold during the period. Adele's remarkable achievement helped XL to score its biggest ever quarterly album market share, 12.9%, beating EMI and helping the independent sector to gain 27.8% of the market during the first three months of 2011, buoyed in part by rises in share by other labels including Demon and Union Square.

While Adele has followed in the footsteps of the likes of Oasis and the Arctic Monkeys in illustrating that the sky is the limit when it comes to the sales potential of independently released artists, it would seem that the XL team is keeping its feet firmly on the ground and maintaining its focus equally across a small number of artists.

"A constant aim for us is to sign few enough artists that we have enough time and energy to put our all into

helping every album release be a success in its own context. There are seven XL album releases in 2011, we are excited about every one of them, and we want to make every one of them work," says XL managing director Ben Beardsworth.

Mute chairman and founder Daniel Miller, whose own operation returned to the independent community last September after eight years tied into EMI, says while there is no reason why an independent label should not have the same level of sales success as a major, he does not measure an independent label by its chart success.

"It is not about the ability of a label to deliver a hit, it is more about whether they want to have that kind of roster," says Miller.

"There are so many different kinds of independents; for me it is about bringing new and innovative music to people that would not necessarily get heard if the independents didn't exist. Some turn into mainstream hits and that is fantastic. Mute has had a lot of mainstream hits over the last 30 years but that has not been the prime purpose of why Mute exists and it is not something we chase.

"It is fantastic what's happening with XL but that is not all they do, or any of the labels. We are geared to have hits if they come but that is not necessarily why we exist."

But hits the independent sector is clearly having and it has led many to question why initiatives such as the Brit Awards do not do more to recognise independently released artists.

INDEPENDENTS' DAYS FORTHCOMING RELEASES LABEL BY LABEL

4AD

BON IVER *Bon Iver* / June 20

Wisconsin's Justin Vernon returns following his gold-selling 2008 debut album *For Emma, Forever Ago*. This eponymous set has a winter theme... just in time for the summer. It was written, recorded and produced by Vernon at April Base Studios, a restyled veterinarian's clinic in Wisconsin.

ZOMBY *Dedication* / July 11

The first album by the elusive dubstep producer for 4AD, it features Noah Lennox and was made entirely on vintage equipment and mixed on an Atari ST. The track *Natalia's Song* will be released on limited-edition 10-inch vinyl on May 10.

Bella Union

CASHIER NO.9 *To The Death Of Fun* / June 20

This debut album by the Belfast act showcases their country-tinged pop sound and was produced by

acclaimed DJ, film and music producer David Holmes. Forthcoming live dates include the Wireless festival.

VETIVER *The Errant Charm* / June 13

The US folk act have earned considerable critical acclaim with their understated previous album *Tight Knit*. This, their fifth

LP, will be backed by a UK tour kicking off in late June.

Big Dada

WILEY *100% Publishing* / July 4

Wiley has returned to the Big Dada fold and the label is set to unleash a new single and album from the MC/producer in the coming months. The

next single, *Numbers In Action*, will be released on May 30.

NEW SIGNING
DELS

GOB, the debut album by DELS, aka Kieren Dickins, is out now on Big Dada and finds the rapper collaborating with three producers; Micachu of The Shapes, Hot Chip's Joe Goddard and Kwes.

Domino

ARCTIC MONKEYS *Suck It And See* / June 6

The band's fourth album, produced by James Ford and recorded at Sound City in LA earlier this year, features 12 new songs including the single *Don't Sit Down 'Cause I've Moved Your Chair*.

SONS & DAUGHTERS *Mirror Mirror* / June 13

The Glaswegian rock band recorded their fourth album at Green Door Studios in the city and JD Twitch from Optimo manned the production desk.

NEW SIGNINGS

SMITH WESTERNS



The band's latest album *Dye It Blonde* was released via Weir World on Monday May 2. A new imprint of Domino run from the company's London offices, it is the label's first release. It is the Chicago group's first full-length studio album.

WASHED OUT



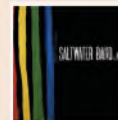
Washed Out is the project of musician Ernest Greene from Georgia in the US. His debut LP will be released in July through Weir World.

Dramatico

CARO EMERALD *Deleted Scenes From The Cutting Room Floor* / May 16

A repromotion of Emerald's debut album after initial plans were held back due to an emergency operation.

Emerald has enjoyed strong support from Radio 2 and the Dutch jazz singer will be in the UK in mid-May for TV and radio promotion.

SALTWATER BAND *Malk* / July 11

An award-winning Australian indigenous eight-piece roots band of which Gurrumul is a member, Malk is their third album and includes traditional songs that originate from as long as 10,000 years ago.

GURRUMUL *Rrakala* / September 5

The second album from blind indigenous Australian multi-instrumentalist Gurrumul has already been creating a stir in his homeland where it has

THE FEET ARE ON THE GROUND



MAIN PHOTO
Indie chart action
Radiohead branch
out with *The King
Of Limbs*

LEFT
Indie successes,
from top Adele
and Fleet Foxes

After none of the three Brit-nominated independent acts – The xx, The National and Vampire Weekend – made it on to the winners’ podium at last February’s event at The O2 arena, AIM has mirrored Impala in setting up its own awards ceremony celebrating independent artists. Scheduled to take place in October at Florida in Soho, the launch of the event has met with a mixed response.

Miller admits to not being a fan of awards ceremonies but says that if the Brits is about hits, the AIM awards should focus on “great music and innovation”

Meanwhile, PIAS Group managing director Edwin Schroter – whose company recently relaunched the Play It Again Sam imprint as one of three frontline labels, alongside Wall Of Sound and Different Recordings, operating within the UK-based label outfit PIAS Recordings – is not so sure that having a separate awards ceremony for independent labels does justice to the acts

“It is important that independent music gets the right support but if we start to promote it as a niche market we are not being proud enough of our own achievements,” says Schroter. “That is the key with independent music. When you look at what is happening, it is demonstrating that more and more independents can compete with the majors on a level playing field. Where would you place the Arctic Monkeys, Dizzee Rascal or Adele? In an independents awards ceremony or at the Brit Awards?”

Either way, judging by the number of recent signings listed below, there is clearly no shortage of innovative new artists being snapped up by independent labels and by the look of the new albums slated for release in the next few months the sector looks able to continue enjoying the dilemma of how best to celebrate its mainstream successes

TOP 5 INDIE LABELS FOR ALBUMS 2011

Year to date (Jan - Apr)

Total market = 32.9m	
XL Recordings	8.6%
Ministry of Sound	1.2%
Rough Trade	0.6%
Blix Street	0.5%
Roadrunner	0.5%

Source: OCT

TOP 5 INDIE LABELS FOR ALBUMS 2010

Year to date (Jan - Apr)

Total market = 33.3m	
Ministry of Sound	1.8%
XL Recordings	1.0%
100 Hits	0.7%
The Red Box	0.7%
Roadrunner	0.6%

been unleashed ahead of its European delivery. His eponymous first album topped the European world music charts and was supported by the likes of Radio 2.

NEW SIGNINGS

TD LIND



Forthcoming album *The Outskirts Of Prosper* was recorded by Alex Gibson and is the LA-based Brit’s third album.

DUNCAN TOWNSEND



Townsend has enjoyed early support from Janice Long and the Hamburg-based Brit performed his debut single *Painted Like A Picture* on The Review Show on BBC Two recently. Second single *Go Go* is due for release on June 27 with an album to follow.

Cooking Vinyl



THE PRODIGY *World's On Fire (Live)* / May 23
The band’s first live album, it is due for release on CD, DVD and Blu-ray.

NEW SIGNINGS

SAM DUCKWORTH



Sam Duckworth of Get Cape. Wear Cape. Fly. has signed to Cooking Vinyl to release his debut solo project. The album will be out in August.



THE TRAVELLING BAND
Manchester-based exponents of country pop and nu-folk. Second album *Screaming Is Something* is due on May 30.



POP WILL EAT ITSELF
Recently reformed, their first studio album since 1995’s *Two Fingers For My Friends!* is in the pipeline.



THE CULT
The goth rockers are set to work on a new album with Chris Goss.



CITY AND COLOUR
The indie act, aka Dallas Green from Canada’s Alexisonfire, will release new album *Little Hell* on June 7.



CEREBRAL BALLZY
The debut album is expected this summer.

Matador

THURSTON MOORE
Demolished Thoughts / May 23



The Sonic Youth guitarist and label head’s forthcoming solo album was recorded in Los Angeles with Beck at the production helm and performing on a couple of tracks. Moore plays the Union Chapel on May 31.

FUCKED UP *David Comes To Life* / June 6



Produced by Shane Stonebeck (Vampire Weekend), the album is an 18-track rock-opera album centred around a main character (David) in a fictional 1970s English town. The band are releasing four MP3s ahead of the release via Davidcomestolife.com.

Ministry of Sound

WRETCH 32 *Black & White* / Q3 tbc



Signed to Ministry of Sound/Levels Recordings in late 2010 Wretch 32 was recently included in the longlist for the BBC Sound Of 2011 and enjoyed chart success with the tracks *Traktor* and *Unorthodox*.

SINGLES

EXAMPLE *Changed The Way You Kiss Me* / June 5



Changed The Way You Kiss Me has received strong support from Radio 1’s Zane Lowe, Annie Mac and Nick Grimshaw, and the single reached number one on HypeMachine after being leaked online.

DJ FRESH *Louder* / July 3



Following the strong viral and sales success of his previous offering *Gold Dust*, DJ Fresh is back with the club anthem *Louder*.

YASMIN *Finish Line* / Single out now



Ministry of Sound’s first signing to the Levels imprint. Following the release of her first single *On My Own* on the label in January, Yasmin’s follow-up *Finish Line* has been enjoying strong support from Radio 1.

Other single releases:



Alex Gaudino Feat. Kelly Rowland: *What A Feeling* – May 29; Vato Gonzalez Feat. Foreign Beggars: *Badman Riddim (Jump)* – June 19; DJ Fresh: *Louder* – July 3; J Majik & Wickaman Feat. Dee Freer: *In Pieces* – July 17; Ian Carey Feat. Snoop Dogg *Last Night*: July 31; Time Takers: *She Blows (The Whistle Song)* – Q3 tbc; Avicii: *Penguin* – Q4 tbc

NEW SIGNINGS

HADOUKEN!



Hadouken! are currently working on their third album, with drum and bass duo Xample and Lomax at the production desk, and it is due for release later this year.

PNAU



Australian dance music duo of Nick Littlemore and Peter Dinklage. On the back of their side-project *Empire Of The Sun*, the new PNAU album *Soft Universe* is due for release later this year.

INDIE RELEASES

Continued from previous page »

Mute

BIG DEAL *tbc* / Summer *tbc*



Guitar-wielding duo Alice Costelloe and KC Underwood provide a beguiling stripped-down sound on this, the band's debut album. It was recorded at the Mute studio and produced by Dean Reid and Kacey Underwood.

BETH JEANS HOUGHTON *tbc* / September *tbc*



The debut album from Newcastle's Beth Jeans Houghton showcases her remarkable voice and off-kilter lyrics. It was recorded at The Pool and produced by Ben Hillier

S.C.U.M *tbc* / September *tbc*



Recorded at Earth Terminal Studios with the production overseen by Ken Thomas and Jolyon Thomas, the London five-piece are currently touring in advance of their debut album on Mute.

APFARAT *tbc* / September *tbc*



Another new signing for Mute, the acclaimed German electronica producer/musician is adopting live instrumentation for his first album for the label. Produced by Sascha Ring and Nackt.

ERASURE *tbc* / Autumn *tbc*



A new studio album recorded at The Cabin, Maine (Vince Clarke's studio), and Frankmusic's

studio in LA, to be produced by Erasure and Frankmusic. Erasure are touring heavily this summer.

Ninja Tune

AMON TOBIN *Asam* / MAY 23



This latest musical outing from the innovative Amon Tobin has seen him make field recording and synthesise them. Alongside the album's release there will be a gig at London's Roundhouse and an installation by artist Tessa Farmer.

FINK *Perfect Darkness* / June 13



A regular collaborator with other artists including John Legend, Ximena Sarinana, Amy Winehouse and Professor Green as well as being a singer-songwriter in his own right, Fink (real name Fin Greenall)

returns on June 13 with his fourth album.

TODDLA T *Watch Me Dance* / August 22



Recorded in Sheffield, London and Jamaica, Watch Me Dance features collaborations with Roots Manuva, fellow DJ, producer and remixer Skream, Ms Dynamite, Ross Orton, Wayne Marshall, Donaeo and Róisín Murphy.

NEW SIGNINGS

EMIKA



Born in the UK, of Czech heritage and now living in Berlin, Emika creates songs based on narratives and field records. Her debut album for Ninja Tune is due soon.

DORIAN CONCEPT



A Vienna composer and musician, Dorian Concept blends elements of jazz, electronica and dance.

Play It Again Sam

SEASICK STEVE *Can't Teach An Old Dog New Tricks* / May 30



The 12-track album was recorded last autumn and was produced by Seasick Steve and Henry James Wold. Supporting live dates include Isle of Wight Festival and main stage at Reading and Leeds.



THE MIDDLE EAST *I Want That You Are Always Happy* / May 23

The debut album by the Australian seven-piece including new single Hunger Song and the much-blogged Jesus Came To My Birthday Party.



dEUS *Keep You Close* / September 19

The band's sixth album, it was recorded in their studio in Antwerp with producer David Bottrill (Muse, Peter Gabriel).



AIRSHIP *Stuck In This Ocean* / September 5

New album from the pop-rock quartet hailing from Manchester.

NEW SIGNINGS



THE OTHER LIVES

The band from Stillwater, Oklahoma's second album Tamer Animals is due on August 29.

ENTER SHIKARI

Back on their own Ambush Reality label in a joint venture with PIAS, the band will be recording their third album throughout May for release in early 2012.

YOUNG GUNS

The band are going into the studio in July to record the follow up to their debut album All Our Kings Are Dead for release in early 2012.

LIZ GREEN

Compared to the likes of Joanna Newsom and Billie Holiday, Liz Green's debut album is pencilled in for a September release.

Rough Trade

Q4 albums by Dylan Le Blanc, Micachu & The Shapes and Edward Sharpe & The Magnetic Zeros are scheduled but the album titles and release dates are yet to be confirmed.

V2

MY MORNING JACKET *Circuital* / June 6



Produced by Jim James and Tucker Martine, and recorded in the gymnasium of a Louisville church in Kentucky, Circuital is named after the album's title track and is the band's sixth since they formed in the late Nineties. The American rock act will support the album with performances at Latitude and Somerset House in July.

Wall Of Sound

SCALA & THE KOLACNY BROTHERS *Scala...* / June 6



This eponymous album from the vast Belgian girl choir includes their version of Radiohead's Creep which featured on the trailer to The Social Network and became an internet sensation.



GRACE JONES *Hurricane Dub* / July 4
Produced by Ivor Guest and featuring the talents of Sly & Robbie and Brian Eno, Hurricane Dub is a dub version her 2008 album Hurricane.

DE LA SOUL'S PLUG 1 & 2 PRESENT *First Serve* / September *tbc*

The legendary rappers Plug 1 & 2 team up with French producer duo 2&4 (Chokolate and Khalid) for a new full-length concept album First Serve, to be accompanied by a string of live dates.

SINGLE

TIESTO *tbc* / *tbc*

The DJ and producer is currently putting the finishing touches to the follow-up of the biggest UK single of his career C'Mon (Catch 'Em By Surprise).

Wichita

PEGGY SUE *Acrobats* / September *tbc*

The Brighton indie-folk band's second album was produced by John Parish in Bristol.



LOS CAMPESINOS! *tbc* / September *tbc*

Welsh indie-pop eight-piece whose fourth album will be produced by John Goodmanson.



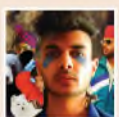
MEG BAIRD *Seasons On Earth* / September *tbc*

US folk singer-songwriter, produced by Meg Baird and Phil McTear in Philadelphia.

LISSY TRULLIE *tbc* / Q4 *tbc*

The American singer-songwriter's debut album, produced by Dave Sitek in Los Angeles.

XL Recordings



TYLER, THE CREATOR *Goblin* / May 9

A recent *NME* cover star, Tyler The Creator's second album is being released by XL around the world and comes as the video for its lead single Yonkers closes in on 8m views on YouTube.

FRIENDLY FIRES *Pala* / May 16

The second album from the St Albans trio is produced by the band alongside Paul Epworth. Lead single Live Those Days Tonight is also out on May 16 and is enjoying radio support from the likes of Radio 1 and 6 Music.

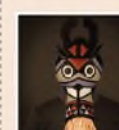
THE HORRORS *tbc* / *tbc*

The Horrors' third album (and second for XL) will be released by the label in the summer. The Southend band's previous album Primary Colours was released in 2009 and reached number 25 in the UK.

JAI PAUL *tbc* / *tbc*

Paul signed to XL in 2010 and is working on his debut album (which he is self producing). The first track from the album sessions – BTSTU – was recently selected as Zane Lowe's hottest record in the world.

Young Turks



SBTRKT *SBTRKT* / June *tbc*

Eponymous forthcoming album from the recent Young Turks signing who is causing a stir with his bass-driven blend of dub and house music.

"It is important independent music gets the right support but if we start to promote it as a niche market we are not being proud enough of our achievements..."

EDWIN SCHROTER,
PIAS GROUP



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KEY RELEASES

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SINGLE OF THE WEEK

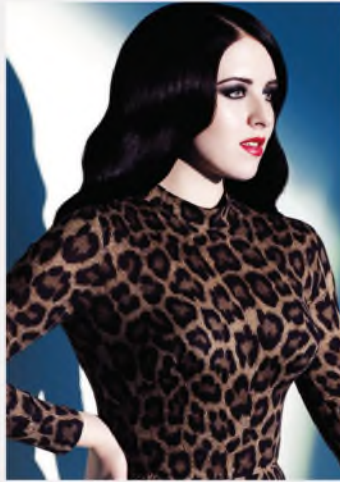
CLAIRE MAGUIRE *The Shield And The Sword* (Polydor)

It is probably fair to say that Claire Maguire has yet to really scale the heights expected of her talents after the quite epic bidding war that preceded her debut album release *Light After Dark*.

The set has yet to break 50,000 UK sales and she has not, as yet, scored a bona fide UK hit single.

Will *The Shield And The Sword* change that? Who knows, well maybe it has a good chance: it had already been A listed at Radio 2 and is climbing the radio airplay charts. The song itself is stirring fare - a great showcase for that massive voice that sounds a bit like a cleaned up Florence + The Machine, courtesy of Fraser T Smith's epic production.

CHARLOTTE OTTER



ALBUM OF THE WEEK

HUGH LAURIE *Let Them Talk* (Warner)

Actor and musician Laurie notes that the fusion of these vocations is not generally well received. Fear not though Hugh, this is no Jimmy Nail stomping Crocodile Shoes. And he should rightly be proud of the near 58mins of Dr. John in-fused New

Orleans blues. *Let Them Talk* never sounds contrived, it has a natural after hours feel with definite 'mojo'. It also comes with great singing and musicianship from Laurie, backed by a very able band, who really come into their own when getting into a Tom Waits gritty groove. The list of collaborators includes Allen Toussaint, Tom Jones and Dr. John but Irma Thomas must take special mention for a great performance on John Henry. Jools Holland is thanked on the liner notes while a Later appearance could well seal the deal for Laurie and any critics that may doubt his jazz/blues musician validity.

SIMON CHRISTOPHERS



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

■ SINGLE

Cat's Eyes*Face In The Crowd* (Polydor)

The unlikely pairing of former Horrors member and Nick Cave follower Faris Baldwin and Canadian multi

instrumentalist and soprano Rachel Zeffira results in a deliciously sexy, gothic single in the form of *Face In The Crowd*. Drawing inspiration from the 60s - from the jangled riffs, to Zeffira's sultry, breathy vocals this is an excellent introduction to one of the indie couples de-jour and will be certain to create a stir amongst hipsters and alternative disco's around the country.

CHARLOTTE OTTER

■ ALBUM

Gang Gang Dance*Eye Contact* (4AD)

Eye Contact is Gang Gang Dance's first album for 4AD, who have once again shown their eye for searching

out the best in US independent talent and nurturing it, much as they have with Deerhunter and Ariel Pink.

Things are slightly different this time around, though, with Gang Gang Dance joining the label from another big indie label - Warp - and on the back of a critically-acclaimed album, 2008's *Saint Dymphna*.

Wisely, then, the label has done little to rock the boat. *Eye Contact*



sees the band continue to shake up genres, with everything from prog to dancehall thrown into the mix with little thought for convention.

Whether it will find the band a new audience is another matter: there are no three-minute radio songs here - Romance Layers featuring Hot Chip's Alexis Taylor might come closest but it's hardly *Born This Way* - but then that never did Animal Collective any harm.

BEN CARDEW

■ ALBUM MILES KANE

Colour of the Trap (Columbia)

With appearances from Noel Gallagher, backing vocals from Gruff Rhys and co-writing from Alex

Turner, *Colour Of The Trap* certainly ticks all the right boxes for a successful solo debut. Best known for being half of The Last Shadow Puppets, Kane brings with him the trappings of the Sixties from the Stones-esq riff on the record's title track, to the T Rex swoon of *My Fantasy* - helping to romanticise an era more than 30 years past. Lyrically however, the album falls short, with songs such as *Inhaler* proving mind-numbingly obvious in their subject choice. Short lived, abrupt and repetitive tracks will prove a disappointment for some - and while the record will undoubtedly attract loyal followers, Beady Eye and Oasis as well as fans of rock and roll - it is harder to tell whether or not its popularity will be reflected in commercial success. CHARLOTTE OTTER

- CLARE MAGUIRE *The Shield And The Sword* (Polydor)
- BRUNO MARS *The Lazy Song* (Elektra/Atlantic)
- PREVIOUS: *Grenade* (i)
- MAVERICK SABRE *Where We Gonna Go* (Mercury)
- ALEX METRIC & STEVE ANGELLO FEAT. IAN BROWN *Open Your Eyes* (Positiva/Virgin)
- NELLY FEAT. KELLY ROWLAND *Gone* (Island)
- JOSH T PEARSON *Woman When I've Raised Hell* (Mute)



- YASMIN *Finish Line* (MOS)

ALBUMS

- DEITA MAID *Outside Looking In* (Geffen/Future)
- GLEE CAST *Glee: The Music Presents The Warblers* (Epic)
- PREVIOUS: *Glee: The Music - Vol 5* (27,076/47,376)
- THE HOLLIES *Clarke, Hicks & Nash Years* (EMI)

● PREVIOUS: *Midas Touch... The Very Best Of* (10,351/39,349)

- MILES KANE *Colour Of The Trap* (Columbia)
- HUGH LAURIE *Let Them Talk* (Warner Brothers)
- DEBUT ALBUM
- ANDREW LLOYD WEBBER *The Wizard Of Oz* (Polydor)
- THE LONEIY ISLAND *Turtleneck & Chain* (Island)
- PREVIOUS: *ncredibz* (1,650/27,509)
- MANCHESTER ORCHESTRA *Simple Math* (Columbia)
- PREVIOUS: *Mean Everything To Nothing* (240/3,964)
- OKKERVIL RIVER *I Am Vey Far* (Legegar)
- PREVIOUS: *The Stand Ins* (890/4,946)
- ALLIE MOSS *Late Bloomer* (Soundy)
- RANDY NEWMAN *The Randy Newman Songbook Vol. 2* (Warner Bros)
- PREVIOUS: *Harps And Angels* (3,078/10,900)
- SADE *The Ultimate Collection* (RCA)
- PREVIOUS: *Soldier Of Love* (43,009/16,672)
- WILD BEASTS *Smother* (Domino)
- PREVIOUS: *Two Dancers* (1,978/40,868)

MAY 16

SINGLES

- BEARDYMAN *Where Does Your Mind Go* (Sunday Best)
- BOWLING FOR SOUP *S...Saturday* (Branchal/Que-Sa)
- CHAPEL CLUB *Blind* (Loag)
- CLOUD CONTROL *This Is What I Said* (Infectious)
- COCKNBULLKID *Asthma Attack* (Island/Moshi Mosh)
- DEATH CAB FOR CUTIE *You Are A Tourist* (Atlantic)
- DEFTONES *Around The Fur* (Reprise)
- DJ SHADOW *I Got A Rokk* (Island)
- CARO EMERALD *A Night Like This* (Dramatico)

- ERLAND AND THE CARNIVAL *Springtime* (Full Time Hobby)
- JON FRATELLI *Baby We're Refugees!* (Island)
- LUPE FIASCO FEAT. SKYLAR GREY *Words I Never Said* (Atlantic)
- IYKKE LI *Sadness Is A Blessing* (Atlantic/LI)
- MONA *Listen To Your Love* (Island)
- NOAH & THE WHALE *Tonight's The Kind Of Night* (Young & Lost)
- PETE AND THE PIRATES *United* (Stolen)
- PONY PONY RUN RUN *Hey You* (Erme Bureau)
- PORT ISAAC'S FISHERMAN'S FRIENDS *No Hoppers, Jokers & Rogues* (Island)
- THE SAVAGE NOMADS *The Magic Eye* (Aleski Sounds)
- SCOTT GROOVES FEAT. PARLIAMENT & FUNKADELIC *Mothership Reconnection Remixed* (FIAS)
- CHARLIE SIMPSON *Down Down Down* (Music Sounds)
- SKREAM FEAT. SAM FRANK *Where You Should Be* (Tempe)
- SWEDISH HOUSE MAFIA *Save The World Tonight* (Virgin)
- TD LIND *Pushover Boy Blues* (Dramatico)
- THOSE DANCING DAYS *Can't Find Entrance* (Wichita)
- TWO SPOT GOBI *Simon's Song* (Hill)
- EDDIE VEDDER *Longing To Belong* (Island)
- LIL' WAYNE *John* (Island)

ALBUMS

- AUSTRA *Feel It Break* (Domino)
- BEATSTEAKS *Boombox* (Warner Brothers)
- KATE BUSH *Director's Cut* (Fish People/EMI)
- CLOUD CONTROL *Bliss Release* (Infectious)
- THE COMPUTERS *This Is The Computers* (One Little Indian)
- DANGER MOUSE & DANIELE LUPPI *Rome* (EMI)
- MICHAEL FRANTI & SPEARHEAD *Sound Of Sunshine* (EMI)
- FRIENDLY FIRES *Pala* (XL)
- IDIOT GLEE *Paddywhack* (Moshi Mosh)
- LETS WRESTLE *Nursing Home* (Full Time Hobby)
- JOHN MARTYN *Heaven And Earth* (Hole In The Rain)
- MOBY *Destroyed* (Little Idiot)
- MONA *Mona* (Island)
- MICKEY NEWBURY *An American Trilogy* (Saint Cecilia Knows/Mountain Retreat)
- ROYAL BANGS *Flux Outside* (Glassnote/Cooperative)
- TWO SPOT GOBI *Sun Will Rise* (Hill)
- VARIOUS *Fabriclive 57: Jackmaster* (Fabric)
- WAKA FLOCCA FLAME *Flockaveli* (Warner)



- LIL' WAYNE *The Carter IV* (Island)
- THE ZOMBIES FEAT. COLIN BLUNSTONE & ROD ARGENT *Breathe Out...* (Redhouse)

OUT THIS WEEK

SINGLES

- KEREN ANN *My Name Is Trouble* (EMI)
- SARA BAREILLES *Uncharted* (Columbia)
- BROTHER *Still Here* (Geffen)
- CHRIS BROWN FEAT. BENNY BENASSI *Beautiful People* (Sony RCA)

- EVA CASSIDY *San Francisco Bay Blues* (Blix Street)
- CATS EYES *Face In The Crowd* (Polydor)
- DIONNE BROMFIELD FT. LIL' TWIST *Foolin'* (Island)
- ENCORE *Tit For Tat* (Island)
- FIXERS *Here Comes 2011 So Let's All Head For The Sun - EP* (Mercury)

- FRANKIE & THE HEARTSTRINGS *That Postcard* (Popsex/Wichita)
- HANSON *Give A Little* (Three Car Garage)
- HURTS *Illuminated/Better Than Love* (Major Label/RCA)
- MILES KANE *Rearrange* (Columbia)
- LETS WRESTLE *In Dreams Pt. II* (Full Time Hobby)

CHARTS ANALYSIS



Fleet Foxes' second album enters chart at number two

Fleet Foxes' second album rides high

CHARTS: IN DEPTH

BY ALAN JONES

WITH EARLY MID-WEEK challenges from **Fleet Foxes** and **Bruno Mars** being thwarted, there's no change in the leadership of the main charts this week, with **Adele's** 21 topping the album list for the 14th time in 15 weeks, while **LMFAO's** Party Rock Anthem leads the singles rankings for the fourth week in a row.

Sales of 21 picked up last week, outperforming the market by increasing 9.7% to 80,922. Four songs from the album are now in the Top 75. First single Rolling In The Deep dips 26-27 (13,379 sales); second single Someone Like You improves 12-11 (25,920 sales); third single Set Fire To The Rain debuts at number 44 (6,286 sales), after spending 14 weeks in the 76-200 region of the chart; and album track Turning Tables debuts at number 62 (4,320 sales), primarily due to sales triggered as a result of Glee Cast/Gwyneth Paltrow's cover in the most recently screened edition of Glee.

Bruno Mars' Doo-Wops & Hooligans, **Chase & Status'** No More Idols, **Mumford & Sons'** Sigh No More, **Jessie J's** Who You Are, **Elbow's** Build A Rocket Boys! and

Katy B's Katy On A Mission have all peaked at number two behind 21, and they are joined this week by **Fleet Foxes'** second album, *Helplessness Blues*, which debuts in runners-up slot on sales of 46,681 copies. It instantly beats the debut position, peak and highest weekly sale achieved by their self-titled debut, which entered at number 11 in June 2008 on sales of 13,826 copies, and peaked at number three in February 2009 (34 weeks later) when it also achieved its highest weekly sale of 21,952 copies after being reissued as a two-disc set.

Although Fleet Foxes have never had a Top 40 single - their highest singles chart placing, 51, came from the Sun Giant EP track Mykonos, which was one of the songs on the second disc when their first album was expanded - their debut album has thus far sold 476,509 copies, including 2,348 last week.

While first single On The Floor falls 3-5 and extends its stay in the top five to six weeks - twice as long as any of her previous singles - **Jennifer Lopez's** new album *Love* debuts at number six (15,931 sales), becoming her fourth Top 10 album, and easily eclipsing the number 24 debut/peak of her last album, 2007's *Brave*. A second

SALES STATISTICS WEEK 18

vs last week	Singles	Artist albums
Sales	3,019,753	1,294,066
prev week	3,011,790	1,257,985
% change	+0.3%	+2.9%

vs last week	Compilations	Total albums
Sales	268,597	1,562,663
prev week	289,998	1,547,983
% change	-7.4%	+1.0%

Year to date	Singles	Artist albums
Sales	55,865,938	28,837,168
vs prev year	50,787,955	28,635,824
% change	+10.0%	+0.7%

Year to date	Compilations	Total albums
Sales	5,565,407	34,402,575
vs prev year	6,396,583	35,032,407
% change	-13.0%	-1.8%

Compiled from sales data by Music Week

track from the album - I'm Into You feat. Lil' Wayne - debuts at number 40 (7,499 sales). On *The Floor*, which also features Pitbull, is now Lopez's biggest selling UK single by some distance, with sales last week of 45,175 lifting its career tally to 447,637. Her previous biggest hit, 1999 debut If You Had My Love has sold 322,568 copies.

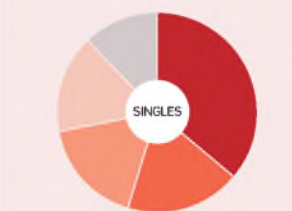
The **Beastie Boys'** fifth album *Hello Nasty* provided the second of only 15 number one rap albums when it topped the chart in 1998. Their eighth album, *Hot Sauce Committee Part Two*, debuts at number nine (13,200 sales) more than 24 years after their debut. *Licensed To Ill*, peaked at number seven, and four years after previous album, *The Mix-Up*, reached number 79. *The Mix-Up's* lack of success (it has sold just 12,275 copies so far) can be attributed to the fact it wasn't a rap album - oddly for a trio who have made their name from rhyming, the trio remain mute throughout *The Mix-Up*, which is a 42-minute instrumental album.

Two other albums sold enough copies last week to secure Top 40 debuts: Cambridge pop/punk/boy band/trio **Twenty Twenty's** debut album *Small Talk* debuts at number 26 (exactly 4,500 sales), even though its first effort, *Love To Life*, reached only number 60 on the singles chart; and Glasgow band **Twin Atlantic's** second album, *Free*, debuts at number 37 (3,365 sales), far surpassing their 2009 debut *Vivarium*, which reached only number 148, and has sold 5,209 copies. It is number four in Scotland, where *Vivarium* reached number 28.

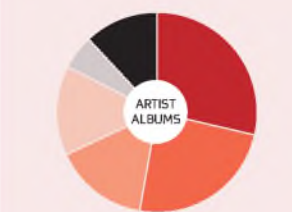
Ellie Goulding's *Lights* is back in the Top 10 after an absence of 13 weeks, jumping 23-10 (11,981 sales) after she sang at the royal wedding party.

With **Radio 1** continuing to provide massive support for their reissued single *Something Good*

MARKET SHARES • WEEK 18



UNIVERSAL 36.3% EMI 18.5%
SONY 17.4% WARNER 15.8%
OTHERS 12.0%



UNIVERSAL 28.8% XL BEGGARS 24.2%
SONY 15.2% WARNER 14.5%
EMI 5.6% OTHERS 11.7%

Can Work, Ulster trio **Two Door Cinema Club's** 62-week-old debut album *Tourist History* climbs for the fifth week in a row. The album, which debuted at number 46 in March 2010, reached number 33 in February, and has moved 114-95-70-62-52-25 to establish a new peak. It sold 4,531 copies last week, lifting its overall sales to 111,079.

Now *That's What I Call Music!* 78 completes a fourth week atop the compilations chart (38,357 sales).

After plunging to their lowest level in the current century a fortnight ago, album sales staged a very modest recovery last week, climbing 1.0% to 1,562,663. That's 9.37% below same-week 2010 sales of 1,724,309, and their second lowest level in 592 weeks in the 21st Century, beating only the previous week's tally. The only bright spot is digital, with album downloads of 414,185 representing a 26.51% share of the market - a new record.

Bruno Mars is still waiting for

his third number one hit from debut album *Doo-Wops & Hooligans*, as *The Lazy Song* is becalmed at number two, despite increasing sales 22.9% week-on-week to 61,393. It's not quite enough to dethrone **LMFAO**, whose *Party Rock Anthem* sold a further 64,508 copies to claim pole position for the fourth week in a row. It is the first single by an American act to spend more than three weeks at number one since 2008, when **Katy Perry's** debut smash *I Kissed A Girl* prevailed for five weeks.

David Guetta racks up his 18th hit, and 10th Top 10 entry - both records for a Frenchman - debuting at number three with *Where Them Girls At* (54,848 sales). The first single from Guetta's upcoming fourth album, it also features **Flo Rida** and **Nicki Minaj**. Guetta is still in the Top 10 with *Sweat* - his collaboration with **Snoop Dogg**, which dips 5-6, selling a further 37,478 copies.

Jessie J racks up her third Top 10 hit, with *Nobody's Perfect* jumping 18-9 (26,992 sales), while US R&B star **Aloe Blacc's** *I Need A Dollar* makes the top tier by climbing for the fourth week in a row. *Moving* 15-10 (26,200 sales), it also generates enough impact in Blacc's first album, *Good Things*, for it to debut at number 65 (1,699 sales).

Blue are back together, representing the UK in this year's Eurovision Song Contest. Ahead of the competition, which is staged in Dusseldorf next week, their entry, *I Can*, debuts at 16 (20,367 sales).

Of all the former Soviet Bloc countries, Romania has emerged as the one with the knack of providing British hits in the last year, with three from **Inna**, one from **Edward Maya**, and one from 21-year-old **Alexandra Stan**, whose *Mr Saxobeat* is new at number 31 (11,561 sales) this week. All are dance records released through **3 Beat/All Around The World**.

Singles sales are up 0.3% week-on-week at 3,019,753, 15.70% above same-week 2010 sales of 2,609,959.

Alan Jones

INTERNATIONAL CHARTS

Talent show win powers Tattoo Ben up Dutch charts

WITH GLOBAL SALES ESTIMATED AT more than 5m in 15 weeks, **Adele's** 21 is not just the biggest seller of the week (again) - it's also the biggest seller of the year. The album holds at number one in the US, Canada, Ireland and Flanders this week, while returning to the summit in Germany (2-1) and topping the chart for the first time in Australia (2-1).

21 makes progress in most other

countries, but slips 1-2 in the Netherlands, where - after 12 weeks at number one - it is replaced by the debut album by a Brentford boy unknown in this country. He is **Ben Saunders** aka **Tattoo Ben** (pictured). The 27-year-old moved to the Netherlands with his parents when he was three, and was part of the group *Fellow That Dream*, and the duo *The Brothers*, with his elder sibling **Dean**.

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£7.93	£7.99	£7.99	£7.99
2 FLEET FOXES <i>Helplessness Blues</i>	£6.99	£8.99	£7.99	£6.99
3 ADELE 19	£3.99	£4.99	£3.39	£4
4 JESSIE J <i>Who You Are</i>	£8.93	£8.99	£8.99	£8.99
5 BRUNO MARS <i>Doo Wops & Hooligans</i>	£7.99	£8.99	£7.99	£7.99

Source: Music Week

CHARTS KEY
 ■ HIGHEST NEW ENTRY
 ■ HIGHEST CLIMBER

OFFICIAL
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INDIE SINGLES TOP 20

This	Last	Artist	Title	Label (Distributor)
1	1	WRETCH 32 FEAT. EXAMPLE	Unorthodox	MoS/Levels Recordings (ARV)
2	2	ADELE	Someone Like You	XL (PIAS)
3	NEW	BLUE	I Can	Blueworld (Absolute)
4	3	ADELE	Rolling In The Deep	XL (PIAS)
5	9	ADELE	Set Fire To The Rain	XL (PIAS)
6	5	ADELE	Make You Feel My Love	XL (PIAS)
7	6	TIESTO V DIPOLO FEAT. BUSTA RHYMES	C'mon (Catch' Em By Surprise)	Wal Of Scud (PIAS)
8	18	ADELE	Turning Tables	XL (PIAS)
9	16	TODDLA T FEAT. SHOLA AMA & JZK	Take It Back	Ninja Tune (PIAS)
10	7	FLUX PAVILION	Bass Cannon	Circus (PIAS)
11	14	CHARLIE SIMPSON	Down Down Down	Nusic Sounds (PIAS)
12	4	STARBOY NATHAN	Diamonds	Mona/Wibes Corner (Absolute)
13	3	ARCTIC MONKEYS	Don't Sit Down 'Cause I've Moved Your Chair	Domino (PIAS)
14	13	THE TEMPER TRAP	Sweet Disposition	Intelectus (PIAS)
15	NEW	CARO EMERALD	A Night Like This	Dramaticc (ADA/CIN)
16	10	WRETCH 32 FEAT. L Traktor		MoS/Levels Recordings (ARV)
17	RE	AUDIO BULIYS	Only Man	Cooking Vinyl (Essential/GEM)
18	12	GYPTIAN	Hold You	MoS/Levels Recordings (ARV)
19	NEW	TOM JONES	Delilah	Echo (PIAS)
20	17	DJ FRESH	Gold Dust	Data/MoS (ARV)

INDIE ALBUMS TOP 20

This	Last	Artist	Title	Label (Distributor)
1	1	ADELE	21	XL (PIAS)
2	NEW	FLEET FOXES	Helplessness Blues	Bella Union (ROM/ARV)
3	2	ADELE	19	XL (PIAS)
4	3	RADIOHEAD	The King Of Limbs	Tricker Tape/XL (PIAS)
5	NEW	TWIN ATLANTIC	Free	Red Bull (E)
6	7	EVA CASSIDY	Simply Eva	Rlix Street (ADA/CIN)
7	9	FLEET FOXES	Fleet Foxes	Bella Union (ROM/ARV)
8	6	THE STROKES	Angles	Rough Trade (PIAS)
9	13	METRONOMY	The English Riviera	Because (ADA/CIN)
10	NEW	THE LEISURE SOCIETY	Into The Murky Water	Full Time Hobby (PIAS)
11	4	STEVE EARLE	I'll Never Get Of This World Alive	New West (Essential/GEM)
12	14	THE XX	XX	Young Turks (PIAS)
13	5	WE ARE THE OCEAN	Go Now And Live	Hassle (PIAS)
14	NEW	BRUCE SPRINGSTEEN	Live At The Main Point 1975	Left Field Media (PH)
15	8	SKINDRED	Union Black	BMG Rights (ROM/ARV)
16	20	EXAMPLE	Won't Go Quietly	Data/MoS (ARV)
17	11	THE KING BLUES	Punk & Poetry	Transmission (PIAS)
18	RE	RON SEXSMITH	Long Player Late Bloomer	Cooking Vinyl (Essential/GEM)
19	15	WHITESNAKE	Forevermore	Frontiers (C)
20	17	EXPLOSIONS IN THE SKY	Take Care, Take Care, Take Care	Bella Union (ROM/ARV)

INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist	Title	Label (Distributor)
1	NEW	THE LEISURE SOCIETY	Into The Murky Water	Full Time Hobby (PIAS)
2	1	WE ARE THE OCEAN	Go Now And Live	Hassle (PIAS)
3	2	SKINDRED	Union Black	BMG Rights (ROM/ARV)
4	8	RON SEXSMITH	Long Player Late Bloomer	Cooking Vinyl (Essential/GEM)
5	4	EXPLOSIONS IN THE SKY	Take Care, Take Care, Take Care	Bella Union (ROM/ARV)
6	NEW	AGNES OBEL	Philharmonics	PIAS (PIAS)
7	5	LAURA CANTRELL	Kitty Wells Dresses - Songs Of The Queen	Sixt & Polish/Cadiz/ARV
8	3	VINTAGE TROUBLE	The Bomb Shelter Sessions	Vintage Trouble (Vintage Troub)
9	NEW	AND SO I WATCH YOU FROM AFAR	Gangs	Richter Collective (ROM/ARV)
10	12	LOW	C'mon	Sub-Pop (PIAS)

BY ALAN JONES



He won the inaugural series of TV singing competition The Voice Of Holland in January and his first album, You Thought You Knew Me By Now sold 25% more copies than 21 last

week to take pole position. Ben has already had three number one singles. Radiohead's The King Of Limbs declined for two weeks in a row in all of the 20 territories in which it was charting, but the release of a boxed set has slowed its decline, and even reversed it in a few countries. The album recovers in New Zealand (34-28), Sweden (44-36) and Finland (47-40), and remains in the Top 40 in Wallonia (18-24), Canada (24-25), Flanders (21-26), Australia (24-29), Switzerland (31-32), the Netherlands (22-33), Mexico (31-37) and Denmark (29-38). Grizzly's experimental album The

COMPILATION CHART TOP 20

This	Last	Artist	Title	Label (Distributor)
1	1	VARIOUS	Now That's What I Call Music! 78	EMI Virgin/UMTV (E)
2	NEW	VARIOUS	The Mash Up Mix Bass	MoS (ARV)
3	3	VARIOUS	Funk Soul Classics	MoS/Rhino (ARV)
4	13	VARIOUS	The Royal Wedding - The Official Album	Decca (ARV)
5	2	VARIOUS	Ultimate Floorfillers	AATW/EMI TV/UMTV (ARV)
6	NEW	VARIOUS	100 Percent Pure Dubstep - DJ Hatcha	New State (E)
7	8	VARIOUS	Massive R&B - Spring 2011	Rhino/UMTV (CIN)
8	4	VARIOUS	Now That's What I Call A Wedding	EMI TV/UMTV (ARV)
9	6	VARIOUS	Addicted To Bass 2011	MoS (ARV)
10	15	VARIOUS	Songs For Japan	EMI TV/RCA/UMTV/Warner (ARV)
11	7	VARIOUS	Pure Garage Anthems	Rhino (CIN)
12	9	VARIOUS	Back To The Old Skool	VoS (ARV)
13	5	VARIOUS	The Best Of British	EMI TV/UMTV (ARV)
14	11	VARIOUS	Pop Princesses 2011	Sony/UMTV (ARV)
15	10	VARIOUS	A Royal Romance	USM Media (SDU)
16	12	VARIOUS	Your Songs	EMI TV/UMTV (ARV)
17	NEW	VARIOUS	Serve Chilled - Electronic Summer 2011	Hed Kandi (ARV)
18	16	VARIOUS	Anthems Hip-Hop	VoS/Sony (ARV)
19	14	VARIOUS	Now That's What I Call Music! 77	EMI Virgin/UMTV (E)
20	NEW	VARIOUS	Circus One - Dr P & Flux Pavilion	Circus (PIAS)

ROCK ALBUMS TOP 10

This	Last	Artist	Title	Label
1	1	FOO FIGHTERS	Wasting Light	RCA (ARV)
2	2	FOO FIGHTERS	Greatest Hits	RCA (ARV)
3	7	PANIC! AT THE DISCO	Vices & Virtues	Decaydance/Fueled By Ramen (CIN)
4	3	WE ARE THE OCEAN	Go Now And Live	Hassle (PIAS)
5	4	SKINDRED	Union Black	BMG Rights (ROM/ARV)
6	9	LED ZEPPELIN	Motherhip - Best Of	Allan/CIN
7	RE	MUSE	The Resistance	Helium 3/Warner Bros (CIN)
8	8	LINKIN PARK	A Thousand Suns	Warner Brothers (CIN)
9	RE	EVANESCENCE	Fallen	EMI (E)
10	6	WHITESNAKE	Forevermore	Frontiers (C)

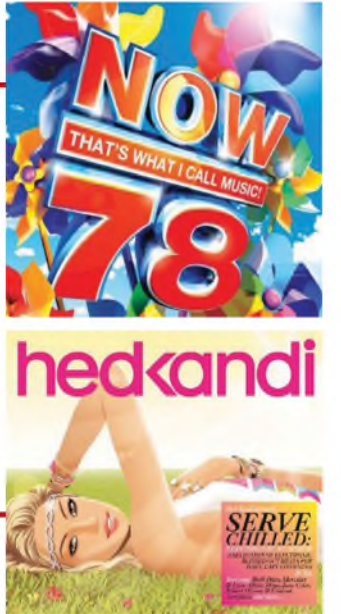
DANCE ALBUMS TOP 10

This	Last	Artist	Title	Label (Distributor)
1	1	CHASE & STATUS	No More Idols	Vertigo (ARV)
2	NEW	VARIOUS	The Mash Up Mix Bass	VoS (ARV)
3	2	VARIOUS	Ultimate Floorfillers	AATW/EMI TV/UMTV (ARV)
4	NEW	VARIOUS	100 Percent Pure Dubstep - DJ Hatcha	New State (EMI)
5	3	KATY B	On A Mission	Columbia/Rinse (ARV)
6	RE	DAVID GUETTA	One Love	Postiva/Virgin (EMI)
7	4	DAFT PUNK	Tron Legacy (OST)	Walt Disney (EVI)
8	RE	VARIOUS	Circus One - Dr P & Flux Pavilion	Circus (PIAS Sony DADC)
9	RE	DEADMAU5	4X4=12	MauStrap/Virgin (EVI)
10	RE	VARIOUS	Ministry Of Sound - Run To The Beat 2010	Ministry (ARV)

Go online for more chart data

Musicweek.com offers over 60 more music business charts, beyond those printed each week in Music Week magazine. See online for more charts supplied by The Official Charts Company, Nielsen Music Control, PRS for Music, Tixdaq and Hitwise, and our own unique charts and data. Musicweek.com accesses 24 more singles and album charts, four more live charts, nine more radio playlists, plus additional predictive and club charts.

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Fall has very mixed fortunes, with big second-week moves, primarily down but a few up in most countries, and debuts in five more. It declines in Switzerland (13-20), France (22-34), the Netherlands (21-42), Ireland (21-51), Austria (33-62), Australia (41-62), Canada (28-64), the US (24-65) and Germany (43-80). It climbs in Wallonia (36-10), Flanders (28-14) and Spain (93-57) and it debuts in Norway (number 24), Denmark (25), Italy (32), Greece (53) and Mexico (63).

More modest moves are the order of the day for Jessie J's debut album, Who You Are, which is down in New

Zealand (7-8), France (13-20), Greece (25-28), Australia (32-33) and the US (42-51), but up in Ireland (7-4), Canada (12-10), Flanders (45-38), Switzerland (46-43), Wallonia (57-50) and the Netherlands (76-66) and new (at number nine) in Iceland.

Liverpool band The Wombats debut at number two in Australia with This Modern Glitch, which also debuts in Ireland (number 89). Finally, The Official Royal Wedding Album debuts at number 89 in Canada, while The Band Of The Welsh Guards Royal Tribute enters the New Zealand chart at number 14.

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