

LIVE REVIEW

08 TAKE THAT

Music Week goes behind the scenes as Take That prepare for the biggest UK stadium tour to date



TALENT

15 HARD-FI

The Staines band are back in the studio after a three-year hiatus

PUBLISHING

12 Q1 SURVEY

Not even Adele's mega-selling albums can unseat EMI from top publisher's spot



Top performers...

Island's Darcus Beese celebrates Island's International Achievement win

Atlantic is newly crowned Record Company of the Year

Example gives the lowdown on Ministry's Independent Artist Marketing victory

Strat winner Fran Nevrlka (right) is congratulated by Paul Gambaccini

We salute you

■ SEE PAGES 19-21 FOR FULL STORY

UK acts chart slowdown

UK ACTS LAST WEEK SUFFERED their worst Top 10 showing in the six-decade history of the singles chart, with only the presence of a home-grown featured artist preventing a complete British no-show.

Lauren Bennett, who features alongside Goonrock on US duo LMFAO's Party Rock Anthem, was the sole domestic artist to be found anywhere in the OCC Top 10, the smallest representation by UK artists among the chart's main places since



the countdown was launched in November 1952.

The picture at least improved on the newly-announced chart yesterday (Sunday) when Geffen/Polydor girl group The Saturdays' new single Notorious debuted inside the Top 10, although the only other wholly-fronted UK record in the Top 20 was Island/Lava act Jessie J's (pictured above) Nobody's Perfect.

The current scarcity of UK acts at the top end of the chart comes despite three of the four year-to-date biggest-selling singles being by home-grown artists - two by XL's Adele and one by Jessie J.

» See page 5 for analysis of this story

EPIC MD RETURNS TO HIS ROOTS AS UNIVERSAL RESURRECTS LABEL

Raphael to revive London brand

LABELS

■ BY BEN CARDEW

Nick Raphael is to revive the London label where he first started in the music business when he moves to Universal on July 1.

Raphael, currently Epic Records UK managing director, will become president of London Records, reporting to Universal Music UK chairman and CEO David Joseph.

He will initially be joined by one

assistant at London, with plans to recruit an A&R person in the next six months. Raphael anticipates making his first signing towards the end of the year, at which point he will appoint a marketing manager.

Raphael's first record company job was in the marketing department at London Records which he joined in 1993, later becoming label manager at dance offshoot FFRR (itself coincidentally recently re-launched by Warner).

"When David Joseph suggested

the London name I bit his hand off with excitement," said Raphael.

"London had the greatest influence on my career, both Roger [Ames, London managing director and part owner] and [chairman] Tracey Bennett had a very big influence on how I looked at the record business."

London was founded in 1947 as a Decca subsidiary and was bought by PolyGram in 1979. The label



DIGEST

▶ THE PLAYLIST

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



THE CIVIL WARS

Barton Hollow (Unsigned)

This US duo, who self-released in their own market, will break your heart, then sew it right back together again (single, 6.10c)



REN HARVIEU

Cryin' (Island)

A big priority for Island Records, this cover of the Roy Orbison song, makes a heartbreakingly good first impression (online stream, available now)



THE HORRORS

Still Life (XL)

From The Horrors forthcoming third album, Skying, Still Life is a benchmark for the ongoing musical evolution of this band. Mellow than their debut yes, but as emotionally urgent and affecting as ever. (single, July 26)



CAVE PAINTINGS

So Calm (Unsigned)

A new song from this holly-tipped group who are at present, working their way through offers and will conclude a deal with a UK major in the coming weeks. (free download, available now)



DRY THE RIVER

No Rest (RCA)

The story continues to get brighter for this British band who have a serious shot at their most significant radio play yet with this new single (single, July 4)



THE HOLIDAYS

Golden Sky (Unsigned)

Playlisted at Xfm, this Australian group is in the country for a run of dates and pen rhythmic, guitar-driven pop with a subtle dance sensibility (single, available now)



DEEP SEA ARCADE

Lonely In Your Arms (New Music Club)

Produced by Dan Grech-Marguerat, this lead single from the Australian group has a 60s surf pop swagger, and is not short of a hook. (single, May 30)



TEMPLECLOUD

One Big Family (Polydor)

This cover of the Embrace tune spent two weeks at the top of the Shazam chart after soundtracking the latest KFC advertising campaign. (single, available now)



YUKSEK

On A Train (Fiction)

Self-written, produced and featuring vocals by Yuksek himself, On A Train is a ready-made proven viral hit with 1m video views under the Mega Mystery Band pseudonym. (single, June 27)



RIVAL SONS

Pressure And Time

Rival Sons' UK debut has a ready-racked up over 300,000 Vevo hits and was A-listed at Planet Rock last week (single, June 27)



SIGN HERE

Blog favourites Goldfields have signed a worldwide deal with EMI Music Publishing.

Rate rise from MU

The BPI and the Musicians' Union have drawn up a new deal for commissioning and paying UK session musicians, which dispenses with pages of complex contracts and sees rates of pay increase for the first time in six years.

After three years of negotiations the New BPI & MU Agreement will apply to all sessions taking place from June 1.

It has simplified and consolidated three previous agreements and means that musicians and record labels who commission them will only have to sign a one-page session agreement for studio recordings or a live recording agreement for concert recordings.

MU general secretary John Smith said the new arrangement "represents a new way of working" and also now makes no distinction between classical and rock and pop recording sessions.

The rates for the General Agreement were last increased in July 2006 and under the new contract session fees have increased, with the standard audio session fee for a non-classical recording now set at £120 (up from £113.40).

According to the BPI and the MU, the



John Smith negotiated pay increase for session musicians

New Agreement also provides labels with a broader package of musicians' consents up front, enabling them to budget with more certainty. Labels will also have the flexibility to make an audio-visual recording of a studio session and use that recording promotionally for no additional fee.

NEWS DIGEST

AMAZON SENDS STORM CLOUD TO COMPETITORS

Amazon US fired another shot in its ongoing price war, by selling Lady Gaga's new album Born This Way for just 99 cents as a download.

Earlier this month, Amazon kicked off a price war in the US by slashing the price of many chart hits to almost half of the iTunes cost, with many tracks available for just 69 cents (41p).

Now it has gone further, offering Born This Way - one of the most keenly anticipated albums of the year and likely to be one of 2011's biggest sellers - as Monday's MP3 Daily Deal, meaning it was available for 99 cents (61p) yesterday.

As well as an initiative to grab headlines, the move will also boost the fortunes of Amazon's recently-launched Cloud Drive locker service: included in the price of the album is a free upgrade from 5GB to 20GB storage on the service.

In the UK, where Amazon has also frequently undercut the competition on



digital music, Born This Way is the MP3 album of the week and available for £3.99.

EDM REPORT SHOWS DANCE SHIFT TO DIGITAL

Analyst Kevin Watson unveiled a business report, which valued the electronic dance music (EDM) market at \$4bn (£2.5bn), at last week's International Music Summit in Ibiza.

Among the other key findings of the report were that the genre's recorded music sales revenue represents 5.1% of the overall global music market.

The report also claimed that sales of EDM singles were up in the UK by around 50% on 2007 - propped up by the success of new genres such as dubstep.

It also pointed to the fact that the genre's digital sales are much higher

Elbow:

ST PAUL'S CATHEDRAL'S CRYPT became the latest unusual venue to be used to showcase Absolute Radio's live music programming when Elbow played an intimate gig there last week.

The Fiction/Polydor band performed tracks from their current album Build A Rocket Boy!, as well as a sprinkling of older material, including One Day Like This and Grounds For Divorce from the Mercury-winning Seldom Seen Kid, to launch Absolute's summer of live music programming.

Thursday's gig will be broadcast this Sunday between 7 and 8pm on Absolute Radio and repeated on sister station Absolute Radio 00s. Under the brand Absolute Radio Live, it will be followed this summer by a live music line-up that will also include Arcade Fire, Mumford & Sons and The Vaccines at Hyde Park and coverage of Glastonbury, the Isle of Wight Festival, Hard Rock Calling and the V Festival.

The St Paul's concert follows previous Absolute gigs in unusual locations that have included Biffy Clyro performing in The Houses of Parliament.

than physical, making it well placed to take full advantage of the ongoing shift to digital.

BUG LANDS SUGAR HILL

US independent publisher Bug Music has acquired the rights to Sugar Hill Records' publishing catalogue.

The deal covers 600 songs, from the worlds of country, bluegrass and Americana.

The rosters at Sugar Hill Records' two publishing companies, Southern Melody Publishing Co. and Queen's Counsel Music, include Nickel Creek members Chris Thile, Sarah and Sean Watkins, Robin and Linda Williams, Ralph Stanley and Etta Baker.



OXEGEN CLAIMS TOP SLOT IN EURO FEST RUN-DOWN

Oxegen in Ireland is the best festival in Europe, followed by Glastonbury and V in the UK, according to a new study from Havas Sports and Entertainment.

The company's summer 2011 European Music Festival study analyses 64 large music festivals and festivals were ranked on criteria including line-up, value and organisation.

DISTRIBUTOR OF THE YEAR WINS WARNER DEAL

Arvato, which won Distributor of the Year at the Music Week Awards, has agreed a deal with Warner Music to distribute its UK and Ireland products.

The deal comes into effect on June 27 and will mean Arvato has deals with three of the four music majors - Universal, Sony and Warner. Arvato



GIG OF THE WEEK

Who: Lonsdale Boys Club

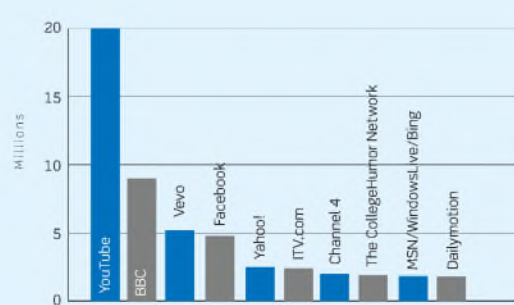
When: Thursday, June 2

Where: Notting Hill Arts Club

Why: The A&R interest is still heating up for this band from London whose songs are winning people over.

INDUSTRY SNAPSHOT

MOST POPULAR SITES FOR STREAMING VIDEO



The above shows the number of UK people who watched video streams from computers in April 2011
Source: The Nielsen Company

» For daily news visit musicweek.com

Absolutely cryptic



already regularly has an albums market share of more than 50% in the UK.

Arvato will provide a supply chain service for physical products including CDs, DVDs and merchandise, which will include processing of orders, warehousing and distribution, as well as cash collection and returns management.

Operations will be based at Arvato's 16,500 square-metre distribution facility in Milton Keynes.

■ PROPS FOR PRS FROM CONSERVATIVE MINISTER

The Conservative MP John Whittingdale heaped praise on PRS for Music's 'traffic light' initiative at the collecting society's AGM last week.

The traffic light system calls for coloured icons next to search engine results indicating that a site may contain unlicensed material.

The chairman of the culture select committee told a packed meeting at Millbank Media Centre that the scheme was an "interesting idea" that could work alongside the Digital Economy Act.

Pop-up windows could educate people searching for music on the internet about copyright and point users to licensed content. The decision to abort a search or continue will be left up to the user.



Robert Ashcroft

PRS chief executive Robert Ashcroft pitched the idea, which he is continuing to finesse, to senior Government ministers, including IP Minister Baroness Wilcox and Minister for Culture

Communications and Creative Industries Ed Vaizey, at a roundtable on digital services earlier this year.

■ SONY RETURNS FALL

Sales at Sony Music have fallen year-on-year, although the major nevertheless managed to increase operating income due to tight control of costs.

Sales at Sony Music for the fiscal year to March 31 decreased 9.9% to 470.7bn Yen (£3.5bn), a decrease that the company said was due to the movement of the Yen against the dollar, the continued contraction of the physical music market and, perhaps more significantly, the especially strong performance of the Michael Jackson catalogue in the previous year.

Nevertheless, operating income increased 6.6% year-on-year to 38.9bn Yen (£285m).

Sony said that despite the fall in sales, operating income increased due to decreases in marketing, restructuring and overhead costs.

Sony revealed that the biggest-selling albums in the period included Susan Boyle's *The Gift*, Pink's *Greatest Hits...So Far!*, Michael Jackson's *Michael* and releases from the *Glee* cast.

■ DISTILLER USES MONEY TO SOUNDTRACK ADS

Premium Dutch vodka brand Ketel One has partnered with Brooklyn-based band Alberta Cross on its latest "Gentlemen, This is Vodka" advertising campaign, which is currently rolling out in the US.



Acclaimed director, David O. Russell - the man behind films such as *Three Kings* and *The Fighter* - has created the campaign's three commercials.

The three 30-second ad spots are all sound tracked by Money for the Weekend, a new single from the band's upcoming album.

■ EUROPE SETS IPR PLAN

The European Commission has adopted a new strategy to revamp the legal framework for Intellectual Property Rights which will make it easier to access online music.

The new blueprint which Internal Market Commissioner Michel Barnier said are designed to strike a balance between promoting creation and innovation and promoting the widest possible access to goods and services protected by IPR, contains proposals for an easier licensing system for orphan works.

The IPR Strategy sets out a series of short- and long-term key policy actions. They include multi-territory copyright licensing common rules on transparent governance and revenue distribution; the digitisation and online availability of orphan works and stronger copyright enforcement.

Indie organisation IMPALA welcomed the European Commission's new strategy and described it as a "good start to making Europe a better place for music".

■ RAZORLIGHT HELP HIGHLIGHT BIG ISSUES

Fans of Razorlight packed into Covent Garden for a free gig to mark the 20th anniversary of *The Big Issue* last week.

Hosted in conjunction with *Get Loaded in the Park*, which the band headline on June 12, Tuesday's event was one of a series of Big Busk events designed to commemorate the milestone for the publication.

Get Loaded in the Park has garnered a reputation for showcasing heavy hitters within the alternative music scene. The one-day Clapham Common gathering will this year see acts like *The Cribs*, *Noisettes*, *British Sea Power* and *Patrick Wolf* joining *Razorlight* on the main stage.

■ BIFFY FOR BEST BRIT BAND

Biffy Clyro are to receive the best British band award at the 2011 Nordoff Robbins O2 Silver Clef Awards Lunch next month.

They follow in the footsteps of *Scouting For Girls* (2010) and *Stereophonics* (2009).

Other winners at this year's awards include *Annie Lennox* (O2 Silver Clef Award), *Tinie Tempah* (TAG Design & Interactive: best newcomer award), *Status Quo* (lifetime achievement award) and *Alfie Boe* (PPL classical award).

The awards takes place on July 1 at the London Hilton on Park Lane.



TOP 10 STORIES ON MUSICWEEK.COM



01 EXCLUSIVE: Take That hatch Progress plan

02 Music Week Awards winners

03 GaGa set to replace Adele at one

04 Amazon offers *Born This Way* for 99 cents

05 Adele holds off Kate Bush on albums chart



06 Razorlight to 'busk' in London today

07 Tong to reactivate FFRR label

08 Waterstone's sale eases pressure on HMV

09 Universal scores with film syncs

10 EC sets out blueprint for Intellectual Property

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MUSICWEEK.COM REACTION

■ GAGA SET TO REPLACE ADELE AT ONE

Mark: "With regards the Saturdays - looking at it bluntly they need a killer track and this one to me is not it. If they had it they would have more chance."

■ EC SETS OUT BLUEPRINT FOR INTELLECTUAL PROPERTY

Rhian Oxenham: "It's good to see that a strategy like this is put into place; as internet sales continue to increase, piracy and property rights issues need to be controlled more than ever within the ever-progressing digital environment."

■ URBAN ARTISTS BRING SHINE TO IVORS

Cindy: "A sensational artist. Seriously everything he does just gets bigger and better. Really looking forward to seeing how he'll top *Disc-Overy*."



NEWS

EDITORIAL PAUL WILLIAMS

UK must adapt to singles market



FOR A THIRD SUCCESSIVE WEEK A British artist – Adele, naturally – has the number one single in America, an incredible feat given only five other singles by UK acts have topped the *Billboard* Hot 100 this century.

But the outlook has been a lot bleaker of late on the home front for our artists. A week ago the only British act to be found anywhere in the OCC-compiled Top 10 was Lauren Bennett, a singer from Kent, and she only figured as a featured vocalist on a track by US duo LMFAO. This added up to the worst showing by UK artists in the Top 10 since *NME* launched the first UK singles chart back in November 1952.

It would be great to dismiss all this as some kind of statistical blip, harking back to the time a few weeks ago when Adele and Jessie J were ruling the singles chart. But this near no-show underlines a continuing trend of how domestic acts are struggling to make a significant mark on our singles chart in a way that never used to be the case.

Of course, there are still plenty of examples of British artists having phenomenal singles success, such as Katy B and Tinie Tempah, but the time has long passed since the UK singles chart was ruled by UK acts. Now the lead tends to come from abroad, especially the US.

There appears to be many reasons for this shift. Part of it is simply cyclical and may be put down to which acts are currently active with releases. But what is happening here goes much deeper.

Most significantly, the genre make-up of the singles chart has been changing dramatically in recent years, far beyond what has happened in the past when, say, pop would be in the ascendance one year and dance ruled the next. The most obvious movement has been with rock, historically one of the UK's most successful genres.

But, as we have previously discussed, rock rarely seems to figure at the business end of the singles chart anymore. Not too long ago the equivalents of emerging UK guitar bands like The Vaccines would have expected to be scoring sizable rather than minor hit singles, illustrated by Arctic Monkeys whose chart account opened with two number one singles.

Even in the field of pop, another of the UK's strong music heartlands, domestic acts are finding it harder to compete in a singles market where pop increasingly means the likes of Black Eyed Peas and Rihanna rather than bands with guitars like Duran Duran or the pure pop of George Michael. This kind of rhythmic pop is a market ruled by the US songwriting and production houses and one in which the UK industry struggles to compete, although the likes of Taio Cruz prove breakthroughs are still possible.

The UK majors are also launching fewer acts these days, a policy formed from economic necessity than by choice. This means labels are relying on a smaller pool of artists to score hit singles, evidenced by a number of the British acts who do figure among the Top 100 singles chart of the year so far having multiple entries.

And it is what the majors do that dictates the shape and feel of the singles chart: beyond what MoS puts out and a few exceptions – Adele most obviously – they now make up most of the Top 40. That never used to happen, but the result is independents that are championing UK talent rarely, if ever, get a look in, reducing the overall number of British acts present.

On the albums chart, however, it is a very different story, with UK acts currently behind 12 of the year's top 16 sellers.

This suggests what is going on with singles is not simply about UK A&R policy but also a change in the make-up of the audience buying singles. While the UK albums chart appears to be as musically eclectic as ever, the singles countdown has narrowed and that may only start to change when a wider and more varied set of music fans start downloading.

Until then we may have to settle for a singles chart that is musically less diverse and lighter on British talent.

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

GAGA'S PROFILE GOES UP A GEAR AS NEW ALBUM ARRIVES

Lady GaGa nears 3m sales

TALENT

BY PAUL WILLIAMS

LADY GAGA WILL THIS WEEK reach the career landmark of 3m UK album sales after her newly-released *Born This Way* outperformed Adele's *21* to become the fastest-selling album this year.

The Interscope/Polydor release yesterday (Sunday) became only the second album to outsell Adele's album since the XL title was released 18 weeks ago, as it debuted at the top of the UK artist albums chart with 215,639 sales.

This is a new first-week high for 2011, surpassing the 208,090 tally achieved by Adele's second album in January this year. Across 12 months it is bettered only by fellow Polydor act Take That's opening tally of 518,601 units for *Progress* last December.

Polydor president Ferdy Unger-Hamilton said the album could not have got off to a better start. "She's

"She's in a league of her own so we felt confident about her return"

FERDY UNGER-HAMILTON, POLYDOR

in a league of her own in terms of who she is and the type of superstar she is so we felt really confident about her return," he said.

That confidence was matched by the album surpassing 100,000 UK sales during its second day at retail last Tuesday morning, as it outsold *21* by nearly seven copies to one. This is an incredible feat, given that in the previous 17 weeks of the Adele album's commercial life the only week it had not been the biggest seller was when Foo Fighters' *Wasting Light* spent a week at number one in April.

Born This Way was joined yesterday in the Top 10 by GaGa's first album *The Fame* after its sales rose on the week by 32% to elevate it 11-7.

This dual Top 10 presence worked wonders for the artist's career sales album tally in the UK. At the start of last week it stood at 2,708,931, according to the OCC, mostly made up of sales of *The Fame* and its expanded version *The Fame Monster* but also including around 130,000 units of *The Remix*. She is now just around 60,000 units short of total UK album sales of 3m.

"She's achieved so much in such a short space of time," said Unger-Hamilton. "It was only two-and-a-half years now that we released her first single. It's hard to imagine a world without Lady GaGa."

Her rapid march towards 3m



Big seller *Born This Way* dislodges Adele's *21* from the albums top spot

TOP 10 LADY GAGA SINGLES

- 1 **Poker Face** 1.05m
- 2 **Bad Romance** 0.92m
- 3 **Just Dance** 0.88m
- 4 **Telephone*** 0.62m
- 5 **Paparazzi** 0.54m
- 6 **Born This Way** 0.46m
- 7 **Alejandro** 0.39m
- 8 **LoveGame** 0.20m
- 9 **Judas** 0.15m
- 10 **The Edge Of Glory** 0.08m

*with Beyoncé

The above shows Lady GaGa's 10 biggest-selling singles in the UK up to chart week 20 2011.

Source: OCC

UK album sales comes a week after four extracted tracks from the album simultaneously sat in the Top 20, while nine other GaGa tracks were in the Top 200. These amounted to around 130,000 sales.

However, her presence in the Top 200 increased further in yesterday's chart after she occupied 13 of the countdown's positions. These included seven of the 14 tracks on the standard edition of the new album, led by Judas at nine, three cuts from the special edition and older GaGa titles, including her all-time biggest UK seller *Poker Face*, which has sold more than 1m units.

While any album track these days is effectively a single because consumers can unbundle as they wish, the rapid succession of official singles from this new album in the run-up to its release has been remarkable. Title track *Born This Way* charted at number three back in February and since then Judas, *The Edge Of Glory* and *Hair* have all made the chart within the space of six weeks.

At a time when consumers can easily cherry-pick the hits rather than buy an entire album, the presence of four of *Born This Way*'s tracks in the market prior to its

release may have persuaded some people it made more sense to purchase the album rather than one or two individual songs.

How many tracks to make available before an album's release continues to be a dilemma for labels, as they do not want to cannibalise album sales by consumers just buying one or two individual tracks. However, they also know that the more music fans can be convinced an album has a number of songs they will like, the more likely they are to buy it.

In their own ways, these GaGa singles have also provided test cases for the still-developing on air/on sale strategy, in illustrating how the pattern of commercial success of singles can change once the public is able to buy them at exactly the same time as radio starts playing them.

While the album's title track was an instant top three hit just two days after stations began airing it and it went on sale, the follow-up Judas has had a rollercoaster chart ride, entering in mid-April at 14 on the OCC chart immediately after its radio and commercial debut and climbing into the Top 10 the following week. It then fell out of the Top 20 before three weeks later climbing back into the Top 10, as its radio profile grew and its video was made available.

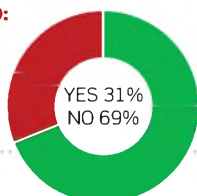
Before on air/on sale was introduced, tracks would typically either enter the sales chart high following weeks of radio exposure or gradually build week by week to a peak, rather than dropping down and then eventually back up again.

Unger-Hamilton said the next main track Polydor would focus on was *The Edge Of Glory*, which already looks like emulating the chart traits of Judas, having spent its first two chart weeks at number six and yesterday dropping out of the Top 10. paul@musicweek.com

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:

Will the Hargreaves report lead to any significant change?



THIS WEEK WE ASK:

Has Amazon's 99-cent promotion on Lady GaGa's *Born This Way* damaged its relationship with the industry? Vote at www.musicweek.com

UK TALENT INCREASINGLY FAILING TO SELL MORE THAN OVERSEAS RIVALS

UK acts misfiring on singles chart

SINGLES CHART

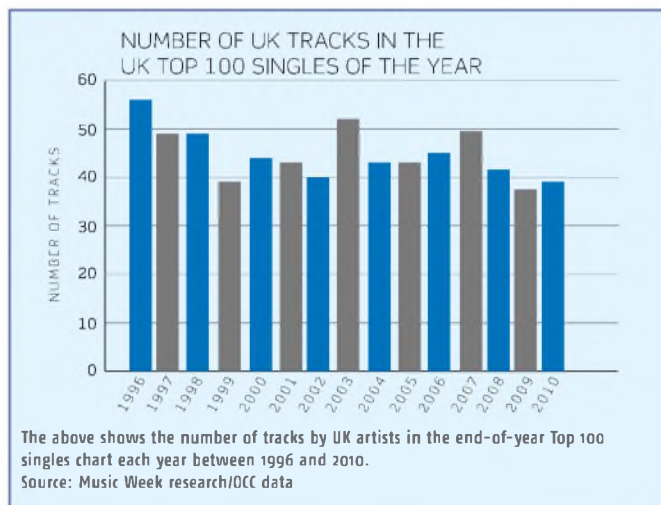
BY PAUL WILLIAMS

THE SATURDAYS YESTERDAY gave a desperately-needed boost to British fortunes among the week's biggest-selling tracks, after UK talent suffered its worst Top 10 showing in nearly six decades of the singles chart.

A week ago the only home-grown act to be found anywhere in the Top 10 positions of the OCC chart was Kent vocalist Lauren Bennett, a featured artist alongside Goonrock on Interscope/Polydor US act LMFAO's former number one Party Rock Anthem.

While there have been occasions in the past when only one of the Top 10 records has been by a domestic artist, a featured artist providing the sole British presence among the week's leading positions marks a new low for UK acts since the weekly chart was launched in November 1952.

Ahead of the arrival of Geffen/Polydor girl band The Saturdays' newly-issued recording Notorious, the highest-placed, wholly British-fronted track on last week's chart was Island/Lava's Jessie J down in 12th place with Nobody's Perfect.



Above the former Brit School pupil were a handful of US artists, including two offerings apiece from Lady GaGa and Pitbull, Dutch producer and DJ Afro Jack, Italian Benny Benassi, Frenchman David Guetta, Sweden's Swedish House Mafia and Nicki Minaj from Trinidad and Tobago.

Adele has the biggest-selling single of the year so far in the UK with the XL-issued Someone Like You, which up until last week had sold 915,943 units domestically, according to OCC statistics. Another UK artist has the

second top seller, Jessie J with her chart-topper Price Tag, while Adele's Rolling In The Deep is placed fourth, giving UK artists three of 2011's four top-selling singles.

However, these successes may be proving to be the exceptions to the rule in a singles market where some of the UK's traditional strong musical bases such as rock are struggling to have a meaningful presence, while even within pop – another area where British acts have traditionally done well – many of the current big hits are coming from the

States, as the genre has moved much closer to R&B and hip hop. This shift has tended to strengthen the hand of US acts in this genre, although domestic acts such as Island's Taio Cruz are also part of this trend and scoring a series of big-selling hits.

The lack of UK acts among the top sellers was also reflected in 2010's year-end chart, when only two home-grown artists – Syco's X Factor winner Matt Cardle and Parlophone's Tinie Tempah – finished among the year's Top 10 tracks.

Across the year-to-date's top 100 singles sellers for 2011 up until last week domestic acts occupy 39.5 of the positions, while US artists are more prevalent, as happened during the whole of 2009 and 2010. Stateside acts are behind 46 of the 100 biggest singles so far this year, while artists from the rest of Europe occupy five and a half positions and the rest of the world fills the remaining nine places.

This means, at this point in 2011, the UK's presence among the year's top singles sellers is on a par with the whole of 2010 when it provided 39 of the top 100 releases. While this was a slight improvement on 2009's performance, in general the UK's share of the biggest annual sellers has gradually declined over recent years and just twice in the last decade

and a half – in 1996 and 2003 – were more than half of the year-end Top 100 by British artists.

As for this year, it appears a fairly elite number of artists are responsible for ensuring the British position holds up.

While there are 39.5 UK tracks among 2011's Top 100 singles, 10 home-grown artists are represented at least twice within this list, led by Parlophone's Tine Tempah who has four entries in his own right plus one with JLS (Eyes Wide Shut), while Adele, Jessie J, Rinse/Columbia's Katy B and Vertigo/Mercury's Chase & Status make three appearances apiece.

Meanwhile, US artists so far this year are enjoying their greatest presence among the year's biggest singles sellers list since 2007, led by Elektra/Atlantic's Bruno Mars, whose Grenade is the third most popular hit of the year to date.

However, things are looking much brighter for UK acts in the albums market where they have yet again reserved their best performance. Forty-eight of the year's highest-selling artist albums up until last week were recorded by UK acts, including 12 of the top 16, while US artists filled 36.5 positions, acts from the rest of Europe seven and a half and eight from the rest of the world.

In every one of the past 15 years UK artists have provided more of the annual top 100 album sellers than US acts and claimed a greater share of the year-end albums chart each year than on the equivalent singles count-down.

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INTERVIEW Nick Raphael on reviving the London label

UNIVERSAL ANNOUNCED this week that Epic UK managing director Nick Raphael was joining the company on July 1 as president of London Records, reviving the label where he first started his career.

Music Week asked him about his plans for London.

MW: How did the plan for reviving London come about?

It was really simple: I got a deal with Universal to do a new label from scratch and they asked me if I had any idea for a name. I said I would think about it, it was a whole new thing for me.

[Universal UK chairman and CEO] David Joseph called me after we had made the deal and said the rights to the London name had reverted back to Universal. "You started your career at London. Would you like to call your label London?" I said, "That sounds perfect."

London was unbelievably influential for me, in my life and I am still very friendly with a lot of the people from there. Roger [Ames, London managing director



and part owner] and [chairman] Tracey Bennett were incredible people to work with and the label has a history going back to The Rolling Stones.

The ethos I have had ever since I left was a lot to do with the history of London Records. With the people that ran London there was a belief in the label and a belief in the culture, everyone was proud to work there. People aspired to be there. It had a vibe. It was maverick.

In what way?

They had artists from Richard

Clayderman to Faith No More to Farley Jackmaster Funk and no one would question what music they were into.

I tried to do that at Northwestside [the label he launched with Christian Tattersfield for BMG in 1996] and at Epic I tried to do that.

With [Epic director of A&R] Jo Charrington we both started our careers at London. They were very businesslike but at the same time very artist-driven.

Will Jo be joining you at London?

Jo leaves Sony in September and her future is currently undecided. There is no suggestion that she is coming with me.

You are possibly best known now for Epic UK. Will London be like Epic?

I will try and continue to do what we did at Epic, which is consistently have platinum and multi-platinum records in the UK first and hope they translate internationally.

All that will change is a new parent company and maybe a number of new colleagues. I'm not going to suddenly get into Bhangra or classical music.

How will London sit within Universal?

London will be exactly like Epic: at Sony we were autonomous, I answered to the president and went through the sales department. We are going to follow the same method because it worked so well for us at Sony.

Why did you decide to move to Universal?

They are the biggest record company in the world and they wanted me to go there. All the record companies are capable of releasing records and having successful records. Universal have consistently done that and been market leader for a very long time.

The opportunity was right, the timing was right, Universal support their executives and sell records on a global basis. If you have the right records you will have big success, the same as at Sony.

When can we expect your first signing at London?

Not for a long time, I'm still at Sony until July 1, then I have got to find

someone, convince them I am the right person.

You're renowned for not making many signings – will that continue?

My ethos is never sign more than two acts a year and I will remain true to that. Focus is what we built Epic on. It is the most important thing for me as a record executive. I don't want to sign 20 artists and break one. My promise to every artist is you will have my time, effort and focus.

How do you feel about running London, a label associated with Roger Ames, who obviously made a big impression on you?

I have been completely spoiled in my career, working with exceptional people, to start off with at London, then Muff [former Sony Music UK division president Muff Winwood], Rob [Columbia/Epic Label Group chairman Rob Stringer] and Ged [Sony UK chairman and CEO Ged Doherty] at Sony.

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MEDIA



2012 HACKNEY WFFKFND TO BF CORPORATIONS BIGGFST YFT UNDFRTAKING

Locals lined-up for huge party in Hackney

FESTIVAL

BY BEN CARDEW

BBC EVENTS DIRECTOR Jason Carter said there has been an “unprecedented response” from artists who wanted to be involved with next year’s Radio 1 and 1Xtra Hackney Weekend 2012



festival and was promising some of the world’s biggest music stars for the event.

Carter, who is taking a break from his day-to-day job to concentrate on the Weekend, also revealed that the festival would not be the only way that Radio 1 marked the London 2012 Olympics, explaining there will be a number of “other significant events” that the station would stage.

Carter spoke to Music Week after the BBC launched what it carefully named as “the BBC’s biggest ever free-ticketed live music event”, taking place on Hackney Marshes on June 23 and 24 2012 as part of the London 2012 Festival.

The event will have a capacity of 100,000 over the two days, two and a half times that of the 2011 Big Weekend, which nevertheless attracted 793,000 ticket applications.

Carter explained that, while it could be hard to quantify how many people previous un-ticketed events had attracted, he did not think any previous Radio 1 events had had such a large capacity.

More than 80 acts will appear on the two days over all, performing on six stages: the Radio 1 Main Stage, the 13,000-capacity 1Xtra Arena, the In New Music We Trust Stage; the BBC Introducing Stage; a small outdoor “pyramid” stage and a final stage that will operate like a sound system, according to Carter, featuring MCs, DJs and rappers.

Two performers have already been announced: locals Leona Lewis and Plan B, who are also serving as ambassadors for the event, alongside Radio 1/1Xtra DJ Trevor Nelson and World Triple Jump Champion Phillips Idowu.

For the moment the rest of the bill is largely unconfirmed, although Carter said musically he could expect “what is really exciting about East London”.

“We want to try and reflect that it is not a black music event but there will be a lot of black music.



Trevor Nelson

But then East London is really broad, you have got the Hoxton side, the DJs that are there.”

In short, he concluded, while there would be some guitar bands playing, the line-up is unlikely to be full of them. “We could have quite a mainstream artist, a big hip hop act, it’s pretty broad,” Carter said.

As for the geographical mix, Carter said there would be big international names but promised more UK acts, with a particular focus on the East End of London.

“Hackney Weekend has got the same principle of the Big Weekend,



Hackney local Lewis is to feature at what promises to be a benchmark event for the BBC

it is about going to underserved areas where people don’t have the opportunity to access these musical events, for once it is on their doorstep,” Carter said.

As such, several acts from East London will be playing, both new artists via BBC Introducing and more established names.

The event will be broadcast live on Radio 1 and 1Xtra, with BBC Three as television partner. It will also have a strong online presence.

In the run-up to the Hackney Weekend, all three media partners will produce a range of related programming, including outside broadcasts and possibly a fringe music festival across



Plan B

Hackney and the other five Olympic Boroughs, featuring specialist shows live from the area’s clubs. “It is a time to be shining the spotlight on east London,” Carter said. Radio 1 controller Andy Parfit called Hackney Weekend “the most ambitious event in the station’s 44-year history”

explaining, “We aim to enhance the overall London 2012 summer with a celebratory event aimed specifically at the thousands of young people who live in the boroughs directly surrounding the Olympic Park – we have the support of the music industry and, in particular, Hackney leaders, so it promises to be a very special weekend.”

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Music mag matures with anthemic CD

KERRANG! CELEBRATES ITS 30TH anniversary this week, with the release of a special-edition magazine counting down the 30 most influential rock bands in its history.

The issue, out Wednesday (June 1), includes new interviews and previously unseen photos as it counts down the 30 acts “that have really affected the lives of the Kerrang! nation” since it launched in June 1981, according to editor in chief/associate publisher Phil Alexander.

“It is people that have really made a difference, some are global superstars but some of them are not,” Alexander added, citing Napalm Death as an example of the latter.

The magazine will also include a covermount CD, entitled Kerrang! Forever and featuring 15 “ultimate Kerrang! anthems”, including music from Metallica, Ozzy Osbourne and Slipknot.

“What we wanted to do was to create the kind of CD you would want to go into a shop and buy,” said Alexander. “We asked the big bands in Kerrang!’s world if they wanted to give us a track for this CD and they said yes.”

The release of the new issue kicks off a month of 30th birthday celebrations, which include the Kerrang!



Awards on June 9, London shows from Escape The Fate and Black Spiders and an exclusive show from Ozzy Osbourne at Hammersmith Apollo on June 21.

Alexander said that the publication of the first issue of Kerrang!, available initially as a supplement with Sounds magazine, “changed the world as we know it”.

“It was the first magazine to cover the heavier end of music and to do it with the same passion and positivity as those that read it,” he added. “I should know; I bought the first issue of the magazine.”

Bauer’s Kerrang! grew its circulation year-on-year by 4.5% to 42,967 in the last six months of 2010, according to the most recent ABC figures, a rare positive performance among music magazines.

Alexander said things were “fairly stable” at the moment at Kerrang! and it was continuing to grow its multi-platform brand, including TV, radio station and a strong online presence.

“Kerrang! is now a genuine brand that reaches millions of people every day,” said Alexander. “It is continuing to grow and to look forward.”

And he revealed the magazine was close to appointing a new editor, after Nichola Browne stepped down earlier this year.

CAMPAIGN FOCUS ■ BY STEPHEN JONES

PITBULL

RCA HAS FINALLY FIXED THE release date for Pitbull’s new album, on the back of a surprise number one hit that looks to have established the long-term collaborator as an artist in his own right. To date the 30-year-old rapper’s discography features five studio albums and 32 singles, including all singles from studio, compilation albums and collaborations, yet he has remained relatively unknown as an artist.

Despite having done absolutely no UK promotion, the J Records signing has built a following through collaborations with high-profile artists including Jennifer Lopez (On The Floor), Alexandra Burke (All Night Long) and Nicole

Scherzinger (Hotel Room Service).

Then last week the Cuban-American got to number one in the UK with Give Me Everything featuring Ne-Yo, Afrojack & Nayer. The track looked on course to initially enter the charts at five but climbed steadily through the week as radio came on board, with support from Capital, 1Xtra, Kiss and Radio 1.

The success is also thought to have been due to the holiday season, with RCA having promoted the track to promoters and DJs in Ibiza and other European resorts.

RCA senior marketing manager Poppy Stanton said, “we knew it was top five but I think we were all surprised. The sales increase over the week was incredible.

“It’s a real punter record. There’s

been increased awareness of him but it was always about finding the right track to connect with the mainstream. I really think that holidaymakers played a part.”

Now RCA has fixed the UK album release date for Planet Pitbull at June 21 to capitalise on the unexpected number one hit.

“We have been adamant the album should be released sooner rather than later.

There are four or five singles to come off it and I think that targeting holidaymakers will be key. Without wanting to sound ‘cliché marketing’, the album will be the soundtrack to people’s summer,” said Stanton.

The label is attempting to get Pitbull over for promo, although



there are currently no fixed dates.

“He’s rapidly becoming hot property but we are looking to bring him over. He’s also a superstar DJ,” said Stanton.

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LIVE

MW GOES BEHIND THE SCENES AS TAKE THAT PREPARE FOR THE BIGGEST UK STADIUM TOUR TO DATE

Take That unleash Progress Live tour

REVIEW

BY STEPHEN JONES

WATCHING THE LAST-MINUTE rehearsals from the wings, it is already clear that Progress Live will be the pop event of 2011.

It is a blustery, rainy spring night, bringing further challenges to an ambitious production, and just 300 people are allowed inside this 54,000 capacity stadium for a run through. But nothing is going to stop the juggernaut that is this 36-date stadium tour. As Robbie Williams put it succinctly, "We spent a lot of time and money putting on the best damn show in the world this summer."

Take That are keen to relish being at the peak of their game, in a show which charts their journey from boy to man band, having grown up and resolved the issues which led to their initial split with Robbie in 1995.

Aptly for a show launching in a stadium more synonymous with football, this is something of a game of two halves and it will be almost an hour before we see the five together again for the first time in 16 years.

As a character called Mad Professor Bob The History Man fiddles with gadgetry, the band emerge to perform as a four-piece – without Robbie – under the outstretched arms of a giant futuristic man overlooking the stage.

They kick off with Rule The World and perform the five hits which re-launched their career, peaking with a scene reminiscent of Alice In Wonderland during Shine – complete with giant pink patchwork caterpillar – and they leave the stage to a video introducing Robbie.

Williams is lowered onto the stage to the opening chords of Let Me Entertain You and any previous



Take That Mr Om, a 20m-long robot, which forms the centrepiece of the 36-date arena tour

talk of him being uncomfortable with performing is quickly dispelled – the old Robbie is back, and he clearly loves it. In between performing his solo tracks, he reworks Opening Night from The Producers, joking about cocaine, whores and super injunctions.

His biggest frustration appears to be that the weather put paid to the scantily clad girls pulling him around the stage in a Roman chariot during Rock DJ, as the inclement conditions meant they couldn't wear their roller skates.

Then, after Robbie's five hits, we get to the real meat of the evening. "That wasn't the show, it's about to start," Robbie said, as he leaves the stage.

The stage then transforms into a

giant waterfall – using 30 tonnes of water – with climbing dancers performing against it, as the band emerge as a five piece on the roof for The Flood.

The next hour is packed full of theatrics and hits dating back to the early Nineties that will enthrall even the most cynical music fan.

Highlights include the band performing the old dance routines to Pray, a break-dance battle during a giant chess game with human pieces and a group hug after joking about whether Robbie quit or was sacked by Jason Orange that suggests they have rediscovered their collective sense of humour.

The centrepiece – and what will likely become the iconic image of this tour – is a giant 20m-long

futuristic robot man Mr Om – reminiscent of Gort from The Day The Earth Stood Still – which cost £1.5m and is gradually unveiled and wheeled out in the centre of the stadium carrying members of the band in his palms.

When Mr Om is stood vertically aloft with his arms outstretched during Never Forget it finally becomes clear what a remarkable feat of engineering he is, eclipsing the giant elephant from the Circus tour.

What Take That have achieved, in attempting to challenge the limitations of what a stadium show can deliver, is to make this an intimate affair for every guest.

As the band chat afterwards, they are clearly focused on what everyone thought, appearing pressured and

nervous, but upbeat.

Barlow asked, "Wasn't it great Robbie's set? I just think his solo set sounds brilliant. It feels great it's all five of us again – it feels right. It feels so natural as a five, it would seem weird doing it as anything else."

Polydor MD Ferdy Unger-Hamilton, also watching from the wings, summed it up perfectly, "Take That's last tour was spectacular, but when you add the force that is Robbie Williams, it's simply off the chart. The show is stunning, you can't take your eyes off it. It's pop gladiators!"

It is certainly something the 1.8m people who see this show in the UK and Ireland will never forget.

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PHOTO: GETTY IMAGES



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MAX LOUSADA

LIVE

COALITION GOVERNMENT QUERIED OVER REVOLUTIONARY LEGISLATION FOR LIVE

Proposed licensing legislation causes anxiety

LEGISLATION

BY GORDON MASSON

THE GOVERNMENT HAS been urged to provide clarity about its live music policies because complicated and contradictory messages are causing confusion and some panic among venues and promoters.

The way in which live music events are licensed could be revolutionised in the next few months with a number of legislative developments set to shake up the way gigs are organised.

The Department for Culture Media and Sport is preparing to launch a consultation document to seek comment on radical licensing legislation which would mean that only large scale events would need to obtain an entertainment licence.

But while the Government has indicated it wants to cut bureaucracy to make it easier for venues to host

live entertainment, concern is mounting about the various routes licensing legislation is taking and the different consequences each path could have on the live music environment.

The DCMS has told Music Week it plans to launch a consultation in the next few weeks to scrap regulations controlling licensed entertainment in England and Wales - apart from where there is a clear need for additional protections, such as safety for spectators and noise nuisance for neighbours.

A DCMS spokesman said the Government believed it should be easier to put on entertainment, while at the same time tightening up on the sale of alcohol. Tourism Minister John Penrose, who has responsibility for licensing, noted, "The current regime makes it harder for new talent to get a chance to perform in front of audiences, imposes a dead-weight cost on small businesses and voluntary bodies who want to put on shows, and in a small but significant way, reduces our free speech."

"As long as we have proper con-

"As long as we have proper controls on alcohol, and spectator safety and noise nuisance are controlled, the rest is mostly bonkers red tape, and it's time we consigned it to the bin."

JOHN PENROSE, TOURISM MINISTER



John Penrose

controls on alcohol, and spectator safety and noise nuisance are controlled, the rest is mostly bonkers red tape, and it's time we consigned it to the bin."

While such a common sense approach would largely be embraced, the industry remains sceptical. It is also unsure about the Government's commitment to the Live Music Bill, which is designed to cut red tape around small venues. At the same time the Government is also proposing changes to the Police Reform Bill, which will impact on licensing.

UK Music CEO Fergal Sharkey said there was confusion over live music licensing, which is entirely of the Government's own making.

"There's lots of talk about Government wanting to make things better for the live music busi-

ness but, despite a year-old pledge, there's no physical evidence at all that they are doing anything. Actions speak louder than words, so we'll continue to await the DCMS consultation document in the hope that it might provide some clarity on the Government's policies when it comes to live music," said Sharkey.

Venue operators and promoters are worried that tweaks to the Licensing Act, as a result of the Police Reform and Social Responsibility Bill which is currently working its way through Parliament, will make it harder to organise live music events.

Chief among the controversial proposals are options for local authorities to ban alcohol sales between midnight and 6am, while there is also a suggestion that venues could be taxed with revenues split between the police and councils.

Sharkey suggested the night time levy would allow local authorities to impose a tax on premises.

"It's ludicrous," said Sharkey. "Venues are already paying council tax, rates and licensing fees, all of which, by law, are set at a level that allows councils to cover costs. So asking them to pay even more would be a disgrace, especially when these premises are already struggling to keep their heads above water."

Small venues and promoters trade body We:Live founder Dominique Czopor, who also runs The Boilerroom in Guildford, said business rates have gone up 300% in the last year. "Plus there are PRS rates, PPL fees, waste removal and all the associated costs of running commercial premises, to pay, so a night time levy would just kill venues like mine," said Czopor.

The Association of Independent Festivals has also expressed reservations about the Bill. AIF general manager Claire O'Neill said, "We are

LIVE MUSIC LEGISLATION TIMELINE

May 2009: Cross party Culture Media and Sport committee recommends changes to Licensing Act for small venues

December 2009: Government launches consultation into the licensing of small venues

June 2010: New Coalition Government pledges to cut red tape for live music as part of its manifesto

July 2010: Lord Clement-Jones introduces his Live Music Bill to the House of Lords

November 2010: Police Reform and Social Responsibility Bill is introduced in the House of Commons, containing potentially damaging proposals for live music venues and promoters

May 2011: Government repeats its commitment to cutting red tape for live music licensing

June 2011: DCMS proposes to launch live music public consultation

incredibly concerned that changes to the Bill will be passed with a 'one size fits all' approach that could be a further blow to UK festivals and music events.

"Festivals are one of the few places that people come together to celebrate and enjoy life in a relatively incident-free environment, certainly compared with town centres on a Friday night."

Sharkey claimed that police agree there is no correlation between live music and crime and disorder associated with late night drinking. But Police Reform proposals also contain a vicinity test, which would allow anyone to object to an event, even if they did not live locally. That flies in the face of the Government's assertion that it wants to simplify live music licensing.

Czopor added, "Small to mid size venues and pubs already have a lot of responsibility to make sure our licensing objectives are maintained, but the proposals that are being talked about in the Police Reform Bill would have a massive negative impact. There are already 30 pubs closing down every week, but surely the onus of any legislation should be on the supermarkets that are selling cheap alcohol which is fuelling the binge drinking culture."

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Fergal Sharkey looking for answers

VIAGOGO Ticket resale price chart				HITWISE Primary ticketing chart				TIXDAQ Secondary ticketing chart			
pos	prev	event	Avg resale price £	pos	prev	event	price £	pos	prev	event	price £
1	1	TAKE THAT		1	1	GEORGE MICHAEL		1	1	TAKE THAT	7.6
2	NEW	GEORGE MICHAEL		2	3	TAKE THAT		2	2	GEORGE MICHAEL	7.0
3	3	ROGER WATERS		3	NEW	GLASTONBURY FESTIVAL		3	3	RIHANNA	3.3
4	4	KINGS OF LEON		4	NEW	BON IVER		4	4	CLIFF RICHARD	2.1
5	5	ERIC CLAPTON		5	15	ROD STEWART		5	5	DOLLY PARTON	1.2
6	9	RIHANNA		6	11	SECRET GARDEN PARTY		6	NEW	BRYAN ADAMS	1.1
7	6	BRUNO MARS		7	4	T4 ON THE BEACH		7	6	NEIL DIAMOND	1.0
8	NEW	BON IVER		8	NEW	ED SHEERAN		8	8	V FESTIVAL	1.0
9	3	CAPITAL FM'S SUMMERTIME BALL		9	NEW	RIHANNA		9	7	GLEE LIVE	0.9
10	8	ADELE		10	NEW	LADY GAGA		10	10	ADELE	0.8
11	NEW	SWEDISH HOUSE MAFIA		11	NEW	DURAN DURAN		11	9	ARCTIC MONKEYS	0.8
12	10	RUSH		12	17	NEIL DIAMOND		12	11	READING FESTIVAL	0.6
13	13	KASABIAN		13	2	OLIVY MURS		13	13	BON JOVI	0.5
14	NEW	TINIE TEMPAH		14	NEW	T IN THE PARK		14	16	T IN THE PARK	0.5
15	7	QUEENS OF THE STONE AGE		15	NEW	CLIFF RICHARD		15	15	LEEDS FESTIVAL	0.5
16	NEW	SADE		16	NEW	TWO DOOR CINEMA CLUB		16	12	ENRIQUE IGLESIAS	0.5
17	NEW	NEIL DIAMOND		17	NEW	EVOLUTION FESTIVAL		17	19	JOHNNY MATHIS	0.4
18	20	ARCADE FIRE		18	NEW	HOP FARM FESTIVAL		18	14	SUMMERTIME BALL	0.4
19	NEW	CLIFF RICHARD		19	NEW	MICHAEL BALL		19	18	JANET JACKSON	0.3
20	17	FLEET FOXES		20	NEW	JLS		20	NEW	ELTON JOHN	0.3



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ANALYSIS PUBLISHING

NOT EVEN ADELE'S MEGA-SELLING ALBUMS CAN UNSEAT EMI FROM TOP PUBLISHERS' SPOT

Singles strength secures EMI success

QUARTERLY FOCUS

BY PAUL WILLIAMS

ADELE FIRED UP UNIVERSAL Music Publishing to its highest quarterly albums market share to date in the opening period of 2011, but it was still not quite enough to prevent EMI becoming top publisher overall.

Universal claimed a personal best of 31.6% of the albums market in quarter one, thanks in large part to the XL Recordings act's two albums, which were the top two sellers of the quarter. The publisher's UK and Europe president Paul Connolly and his team controlled 54.6% of top seller 21, mainly through having Adele herself on its books but also because of the cover of The Cure's Lovesong, while its 87.5% share of her first album 19 included co-writes from its erstwhile signing Eg White, now with Sony/ATV.

Its albums share was the highest by any company in the market since EMI produced a score of 33.1% in the opening three months of 2007, while surpassing Universal's own previous best showing of 30.2% set just six months later.

Having finished as 2010's top publisher mainly on the back of heading the albums market, Universal encountered a similar scenario in this new quarter by leading the albums sector but being held back by its performance on singles. This was the telling factor as to why EMI, not Universal, led the overall publishing rankings in Q1, despite Adele's presence. While EMI's albums share was just 16.1% compared to Universal's 31.6%, on singles it was EMI which dominated with a 27.6% share to 16.5% for its main rival.

All this translated into a "combined" market share across singles and albums of 23.3% for EMI, making it top overall publisher for the quarter and leaving Universal trailing



Two times Chris Brown's double appearance in the singles top 10 of the quarter helped boost EMI's and Universal's fortunes

by 1.2 percentage points. Sony/ATV occupied third spot with 13.4% and Warner/Chappell fourth with 9.3%. It was the second quarter in a row EMI came out on top and the seventh occasion in eight quarters.

Although Universal was by far the biggest beneficiary of Adele's outstanding run, EMI was among a handful of other publishers to get in on the act. Through Rolling In The Deep co-writer Paul Epworth it handled 13.6% of her album 21, the third biggest share behind Universal and BMG Chrysalis whose own Adele co-

writes through Dan Wilson and Fraser T Smith helped it become top indie publisher (see separate story).

EMI was not short of a presence on other big album sellers of the quarter, among them Rihanna's Loud, Bruno Mars' Doo Wops & Hooligans and Tinie Tempah's Disc-Overy, but the 1.75m Q1 sales of Adele's 21 were so far ahead of every other release that these albums' impact on the market share figures was far less than would ordinarily be expected from albums finishing in the quarter's Top 10.

As it is, EMI UK president Guy Moot and his team reserved their best performance for singles where a presence on a Adele dozen of the quarter's 20 biggest sellers included two Rihanna hits co-penned by Stargate and 20% of Bruno Mars' Grenade, which was only outsold by Adele's chart-topping Someone Like You.

Universal was the main beneficiary of this Adele smash, boasting a 60% share, but it was on albums where it did its best business of the quarter, claiming not only majority shares of her two albums but also Plan B's The Defamation Of Strickland Banks, Mumford & Sons' Sigh No More, Chase & Status's No More Idols and Eliza Doolittle's self-titled debut. These were respectively the sixth, seventh, 15th and 20th biggest sellers across the three months. Only four of the



quarter's 20 leading albums did not come with any Universal credits.

The quarter's biggest new UK star was undoubtedly Jessie J (below) and her releases played a starring role in her publisher Sony/ATV's performance, including securing it a 55% share of her debut album Who You Are, the period's fifth top seller. However, the



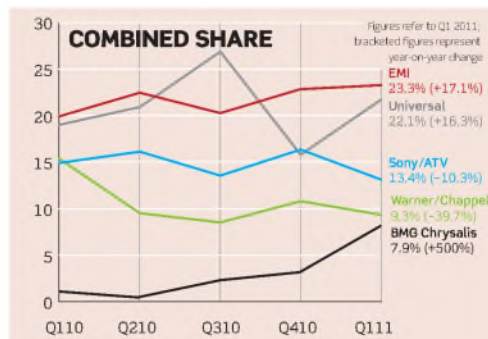
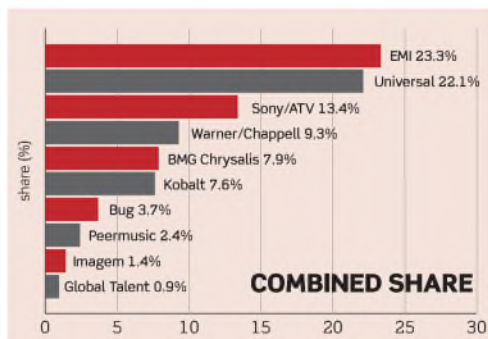
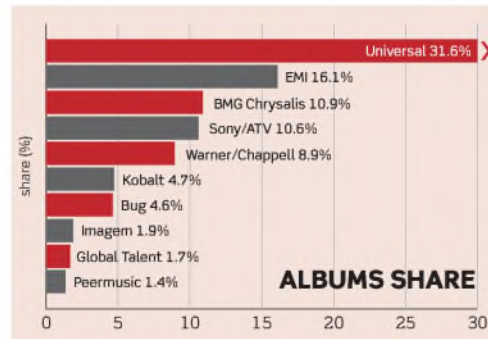
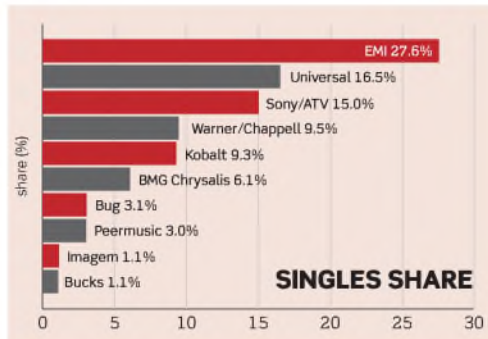
former Brit School student could not prevent both Sony/ATV's singles and albums shares dropping quarter-on-quarter. In fact, its 10.6% albums score was the company's lowest in one and half years and resulted in it slipping to fourth place behind BMG Chrysalis. The

company's singles score held up better with a third-placed 15.0% showing that included shares in Jessie J's Price Tag and Do It Like A Dude - the period's third and fifth biggest sellers - plus the vast majority of Lady Gaga's Born This Way.

While BMG Chrysalis moved ahead of two of the majors - Sony/ATV and Warner/Chappell - on albums for the first time, its main independent rival Kobalt closed the gap on the big four in the singles market. Kobalt claimed a 9.3% share of singles business, just 0.2 percentage points behind fourth-placed Warner/Chappell whose own share fell below 10% for the third time in four quarters. The major did, though, claim nearly a third of Grenade and 30% of Price Tag, the quarter's second and third top sellers.

On albums Warner/Chappell slipped to its lowest score since the second quarter of 2005 with its 8.9% share three-and-a-half times less than Universal's. This was despite some obvious real highlights, including exclusive control of Elbow's Build A Rocket Boy!, ranked 15th for the quarter.

Warner/Chappell was unique among the major publishers in not



Bruno Mars

EMI
23.3% (+17.1%)
Withstands Universal's Adele onslaught to remain top quarterly publisher after successes including Rihanna, Tinie Tempah and Paul Epworth's own Adele co-write Rolling In The Deep

UNIVERSAL
22.1% (+16.3%)
Adele lifts publisher to its highest quarterly albums market share to date, but lesser singles performance leaves it just short of catching EMI on combined league table

SONY/ATV
13.4% (-10.3%)
Jessie J delivers big with two smash hits and debut album as does a returning Lady GaGa, but overall share drops after suffering worst singles run in 18 months

WARNER/CHAP
9.3% (-39.7%)
Successful return of key act Elbow is not enough to prevent lowest albums market share since Q2 2005, although Grenade and Price Tag give it two singles in quarter's top three

BMG CHRY
7.9% (+500%)
Consolidation into one market share for the first time instantly moves it above Kobalt as top indie, while the likes of Rumer and Cee Lo Green move it to third overall on albums

TOP 10 SINGLES Q1 2011

ARTIST	Title	Writer	Publisher
01	ADELE Someone Like You	Adkins, Wilson	Universal 50%, BMG Chrysalis 40%
02	BRUNO MARS Grenade	Mais, Lawrence, Levine, Brown, Kelly, Wyatt	Bug 37.5%, Warner/Chappell 32.5%, EMI 20%, Sony/ATV 10%
03	JESSIE J FEAT. B.o.B. Price Tag	Cornish, Gottwald, Kelly, Simmons, Devlin	Kobalt 33.75%, Warner/Chappell 30%, Sony/ATV 26.25%, Universal 10%
04	ADELE Rolling In The Deep	Adkins, Epworth	EMI 50%, Universal 50%
05	JESSIE J Do It Like A Dude	Cornish, The Invisible Men, Parker & James	Sony/ATV 43.75%, Universal 37.5%, BMG Chrysalis 18.75%
06	RIHANNA S&M	Eriksen, Herimansen, Dean, Vee	Peermusic 50%, EMI 35.84%, others 14.16%
07	LADY GAGA Born This Way	Geinanotta, Laursen	Sony/ATV 92.5%, Warner/Chappell 7.5%
08	CHRIS BROWN Yeah 3X	Brown, Franks, McCall, Streete, Wiles	EMI 50%, Universal 20%, Warner/Chappell 20%, others 10%
09	CHIPMUNK FEAT. CHRIS BROWN Champion	Fyffe, Samuels, Brown, Bollinger, McCall, Kuri	Universal 45%, EMI 30%, Kobalt 12.5%, Sony/ATV 12.5%
10	DIDDY - DIRTY MONEY Coming Home	Cariter, Cole, Brook, Grant	Universal 52.5%, EMI 35%, Imagem 12.5%

TOP 5 ALBUMS Q1 2011

ARTIST	Title	Publisher
01	ADELE 21	Universal 54.55%, BMG Chrysalis 15.45%, EMI 13.64%, Kobalt 11.82%, Sony 4.55%
02	ADELE 19	Universal 37.5%, Sony/ATV 8.33%, Kobalt 3.96%, EMI 0.21%
03	RIHANNA Loud	EMI 30.9%, Universal 22.3%, Peermusic 13.5%, Warner/Chappell 13.1%, Sony/ATV 4.7%, Notting Hill 2.1%, others 13.4%
04	BRUNO MARS Doo-Wops & Hooligans	Bug 44.56%, EMI 26.82%, Warner/Chappell 8.43%, Sony/ATV 7.25%, Universal 4%, others 6.94%
05	JESSIE J Who You Are	Sony/ATV 54.98%, Universal 11.15%, BMG Chrysalis 9.02%, Kobalt 8.05%, Warner/Chappell 6.41%, others 10.42%

benefiting from the phenomenal sales performance of Adele who affected the overall market share rankings like no other artist has previously done during a first quarter. Adele's domination has to be treated as a one-off, but it helped both to secure Universal total command of the albums business and move BMG Chrysalis ahead of both Sony/ATV and Warner/Chappell in the same market.

But it says something of the resilience of EMI, beaten to the

annual publishing crown last year for the first time since the mid-Nineties, that even with Adele by its rival Universal's side, the Wrights Lane team still came out top.

The fact EMI and Universal's scores were separated by the tiniest of margins in this quarter was just par for the course for these two giants who were just 0.6 percentage points apart across 2010 and are now likely to encounter another close battle in the year ahead.

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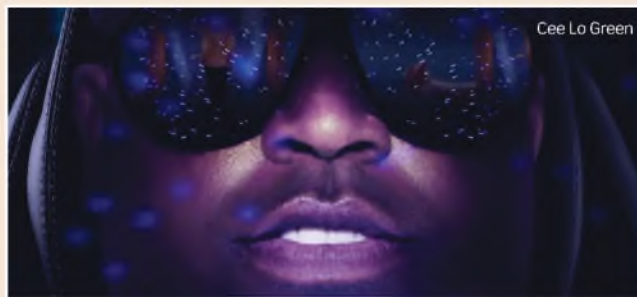
Defying gravity The success of Elbow's *Build A Rocket Boy!* brightened an otherwise challenging period for Warner/Chappell in albums



INDEPENDENT FOCUS BMG'S BIG ENTRANCE

INDIES COMBINED SHARE Q4

Artist	Publisher/Share
1	BMG CHRYSALIS 24.6%
2	KOBALT 23.8%
3	BUG 11.4%
4	PEERMUSIC 7.5%
5	IMAGEM 4.4%
6	GLOBAL TALENT 2.9%
7	BUCKS 2.3%
8	NOTTING HILL 1.2%
9	CARLIN 1.1%
10	PRESENT TIME 0.8%



Cee Lo Green

Wilson had three contributions on 21, most successfully Someone Like You, which was the quarter's biggest-selling single, while Fraser T Smith also lifted BMG Chrysalis' share even though he has since signed a lucrative new deal with Sony/ATV. He had one co-write on 21 which, with Wilson's contributions, gave BMG Chrysalis 15.5% of the Adele album, while the company also handled nearly 60% of Cee Lo Green's *The Lady Killer* and 81% of Rumer's *Seasons Of My Soul*, the quarter's eighth and 10th top sellers.

Top annual indie publisher for the past four years, Q1 runner-up Kobalt enjoyed its own sprinkling of Adele magic with an 11.8% share of 21 taking in co-writes by both Ryan Tedder and Greg Wells, while it also controlled around 4% of her first album 19. Its other highlights included more than a third of Jessie J's *Price Tag* and 80% of Ke\$ha's *We R Who We R*, respectively the quarter's third and 11th top singles.

Bug came close to unseating Kobalt as top indie publisher for 2010 and in the first three months

of this year was placed third, although some 12.4 percentage points behind the top two. Its main attractions were again Bruno Mars and Ari Levine, two-thirds of US writers/producers The Smeezingtons, whose Q1 run included Mars' single *Grenade* and debut album *Doo-Wops & Hooligans*.

Fourth-placed Peermusic's successes included substantial shares of Rihanna hits *S&M* and *What's My Name*, while Imagem's 4.4% indie share in fifth spot included a quarter of Alfie Boe's *Bring Him Home*. Global Talent controlled half of Ellie Goulding's *Lights* album, the period's 14th top seller, helping it to sixth place, while a position below Bucks' highlights included the David Guetta/Rihanna hit *Who's That Chick?*, which was also one of 10th-placed Present Time's biggest earners. Robbie Williams' share of *Take That's Progress* further boosted eighth-placed Notting Hill's coffers and Carlin in 10th controlled nearly 20% of The Overtones' album *Good Ol' Fashioned Love*.

BMG RIGHTS HAS WASTED NO time in marking its arrival among the big players, post-Chrysalis deal, by finishing as top independent publisher for the first time.

Under the name BMG Chrysalis, the company, whose £107.4m takeover of the UK independent formally went through in February, claimed a 24.6% share of the indie publishing market during quarter one to move narrowly ahead of Kobalt. Between them the top two indies controlled nearly half of the independent market, potentially setting up a new level of power in between the majors at one end and the rest of the independents at the other.

Once again, Adele played a part in the Q1 success, delivering for BMG Chrysalis via two of her co-writers. One-time Semisonic frontman Dan



MUSIC WEEK AWARDS 2011

For full coverage of our awards night see our photo diary and full round-up beginning on page 19.



WINNERS BROCHURE ONLINE

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PUBLISHING



TINIE TURNS TV AD ACTOR WITH TRAVIS AND TAYLOR

Standards still sell for syncs

SYNC

BY CHAS DE WHALLEY

SINCE HIS PARLOPHONE album *Disc-Over* hit the number one spot in October last year, Tinie Tempah has embarked on a gruelling schedule of live concert and festival dates which will include Glastonbury and November shows at London's O2 arena. In the meantime, TV audiences have been able to catch a glimpse of his hi-octane R&B show via Lucozade Sport's new *Yes* commercial. This focuses on the British rapper working out with Blink 182 drummer Travis Barker and female world champion boxer Katie Taylor in a suitably grimy, near-the-knuckle clip shot in LA by Kanye West and Beyoncé director Jake Nava.

Released to coincide with the Lucozade campaign, a remixed version of *Simply Unstoppable* became the fifth single to be released from Tempah's debut album but was unable to match the chart-topping performance of predecessors, such as *Pass Out* and *Written In The Stars* when it peaked at number 33 in April.

Tinie is not the only artist to star in a TV ad included in this month's Music Week Sync Survey. He is joined by Beyoncé Knowles who



Heat stroke Knowles performs jazz standard *Fever* to promote perfume

launches her new Beyoncé Heat fragrance with a slight reprise of her role as a nightclub singer opposite Cuba Gooding Jr in the 2003 movie *Fighting Temptations*. For the soundtrack of this joint Paramount and MTV production

she revisited the Carlin-controlled Peggy Lee standard *Fever*.

Coincidentally the smoky standard, originally written in 1956 by Eddie Cooley and John Davenport for bluesman Little Willie John, also appears in an uncredited, re-record-



Tinie Tempah

ed form behind an elegant little film for Sheba cat food commissioned by agency Clemenger BBDO, Australia. Repeated regularly over the last 18 months – but hitherto not included in the MW sync lists – this was back on our screens during April and May.

Jennifer Lopez also puts in a personal appearance in Gillette's *Embrace* ladyshaver spot with a specially executed rendition of *Venus*, which has been a number eight hit twice over, first by Dutch band Shocking Blue in 1970 and then again by Bananarama some 16 years later. While Lopez herself owns the master rights to this recording, the Robbie Van Leeuwen-penned copyright is controlled by PRS For Music chairman Ellis Rich's International Music Network.

Resurgent New Romantic superstars Duran Duran seek to reinforce the March release of their 13th album *All You Need Is Now* – the first on their own Tape Modern label – by licensing the title track to Dior for the cosmetic giant's *Be*



Duran Duran

Iconic range. In the grocery sector, M&S Food is looking to *Busy*, by former X Factor finalist Olly Murs, to freshen up its TV offer while the Co-Op provides stiff competition in the shape of Athlete's *Light The Way*, lifted from the BMG Chrysalis-signed softrockers 2009 Fiction album *Black Swan*. Finally motor manufacturers Vauxhall and Fiat go wheel-to-wheel with the one harnessing the power of Temper Trap's *Drum Song* (*Imagem* and *Infectious*) for its Astra spot while the other chooses Amy Macdonald's *This Is The Life* (Warner/Chappell and Universal – Mercury) to underpin the more playful Fiat 500 Twin Air model.

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SYNC SURVEY MAY 2011

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMPANY	AD AGENCY	SUPERVISOR
Amazon Kindle	Lovers Carvings	Wilkinson	Warp	Bibio	Warp	Amazon	N/A
Beyonce Heat	Fever	Davenport/Cooley	Carlin	Beyoncé	Sony	Coty	Music World Entertainment
BT Wedding Day	Discover Me	Bennett	Imagem	The Musgraves	Redhouse Prod Ltd/Lookout Mountain Ltd	AMV BBDO	Band & Brand Assoc
Cotton Traders	Just One Look	Carroll/Payne	Universal	The Hollies	EMI	Direct North LLP	Sync Music
Dior Addict	All You Need Is Now	Le Bon/Rhodes/Taylor/Taylor/Brown/Ronson	Skin Divers/EMI	Duran Duran	Tapemodern	Dior	N/A
Fiat 500	This Is The Life	Macdonald	Warner/Chappell	Amy Macdonald	Universal Mercury	Leo Burnett	N/A
Film Four	Time Out From The World	Gregory/Goldfrapp	Warner/Chappell	Goldfrapp	EMI - Mute	Film On Four	N/A
Gillette Embrace	Venus	Van Leeuwen	International Music Network	Jennifer Lopez	Jennifer Lopez	BBDO	Platinum Rye
Halfords	Goodbye Mr A	Sharland/Skarendahl/Sparkes	Sony/ATV	The Hoosiers	Sony	DLKW Lowe	Dan Rose
Irn-Bru	Pencil Full Of Lead	Nutini	Warner/Chappell	Paolo Nutini	Warner - Atlantic	The Leith Agency	n/a
KFC	One Big Family	McNamara/McNamara	EMI	Temple Cloud	Black Sheep Music	BBH	Black Sheep Music/Hear No Evil
Lucozade Sport	Simply Unstoppable	Shukburgh/Okogwu/Taylor	EMI/Global Talent	Tinie Tempah	EMI	Grey	Platinum Rye
Sheba	Fever	Davenport/Cooley	Carlin	Re-Record	Clemenger BBDO, Australia	Mars	Soundlounge
M&S Food	Busy	Murs/Argyle/Brammer	Universal/Peermusic	Olly Murs	Sony	RKCR/Y&R	The Sync Agency
McVities	Life Is Rosy	Penner/Myers	Kobalt	Jess Penner	Position Music	Publicis	Soho Music
Renault Sport	Light The Fuse	Rizzo/Ireland	Outro	Skeewiff	Jalapeno	Publicis London	Ad Bradley
Shredded Wheat Superfruity	Tutti Frutti	Lubin/La Bostrie/Penniman	Sony/ATV	Little Richard	Sony/ATV recording	McCann Erickson	Cutting Edge
Sony Bravia IPTV	Crossover	Jones/Smith/Adejumo/Brien/Frank	BMG Chrysalis / EMI	Magnetic Man	Sony	Grey London	Platinum Rye
The Co-Operative	Light The Way	Pott / Willetts / Roberts / Wanstall	BMG Chrysalis	Athlete	Universal - Fiction	TBWA Manchester	Platinum Rye
Vauxhall Astra	Drum Song	Dundas / Mandagi / Aherne / Sillito	Imagem	The Temper Trap	Infectious	McCann Erickson	N/A

Data compiled by Chas de Whalley (c.dewhalley@btopenworld.com)

TALENT

HARD-FI / Necessary Records/Atlantic



<http://www.hardfi.com>

Hard-Fi back after three years

BY STEPHEN JONES

IN A NICOTINE-STAINED CONVERTED minicab office tucked away on an anonymous industrial estate in Staines, Hard-Fi frontman Richard Archer leant back on a chair behind a mixing desk and sighed.

It was a sigh of relief as he contemplated people finally being able to hear his band's new album, which has been more than three years in the making.

Taking time out from mixing with Paul 'P Dub' Walton in Cherry Lips – a studio the band

built and have been gradually expanding over the years – Archer explained, "The problem with having your own studio is that it is amazing in some ways, as you can try anything you like, but you can get too close and tinker and tinker and tinker.

"If we had two weeks we'd get on with it. We've been living with it for so long, now we are mixing, we feel really good about it. When you're sat around fucking with a hi-hat sound for three weeks you lose track of it."

The delays have not been due to any procrastination or lack of

deadline – although there has been no pressure from the label, Archer insisted – but for quite understandable reasons.

For a start, there was the need for the band to have a break after coming off the road in 2008, following the swift release of their first two albums.

Archer used the opportunity to take an American road trip, visiting Nashville, Memphis, New Orleans and Clarkesdale and absorbing their rich musical history.

That trip has clearly had an effect on Hard-Fi's songwriting: listening to the untitled new album

(due for August release), their previous ska-tinged tales of suburban towns have been superseded with rock n' roll riffs over modern beats, reminiscent of Big Audio Dynamite and INXS.

The band clearly felt it essential to take time to rethink their sound. Their 2005 debut *Stars Of CCTV* – made for £300 – sold more than 1.2m copies, going three times platinum in the UK alone.

Darker follow-up, 2007's *Once Upon A Time In The West*, was a success, but as manager Warren Clarke – who licenses Hard-Fi to Atlantic through his Necessary Records label – explained, "There was so much expectation on the second album, it could never compete. What's great about this album is there is no expectation."

Archer added, "To know how to make a second album you have to make a second album. You can't help but be influenced by what people have said. The public wanted the first album again, the press didn't. The first record we were having fun, but when so and so says you are the voice of dispirited youth, blah, blah, blah... subconsciously you think, 'So maybe we should do whatever the fuck they are saying we are?'"

And then for a band who see production as key, there were scheduling issues with desired producers Greg Kurstin (Lily Allen, Ladyhawke) and – winner of last week's Producer of the Year Award at the Music Week Awards – Stuart Price (Madonna, The Killers), who was focussed on the new *Take That* record.

"If you want to work with good people, you have to be prepared

to wait and we ended up waiting a long time," said Archer. "I met with Stuart and sent him some tracks and look, he's a busy, in-demand bloke, but two days later he sent me a critique. I thought, 'Here's someone who gave a shir' and I instantly felt I could work with him.

"The same with Greg, although he is super laidback like he doesn't give a shit about anything, which I also liked," he explained.

Other producers who have worked on this record include Paul Oakenfold co-writer Andy Gray and previous collaborator Wolsey White.

Another factor in the long delay was in the band's A&R insisting they wait until they had the first single in the bag.

Atlantic VP of A&R Hugo Bedford explained, "For me it was about waiting for the right song to open up the album, and as soon as *Good For Nothing* [released June 20] came through, I knew we had it. It's a bit different, has attitude and makes a statement."

CAST LIST

LABEL Necessary Records/Atlantic
A&R Hugo Bedford
PUBLISHER Universal Music Publishing
LAWYER Lawrence Engel, Lee & Thompson
MANAGEMENT Warren Clarke
AGENT Ian Huffam, XRay Touring
MARKETING/PRODUCT MANAGER Mark Mitchell, Atlantic
NATIONAL PRESS Briana Dougherty, Atlantic
REGIONAL PRESS Claire Coster, Atlantic
DIGITAL PRESS Roz Mansfield, Atlantic
NATIONAL RADIO Phil Youngman, Atlantic
REGIONAL RADIO Carrie Curtis, Atlantic
NATIONAL TV Deirdre Moran, Atlantic

TALENT LIVE: COMMUNION

A CLUB NIGHT THAT ALSO RELEASES records might seem nothing particularly new but the approach taken by the ambitious Communion stable continues to be unorthodox.

Taking over all the floors of the now defunct Flowerpot in Kentish Town during one week last July, Communion brought together artists to write in the morning, record in the afternoon and perform brand new tracks and collaborations in the evening.

With more than 70 hours of experimentation recorded, it is no wonder that the record of their achievements, *Communion Presents – The Flowerpot Sessions*, only sees release this week due to the vast amount of editing and permissions necessary. It is licensed from the Communion label to Island Records,



which has picked up on the collective's ability to spot new talent and bring music fans together.

Communion started as a monthly club night in the basement of Notting Hill Arts Club by founder and former Cherbourg bassist Kev Jones, with Ben Lovett (pictured) – who has since gone onto worldwide success as a member of Mumford & Sons – and, latterly, producer Ian Grimble (Manic Street Preachers, Travis).

Jones explained, "We're not standard promoters – we are music lovers first, businessmen second. There were just a lot of crap promoters who didn't give a fuck about the music, just heads through the door and we were trying to break down the barriers with a night where bands stuck around to see other bands."

The Sunday night club soon started selling out through word-of-

mouth, building a reputation for supporting new talent, with Noah and The Whale, Laura Marling and Mumford & Sons gracing its stage.

But instead of moving to a larger venue, promoters decided to expand the brand, now in its fifth year, further afield, with 10 regular nights now running in cities across the UK and as far afield as New York and Sydney.

"I guess if you go out on a Sunday night, you go out to listen, so that provides a good platform for bands to be heard. With Ben on the road a lot with Mumford, we are always on the phone or Skypeing, but the perks of him being in the US a lot is that he could set up the New York night," Jones explained.

Lovett's travels also enable him to scout bands while on the road – a

label was launched 18 months ago and already has more than a dozen releases to its name.

The tracklisting for the *Flowerpot Sessions* double album includes numerous well-known artists, including Lissie with Mt. Desolation (Keane's Tim Rice-Okley and Jesse Quin), Damien Rice, buzz unsigned act Kyla La Grange and new Atlantic signings *The Staves*.

"The Laurel Canyon scene is from where we have taken our inspiration," added Jones. "The idea was whatever happened would be released but it was a gamble – thankfully it has come out well."

Next up for Communion is a new festival, *Bushstock*, this Saturday, with four venues and some 30 bands across Shepherd's Bush, and an album from Marcus Foster.

TALENT & DIARY

JODIE MARIE / Transgressive


<http://www.jodiemarie.co.uk/>

WHEN TRANSGRESSIVE Management read the comments by newly-installed Decca MD Simon Gavin in *Music Week* that he was not looking "to chase the new hot deal from east London" but for artists with "global appeal and mainstream, platinum-selling potential", they immediately picked up the phone.

For almost three years they had been developing singer/songwriter Jodie Marie in secret and were now considering which label to take her to first.

A week after that initial phone call last August they played Gavin three songs. He insisted on meeting Marie the following week and instantly offered a deal, which included reactivating the legendary Verve label via Decca to launch her.

Gavin, for whom this was his first Decca signing as he transforms the label into a frontline record company for Universal, said, "I feel I have struck gold. Jodie was driven, passionate and ambitious and I loved the music. It's absolute quality. It's why I came to Decca."

Marie is certainly different in that, extraordinary vocal talent aside,

Producer Bernard Butler told *Music Week*, "I first heard Jodie three years ago and thought 'Oh my God! Her voice is so big, I can't believe the sound coming out of it! We started meeting up and gradually messing around... very much took a live approach - all we have had for years is laptops in bedrooms, we are bored of technology and listening to it."

"I find it really frustrating recording studios are closing down and the loss of these spaces where musicians sit around playing. The beauty of all the greatest records is they are musicians surrounding each other in the same room."

"I just knew that that was important with Jodie, to surround her with the music... would set the mic up and start playing, jamming along and it set the tone for what we wanted to do. I didn't think of going out with beats or making groovy loops, she loved acoustic guitar and I thought 'I'll play along bluesy guitar', and we went from there."

her upbringing in a remote Pembrokeshire village saw her grow up on her parents' record collection of blues and soul singers away from the pop charts. Here first single is *Single Blank Canvas* (released on July 4), a song she penned at 16 and which will draw comparisons with Joni Mitchell and Carole King.

Marie explained, "I guess in some ways I was sheltered by the pop charts. I didn't really listen to much music from today, lots of blues, Bonnie Raitt, BB King, Janis Joplin and Jimi Hendrix. I suppose it means when I am writing I am not trying to be anyone else."

Transgressive - an independent label, management and publishing venture - was tipped off initially by co-founder Toby Langley's father who was on holiday in neighbouring Carmarthenshire when a plumber working at his B&B overheard him saying his son worked in the music business and recommended they should check Marie out.

Langley admitted they struggled to keep Marie a secret during the three years' development.

"Anyone who knows Transgressive knows we are shit at keeping secrets so it's been really difficult not to tell people. The problem with the music industry is there is so little opportunity to try things out and let them find their own way," he said.

"The music industry is fascinated with the new, the young and immediacy, often at the detriment to artistic development. It's so easy to forget how rare a world-class vocal talent is and we knew we had something outstanding that had to be handled with care. She is easily the greatest discovery we have ever worked with."

Marie has co-written 50% of her untitled debut album, with much of its follow-up already in the bag. She has clearly benefitted from finding a sympathetic producer and co-writer in Bernard Butler, who directed a live band to be set up around her in many of the takes (see box).

Other co-writers include Ed Harcourt, Jimmy Hogarth, Martin Craft and Crispin Hunt.

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DOOLEY'S DIARY



From Take That to the US President

MUSIC WEEK AWARDS aside, there was only one music industry event to be at last week: the dress rehearsals for **Take That's** forthcoming tour up in sunny Sunderland. Dooley, naturally, was there in among the giant robot and roller skating chariot and he observed that it doesn't matter who you are in some situations. Security was so tight that even **Universal's** head honcho **David Joseph** and the band's MD **Ferdy Unger-Hamilton**

were asked to hand over their mobile phones at the stadium door. We hear they did it graciously - although not all journalists were so cordial... That same night **Absolute Radio** hosted a historic **Elbow** gig in St Paul's Cathedral's crypt, with a guest list even more sparkling than Messrs Joseph and Unger-Hamilton: Nelson, Wellington, Florence Nightingale and poet John Donne were all there (well, kind of), but one name missing was the station's own **Clive Dickens**. The COO was unable to get back after getting stuck in Munich because of the latest dread-

ed ash cloud from Iceland... Sorry Clive, but you missed an incredible performance in an amazing setting, although the good news is you will be able to hear it on **Absolute** this Sunday evening... Talking of radio, it was fantastic to see **6 Music** honoured as National Radio Station of The Year at last week's **Music Week Awards** just a year after the BBC hierarchy wanted to axe the digital service. The station's team were so excited about the victory they were straight on the line back to headquarters after picking up their gong and on-air programming was then immediately interrupted so they could announce they had won...

Caro Emerald's album *Deleted Scenes From The Cutting Room Floor* hit number 10 in the UK charts last week. Luckily, the singer was in London so hit the shops to find gifts for her label and promo team. So what did she buy? Whisky? Jewellery? No, instead she picked up some rather **flattering T-shirts** which declare "Caro's album went to #10 and all I got was this lousy T-shirt". Still, our assembled trio - **Natalie Peyton of Hesso Media**, **Republic Media's Sue Harris** and **Dramatico's Andrew Bowles MD**



(pictured at the top of the page, with Caro) - look happy enough, although that may have something to do with the bubbly they were guzzling down before...

Canny press release of the week goes to **DFA** and **The Rapture**, who exploited the hubbub about the world ending - and then, you know, not - by issuing a release celebrating the band re-signing to DFA. The headline? "One coming of rapture that you can truly rely on..." Gig of the week, though, had to go to Irish rocker **Imelda May**, who performed to **President Barack Obama** and Michelle Obama last Monday at College Green in Dublin, Ireland. Imelda said she was "absolutely thrilled" to be playing for the President as well she might be - it was one of the most high-profile political events in years... Good to see the ever shy and retiring

Mark Jones in action at International Music Summit in Ibiza last week, complete with a huge pink plastic telephone receiver attached to his iPhone that, of course, matched his hat and shades. Class, Mark, class... On the subject of independent operators it was nice to hear that the man behind synching tracks on **CSI**, **Hit The Ground Running's Rudy Chung**, is such a supporter of independent music that 80% of the tracks selected for the show are released by indie labels. "If we only licensed major label music for our shows they would sound shit," he told **IMS** last week... Super manager/TV and music exec **Simon Fuller** was given his own star on the **Hollywood Walk Of Fame** last week, recognising his work in the music industry from managing the Spice Girls to creating **American Idol**. To celebrate the occasion, he was joined in the LA sunshine by some close personal friends in the shape of **Dame Barbara Hayes** (British Consul General) and **Lucian Grainge**, who are pictured above (inset) alongside Fuller enjoying the LA glamour... **Fran Nevrlia's** wife, the former EMI and BPI executive **Sara John**, must have been conflicted last Saturday. John, who helps out Culture Select Committee chairman John Whittingdale, were due to take her and the PPL chief's son Tommy to Wembley to watch the Champions



League final between Manchester United and Barcelona. John is a Red Devil, but Tommy, who is signed with Leyton Orient, has just recently enjoyed a training session with the Catalan giants... **The Reason 4** may have thought that things couldn't get any better than reaching the judges' house stage of **X Factor 2010**. But beating even that hallowed peak, the band last week signed a publishing deal with Sony/ATV, posing for this cheeky little shot as they did it. We see the



band here joined by **Simon Jones** and **Denise Beighton** from **Upside Management**, and **Rakesh Sanghvi** and **Melanie Redmond** from Sony/ATV Music Publishing. The band's debut album, *Crying Out Loud*, is out in the autumn... Work experience in the music industry isn't exactly renowned for being lucrative. However, for one lucky workie the dream appears to have paid off: it was announced last week that **Lotte Mullan**, who did work experience at both Warner Music and Sony Music, has had her story snapped up in a film deal allegedly worth \$3m. As seems obligatory in Hollywood these days, the deal came about after a literary agent read Mullan's blog, telling tales of her time in the music industry, "suffering rejection, inappropriate touching, awkward sweaty hugs, the perils of social networking, chipped toenails, living in cold, damp-ridden bedsits, being plucked, pumped and primed and men relieving themselves in bottles next to her". Sounds just like a day in the *Music Week* office. Well, without the \$3m...

CAST LIST

LABEL Verve/Decca
A&R Simon Gavin
MANAGEMENT Tim Dellow, Toby Langley and Lilas

PRODUCTION Bourboulon
MANAGEMENT Transgressive Management
AGENT X-Ray Touring
LAWYER Nicky Stein, Clintons

MARKETING Emma Newman and Donna Duggan
VERVE/DECCA
PRESS Laura Martin, Anurak

RADIO Airplayer
ONLINE Thompson & Cath Hurley, Charn Factory



MusicWeek IN ASSOCIATION WITH ALL NIGHT LONG PROMOTIONS

PRESENTS

BREAKOUT

THE CREAM OF HOT NEW TALENT

LIVE MUSIC FROM
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NEW AND BREAKING ARTISTS

TALENT + LUCK = SUCCESS
TIMING

WEDS 8TH JUNE FROM 7.30PM - 1.30AM

TIMETABLE:

- 11PM QUEENS OF HEARTS
- 10PM PAPER CROWS
- 9PM CAVE PAINTING
- 8PM DAUGHTER

MAIN STAGE



- ACOUSTIC STABLE →
- 10..40PM JOSH FLOWERS
 - 9.40PM JAKE MORLEY
 - 8.40PM RAE MORRIS

ALL NIGHT LONG
DJ'S TIL 1.30AM

£5 / £4 WITH FLYER B4 9PM

FOR INDUSTRY GUEST LIST GO TO
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WWW.MUSICWEEK.COM/BREAKOUT

PROUD GALLERIES
STABLES MARKET, CAMDEN, NW1 8AH



DIGITAL



NEWS IN BRIEF

Facebook finds new music partner

Facebook is said to be planning a hook up with Spotify, which will allow users to stream songs from the Spotify catalogue within the social network. Forbes reported



that the service, which will only work in countries where Spotify is live, will allow Facebook users to listen to songs simultaneously with their friends. The report said Facebook users will see a Spotify icon on the left side of their newsfeed, along with the current icons for photos and events.

Google to speak out at Brussels World Copyright Summit

Google president EMEA Carlo d'Asaro Biondo is to give a keynote speech at the World Copyright Summit in Brussels next month, in which he will speak about the future of the creative industries and Google's role in this ecosystem. For the UK music industry, Google is often seen with a degree of suspicion, as



Carlo d'Asaro Biondo

some executives believe it is not doing enough to filter out links to pirated material in its searches. However, the Google executive will speak about the close ties he believes Google has established with creators and industry leaders. "Google has, for a long time now, been working with artists, publishers and others in this area; and we are keen to contribute to the important discussion of how best to promote and value culture online," he explained.

Marks finds perfect role at Universal

Universal Music Group has promoted Amanda Marks to the new position of global head of digital accounts, where she will oversee all relationships with UMG's digital retail partners around the world. Marks, previously EVP and general manager of Universal Music Distribution, will report to UMG president of global digital business Rob Wells, who said there was no one better than her for the job.

OLD GUARD STILL DOUBT BANDWAGONING NEW TECH FOR FAN FAVOURS

Tinie explains digital strategy to Music Week

MARKETING

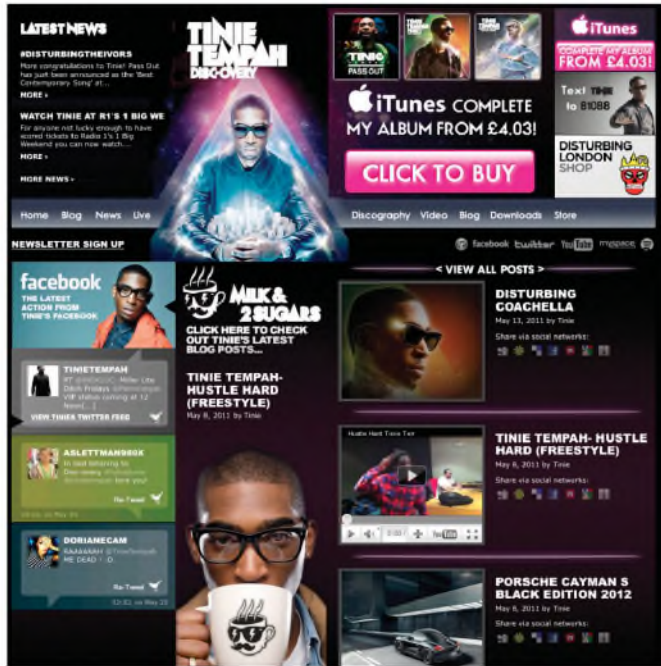
BY FAMONN FORDE

SOCIAL NETWORKING, offering music for free and opening up the creative process online to fans were key factors in the UK breakthrough of Tinie Tempah and will shape his campaign to break into the US this year.

Speaking to Music Week in New York on the day his Disc-Overy album was released in the US, the rapper explained, "Social networking is a fundamental part of what I do. If it wasn't for social networking I don't think I'd have the fanbase I have now. Before I signed my record deal, it was very much me on my blog, promoting myself and promoting other artists."

For him, social media allows a new type of engagement with fans that can hold their interest and build loyalty. "I like people to see the interim period," he said of offering fans a glimpse of life in the studio, on the road or on the promotional trail.

"I don't like people to just see the end result," he added. "I don't just want people to see me on David Letterman. I want them to see what happens in the middle of that, during the sound-check and so on. I want my fans to



Tinae Tempah credits his commercial success to communication via blog milkand2sugars

get a special insight into that."

EMI label mate Neil Tennant of the Pet Shop Boys is less enthused by sites like Twitter, recently telling *The Word* magazine that acts should not be compelled to open themselves to fans on such platforms simply because they exist.

Tinie, however, said that it is not an either/or debate "You can use social networking and not

have fans have a certain input or say," he explained. "It all depends on how much you want them to contribute and how much you want to show them. That's the power of social networking."

On the issue of free and online piracy, Tinie said he was not unduly worried by people getting his music for free.

"It all works hand-in-hand," he argued. "As an independent artist, what got me to where I was and got

people talking was that my music was available for free. Even now when I am signed to a major record label and I release albums and singles and urge my fans to go out and legally support that, I still put out free mixtapes." Such an attitude certainly does not seem to have harmed Tinie's sales: his *Written In The Stars* single has now sold more than 1m units in the US, while *Disc-Overy* is two-times platinum in the UK.

Nevertheless, he said the days were gone when artists made "incredible money" from sales.

"Artists are making the majority of their money elsewhere," Tinie said. "The more your music is out there and the more your fans can buy into you, you can make money from brands and performances and so on."

Key to this is the rise of music and brand partnerships, with Tinie recently appearing in a Lucozade advert. However, he said artists should always be careful when doing these brand deals. "As an artist, you are a brand," he said. "Brands want to associate themselves with other brands so it's like a partnership rather than me approaching a brand and saying,

'Listen - I ain't got no money.' They approached me to be the face of Lucozade and to use one of my tracks. I jumped at that. I'm very happy to back it."

✉ eamonn.forde@me.com

MP3 embeds with Last.fm

Last.fm is to be deeply integrated into MP3.com as part of parent company CBS's broader cross-media strategy.

CBS bought Last.fm in 2007 for \$280m (£173m), one year before it acquired MP3.com as part of its \$1.8bn (£1.1bn) purchase of the CNet Group.

MP3.com was launched by Michael Robertson and Greg Flores in 1997 as a legal music-sharing service.

In 2001 it faced lawsuits for its My.MP3.com streaming service before being acquired by Vivendi Universal in May that year, thereafter being sold to CNet in 2003.

CBS Interactive Music Group president David Goodman revealed MP3.com was now set for a re-launch towards the end of June.

"It is an interesting brand as it has global recognition and still gets around 3m unique visits on a monthly basis," he said. "It's mainly from search, as when people look for free music online, 'MP3.com' comes up. We believe there is a lot of opportunity to refresh it."

The company has already outlined its plans for the two platforms



David Goodman

to US labels and managers and will present them to the UK music business this week.

While both Last.fm and MP3.com will exist and be run as standalone services and brands, they will feed into each other in a more structured and cross-promotional fashion.

"We will be starting off with 1m tracks on MP3.com, available for free legal download," explained Goodman. "It's primarily for new and unsigned acts that are mainly the result of leveraging the Music Manager on Last.fm - which allows people to upload their music to Last.fm Radio. It reflects a lot of things we are trying to do with Last.fm."

For CBS, the move is intended to drive traffic between the two sites. It already does something similar with its Radio.com brand in the US, where all the radio stations operating under Radio.com link back into Last.fm

when users click on the player to find out more information about the artist currently playing.

"We have a really diverse set of assets in the music space - from listening to editorial," suggested Goodman. "From an artist perspective, we are able to do so many different things. And from a user perspective, we are able to leverage all these assets to give people more information about artists that they are interested in."

With the rise of streaming services meaning possessing music files - and therefore the MP3 - is arguably less important to consumers than it once was, there are some doubts that CBS can make MP3.com work.

However, Goodman argued that the service was focused on brand awareness rather than file format.

"It's a globally recognised brand," he said. "We don't have to reinvent the wheel here in terms of creating new technology and editorial. We can create another viable global opportunity for the group as a result of that."

Part of the strategic thinking is to use online searches for "MP3" to direct users to the Last.fm platform, Goodman suggested.

"MP3 surfaces a lot in search today," he said. "Even though the site

is functionally broken and won't be re-launched until June 21, it's more about leveraging the brand equity and the brand awareness of MP3.com."

While this specific move interlinks two CBS-owned properties, Goodman said that the future for digital music services lay in them working together, rather than trying to operate in enclosed niches.

"Most things tend to coexist," he argued. "Last.fm has grown as iTunes has grown. There is more interest in music than ever before and people use a variety of services. That's the reason we scrobble 600 different services so that we have the most informed data about what people are listening to around the world."

A strategy of building complementary partnerships between a variety of CBS-owned properties, as well as linking them to outside services, will therefore shape the company's thinking for the foreseeable future.

"The idea there is going to be one de facto music service is completely unrealistic and for us it's about being open," Goodman stated. "We are part of a community and we like being part of that community. It also affords us a tremendous amount of opportunity to grow."

DOOLEY SPECIAL

**MusicWeek 20
Awards 11**

DOOLEY at the Music Week Awards

The 2011 Music Week Awards will, we hope, go down in memory as one of the most star-studded in recent years – and quite frankly if you can name any other event where one of the world's top classical violinists rubbed shoulders with lofty UK rapper Example, we'd like to hear of it.

Example was one of the many artists on hand to give out awards to their record companies on the night, proving, we trust, that for all the moaning there's still a lot of love and respect between the two sides.

The rapper made his appearance to hand out the Best Independent Artist Marketing Campaign award to Ministry of Sound's Dave Dollimore, who was standing in for the heavily pregnant Nicola Spokes.

And he made his views on marketing quite clear: "A lot of people think that marketing is about logos and artwork," he said. "Since I've been at Ministry of Sound, I've found it's about how long my stubble is and

how fucked I am. It's quite appropriate then that I am presenting it unshaven and completely off my nut."

Also taking the path of humour were Take That, who filmed two messages: one for Dawbell's Richard Dawes, who won PR Campaign of The Year for his work on their album Progress, and one for Producer of the Year Stuart Price. This, of course, makes it two years at the Music Week Awards in a row for the band's Gary Barlow, who presented the Promoter of the Year going to SJM's Simon Moran in 2010.

"We love you Stephen, we do," Take That started off chanting in their message to Stuart Price, only for the eagle-eyed Robbie Williams to point out: "That's Stuart." Well, it made us laugh.

Other stars on show included: Eliza Doolittle, Mumford & Sons' Marcus Mumford and Winston Marshall, Rumer and Oliver Sim from The xx – a pretty strong line-up, even if we do say so ourselves.

Standing alongside the two Mumford men as he won Manager of The Year, Adam Tudhope (above) reflected on just how much his operation had grown within the space of

a few years. "When I started doing this it was just me and Keane and now there is a whole team working on this and they're part of this success," he said.

Sony Music and Rough Trade may have wished host Rick Edwards – one of Britain's top 50 most eligible bachelors in 2009, according to *The Telegraph* no less – had chosen a different opening topic rather than picking apart some of our tips for 2010 after being, shall we say, less than complimentary about two of their acts. We won't say which acts but Rick – come on – it's a marathon, not a sprint.

Edwards, who earned the respect of many in the room by rattling through the awards at an admirable pace, also observed that A&R is "just one letter away from A&E", something we could definitely empathise with the following day.

For those who couldn't make it, there was always the possibility of a video message: super producer Dr Luke paid tribute to Kobalt, as they won Independent Publisher of the Year. Proving he is both humble as well as a songwriting wiz, he ended his message with the addendum, "Oh – and I'm Dr Luke by the way."



Taio Cruz and Florence Welch sent messages as Island won the inaugural International Achievement award but the record company's co-president was quick to divert their thanks to Island's acts, his co-workers and "a bunch of bizarre Americans buying our records".

Upping the ante, Atlantic then enjoyed video messages from three acts: a gruff Plan B, an upbeat Paramore and a be-hatted Bruno Mars to celebrate their Record Company of the Year award.

Plan B was particularly effusive in his praise – as well he might with his 1m plus album sales. "You are a great label and I feel like you work with your artists like an independent label," he said. "You are great at your job."

Mars thanked Atlantic for all their support, adding, we're not sure why, "We have fooled the world." Does that mean you've fooled us too? And if so, can we have the award back please?

And Atlantic's recipe for success: "having a lot of fun", according to UK president Max Lousada. Well he cer-

tainly seemed to be having a lot of fun, when we saw him later, clutching the award faithfully as he took his praise.

But with all respect to the winners, the climax of the night was PPL chairman and CEO Fran Nevkrkla receiving The Strat Award, in recognition of his outstanding contribution to the music industry.

Both Paul Gambaccini and violinist Maxim Vengerov paid tribute to everyone's favourite Crazy Czech.

Fran, (below) a highly popular man in the industry, had his own impressive video tributes from the likes of Radio Academy CEO John

Myers, John Whittingdale, Universal's Max Hole, Radio (Capital) centre CEO Andrew Harrison, Absolute Radio's Clive Dickens, BBC Director General Mark Thompson and MP Alan Johnson.

And then Fran took to the podium. Nevkrkla admitted himself that he could be, shall we say, somewhat verbose. Yet he ended the evening on just the right note after a speech that, for him, was a positive whirl of brevity. "No talent equals no business, no industry and no future," he said. "Please let's never forget that."



**PROMOTIONS TEAM OF THE YEAR 2009, 2010 AND NOW 2011
CONGRATULATIONS FROM EVERYONE AT ATLANTIC**

MW AWARDS The winners

STARS OF THE MUS

This year's Music Week Awards took place at Camden Town's Roundhouse last Tuesday with guest appearances from The XX, Example, Mumford & Sons, Rumer, Eliza Doolittle and Maxim Vengerov

MUSIC RETAIL BRAND OF THE YEAR: HMV

"HMV continued to demonstrate a commitment to the physical sales business, while investing in a more diverse entertainment business."

INDEPENDENT MUSIC RETAIL BRAND OF THE YEAR: Resident Music Ltd

"A sense of community and a dazzling commitment to music and great depth of knowledge"

DISTRIBUTOR OF THE YEAR: Arvato UK

"The company has not rested on its laurels: as well as continuing to provide an excellent service to retailers, it has listened to what retailers have to say and adjusted its offer accordingly."

1 INDEPENDENT MUSIC PUBLISHER OF THE YEAR: Kobalt

"Kobalt turned to some of its biggest guns to secure a fourth successive victory including Dr Luke and Max Martin, who were both co-writers of California Gurls and Teenage Dream for Katy Perry and Taio Cruz's Dynamite."

2 LIVE MUSIC VENUE OF THE YEAR: Concorde 2

"Concorde shows how a smaller venue can make a big impact with a dazzling range of shows and a commitment to customer service."

LIVE PROMOTIONS TEAM OF THE YEAR: SJM Concerts

"Even without the Take That tour, SJM show how to maximise the impact of a relatively small team with passion and innovation."

3 MUSIC PUBLISHER OF THE YEAR: Universal Music Publishing

"Universal's first victory came down to an exceptional run in the albums market with UK signings, where it commanded 24.4% thanks to successes including Plan B's The Defamation Of Strickland Banks, Lungs by Florence + the Machine and Mumford & Sons' Sigh No More."

4 PROMOTIONS TEAM OF THE YEAR: Atlantic Records

"Impressed with the depth and breadth and rising to every challenge."

5 SALES TEAM OF THE YEAR: Sony

"The Sony team was always willing to listen to suggestions and work on improvements to their service, always swift to respond to calls and emails and always friendly and enthusiastic about the music they are selling."

6 PR CAMPAIGN: Richard Dawes from Dawbell for Take That - Progress

"With Take That, Dawbell effortlessly managed the year's biggest story through potential pitfalls and crises, resulting in the pop story of the year - and massive sales."

7 MUSIC SYNC OF THE YEAR:

Nick Oakes from EMI Music Publishing and Nick Morgan from FRUKT Communications for Kronenbourg 1664 - Slow Campaign - Ace Of Spades

"The enthusiasm shown towards the advert from the general public, combined with the simplicity of the idea and the sophistication of the commercial's execution was given high praise."

8 MUSIC AND BRAND PARTNERSHIP OF THE YEAR:

Sarah Desmond from Universal Music and Steve Robertson from SEAT UK for On Track with SEAT

"Universal and SEAT emerged as the partnership that best demonstrated the potential for mutual interest between music and brand."

JULIE'S BICYCLE GREEN BUSINESS AWARD : Premises

"The first solar-powered recording studio stood out in the first environmental award of its kind for the UK music industry"

9 PRODUCER OF THE YEAR: Stuart Price

"Stuart Price added a new layer in the evolution of Take That with a fresh feel that helped build new audiences."



MUSIC INDUSTRY

**MusicWeek 20
Awards 11**



Maxim Vengerov

STUDIO OF THE YEAR: Abbey Road

"The Music Week reader vote reiterated the huge affection for Abbey Road"

FESTIVAL OF THE YEAR: T in the Park

"T in the Park has not only established itself as one of the major music events of the year, and boosted Scotland's place in the music market, it has also won an army of loyal fans."

MANAGER OF THE YEAR: Adam Tudhope

"Taking a band with an uncompromising and intelligent brand of music to mainstream success in the UK and beyond is a sure sign of great management."

MUSIC MOBILE APP: iTunes Live (iPhone)

"The live streaming within the app of every show from its month-long London festival and reaffirmed the company's place as a genuine innovator."

CONSUMER-FACING DIGITAL MUSIC SERVICE OF THE YEAR: Songkick

"Songkick impressed with its considerable database of gigs, its intuitive user experience and the impact on business."

BUSINESS-TO-BUSINESS DIGITAL MUSIC SERVICE OF THE YEAR: Mobile Roadie

"Impressed with the scale of its ambition, establishing its place as a major industry resource."

10 INDIE RECORD COMPANY: XL

"A label that thrives on the ability to nurture unconventional talent via solid A&R skills. In short, they exemplify exactly what good indie labels should do."

CATALOGUE MARKETING CAMPAIGN OF THE YEAR: Jo Brooks and Nigel Reeve from EMI for David Bowie's Station To Station

"EMI's well researched and carefully targeted campaign, incorporating innovative digital activity, coupled with the team's remarkable attention to the detail of the product's design and content proved to be a winning combination."

INDIE ARTIST MARKETING CAMPAIGN OF THE YEAR: Nicola Spokes from Ministry of Sound Recordings for Example "Won't Go Quietly"

"A witty and inventive campaign that identified, understood and serviced its target audience."

ARTIST MARKETING CAMPAIGN OF THE YEAR: Parlophone

"Behind these triumphs has been a detailed and well-thought-out artist marketing campaign that, in some cases, broke new ground, while also clearly understanding how best to reach its target audience."

11 A&R: Parlophone

"The company that has broken the likes of Blur and Radohead, unveiled a new urban music superstar in Tinie Tempah"

REGIONAL RADIO: Wave 105

"A commitment to new music, an original and non-formulaic approach to regional radio and a passionate community commitment."

12 NATIONAL RADIO STATION OF THE YEAR: BBC 6 Music

"The initial massive jump in its audience could partly be explained by all the publicity surrounding the closure plans, but subsequent Rajar results show this much-loved station has become even more important to the industry."

RECORD COMPANY OF THE YEAR: Atlantic Records UK

"When Atlantic gets behind its artists it really gets behind them and does not let go."

INTERNATIONAL ACHIEVEMENT: Island Records

"An exceptional record of achievement, with an exceptional roster of worldwide successes, including Taio Cruz, Florence + The Machine and Mumford & Sons."

Rick Edwards

Paul Gambaccini

SCOTLAND'S PREMIER SHOWCASE FESTIVAL



**THURSDAY 9 - FRIDAY 10 JUNE
INVERNESS 2011**

**MUSIC SCREEN BROADCAST FASHION PUBLISHING INTERACTIVE
CELEBRATING OVER 10 YEARS SUPPORTING NEW CREATIVE TALENT**

**HOMEWORK TRAPPED IN KANSAS KOBİ ONYAME ST LEONARD BWANI JUNCTION VUKOVI ALL
MANKIND BE LIKE PABLO THE IMAGINEERS CITIES & SKYLINES CAPITALS KID CANAVERAL THE LED
FINDING ALBERT INDIAN RED LOPEZ SX PAWS DAVID TURPIN SCOTTISH ENLIGHTENMENT BAND
PANDA SU TOWNHOUSE MAPLE LEAVES CRAYONS CONOR MASON MODI MITCHELL MUSEUM
PARETO TOECUTTER STONETREET FRENCH WIVES AERIALS UP TANGO IN THE ATTIC THE RIVER 68S
THE BOOSTS LEONARD JONES POTENTIAL THE BOOMSHANK REDEMPTION HOODJA JOY DUNLOP
LITTLE MILL OF HAPPINESS BLACK HAND GANG GROUSEBEATER SOUND SYSTEM
NITENETWORKS SID INNES ALWAYS THE SIXTH THE FRUES PETE ROE CHARLIES RANCH PARMAVIOLETS
CHASING OWLS LUCY ROSE WHISKY RIVER BAND SECOND HAND MARCHING BAND**



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FREE CD Free to Music Week subscribers

NORTHERN UPROAR

Showcasing 12 of the best acts set to take GoNorth by storm next week



1 CAPITALS *Running*

Contact alex@rwmusic.net



Capitals is the name of Edinburgh-based musicians Angus Carbarns and Keir MacCulloch. Hotly tipped across a host of respected media to make a significant impact in 2011, Capitals are one of the most promising, thought-provoking and uniquely talented acts emerging from the UK scene today.

www.myspace.com/capitalsband

2 AERIALS UP *All Your Mothers Daughters*

Contact aerielsup@gmail.com



Having played T In The Park, Wickerman and Celtic Connections, Aerials Up are hotly tipped this year by influential Scottish tastemaker Vic Galloway. The band are proud to display their multi-part harmonies, lush string arrangements and driving rock sound to their quickly growing audience.

www.myspace.com/aerielsup

3 HOMEWORK *Why Oh Why*

Contact michael@newfoundnsound.co.uk



Formed in Edinburgh in 2008, Homework's blend of sharp electronic breaks, acutely observed lyrics and immediately infectious hooks ensured critical acclaim for debut EP Sleepless Nights. Following an impressive response to recent single Why Oh Why, the band are set to release their debut album later this year.

www.wearehomework.com

4 KOBİ ONYAME *Inner City Lights*

Contact kobionyame@gmail.com



Kobi Onyame is a Scottish-based hip-hop/rap artist; included in this year's *Scottish Sun*'s "Ones to Watch". Last year's highlights included standout performances on the BBC Introducing Stage at Glastonbury, T In The

Park and supporting Kanye West.

www.myspace.com/kobionyame

5 PETE ROE *The Devil's Dancefloor*

Contact info@beyonddit.net



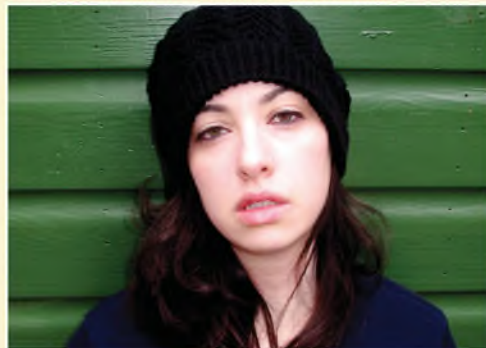
Pete Roe learned his trade among the cobbled paths of Bristol and old jazz musicians. He found himself playing piano for Laura Marling after taking off to London in 2008. Having recently toured with Marling, Roe is now stepping into the limelight himself with *The Merry-Go-Round*

released by Communion Records.

www.myspace.com/peteroe

6 PANDA SU *I Begin*

Contact jaggedroots.kerry@hotmail.com



Panda SU found her voice early last year with the release of the critically acclaimed *Sicks & Bricks*. The inclusion of the wonderful *Eric Is Dead* in the finale of *Skins* Series Four brought her to widespread attention and with recent offering *I Begin* more than delivers on her debut's artistic promises.

www.myspace.com/thepandasu

7 MODDI *Magpie Eggs*

Contact trishof@propellerrecordings.no



Pål Moddi Knutsen comes from the remote Norwegian island of Senja, in the bipolar land of the summer Midnight Sun and winters of total darkness. With a borrowed accordion

and a sea-blue guitar, he began captivating listeners with music that has been described as a blend of Damien Rice and Bjork.

www.moddi.no

8 THE IMAGINEERS *Mariana*

Contact theimagineers@gmail.com



Glasgow-based four-piece The Imagineers are on a real rising curve since coming to wider attention in 2010; with their energetic live outings and impeccably crafted melodies earning no shortage of praise, they are rapidly becoming a Scottish band to keep a very close eye on.

www.the-imagineers.com

WHERE TO CATCH THESE ACTS LIVE IN INVERNESS

CAPITALS

09.06.11
11.15pm
Hootananny

AERIALS UP

09.06.11
7.30pm
Ironworks

HOMEWORK

09.06.11
7.45pm
Madhatters

KOBİ ONYAME

09.06.11
9.45pm
Madhatters

PETE ROE

10.06.11
10.00pm
Madhatters

PANDA SU

09.06.11
9.00pm
Encore Hotel

MODDI

09.06.11
11.15pm
Encore Hotel

IMAGINEERS

09.06.11
8.15pm
Hootananny

FRENCH WIVES

09.06.11
8.30pm
Ironworks

BE LIKE PABLO

09.06.11
10.15pm
The Room

ALL MANKIND

09.06.11
10.15pm
Hootananny

PAWS

09.06.11
9.45pm
Flames

9 FRENCH WIVES *Covered In Grace*

Contact thefrenchwives@hotmail.co.uk



French Wives are a Glasgow-based band who make colorful, interesting indie-pop music. In 2010 they headlined the prestigious T Break Stage at T In The Park and were awarded the inaugural Scotsman Radar Prize, set up to highlight Scotland's best unsigned band.

www.myspace.com/thefrenchwives

10 BE LIKE PABLO *The Post-It Song*

Contact belikepablomusic@gmail.com



Be Like Pablo are a five-piece band from the north-east of Scotland. Their impressively coherent blend of noisy power-pop, Moog synthesisers, fuzzy guitars and sharp boy/girl harmonies has attracted praise across the board, with 2010 highlights including T In The Park and sessions for Radio 1.

www.myspace.com/belikepablo

11 ALL MANKIND *Break The Spell*

Contact management@pangaeaentertainmentgroup.com



The quarter, originally from Sydney, have gained a loyal following across the US, UK and Australia, having performed over 500 times to more than 100,000 fans. The band's live success has led to independent album sales in the thousands and award nominations for songwriting and performance in both Australia and the US.

www.allmankind.com

12 PAWS *Salem*

Contact phillip.l.f@hotmail.com



Glasgow trio PAWS became an unavoidable voice during 2010 with their infectious, lo-fi garage pop, effortlessly shifting from cute melancholia to an unnerving territorial roar. Having been together for just over a year, PAWS have gigged relentlessly opening for bands

such as No Age, Waves, Dum Dum Girls and Yuck.

www.myspace.com/pawspawspawspaws

INTERNATIONAL TRADE MISSION



ESCAPE TO LOS ANGELES

With establishment of a foothold in the US a huge priority for many in the UK music industry, the BPI/UKTI's seventh sync mission to Los Angeles could not have come at a better time – and with a record-breaking 45 UK companies making the trip across the Atlantic, the trade mission has high hopes for success

EVENTS

THIS MONTH A RECORD NUMBER OF 45 UK music companies will descend on the world's entertainment capital as part of the BPI/UKTI Sync Licensing mission.

Now in its seventh year the sync mission will see a wide array of independent operators hook up with key Hollywood executives from the film, TV and games industries in search of landing potentially lucrative sync deals.

The rise in delegate numbers and the involvement in the mission of the Music Publishers Association illustrates just how vital sync revenue is in this ever evolving business of music and the trio could hardly be better timed.

Sales of recorded music in the US may have suffered a steep decline, only to begin stabilising in recent months, but the territory remains a huge priority for many in the UK industry and it appears their efforts are paying off.

Last week saw Island Records pick up the first ever Music Week Award for International Achievement in recognition of the label's huge success in the US with the likes of Florence + The Machine, Mumford & Sons and Taio Cruz.

And while the inaugural award recognised the achievement of the label's acts in the US last year, 2011 is also shaping up to be a memorable year for transatlantic British exports. During a week in March, Adele, Marsha Ambrosius and Mumford & Sons made sure that albums by UK artists held the three top places on the Billboard 200 chart.

Since then Tinie Tempah has become the first British rapper to go platinum with his debut single in the US, thanks to *Written In The Stars*. And then there is Adele's remarkable 21, which recently reached another new landmark in the US when it achieved the longest run at the top of the Billboard 200 chart by a UK studio album in more than two decades.

With Haley Reinhart performing *Rolling In The Deep* on *American Idol* and Gwyneth Paltrow belting out *Turning Tables* on *Glee*, television certainly played an important part in maintaining interest in Adele's second album. And, while the independent players taking part in this year's mission may not expect to echo the success of XL, they will be hoping to bolster the prospects of their rosters and learn more about doing business with the US sync industry.

Among the many topics discussed during the three-day conference, which will take place from June 6-8 at the iconic Capital Records Tower in Hollywood, will be "music for trailers" with a panel including Herzog &



RIGHT

On a mission from left, BPI director of international events Julian Wall, Hospital Records' Matt Riley, Ricall SVP of commercial development Phil Bird and Cooking Vinyl managing director Paul Kinder



Company music supervisor Danny Exum and Ignition Creative music supervisor Natalie Baartz. Meanwhile the "music for television" panel will see CBS Television Studios associate director of music supervision lead the debate while the likes of Warner Bros Pictures SVP music Carter Armstrong will be joined by Sony Pictures director of creative music affairs Kier Lehman in a discussion on the complexities of syncing music with Hollywood films.

Other areas to be discussed with key industry panelists include advertising and games while delegates will also be able to take part in site visits to companies including NBC, Lionsgate and Disney.

It is unquestionably an impressive line-up of activity that will end with a garden party hosted by the British Consul General Dame Barbara Hay and one that has attracted delegates from some of the UK's leading independent music operations. Among the 45 strong delegation will be Cooking Vinyl, Warp, Real World and Hospital Records.

Paul Kinder, managing director of Cooking Vinyl's publishing arm will be making the journey Stateside with the BPI for the first time and is looking to promote writer/producer Benbo, who has recorded an album "full of three-minute nuggets" and also attempt to follow up on the European licensing success of the *Audio Bullys* in the US whose track *Only Man* has been used as the theme for the Spanish lottery programme.

Also on the mission for the first time is Hospital Records' Matt Riley who is looking to build on the sync success the company has already achieved outside the US with many of its drum and bass and dubstep tracks across UK film, TV shows and computer games. "The sync mission provides an excellent platform to plan our trip around," says Riley.

In a move to reflect the fact that many music supervisors now purely deal in digital formats, this year the

mission's organisers have contracted with UK music licensing platform Ricall to build a specially designed website, through which music supervisors can search, stream, download and directly contact delegate companies. This is the precursor to a completely new sync licensing system Ricall Express that it is developing for launch later this year.

BPI director of international events Julian Wall, who along with the UKTI organises the event, is understandably content with the programme and record number of UK delegates it has attracted.

"I'm immensely proud and gratified that this event in the BPI calendar continues to go from strength to strength. Our US presenters are all top notch and each and every year they put their money where their mouths are and use music from companies that they meet on our mission," says Wall.

Examples of a previous sync success that has come about as a result of the LA missions is Kully B Productions. Earlier this year, it secured sync placements in the recently released Hollywood film *The Priest* and the season finale episode of *90210*. Another veteran delegate company – John Truelove Music – has over the past 12 months secured a range of syncs including *CSI NY*, beer and car commercials from their previous mission contacts.

Last year, more than half our companies participating in the mission had positive results to boast of in terms of actual placements, administration and/or representation deals. Wall reports that, "The aim is to continue to deliver this year in the same vein. Independent UK companies have a very strong record of success in the sync licensing area with their ability to quickly react and deliver to the US sync industry's demand – and the purpose of the trade mission is to continue to do just that."

"The aim is to continue to deliver. Independent UK companies have a very strong record of success in the sync licensing area..."

JULIAN WALL, BPI

ONLINE PLAYLIST See musicweek.com/playlist

HIGH OVER HOLLYWOOD

Music Week previews 25 tracks from a selection of the UK delegate companies all set to hit Hollywood as part of the BPI/UKTI/MPA's Sync Licensing mission

1 AKALA *Find No Enemy*

Contact chanelle@hiphotoshakespeare.com



Label owner/social entrepreneur and MOBO award-winner Akala is one of the UK's most dynamic talents who fuses rap, rock and electro-punk with fierce lyrical storytelling. His third record, the convention-defying *DoubleThink*, features fan favourite *Find No Enemy*. With a big reputation for stellar live shows, Akala has headlined five tours and toured with Jay-Z, Nas/Damian Marley, M.I.A. and Christina Aguilera.

www.akalamusic.com

2 ANEMO *Heaven Is Waiting (For A Girl Like Me)*

Contact kings.cy@anemo.com



Heaven Is Waiting comes from ANEMO's second album *Stentorian* and is a rock/electronic tale of a woman atoning. Featuring the vocals of ANEMO's front-woman Hazelle Woodhurst, ANEMO have received critical acclaim from US and UK tastemakers and MW chart positions for their most recent single *MusicBox*.

www.anemo.co.uk

3 ARABELLA *Try Something New Today*

Contact info@northstarmusic.co.uk



A unique style of pop soul reminiscent of Jamiroquai and Maroon 5, Arabella has the critics buzzing, with LA Music Supervisor saying, "Just listened to the song, fell in love, you can't lose" while ITV gushed, "Love them. Who, what, where are they?" And a BBC review added, "You just knew these boys were going to be that good. Dulcet funky vibes are instantaneous as we are treated a set of songs fit for any record collection."

www.northstarmusic.co.uk

4 CLOCK OPERA *Belongings*

Contact lawrence@killlemusic.co.uk



Over the last year Clock Opera have been steadily building a reputation as purveyors of cerebral, original and utterly captivating music. Now

signed to Moshi Moshi Records, their debut album is expected in January 2012. Their latest single *Belongings* is out now

www.clockopera.com

5 COSMO JARVIS *Gay Pirates*

Contact barry@asamusic.co.uk



Lead single from the 21-year-old Devonian's second album *Is the World Strange Or Am I Strange* due out in August. Accolades include the *Sunday Times*, *The Guardian*, *Telegraph*, *Mejo*, *NME*, *XFM*, *BBC 6 Music*, *Drowned In Sound* and... Stephen Fry.

www.cosmojarvis.com

6 DENGUE FEVER *Thank You Goodbye*

Contact annie@anniereedmusic.com



A band Dengue Fever's mash-up of Cambodian rock, Afro grooves, surf, and garage psych thrills again on their new album *Cannibal Courtship* (four stars in *Mejo* and *Uncut*). They consolidate their UK fanbase with upcoming appearances at Ray

Davies' *Meltdown* and at Glastonbury. Check out their music in *The Hangover Part II*.

www.denguefevermusic.com

7 DUN THE VEIL *MadHouse*

Contact cehope100@gmail.com



Dun The Veil is Paul Murray (and associates), an exceptionally talented producer/songwriter/performer. Paul has worked with some of the best talent around - his quirky but engaging sound has been heard all over international radio.

Latest song *MadHouse* is the newest entry to an already stellar catalogue and he hopes to convert an even more enthusiastic audience.

www.duntheveil.co.uk

8 ERLAND & THE CARNIVAL *Map Of An Englishman*

Contact nemah@woodworkmusic.co.uk



Something old, something new and ever changing - words that could equally describe Erland & The Carnival or Woodwork Music.

Woodwork remains the UK's most respected and successful sync licensing agency, representing the cream of independent musical talent.

www.woodworkmusic.co.uk

9 GOGO BOT *Do You Remember?*

Contact isa@nohalfmeasures.com



The fantastic new single from Glasgow's cyber rock trio GoGoBot. With its anthemic choruses, shimmering electronic pulses and contagious rock riffs, this track makes them a band to remember.

www.gogobot.co.uk

10 GUY J Fly

Contact john@truelovemusic.co.uk



From hitmaker Sandy Vee (Rihanna, David Guetta) to international luminaries Gui Boratto and Steve Lawler and new talent Guy J, Truelove Music is the leading publisher

dedicated exclusively to electronic music.

www.truelovemusic.com



The 2011 BPI/UKTI/MPA Sync Licensing Trade Mission hits Hollywood next week and this week's MW playlist previews tracks from a selection of the UK delegate companies going on the event. Previous missions have seen UK tracks placed in major Hollywood film productions, network TV shows, computer game franchises and international ad campaigns. Visit MusicWeek.com to sample these 25 tracks online now upfront of their sync placement.

11 HANGGAI *Drinking Song*

Contact dominic@worldmusic.net



Chinese folk revival from the Mongolian grasslands, Hanggai find inspiration in native traditions, drawing on a repertoire of magical songs that have all but disappeared during China's recent turbulent past.

www.worldmusic.net/store/item/INTR011

12 JON ALLEN *Lucky I Guess*

Contact stanley@wardlawbanks.com



An independent artist and talented songwriter, championed by BBC Radio 2, Allen has been favourably compared to some living pop/rock legends with respect to his writing and vocal performance.

www.jonallensongs.co.uk

13 LUKE POTTER *I'm Coming Home*

Contact brian@pams5music.com



Luke Potter's songs are highly evocative and ideally suited for sync. *I'm Coming Home*, from his CD *Just Pieces Of Me* has a slow-build anthem-style ideal for dramatic cinematography.

www.palm55music.com

14 MOTH LITE *Something In The Sky*

Contact ulic@avisblenaise.com



Mothlite is the brainchild of Daniel O'Sullivan, London-based Renaissance man, prolific composer and multi-instrumentalist known for his exploits in various subterranean mediums - as Aethenor, Ulver and Sunn0)))

- Daniel has created an entity of grandiose gothic pop euphoria drawing on Talk Talk and David Sylvian. His songwriting collaborations with The Big Pink are also apparent in Mothlite's keen sense of programming and post-industrial sound design.

www.mothlite.org

15 MYM *Hold Me Down*

Contact yem@zorerecords.co.uk



Hold Me Down is the debut single from new artist MyM. Dubbed as a mix between Shingai (Noisettes) and Adele, MyM has mixed pop, indie and electro to make the perfect musical sound.

www.reverbnation.com/mymusic

16 NATASHA WATTS *Say Goodbye*

Contact tmedcraft@powismusic.com



With a major label co-written single due in Germany and a number-one dance single, Natasha Watts is creating more waves for Powis Music's roster of cutting-edge writers and acts.

www.powismusic.com

ONLINE PLAYLIST

See musicweek.com/playlist

17 REACHBACK No One Else

Contact nick@sticksmusicgroup.com



Reachback released *No One Else* to a frenzy of media/industry plaudits this year. Here is a UK band capable of competing with US teen-rock genre-leading acts Paramore and My Chemical Romance.

Contact www.reachbackband.com

18 SAM HARE Her Time Of Day

Contact patrick@bigworldpublishing.com



Singer-songwriter/guitarist Sam Hare's critically acclaimed debut album *Down To The Sea* features 11 self-penned blues, country and Southern soul originals – authentic-sounding rootsy music from this talented Londoner.

Contact www.bigworldpublishing.com

19 SINE KODE AKA KULLY B & GUSSY G Breathe The Air

Contact kullybproductions@googlemail.com

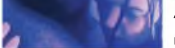


Written, composed and produced by Kully B and Gussy G for Rudy Chung and Jason Alexander's Pusher Music, this is where dubstep meets pop – but with cool, dark undertones and an uplifting lyrical message.

Contact www.pushermusic.com

20 SO SUITE FEAT. SPOONFACE Shower

Contact info@faada.co.uk



A brand new offering from the inimitable Spoonface, just in time for the



summer and beyond. Raunchy new dubstep meets reggae-fied R&B – another Spoonface-styled anthem in the making.

Contact www.faada.co.uk

21 STEVE MARSHALL End Of The World

Contact steve@stateofemergencyltd.com

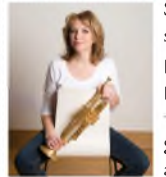


Working with Lee Perry, Keith Richards and George Clinton has given Marshall's songwriting a great foundation. "The abundance of natural soul is undeniable," wrote the *Washington Post*. "Voices like his deserve respect..." said *Blues & Soul*.

Contact www.stateofemergencyltd.com/music

22 SUE RICHARDSON Last Goodbye

Contact neal@splashpointmusic.com



Sue Richardson, trumpeter-singer-songwriter, sings with a musician's phrasing and her songs come with proper tunes and grown-up harmonies – "conclusive proof that this is no mere gimmick" (*The Observer*). A "trumpet ace" (BBC Radio 3) and "irritatingly talented" (BBC Radio 4).

Contact www.suerichardson.biz

23 THE KUT Doesn't Matter Anyway

Contact thomas@criminalrecords.cc



Having just sold out their upcoming London Garage show in less than 12 hours, The Kut are a trio of accomplished female musicians. They mix rock riffs and licks, melodic vocals,

solid bass and powerhouse drums to create their own original basement rock sound. With radio play now dotted across the whole of the UK, the band are currently in negotiations to feature in the game *Rock Band*.

Contact www.thekut.co.uk

24 THE MISERABLE RICH For Heaven's Sake

Contact info@portmanteaumusic.com



Portmanteau is a sync licensing agency exclusively representing a wide range of catalogue from across Europe for worldwide sync opportunities. Recent placements have included *Fast Five* (Universal Pictures), *Dirt 3* (Codemasters) and *True Blood* (HBO). This track is the latest beautiful instalment of chamber pop by Brighton's The Miserable Rich.

Contact www.portmanteaumusic.com

25 THE BLACK MOLLYS Overdrive

Contact respectableamp@gmail.com



The Black Mollys are good old-fashioned American rock'n'rollers with an abundant serving of unshakable hooks, remarkably contagious choruses and soaring harmonies. The Chicago-based trio has performed with Goo Goo Dolls, Cheap Trick, LA Guns, Poison and others. This track, entitled *Overdrive*, mastered at Abbey Road and mixed by Michael Wagener (*Ozzy*, *Queen*, *Metallica*) and many more).

Contact www.respectableartists.com

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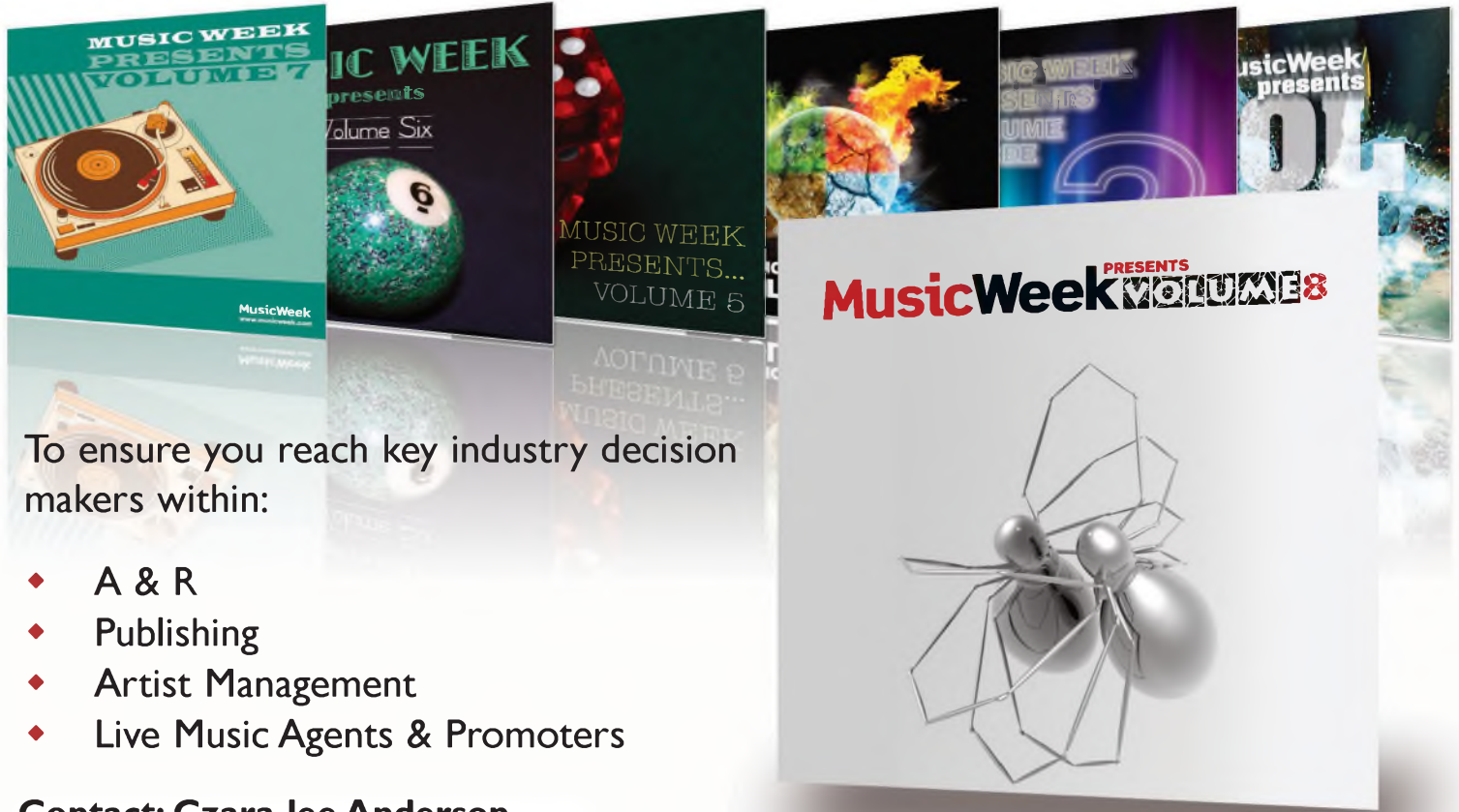
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KEY RELEASES

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

TRACK OF THE WEEK

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



Tinchy Stryder's third album *Third Strike*, released in November last year, was not the hit it might have been, selling 32,000 copies as it peaked at 48.

Rather than lick his wounds, however, he has returned with one of UK urban music's biggest stars - N-Dubz's Dappy - for a track that pretty much throws the kitchen sink at success.

Some evidence: the track features giant synth lines and thumping beats that tread the lines between urban cred and the glossy mainstream; it has a nagging chorus that doesn't quit; Dappy reprises his trademark "nananana"s less than 10 seconds in and Tinchy name checks some of his new famous mates in the first verse.

Then there's the video, an R&B summer fantasy of beaches, boats and fast cars that seems designed to remind you that both Tinchy and Dappy have some pretty sizeable hits under their belts.

That might sound a touch clinical but, let's face it, it's a pop song and a pretty accomplished one at that. And already it's doing well too: the video has already made the TV airplay chart top 40 and Radio 1 added the song to its C list last week, while it's A listed at 1Xtra. **BEN CARDEW**



ALBUM OF THE WEEK

■ THE PIERCES *You & I* (Polydor)



The Pierces are by no means a new band: their debut album was released back in 2000 and they have gone through stints with Universal Republic and Lizard King before arriving at their current Polydor deal.

Rarely for a band so far into their career, however, there appears to be a buzz around their fourth full album *You & I* with Radio 2 adding singles *Glorious* and *You'll Be Mine* straight to its A list. The Coldplay connection - bassist Guy Berryman produced *You & I* - cannot harm either.

All seems set up well, then, for the album release and the band have delivered: *You & I* is packed with strong songs that stick in the ear on first listening and Polydor should have no problem picking off further singles.

Fleetwood Mac is a very obvious influence - the band radiate lush soft rock warmth - and there is a touch of Mamas & the Papas to them too, notably in *Kissing You Goodbye*, with strong overlapping voices and rich harmonies. You can see why Radio 2 is all over them but Radio 1 might be less keen.

Berryman has said he wanted to take the band down the "classic pop/rock route" and in this he has doubtlessly succeeded. However, in doing so he has fortunately not done away with their darker side: it's an enchanting, or witchy mix, with an almost English folk style.

That said, this is a mix that has so far notably failed to deliver sales, with their singles missing out on the higher reaches of the charts despite Radio 2's massive support. Fingers crossed then that The Pierces prove a slow-burn success.

BEN CARDEW

● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ●

■ SINGLE

CULTS *Cults* (In The Name Of)

Cults are principally known for signing to



Lily Allen's Sony label and for initially avoiding the internet like the plague; they were also, for a

few weeks this year, pretty much your archetypal buzz band. On this evidence, you'd be forgiven for thinking that this album could, really, go either way.

Thankfully this debut displays a sharp songwriting pen and is packed to the gills with songs your milkman could whistle.

Go Outside, for example, the first song that brought them to wider attention is pretty much one long hook, with its nagging vocal hammered home - albeit in a pleasant way - by the tinkling of a summery glockenspiel. And there are a good eight tracks to match it here.

Added to this, the group's sound itself is a delight, marrying girl group harmonies to sometimes wild guitars and a flash of hip hop dnu, in a way that

is reminiscent of Lykke Li's recent album - but with better songs - or a more poppy Camera Obscura. These influences shift charmingly, so that *Bad Things* is very girl group, while opener *Abducted* is almost grunge.

This may all sound very retro but there are modern touches to the record, too: *Bad Things*, for example fades out into a psychedelic mush in a way that is very 2011, indeed.

Cults is a brilliant debut and one you feel should find a wider audience. Their hipster reputation might work against the band somehow but it would be a surprise if *6 Music* didn't get on board in a big way. **BEN CARDEW**

■ SEASICK STEVE *You Can't Teach An Old Dog New Tricks* (PIAS)



A white blues singer way past pensionable age might not seem like the most likely pop star but

as anyone who has seen him at a festival will agree, Seasick Steve can

sure move the crowds.

For a time too - via unlikely major label deal with Warner - he sold a lot of records: 2008's *I Started Out with Nothin' And I Still Got Most of It Left* has shifted more than 326,000 copies in Britain to date.

You Can't Teach An Old Dog New Tricks sees Steve move to Play It Again Sam but other than that it is pretty much business as usual. Present and correct are stomping blues guitar, impassioned vocals and simple, effective melodies.

If you've heard one of Steve's previous albums or seen him live you'll have a good idea of what the album sounds like. But that's not bad thing: you don't really want Seasick Steve to discover dubstep.

That said, it does make you wonder how many people will want more than one Seasick Steve album in their lives, however good the new release may be.

With this in mind, PIAS's decision to try to break Steve in Europe seems like canny business - and for the UK it certainly doesn't harm that he has a busy line up of festival gigs planned for summer. **BEN CARDEW**

OUT THIS WEEK

MAY 30

SINGLES

- ARCTIC MONKEYS *Don't Sit Down 'Cause I've Moved Your Chair* (Domino)
- ZOE BADWI *Freefallin* (One More Tune/Warner)
- ALEX CLARE *Treading Water* (Island)
- CLOUD CONTROL *This Is What I Said* (Infectious)
- MICHAEL FRANTI & SPEARHEAD *The Sound Of Sunshine* (EMI)



- GOMEZ *Options* (Eat Sleep)
- HER MAJESTY & THE WOLVES *Goodbye/Goodnight* (Chime/Faux/PIAS)
- BEN HOWARD *The Wolves* (PIAS)
- JONATHAN JEREMIAH *Heart Of Stone* (Island)
- LINKIN PARK *Iridescent* (Warner Brothers)
- JESSICA LEA MAYFIELD *Blue Skies Again* (Nonesuch)
- MATTHEW MORRISON *Still Got Tonight* (Mercury)
- OKKERVIL RIVER *Rider* (Jagjaguwar)
- NATHANIEL RATELIFF *You Should've Seen The Other Guy* (Rounder/Decca)
- REM *All The Best/It Happened Today* (Warner Brothers)
- JILL SCOTT *Shame* (Hidden Beach/Warner)
- THE SCRIPT *Science & Faith* (Phonogenic)

ALBUMS

- JOHN ADAMS *Son Of Chamber Symphony/String Quartet* (Nonesuch) Prev: *Earbox 2/8*
- BLACK STONE CHERRY *Between The Devil And The Deep Blue Sea* (Roadrunner) Prev: *Folklore and Superstition* (5,283/46,841)
- ANDREA CORR *Lifelines* (AC) Prev: *Ten Feet High* (8,071/8,445)
- CULTS *Cults* (ITNO/Columbia) Debut
- DEATH CAB FOR CUTIE *Codes And Keys* (Atlantic) Prev: *Narrow Stairs* (6,820/49,969)
- KITTY DAISY & LEWIS *Smoking In Heaven* (Sunday Best) Prev: *Kitty, Daisy & Lewis* (1,149/12,077)
- MAYBACK MUSIC GROUP *MMG Presents: Self Made Vol 1* (Warner Brothers) Debut
- MAYBESHEWILL *I Was Here For A Moment, Then I Was Gone* (Function) Prev: *Sing the Word Hope in Four-Part Harmony* 24/251
- MATTHEW MORRISON *Matthew Morrison* (Mercury) Debut
- THE PIERCES *You And I* (Polydor) Prev: *Thirteen Tales of Love and Revenge* (320/3,507)
- SEASICK STEVE *You Can't Teach An Old Dog New Tricks* (Third Man) Prev: *Man From Another Time* (21,781/58,233)
- SUEDE *Suede Deluxe* (Edsel Demon) Prev: *The Best of Suede* (7,563/40,742)

- TENNIS *Cape Dory* (Carman San Diego) Prev: *Laundromat 1/13*
- VARIOUS *The Flowerpot* (Island)
- EDDIE VEDDER *Ukulele Songs* (Monkey Wrench/Island) Prev: *Into the Wild* (1,278/45,258)

JUNE 6

SINGLES

- JOHAN AGEBJORN AND ERCOLA FEAT. QUEEN OF HEARTS *The Last Day Of Summer* (Paper Bag)
- AIRSHIP *Kids* (PIAS)
- AITER BRIDGE *Wonderful Life* (Roadrunner)
- AVENGED SEVENFOLD *So Far Away* (Warner Brothers)
- THE BEES *Go Where You Wanna Go* (Fiction)
- BONJAY *Stumble/Creepin* (One Bird)
- DIONNE BROMFIELD FEAT. UL' TWIST *Foodin'* (Lioness/Island)
- CEE LO GREEN *I Want You* (Warner Brothers)
- CUIITS *Abducted* (ITNO/Columbia)
- DANNY & FREJA *If Only You* (Island)
- SOPHIE ELLIS-BEXTOR *Starlight* (EBG8's)
- CARD EMERALD *Stuck* (Dramatic)
- EMMY THE GREAT *Iris* (Close Harbour)
- ENGINE-EARZ EXPERIMENT FEAT. LENA CULLEN *Reach You* (Medic)
- EXAMPLE *Changed The Way You Kiss Me* (Data/MoS)
- MARCUS FOSTER *Rushes & Reeds* (Communio/Geffen)
- KATY B *Easy Please Me* (Rinse/Columbia)
- KIDS IN GLASS HOUSES *Gold Blood* (Roadrunner)
- MADNESS *Le Grand Pantalon* (Baggy Trousers) (Salvo/Union Square)
- THE MIDDLE EAST *Hunger Song* (PIAS)
- JESS MILLS *Live For What I Die For* (Island)
- THE NAKED & FAMOUS *Girls Like You* (Fiction)
- PANIC! AT THE DISCO *Ready To Go* (Get Me Out Of My Mind) (Decaydance/Fueled By Ramen)
- QUEENSRYCHE *Get Started* (Roadrunner)
- ROMANCE *Who Do You Love* (Polydor)
- SIMPLE PLAN FEAT. RIVERS CUOMO *Can't Keep My Hands Off You* (Atlantic)
- THOMAS TANTRUM *Hot Hot Summer* (Stranger)
- TRIBES *We Were Children* EP (Island)
- THE VACCINES *All In White* (Columbia)
- THE WOMBATS *Techno Fan* (14" Floor)
- WONDERLAND *Starlight* (Mercury)

ALBUMS

- ALL TIME LOW *Dirty Work* (Polydor)
- ARCTIC MONKEYS *Suck It And See* (Domino)
- BATTLE OF THE REMIXERS ROUND 2: Kristine W - *Land Of The Living* (Champion)
- BATTLES *Gloss Drop* (Warp)
- TRISTAN CLOPET *Name It What You Want* (Sussex)
- DEPECHE MODE *Remixes 2: 81-11* (Mute)
- FM BELFAST *Don't Want To Sleep* (Morr)
- FUCKED UP *David Comes To Life* (Matador)
- GLEE CAST *Glee - The Music - Vol. 6* (Epic)
- GOMEZ *Whatever's On Your Mind* (Eat Sleep)
- HANSON *Shout It Out* (Three Car Garage)
- IRON MAIDEN *From Fear To Eternity: The Best Of 1990-2010* (EMI Catalogue)
- KISSY SELL OUT *Wild Romance* (San City High)
- MARLI HARWOOD *Clocks & Full Stops* (Island)
- THE MIDDLE EAST *I Want That You Are*

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

Please email any key releases information to isabelle@musicweek.com

- Always Happy (PIAS)
- **MY MORNING JACKET** Circuital (V2/Cooperative)
- **SCALA & KOLACNY BROTHERS** Scala & Kolacny Brothers (Wall Of Sound)
- **SIMPLE MINDS** Greatest Hits (EMI Catalogue)
- **SUEDE** Dog Man Star - Deluxe (Edsel Demon)
- **TOPLOADER** Only Human (Underdogs)
- **FRANK TURNER** England Keep My Bones (Xtra Mile)
- **TOM VEK** Leisure Seizure (Island)
- **WHITE DENIM** D (Downtown)
- **WONDERLAND** Wonderland (Mercury)

JUNE 13

- SINGLES**
- **AWOLNATION** Sail (Red Bull)
- **BUCK 65** Paper Airplanes (Warner Brothers)
- **CAVIN HARRIS FEAT. KELIS** Bounce (Columbia)
- **D.R.U.G.S.** Sex Life (Decadance/Sire)
- **DISTURBED** Warrior (Reprise)
- **FOO FIGHTERS** Walk (RCA)
- **JON FRATELLI** Baby We're Refugees! (Island)
- **REN HARVIEU** Through The Night (Island)
- **NAUGHTY BOY** F**Kery (Relentless/Virgin)
- **MIKE POSNER FEAT. LIL WAYNE** Bow Chicka Wow Wow (I)
- **RIZZLE** Kicks Down With The Trumpets (Island)
- **RODDY WOOMBLE** Leaving Without Gold/Old Town (EMI)
- **ED SHEERAN** The A Team (Asylum/Antiatic)
- **SUNRISE AVENUE** Hollywood Hills (Island)
- **THEORY OF A DEADMAN** Lowlife (Roadrunner)
- **THOSE DANCING DAYS** Can't Find Entrance (Wichita)
- **TINCHY STRYDER & DAPPY** Spaceship (4Th & Broadway)
- **TMS FEAT. JAGGA** I Need You (Trade Mark Sounds)
- **TRUE TIGER FEAT. PROFESSOR GREEN & MAVERICK SABRE** In The Air (Geffen)
- **THE VIEW** Cutting Corners EP (Columbia)
- **YUCK** The Wall (Mercury/Pharmacy)

ALBUMS

- **BAD MEETS EVIL** Hell: The Sequel (Polydor)
- **LIAM BAILEY** Out Of The Shadows (Polydor)
- **BLACK COUNTRY COMMUNION 2** (Mascot)
- **BLACK VEIL BRIDES** Set The World On Fire (Island/ava)
- **SOPHIE ELLIS-BEXTOR** Make A Scene (EBGB's)
- **EMMY THE GREAT** Virtue (Close Harbour)
- **FINK** Perfect Darkness (Ninja Tune)
- **MARCUS FOSTER** Nameless Path (Communion/Geffen)
- **JEAN MICHEL JARRE** Essentials And Rarities (Oryfus)
- **THE KINKS** Arthur/Face To Face/Something Else - Deluxe (Sanctuary)
- **LINKIN PARK** A Thousand Suns (Warner Brothers)
- **PAUL MCCARTNEY** McCartney & McCartney II - Deluxe (Concorde)
- **NEIL YOUNG INTERNATIONAL** HARVESTERS A Treasure (Warner Brothers)
- **NERINA PALLOT** Year Of The Wolf (Geffen)
- **PAUL SIMON** So Beautiful Or So What (Hear/Concord UIC)
- **ROLANDO VILLAZON** La Strada - Songs For The Movies (Deutsche Grammophon)
- **SUEDE** Coming Up: Deluxe (Edsel Demon)
- **THE SWELLERS** Good For Me (Atlantic)
- **TAKE THAT** Progressed (Polydor)

- **THOMAS TANTRUM** Mad By Moonlight (Stranger)
- **DUNCAN TOWNSEND** Out Of The Red (Dramatico)
- **U2** U218 Singles (Mercury)
- **THE UNTHANKS** Last (EMI)
- **VETIVER** The Errant Charm (Bella Union)

JUNE 20

SINGLES

- **LIAM BAILEY** It's Not The Same - EP (Polydor)
- **JAMES BLAKE** Indisfarne/Inluck (A&M/Atlas)
- **JASON DERULO** Don't Wanna Go Home (Beluga Heights/Warner Bros)
- **BAXTER DURY** Claire (Parlophone)
- **ENCORE** Tit For Tat (Island)
- **FOSTER THE PEOPLE** Pumped Up Kicks (Columbia)
- **THE GOOD NATURED** Skeleton EP (Parlophone)
- **HARD-FI** Good For Nothing (Atlantic)
- **JAKWOB FEAT. SMILER** Right Beside You (Mercury)
- **THE JAPANESE POPSTARS** Joshua (Virgin)
- **BENJAMIN FRANCIS LEFTWICH** Box Of Stones (Dirty Hit)
- **MARY-JESS** Glorious EP (Decca)
- **MATRIX** Get Out (Madhouse)
- **MIDNIGHT LION** All Greatness Stands Firm/Plastic (Island)
- **OWL CITY** Alligator Sky (Island)
- **PARADE** Perfume (Asylum/Antiatic)
- **BLUEY ROBINSON** Showgirl (RCA)
- **PAUL SIMON** Rewrite (Hear/Concord UIC)
- **RAZE** Break 4 Love (Champion)
- **SLEIGH BELLS** Rill Rill (Mom & Pop/Columbia)
- **SOUNDGIRL** Don't Know Why (Mercury)
- **TOPLOADER** A Balance To All Things (Underdogs)
- **TOTALLY ENORMOUS EXTINCT DINOSAURS** Trouble (Polydor)
- **TRIVIUM** In Waves (Roadrunner)
- **THE VIEW** Sunday (Columbia)
- **WHITE LIES** Holy Ghost (Fiction)



● **PATRICK WOLF** House (Hideout/Mercury)

ALBUMS

- **BENJI BOKO** Beats, Treats And All Things Unique (Tru Thoughts)
- **BON IVER** Bon Iver (4AD)
- **DUANE EDDY** Roadtrip (EMI Catalogue)
- **THE FEELING** Together We Were Made (Island)
- **G-LOVE** Fixin' To Die (Island)
- **THE JAPANESE POPSTARS** Controlling Your Allegiance (Virgin)
- **LMFAO** Sorry For Party Rocking (Interscope)
- **PAT METHENY** What's It All About (Nonesuch)
- **OWL CITY** All Things Bright And Beautiful (Island)
- **PITBULL** Planet Pit (I)
- **SIMPLE PLAN** Get Your Heart On! (Atlantic)
- **SUEDE** Head Music - Deluxe (Edsel Demon)
- **WILEY** 100% Publishing (Big Dada)
- **PATRICK WOLF** Lupercalia (Hideout/Mercury)

- **THE WOMBLES** Re-Issues - 5 Albums (Dramatico)
- **ZAC BROWN BAND** You Get What You Give (Atlantic)

JUNE 27

SINGLES

- **ARCADE FIRE** Speaking In Tongues (Sonnox)
- **JAMES BLUNT** I'll Be Your Man (Atlantic/Custard)
- **BROTHER** New Years Day (Geffen)
- **COCKNBULLKID** Yellow (Island/Moshi Moshi)
- **GLASVEGAS** Shine Like Stars (Columbia)
- **GUILLEMOTS** I Must Be A Lover (Geffen)
- **JAPANESE VOYEURS** Cry Baby (Polydor)
- **JOE JONAS** See No More (Polydor)
- **KINGS OF LEON** Back Down South (Hand Me Down)
- **BEVERLEY KNIGHT** Mama Used To Say (Hurricane)
- **ALISON KRAUSS & UNION STATION** Sinking Stone (Rounder)
- **AVRIL LAVIGNE** Smile (Columbia)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **ROBYN** Call Your Girlfriend (Konichiwa)
- **THE SATURDAYS** Notorious (Fascination/Geffen)
- **SNOOP DOGG & T-PAIN** Boom (Parlophone)
- **THOMAS DYBDAHL** From Grace (Decca)
- **YUKSEK** On A Train EP (Polydor)

ALBUMS

- **ARCADE FIRE** Scenes From The Suburbs (Sonnox)
- **BEYONCE** 4 (Columbia)
- **BIFFY CIYRO** Revolutions - Live At Wembley (4th Floor)
- **FEM FEL** Eyes Closed (Essential)
- **FOSTER THE PEOPLE** Torches (Columbia)
- **KASSIDY** Waking Up Sideways (Vertigo)
- **ALICIA KEYS** Songs In A Minor - Re-Issue (I)
- **LEON RUSSELL** Best Of (EMI)
- **LUMP BIZKIT** Gold Cobra (Polydor)
- **QUEEN** 1977-1982: Excess All Areas (5 Albums) (Island)
- **QUEENSRYCHE** Dedicated To Chaos

- (Roadrunner)
- **JILL SCOTT** The Light Of The Sun (Hidden Beach/Warner)
- **STEVIE NICKS** In Your Dreams (Warner Brothers)
- **DAVE STEWART** The Blackbird Diaries (Weapons Of Mass Entertainment/Surfdog/Proper)
- **SUEDE** A New Morning - Deluxe (Edsel Demon)
- **TAKING BACK SUNDAY** Taking Back Sunday (Warner Brothers)
- **ARMIN VAN BUUREN** Mirage - The Remixes (Armada)

JULY 4

SINGLES

- **CHIPMUNK FEAT. TREY SONGZ** Take Off (live)
- **DANGER MOUSE & DANIELE LUPPI** Problem Queen/Rose With A Broken Neck (Parlophone)
- **GIVERS** Up Up Up (Island)
- **ALICE GOLD** Cry Cry Cry (Fiction)
- **GROUPOVE** Itchin' On A Photograph (Canvasback/Antiatic)
- **INNERPARTYSYSTEM** Its Not Getting Any Better (Red Bull)
- **JODIE-MARIE** Single Blank Canvas (Decca)
- **RUMER** Take Me As I Am (Atlantic)
- **TRIBES** Sappho (Island)
- **ALEX WINSTON** Choice Notes (Island)
- **WOLF GANG** The King And All Of His Men (Atlantic)
- **YUCK** Shook Down (Mercury/Pharmacy)

ALBUMS

- **AWOLNATION** Megalithic Symphony (Red Bull)
- **DIONNE BROMFIELD** Good For The Soul (Island)
- **BROTHER** Famous First Words (Geffen)
- **LIAM FINN** Fomo (Transgressive/Warner)
- **ALICE GOLD** Seven Rainbows (Fiction)
- **SELENA GOMEZ & THE SCENE** When The Sun Goes Down (Hollywood)
- **GYPSY & THE CAT** Gilgamesh (RCA)
- **BEVERLEY KNIGHT** Soul Uk (Hurricane)
- **BENJAMIN FRANCIS LEFTWICH** Last Smoke Before The Snowstorm (Dirty Hit)
- **PARADE** Parade (Asylum/Antiatic)
- **REM** Life's Rich Pageant - Re-Issue

- (Warner Brothers)
- **JAY SEAN** Freeze Time (Cash Money/Island)
- **THE WOLFMEN** Married To The Eiffel Tower (Howl)
- **YUKSEK** Living On The Edge Of Time (Polydor)

JULY 11

SINGLES

BEASTIEBOYS SHOTSAUCE COMMITTEE PART TWO



- **BEASTIE BOYS FEAT. SANTOGOLD** Don't Play No Game That I Can't Win (Parlophone)
- **DEITA MAID** Spend A Little Time (Geffen/Future)
- **TWIN ATLANTIC** Time For You To Stand Up (Red Bull)
- **TD LIND** Coming Home (Dramatico)
- **JAMIE WOON** Shoulda EP (Candent Songs)

ALBUMS


- **COLBIE CAILLAT** All Of You (Universal Republic)
- **ALEX CLARE** The Lateness Of The Hour (Island)
- **JON FRATELLI** Psycho Jukebox (Island)
- **HER MAJESTY & THE WOIVES** III (Chime/Faux/PIAS)
- **INCUBUS** If Not Now, When (Columbia)
- **JAPANESE VOYEURS** Volk (Polydor)
- **SUNRISE AVENUE** Out Of Style (Island)
- **THEORY OF A DEADMAN** The Truth Is? (Roadrunner)
- **ZOMBY** Dedication (4AD)

JULY 22


ALBUMS

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


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




PHIL RAMONE (PRODUCER)
Rachael Sage: Delancey Street (MPress/ADA Global)
She has a very unusual way of treating a pop song. She writes a fantastic hook, something I recognised within the second verse of when she played me Hey Nah. She reminded me of Dylan in the way she approaches her work.



AILBHE MALONE (NME)
Mechanical Bride: Living With Ants (Transgressive)
The project of 25-year-old ex-Larrikin Love vocalist Lauren Doss, Mechanical Bride's music is both invigoratingly new, and comfortingly timeless. Combining the mournfulness of Marianne Faithful and Natasha Khan's woodland mysticism, this is a rare treat.



PAUL KERR (THE DEVIL HAS THE BEST TUNA)
The Rialto Burns: For The Asking EP (Gung-Ho Recordings)
On For The Asking EP, Scouse classicists The Rialto Burns channel the moody and edgy romanticism of the great Liverpool bands from the 80s. Like a soft edged Placebo after a dip in the Mersey.



PAUL PLEDGER (ALLIGS)
Lotus Mason: Industry Standard (Glowb Records)
Taking their cue from New Romanticism and up-to-date electronic rock, New Zealand's Lotus Mason have created an album of emotional highs and lows, bookended by the opening optimistic epic Beso and the closing beautifully downbeat Start Again.

CLUB CHARTS

First for French house grandee



Kele Partners Martin Solveig (opposite) for their highest placing yet

ANALYSIS

BY ALAN JONES

LONG AT THE FOREFRONT OF French house music, Martin Solveig finally registers his first number one placing on the Upfront club chart this week, with Ready 2 Go.

With vocals from Bloc Party's main man Kele, the track was serviced in mixes from Solveig himself, Arno Cost and Hardwell, and finishes 8.52% ahead of nearest challenger Kirsty's Set Your Body Free.

Solveig's previous highest chart placing came last November when Hello – a collaboration with Canada's Dragonette – reached number two. Kele's only previous appearance in the chart came last summer when Tenderon, a track off his debut solo album, reached number 80.

Samples and re-recordings of songs written by Chic's Nile Rodgers and Bernard Edwards have been making regular appearances in the club charts for more than 30 years. The latest to achieve success is Don't Know Why, a barely disguised remake of their Carly Simon song Why, which tops the Commercial Pop chart for SoundGirl this week. Enjoying a convincing 17.25% margin over runner-up Therese's Drop It Like It's Hot, the track also jumps 13-3 on the Upfront list. An extremely youthful female trio from London – their average age is 16 – SoundGirl made their chart debut earlier this year, when I'm The Fool reached number five on the Commercial Pop chart, and number 51 Upfront.

Finally, the latest in a long line of Urban chart toppers for Beyoncé is Run The World (Girls), which jumps 5-1 on the list this week.



Running everything Beyoncé heads the Urban chart, moving from 5 to 1

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	6	3	MARTIN SOLVEIG FEAT. KELE	Ready 2 Go / 3 Beat	
2	4	3	KIRSTY	Set Your Body Free / KB	
3	13	2	SOUNDGIRL	Don't Know Why / Mercury	
4	11	3	DIONNE BROMFIELD FEAT. LIL' TWIST	Foolin' / Lioness/Island	
5	3	9	MORY KANTE VS LOVERUSH UK	Yeke Yeke 2011 / Loverush Digital	
6	15	3	DANNY DOVE & BEN PRESTON FEAT. SUSIE LEDGE	Falling / Newstate	
7	14	2	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People / Sony RCA	
8	16	4	THE BROOKES BROTHERS	In Your Eyes/ The Big Blue / BBK	
9	1	4	ALEXIS JORDAN	Hush Hush / Columbia/Rocnation/StarRoc	
10	26	2	FUNKYSOBER FEAT. SHARLENE HECTOR	Sunshine Into My... / Vg	
11	20	6	SPEKRFREKS FEAT. NATALIE KITTY	All Night Long / 3/Axis Trax	
12	32	2	LOLI LUX	Wannabe / White Label	
13	21	2	FERRY CORSTEN	Feel It / Flashover	
14	19	7	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling / MoS	
15	31	2	BINGO PLAYERS	Cry (Just A Little) / 3 Beat	
16	23	2	DJ FRESH FEAT. SIAN EVANS	Louder / MoS	
17	2	12	THERESE	Drop It Like It's Hot / Pewit Musik	
18	18	3	CLARE MAGUIRE	The Shield And The Sword / Polydor	
19	40	2	LOICK ESSIEU FEAT. TANYA LACEY	How We Roll / RCA	
20	22	5	DONATI & AMATO	Like An Angel / White Label	
21	NEW		DAVID GUETTIA FEAT. FLO RIDA	Where Them Girls At / Positiva/Virgin	
22	12	7	EXAMPLE	Changed The Way You Kiss Me / Data/MoS	
23	NEW		SWEDISH HOUSE MAFIA	Save The World / Virgin	
24	27	2	NAUSE	Made Of / Mutants/Defected	
25	33	4	GURU JOSH	Love Of Life / Square One	
26	25	3	SEAN FINN	No Good / White Label	
27	NEW		CHICANE	Going Deep / Modena	
28	NEW		ROBBIE RIVERA	The Sound Of The Times / Black Hole	
29	NEW		CAROLINA MARQUEZ	Wicked Wow!!! / Hi-Klass Platinum	
30	29	7	ALEX METRIC & STEVE ANGELO	Open Your Eyes / Positiva/Virgin	
31	34	2	DARREN BAILIE & SWAY	Amnesia / Audioflap	
32	6	4	TODDLA T FEAT. SHOLA AMA & 12K	Take It Back / Ninja Tune	
33	28	6	VATO GONZALEZ	Badman Riddim (Jump) / Levels/MoS	
34	NEW		BENNY BENASSI FEAT. GARY GO	Cinema / AATW	
35	NEW		TONY MORAN FEAT. TREY LORENZ	Can I Love You More / Sugar House	
36	24	8	NERO	Guilt / MTA/Mercury	
37	7	5	M-BOX & CIARA NEWELL	Easy To Love / CGI	
38	NEW		LADY INDIRAA	Shrink / Garpe/Jem	
39	8	8	BRITNEY SPEARS	Till The World Ends / Jive	
40	NEW		CASCADA	San Francisco / AATW	

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	4	3	SOUNDGIRL	Don't Know Why / Mercury	
2	8	3	THERESE	Drop It Like It's Hot / Pewit Musik	
3	3	3	BEYONCE	Run The World (Girls) / Columbia	
4	9	3	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People / Sony RCA	
5	17	2	KIRSTY	Set Your Body Free / KB	
6	11	3	KATY PERRY	Last Friday Night (T G I F) / Virgin	
7	20	3	FAR EAST MOVEMENT	If I Was You (Omg) / Interscope/Cherrytree	
8	NEW		DANNY DOVE & BEN PRESTON FEAT. SUSIE LEDGE	Falling / Newstate	
9	25	2	DARREN BAILIE & SWAY	Amnesia / Audioflap	
10	23	2	DJ FRESH FEAT. SIAN EVANS	Louder / MoS	
11	1	4	ALEXIS JORDAN	Hush Hush / Columbia/Rocnation/StarRoc	
12	22	2	CASCADA	San Francisco / AATW	
13	16	4	HURTS	Better Than Love / Major Label/RCA	
14	13	5	LADY GAGA	Judas / Interscope	
15	21	2	KLASSIFY FEAT. SENSUS & DEVONNE	Bounce / AATW	
16	NEW		MARTIN SOLVEIG FEAT. KELE	Ready To Go / 3 Beat	
17	NEW		DORIS BRENDEL	Latest Fantasy / Sky Rocket	
18	2	3	WONDERLAND	Starlight / Mercury	
19	18	6	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling / MoS	
20	19	8	LMFAO FEAT. LAUREN BENNETT	Party Rock Anthem / Interscope	
21	NEW		DIONNE BROMFIELD FEAT. LIL' TWIST	Foolin' / Lioness/Island	
22	24	2	DARUSO, TOM BOXER FEAT. ANTONIA	When The Morning... 3 Beat	
23	NEW		HER MAJESTY & THE WOIVES	Goodbye/Goodnight / Chime/Faux/PIAS	
24	15	6	EXAMPLE	Changed The Way You Kiss Me / Data/MoS	
25	NEW		CLARE MAGUIRE	The Shield And The Sword / Polydor	
26	NEW		NICOLE SCHERZINGER FEAT. 50 CENT	Right There / Interscope	
27	NEW		LOICK ESSIEU FEAT. TANYA LACEY	How We Roll / RCA	
28	NEW		HIGHER TONE	Drop It To The Floor / White Label	
29	NEW		CAROLINA MARQUEZ	Wicked Wow!!! / Hi-Klass Platinum	
30	NEW		DAVID GUETTIA FEAT. FLO RIDA	Where Them Girls At / Positiva/Virgin	

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	5	3	BEYONCE	Run The World (Girls) / Columbia	
2	1	4	LOICK ESSIEU FEAT. TANYA LACEY	How We Roll / RCA	
3	3	15	MANN FEAT. 50 CENT	Buzzin' Remix / Def Jam	
4	4	5	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People / Sony RCA	
5	7	6	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything / I	
6	2	6	BEVERLY KNIGHT	Fairplay / Hurricane	
7	15	5	WIZ KHALIFA	Roll Up / Atlantic	
8	11	4	DEV FEAT. THE CATARACS	Bass Down Low / Island	
9	24	2	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You / Def Jam	
10	6	5	CHIPMUNK FEAT. KERI HILSON	In The Air / Jive	
11	8	3	NICOLE SCHERZINGER FEAT. 50 CENT	Right There / Interscope	
12	10	4	FAR EAST MOVEMENT	If I Was You (Omg) / Interscope/Cherrytree	
13	19	11	SNOOP DOGG VS DAVID GUETTIA	Sweet (Wet) / Capitol/Parlophone	
14	18	5	NEW BOYZ FEAT. CATARACS & DEV	Backseat / Warner/Shotty/Asylum	
15	22	7	JAY SEAN FEAT. LIL' WAYNE	Hit The Lights / Cash Money/Island	
16	16	11	TREY SONGZ FEAT. NICKI MINAJ	Bottoms Up / Atlantic	
17	25	2	TINCHY STRYDER & DAPPY	Spaceship / 4th & Broadway	
18	23	15	JEREMIH FEAT. 50 CENT	Down On Me / Def Jam	
19	NEW		MARY MARY	Walking / Columbia	
20	13	13	WRETCH 32 FEAT. EXAMPLE	Unorthodox / Levels/MoS	
21	12	6	NY FEAT. GIGGS	Be With You / Dream Juice	
22	17	8	WIDEBOYS FEAT. SWAY & MCLEAN	Shopaholic / Worldwide Phonographics	
23	21	16	WIZ KHALIFA	Black & Yellow / Atlantic	
24	14	5	NICKI MINAJ	Girls Fall Like Dominoes / Cash Money/Island	
25	9	7	TALAY RILEY FEAT. SCORCHER	Good As Gold / Jive	
26	NEW		NATHAN WATSON	For You / Strawberry Moon	
27	20	12	JENNIFER LOPEZ FEAT. PITBULL	On The Floor / Def Jam	
28	26	10	TERRI WALKER	So Hard / Bluroc	
29	27	17	CHRIS BROWN	Yeah 3X / Sony RCA	
30	NEW		BLACK EYED PEAS	Don't Stop The Party / Interscope	

COOL CUTS TOP 20

Pos	ARTIST	Title
1	DJ FRESH	LOUDER
2	WOLFGANG GARTNER	ILL AMERICA
3	TRUE TIGER FEAT PROFESSOR GREEN & MAVERICK SABRE	IN THE AIR
4	ABOVE & BEYOND	A THING CALLED LOVE
5	WOMBATS	TECHNO FAN
6	DAVID GUETTIA FEAT NICKI MINAJ	FLORIDA WHERE DEM GIRLS
7	AVICII	JAILBAIT
8	JAKWOB	RIGHT BESIDE YOU
9	THE JAPANESE POPSTARS	JOSHUA
10	KYLIE	PUT YOUR HANDS UP
11	DEADMAU5	RAISE YOUR WEAPON
12	J PEARL	MUST BE A REASON WHY
13	HUMAN LIFE	IN THIS TOGETHER
14	TOM HANGS FEAT SHERMANOLOGY	BLESSED
15	PENGUIN PRISON	MULTI-MILLIONAIRE
16	THERESE	DROP IT LIKE IT'S HOT
17	PROK & FITCH	THE TRIBE
18	CASCADA	SAN FRANCISCO
19	GARETH WYN	SUNSHINE
20	PLUMP DJS	HUMP ROCK



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

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CHARTS ANALYSIS



Lady Gaga Second album *Born This Way* debuts at number one, selling 215,639 units

GaGa: first-week sales highest of 2011

CHARTS: IN DEPTH

BY ALAN JONES

PLAYING SECOND FIDDLE for only the second time in its 18-week chart career, **Adele's** 21 is comprehensively dethroned by **Lady Gaga's** second album *Born This Way*, which blisters to a number one debut on sales of 215,639 copies.

The year's biggest debut so far, *Born This Way* eclipses the 208,090 copies that 21 sold when it entered the chart in January – but not the 257,731 copies it sold in its 10th week – and has the best first week tally of any album by an American female solo artist since Madonna's *Confessions On A Dancefloor* opened with sales of 217,610 copies in 2005.

Although *Born This Way* outsold the rest of the Top 10 artist albums combined, its opening week was only the 36th biggest of the 21st century. Meanwhile, its arrival has blunted the impact of the four singles thus far lifted from it: *Judas* retreats 8-9 (29,895 sales); *Born This Way* dips 16-17 (22,495 sales); *The Edge Of Glory* slides 6-18 (20,377 sales) and *Hair* slumps 13-68 (4,667 sales).

Overall sales of GaGa songs are heading towards the 6m mark, with the current total of 5,908,800 including 113,143 last week.

GaGa's debut album, *The Fame*, opened at number three on sales of 25,228 copies in January 2009 and had its biggest sales week in the last week of the same year, when it sold 143,252 copies to occupy fourth position in the chart. It reached number one on its 12th week in the chart, eventually spending seven weeks at number one in four separate runs. It jumps 11-7 this week, returning to the Top 10 after an absence of 36 weeks. It is the album's 72nd week in the Top 10 in total, and its 124th consecutive week in the Top 75, with a lowest position of number 55. It has sold 2,590,468 copies to date, including 14,245 last week.

Adele, inevitably, also has two albums in the Top 10 – indeed, in the top three. 21 sold fewer than 50,000 copies last week for the first time, with 49,611 buyers lifting its 18-week tally to 2,393,853 as it slips to number two, while debut album 19 continues at number three with a further 21,909 sales, raising its career tally to 1,427,270.

The previous five studio albums by **The Prodigy** all reached number one. Their new set, *World's On Fire: Live* is a concert recording, and on that basis – no such album has topped the chart since *Red Hot Chili Peppers' Live In Hyde Park* in 2004 – it acquits itself well, debuting at

SALES STATISTICS WEEK 21

vs last week	Singles	Artist albums
Sales	3,305,282	1,615,866
prev week	3,173,010	1,337,935
% change	+4.2%	+20.8%

vs last week	Compilations	Total albums
Sales	267,573	1,883,439
prev week	242,424	1,580,359
% change	+10.4%	+19.2%

Year to date	Singles	Artist albums
Sales	65,526,895	33,126,772
vs prev year	58,786,157	32,914,431
% change	+11.5%	+0.6%

Year to date	Compilations	Total albums
Sales	6,326,943	39,453,715
vs prev year	7,288,726	40,203,157
% change	-13.2%	-1.9%

Compiled from sales data by Music Week

number five, although its sales (14,638) are the second lowest for that position this century, beating only **Black Kids' Partie Traumatic**, which sold 14,175 copies on its February 2008 debut.

Only three years after reaching number 25 with and selling 158,437 copies of *The Very Best Of – Jersey's Best*, **Frankie Valli & The Four Seasons** are back, with their latest compilation, *Working My Way Back To You*, which debuts at number 12 (11,398 sales). It is their highest charting album since a 1992 *Very Best Of* set reached number seven. Nine of their 11 chart entries have been compilations – but not the first, *Sherry*, which made the chart some 48 years ago, reaching number 20.

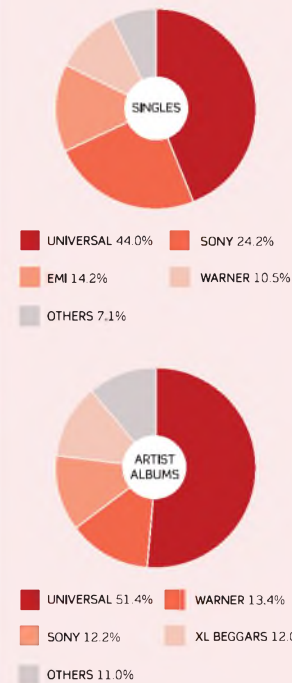
After delivering her 10th Top 10 album from as many releases, **Kate Bush's** *Director's Cut* falls 2-11 (12,064 sales).

Jazz singer **Caro Emerald's** debut album *Deleted Scenes From The Cutting Room Floor* consolidates its massive gains of the week before, holding at number 10 (12,705 sales). The album has been a huge success for Emerald in her native Netherlands, where it has spent 30 weeks at number one in five separate runs. It finally exits the Top 10 there this week after a 68 weeks residency, falling 10-14.

With Lady Gaga's *Born This Way* bringing some cheer to the market, overall album sales last week increased by 19.2% to 1,883,439 – that's 0.2% below same-week 2010 sales of 1,887,320.

On the singles chart, the first number one track for the J Records label in its 11-year history (its previous best was number two for Mario's *Let Me Love You* in 2005), *Give Me Everything* lengthens its lead at the top of the chart for **Pitbull, Ne-Yo, Afrojack and Nayer**. It sold 95,848 copies last week, 78.4% more than its predecessor at the summit, **Bruno Mars' The Lazy Song**, which continues at number two on sales of 53,727 copies

MARKET SHARES • WEEK 21



US R&B newcomer **Aloe Blacc's** *I Need A Dollar* completes the top trio, moving 4-3 to register its seventh upward move in as many weeks on sales of 51,839 copies. Romanian dance diva **Alexandra Stan's** debut hit, *Mr Saxobeat*, is also enjoying consistent growth, and explodes 14-5 (40,767 sales) on its fourth week in the chart.

Debuting at number eight (30,273 sales), **Notorious is The Saturdays'** ninth Top 10 single from 10 releases and the introductory single from their forthcoming third album, which has yet to be named.

Although still struggling for radio support – it moves 88-63 three weeks after apparently peaking at number 40 – **Beyoncé's** *Run The World (Girls)* nevertheless makes a sharp u-turn on the sales chart. Having moved 18-11-19-37-45 since its on air/on sale debut in March, the track dashes to number 22, with sales of 15,341 – up 99.8% week-on-week. Credit for stimulating sales anew must go to video, which was premiered less

than a fortnight ago and explodes 58-6 on the TV airplay chart.

A number 21 hit for **Embrace** in 1997, *One Big Family* is the soundtrack to the current KFC TV advertising campaign in a new version by **Templecloud**, which debuts this week at number 24 (14,725 sales) – moving ahead of the Cadbury's Dairy Milk campaign song *We Don't Have To Take Our Clothes Off* by **Jermaine Stewart**, which dips 29-35 (9,477 sales).

Former number one **Party Rock Anthem** slips 3-4 for **LMFAO**. **Lauren Bennett and GoonRock** but simultaneously moves past the 600,000 sales mark and into fourth place for the year. Selling 44,703 copies last week, it lifts its overall sales to 605,314, and trails only **Bruno Mars' Grenade** (750,638 sales), **Price Tag** by **Jessie J feat. B.o.B.** (796,692 sales) and **Adele's** *Someone Like You* (933,982 sales) in the year-to-date rankings.

With the Eurovision effect fading rapidly, **Blue's** *I Can* dives 22-80 (4,072 sales) – the three other songs from the competition that were in the Top 75 last week also depart the chart. *I Can* is thus officially the lowest charting single of Blue's career. The recently reconvened band released 12 singles between 2001 and 2004, with the least successful peaking at number 11, whereas *I Can* debuted and peaked at number 16 three weeks ago.

Recovering 9-7 (34,312 sales), **Sweat** has now spent longer in the Top 10 than any single by **Snoop Dogg** in his 18-year chart career. The track – which also features **David Guetta** – has spent eight weeks in the Top 10 to date, eclipsing the seven weeks that **California Gurls** – credited to **Katy Perry feat. Snoop Dogg** – spent in the top tier last summer. *Sweat* still has some way to go before it is Snoop's biggest seller, however. It currently stands at 361,439 sales, while *California Gurls* has sold 698,289 copies.

Overall singles sales are up 4.2% week-on-week to 3,305,282 – their highest level for 14 weeks and 17.4% above same-week 2010 sales of 2,815,103.

Alan Jones

INTERNATIONAL CHARTS

Overseas fans lap up Kate Bush's Director's Cut compilation

ADELE'S 21 IS FAR AND AWAY THE world's number one album for the 16th time in 17 weeks – but will have to cede pole position to Lady Gaga's *Born This Way* next week.

GaGa's album makes early debuts in Finland (number two) and Japan (seven). But 21 continues to dominate, remaining at number one in Australia, Canada, Flanders, Ireland, New Zealand and the US, while dipping 1-2 in the

Netherlands and rebounding 3-1 in Norway. It reaches new peaks in Mexico (34-29) and the Czech Republic (43-14).

Adele's first album, 19, also remains high in the chart in several territories, including Canada, where it surges 8-4 and Australia (27-14), reaching career highs in both, and the US, where it slips a notch to number 16.

Debuting in 15 territories, Kate

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 LADY GAGA <i>Born This Way</i>	£8.47	£8.99	£8.99	£8.99
2 ADELE 21	£7.93	£7.99	£7.99	£7.99
3 ADELE 19	£3.99	£4.99	£3.99	£7.99
4 BRUNO MARS <i>Doo Wops & Hooligans</i>	£7.99	£8.99	£7.99	£7.99
5 THE PRODIGY <i>Worlds On Fire – Live</i>	£8.93	£8.99	£8.99	£6.99

Source: Music Week

CHARTS KEY

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER



INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE Someone Like You / XL (PIAS)
2	5	ADELE Rolling In The Deep / XL (PIAS)
3	2	YASMIN Finish Line / levels/MoS (ARV)
4	4	WRETCH 32 FEAT. EXAMPLE Unorthodox / levels/MoS (ARV)
5	9	TODDLA T FEAT. SHOLA AMA & J2K Take It Back / Ninja Tune (PIAS)
6	8	CARO EMERALD A Night Like This / Dramatico (ADA/CIN)
7	6	ADELE Make You Feel My Love / XL (PIAS)
8	3	BLUE I Can / Blueworld (Absolute)
9	7	ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
10	13	ADELE Set Fire To The Rain / XL (PIAS)
11	12	FRIENDLY FIRES Live Those Days Tonight / XL (PIAS)
12	14	TIESTO V DIPO FEAT. BUSTA RHYMES C'mon (Catch 'Em By Surprise) / Wall Of Sound (PIAS)
13	18	DARWIN DEEZ Up In The Clouds / Lucky Number (PIAS)
14	17	DJ FRESH Gold Dust / Data/MoS (ARV)
15	11	CHARLIE SIMPSON Down Down Down / Music Sounds (PIAS)
16	RE	ADELE Turning Tables / XL (PIAS)
17	NEW	JAI PAUL Btstu / XL (PIAS)
18	RE	EXAMPLE Kicksstarts / Data/MoS (ARV)
19	NEW	ED SHEERAN You Need Me I Don't Need You / Sheeran Lock (Tunecore)
20	RE	GYPTIAN Hold You / MoS/Levels Recordings (Fuga)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	2	ADELE 19 / XL (PIAS)
3	NEW	THE PRODIGY World's On Fire - Live / Take Me To The Hospital (Essential/GEN)
4	4	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico (ADA/CIN)
5	3	FRIENDLY FIRES Pala / XL (PIAS)
6	5	FLEET FOXES Helplessness Blues / Bella Union (ROM/ARV)
7	10	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)
8	9	THE STROKES Angles / Rough Trade (PIAS)
9	7	WILD BEASTS Smother / Domino (PIAS)
10	NEW	PETE AND THE PIRATES One Thousand Pictures / Stolen (PIAS)
11	6	MOBY Destroyed / Little Idiot (ROM/ARV)
12	NEW	THE FELICE BROTHERS Celebration Florida / Loose (PIAS)
13	12	RADIOHEAD The King Of Limbs / Ticker Tape/XL (PIAS)
14	NEW	THURSTON MOORE Demolished Thoughts / Malador (PIAS)
15	13	FLEET FOXES Flee Foxes / Bella Union (ROM/ARV)
16	RE	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
17	NEW	CLOUD CONTROL Bliss Release / Infectious (PIAS)
18	RE	JAMES VINCENT MCMORROW Early In The Morning / Believe Digital (Absolute Arvato)
19	RE	RADIOHEAD In Rainbows / XL (PIAS)
20	20	ED SHEERAN You Need Me / Sheeran Lock (Tunecore)

INDIE SINGLES BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	TODDLA T FEAT. SHOLA AMA & J2K Take It Back / Ninja Tune (Ninja Tune)
2	4	DARWIN DEEZ Up In The Clouds / Lucky Number (PIAS)
3	3	CHARLIE SIMPSON Down Down Down / Music Sounds (PIAS)
4	5	JAI PAUL Btstu / XL (PIAS)
5	6	ED SHEERAN You Need Me I Don't Need You / Sheeran Lock (Tunecore)
6	19	AWOLNATION Sail / Red Bull (EMI)
7	NEW	MR SAXOBEAT Mr Saxobeat / Ma Chialo (Ma Chialo)
8	12	REBECCA BLACK Friday / Ark Music Factory (Ark Music Factory)
9	9	FLUX PAVILION Bass Cannon / Circus (AEI Music)
10	8	BROOKE FRASER Something In The Water / Wood & Bone (Essential loda)

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 Anthems Indie / EMI TV/MoS (ARV)
3	2	VARIOUS R&B Collection - Summer 2011 / UMTV (ARV)
4	NEW	VARIOUS Clubland Smashed 2 / AATW/UMTV (ARV)
5	3	VARIOUS The Mash Up Mix Bass / MoS (ARV)
6	4	VARIOUS Ultimate Floorfillers / AATW/EMI TV/UMTV (ARV)
7	9	VARIOUS Massive R&B - Spring 2011 / Rhino/UMTV (ARV)
8	6	VARIOUS Funk Soul Classics / MoS/Rhino (ARV)
9	8	VARIOUS Addicted To Bass 2011 / MoS (ARV)
10	7	VARIOUS 100 Percent Pure Dubstep - DJ Hatcha / New State (E)
11	10	VARIOUS Pop Princesses 2011 / Sony/UMTV (ARV)
12	RE	VARIOUS Pacha - Ibiza Classics / New State (E)
13	13	VARIOUS Until One - Swedish House Mafia / Virgin (E)
14	14	VARIOUS Your Songs / UMTV/EMI TV (ARV)
15	12	VARIOUS The Best Of British / UMTV/EMI TV (ARV)
16	16	VARIOUS Haynes Driving Anthems / Sony (ARV)
17	20	VARIOUS Pure Garage Anthems / Rhino (CIN)
18	19	VARIOUS Loose Women - Girls Night Out / Sony RCA (ARV)
19	RE	VARIOUS Pop Party 8 / UMTV (ARV)
20	17	VARIOUS The Sound Of Dubstep - Vol 2 / MoS (ARV)

JAZZ AND BLUES ALBUMS TOP 10

This	Last	Artist Title / Label
1	1	HUGH LAURIE Let Them Talk / Warner Music Entertainment (CIN)
2	2	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico (ADA/CIN)
3	3	ALOË BLACC Good Things / Epic (ARV)
4	4	RUMER Seasons Of My Soul / Atlantic (CIN)
5	6	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)
6	7	IMELDA MAY Love Tattoo / Blue Thumb (ARV)
7	RE	SEASICK STEVE Man From Another Time / Atlantic (CIN)
8	8	JOE BONAMASSA Dust Bowl / Prologue (ADA/CIN)
9	5	JOHN MARTYN Heaven And Earth / Hole In The Rain (Absolute)
10	9	ETTA JAMES The Best Of / Spectrum (ARV)

CLASSICAL ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
2	2	MILOS KARADAGLIC The Guitar / Deutsche Grammophon (ARV)
3	3	KARL JENKINS The Very Best Of / EMI Classics (E)
4	4	ANDRE RIEU Classics From Vienna / T2 Entertainment (RSK GEM)
5	5	BAND OF THE COLDSTREAM GUARDS Pride Of The Nation / Decca (ARV)
6	6	WALLINGFORD PARISH CHURCH CHOIR The Hymns Album / Decca (ARV)
7	RE	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
8	7	BAND OF THE WELSH GUARDS A Royal Tribute / Rhino (CIN)
9	RE	ALFIE BOE You'll Never Walk Alone - The Collection / EMI Classics (E)
10	8	WYNNE EVANS A Song In My Heart / Rhino (CIN)

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BY ALAN JONES



Bush's Director's Cut is best-placed in the Czech Republic (number four), Ireland (four), the Netherlands (six),

Germany (11), Norway (17), Switzerland (23), France (34), Austria (35) and New Zealand (38).
New to 21 international charts in the previous fortnight, Sade's The Ultimate Collection adds only Portugal (number 24) in the latest frame, but climbs 2-1 in the Czech Republic and also improves in Poland (4-3), Sweden (21-6), Denmark (21-7), Ireland (12-10), Italy (15-10), Wallonia (14-13), Norway (21-19) and Germany (24-21). It makes some big falls elsewhere, most notably in the US (30-52) and Canada (62-82).
Actor Hugh Laurie's debut album,

Let Them Talk is newly arrived in the charts in Hungary (number 35) and Italy (55), while climbing in Wallonia (6-5), Flanders (36-22) and Poland (49-33), but it loses impetus in seven other charts.
Tinie Tempah's Disc-Overy has already been successful in Oceania and Europe and now adds North America to its list, with debuts in the US (number 21) and Canada (25), following the success of the single Written In The Stars. Jessie J's Who You Are has also been enjoying a good profile, and adds to that this week by debuting in Austria (number 44) while

climbing in New Zealand (6-4), Australia (15-8, a new peak), Canada (30-29), Wallonia (75-63) and the US (112-110).
Meanwhile, Hertfordshire band Friendly Fires' second album Pala dips 35-72 in Japan, but makes debuts in Australia (number 19) and Ireland (29). Finally, after reaching number 103 in the US last year as Strip Me, Natasha Bedingfield's new album has been revamped and given the extended title of Strip Me Away for European consumption. It makes its first appearances in Switzerland (42) and Germany (45).

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