

# MusicWeek



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18.06.11 £5.15

**LIVE**  
**8 F1 Rocks**  
At first stalling on the grid, concert series now roars off



**DIGITAL**  
**10 iCloud**  
New Apple venture raises licence concerns



**TALENT**  
**12 THE FEELING**  
After a creative break, the band return with their third album

Ministry of Sound artist Example (pictured) debuted at the top of the UK singles chart yesterday (Sunday) beating off competition from Coldplay and Pitbull.

Changed The Way You Kiss Me sold more than 115,000 copies, comfortably seeing off competition from his nearest rival, Pitbull feat. Ne-Yo, Afrojack and Nayer's Give Me Everything, which shifted 66,000 copies.

Meanwhile, Coldplay's Every Teardrop Is A Waterfall, which entered the chart at number six, was the only other new entry in the Top 10 this week.

■ SEE PAGE 4 AND 5



## WADSWORTH HONOURED

**B**PI CHAIRMAN TONY Wadsworth and singer Bryan Ferry have both become CBEs in the Queen's Birthday Honours List in recognition of their services to the British music industry.

Wadsworth, 54, is the longest-serving chairman and CEO (1998 to 2008) of EMI Music UK and Ireland. In total, he spent 26 years at the major working with artists including Blur, Radiohead, Crowded House, Pet Shop Boys and Queen.

As well as his current role at the BPI, he is chairman of the Brit Awards and Julie's Bicycle, a Brit Trustee and Brit School governor. At the 2008 Music Week Awards, he received the Strat Award in recognition of his



outstanding contribution to the music industry.

Wadsworth said "I feel both delighted and humbled to be recognised for my work in an industry that I so passionately believe in and where I have enjoyed the privilege of working with some of the world's most inspiring and creative talents."

Meanwhile, Ferry's award follows a difficult period for the former Roxy Music frontman. Earlier this year, he was admitted to hospital after pulling out of an Olympic 2012 event.

Also recognised in the Honours was London Symphony Orchestra MD Kathryn McDowell (CBE) and former Old Grey Whistle Test presenter Bob Harris, jazz singer Claire Martin and Elton John's PR Gary Farrow (OBEs).

Their recognition follows a spate of honours for music industry people, including publisher Ellis Rich (OBE) and producer Trevor Horn (CBE) in the New Year's Honours List, and AIM's Alison Wenham (OBE) and producer Robin Millar (CBE) in last year's list.

INDEPENDENTS REAP REWARDS AS TOP PERFORMERS BLOSSOM

## Indies set example in chart battle

### CHARTS

■ BY BEN CARDEW

**T**he UK's independent labels this week achieved the unprecedented feat of securing four albums in the Top 10 for the fourth week in a row.

The albums chart is headed by Domino act Arctic Monkeys' fourth album Suck It And See,

which sold 82,424 copies last week, followed by 21 and 19 by XL act Adele at number two and five respectively and You Can't Teach An Old Dog New Tricks by Play It Again Sam's Seasick Steve at number seven.

Both of Adele's albums have also graced the Top 10 for the past three weeks, where they were joined by Seasick Steve and Status Quo last week, Caro Emerald and Prodigy in

week 21 and Caro Emerald and Friendly Fires in week 20.

It is the first time such a run has been accomplished in the UK and the indies' run of success comes as Changed The Way You Kissed Me, by Ministry of Sound's Example, leads the singles chart.

In total there are nine indie acts in the Top 40 this week, ranging from Xtra Mile's Frank Turner at number 12 to Status Quo, whose

new Quid Pro Quo album is released by the band's own Fourth Chord label.

AIM chairman and CEO Alison Wenham praised the indies' skill in patiently nurturing acts – "allowing them to develop in their own time and take their own decisions", complimenting their "complete faith in their artists and long-term vision." ✉ [ben@musicweek.com](mailto:ben@musicweek.com)

■ SEE PAGE 4 AND 5



# DIGEST

## ▶ THE PLAYLIST

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



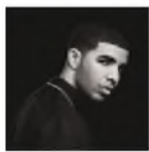
**EMILE SANDE**  
**Heaven (Virgin)**

Heaven is a huge debut for the Scot who has also enjoyed success with Tinie Tempah among others. (single, August 14)



**KASABIAN**  
**Switchblade Smiles (Columbia)**

NME gave the song its debut online last week and the track is available as an instant download to anyone pre-ordering the new album. (single, out now)



**DRAKE**  
**Marvin's Room (Def Jam)**

An early preview to Drake's new album, set to drop this October. A dark, minimal production soundtracks Drake's soulful, storyteller vocal. (single, tbc)



**RAE MORRIS**  
**Did I Ever (Unsigned)**

Morris brought the house down and the industry out in force at Music Week's Breakout event last week. A big voice and a solid knack for a song. (demo)



**IS TROPICAL**  
**The Greeks (Kitsune/Co-op)**

Is Tropical are enjoying a huge impact online with the video for this single; a surefire contender for video of the year. (single, out now)



**SLOW CLUB**  
**Two Cousins (Moshi Moshi)**

First taste of Slow Club's new album, Two Cousins is a compelling, ambitious musical leap forward for the duo. (single, June 20)



**PARAMORE**  
**Monster (Atlantic)**

A new song taken from the Transformers / Dark Side Of The Moon soundtrack. Enjoyed its first play via Radio 1. (single, out now)



**CASS MCCOMBS**  
**County Line (Domino)**

Following McCombs' sold-out UK tour, County Line is the breathtaking single from his acclaimed new album, Wits End. (from album, out now)



**BEN HOWARD**  
**The Wolves (Island)**

First single proper from Howard and it is off to a flying start with Zane Lowe playing the song back to back last week. (single, July 18)



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

Sync friendly lead single from fourth studio album. (from album, June 13)



### SIGN HERE

Californian rapper Kreayshawn has signed to Columbia Records, following a performance at SxSW



### GIG OF THE WEEK

**Who:** Bob Dylan  
**Where:** Finsbury Park  
**When:** June 18  
**Why:** As the final headliner of the two-day festival celebrating Irish Music, Dylan's appearance will follow performances from Imelda May, The Saw Doctors, Christy Moore and The Cranberries.

# Address Adele tax bill or see talent driven out of Britain

The Director General of the CBI has told the industry that the economic future of the country largely depends on the success of the music business.

In a wide ranging speech at the PPL AGM, John Cridland heaped praise on the talent within the industry, for the way it has adapted to the challenges of digital and also for its contribution to GDP.

Cridland said, "I want an economy that's high in value and rich in intellectual property. So while I don't want to put too much pressure on, I should warn you that much of our future prosperity is tied up with your success."

He also recognised the sector need help from banks, in terms of finance, and Government with legal and tax frameworks and that his organisation was ready and willing to provide "some of the leverage and lobbying that'll make this happen."



John Cridland: Praise for the industry and an awareness of its importance to the economy

"The pressure to find other sources of finance are growing," he said, adding he was meeting with the industry and banks later this month to find ways forward.

On tax, Cridland said the

Government needed to address the 50p rate calling it "wrong headed" and warning that such a high rate of tax brought to bear on artists such as Adele could lead to a drain of talent and jobs overseas.

## NEWS DIGEST

### ■ KERRANG! AWARDS

30 Seconds To Mars picked up two gongs at the Kerrang! Awards, including best international band. The US band, formed by actor Jared Leto and



his brother Shannon, also won best single for Hurricane. My Chemical Romance, who were nominated for five awards, only won one - best video for Na Na Na. Def Leppard won the Kerrang! Inspiration Award, while fellow Sheffield act Bring Me The Horizon won best album for There Is A Hell, Believe Me I've Seen It. There Is A Heaven, Let's Keep It A Secret, ahead of albums from Avenged Sevenfold, Escape The Fate, My Chemical Romance and The Blackout. You Me At Six won best British band and Asking Alexandria received best British newcomer. Black Veiled Brides were best international newcomer.

### ■ TONY AT TANK TALKS

MusicTank is to host its fourth industry conference next month, focusing on the future of the recording sector.

Challenging The Dinosaur Myth will build on the findings and themes from BPI chairman Tony Wadsworth's recent report Remake, Remodel: The Evolution of the Record Label. It will be held at PRS for Music headquarters on July 14, chaired by MusicTank chairman and PPL director of performer affairs, Keith Harris and moderated by Wadsworth and report collaborator Eamonn Forde.

### ■ HMV AGREE CREDIT DEAL

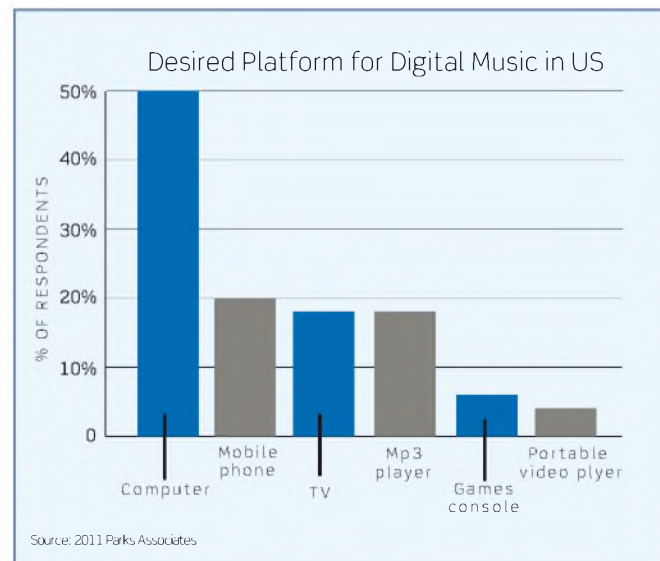
HMV has agreed a revised £220m credit facility with its lenders in what CEO Simon Fox said was "another important milestone in securing the financial stability of the group". The revised facility replaces the existing £240m agreement HMV has with its banks. It follows HMV agreeing to sell its Waterstone's arm for £53m to Alexander Mamut. As part of the agreement, lenders will receive warrants worth 5% of the company, which will be converted into shares next year. HMV said it would continue to evolve its product mix, through expansion of its technology offering and would also look for growth in the live arena.

### ■ BBC LENNON EXCLUSIVE

BBC One is to air previously unheard studio recordings from the sessions for John Lennon's Double Fantasy album



## INDUSTRY SNAPSHOT





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## Cave Painting draws crowd

when flagship arts show Imagine returns later this month. The series, which is fronted by Alan Yentob, will run to five programmes, starting on June 28 with *The Man Who Forgot How To Read And Other Stories*. The third show, which airs on Tuesday July 12 on BBC One, is called *Lennon In Limbo* and examines Lennon and Yoko Ono's move to New York, including their battles against the US immigration services and Lennon's "lost weekend". The film features never-before-heard studio recordings from the *Double Fantasy* sessions and previously unheard out-takes from Lennon in concert. Lennon also features in the fourth programme of the series, *Harry Nilsson: The Missing Beatle*, which airs on July 19.

### ■ PRS/SOUNDMOUSE FINGER-PRINTING BRINGS IN DATA

PRS for Music has signed a deal with leading broadcast reporting provider Soundmouse to supply new fingerprint technology to identify music performances broadcast on radio. Soundmouse will monitor the use of music on radio across a range of stations in the UK and report the usage Data back to the society, which will use it to provide more accurate distribution of revenues to members. The monitoring activity will start on October 1 and the information collected will be used for distributing member royalties from April 2012.

### ■ INGROOVES BUILDS UP UMG DIGITAL DISTRIBUTION

Digital distribution and marketing company INgrooves has launched a new digital supply chain platform for Universal Music Group in North America. INgrooves' ONE Digital arm will replace UMG's existing digital distribution systems and handle the company's music and video content delivery to online retailers including iTunes and Amazon as well as network operators such as Verizon and AT&T.

More than 950 music industry execs and members of the public packed into Music Week Breakout at Proud Galleries last Wednesday night.

Brighton alternative rock band Cave Painting (pictured), managed by industry veteran Keith Bourton (Soul II Soul, Public Image Ltd.), proved one of the biggest pulls of the evening, performing only their second ever gig, hours after being signed by Keith Wozencroft to his Mercury/Hideout Records label.

Bourton said, "It was a great night at Breakout. It was especially exciting for the band as they came straight to the gig from signing their recording agreement."

Queens Of Hearts, Paper Crows and Daughter also played the main stage, while Josh Flowers, Jake Morley and Rae Morris played the acoustic stable.

The Main Stage line-up for the next event on July 13 is: Lonsdale Boys Club, I Am Harlequin, Jack Savoretti and The Violet May. It will also be the official aftershow party for White Lies, following their Roundhouse gig.

### ■ SONGKICK ON YOUR MOBY

Live music discovery and recommendation service Songkick has launched a new concert app for the iPhone and iPad. The free app scans a user's iTunes collection on installation and, based on their location, lists all acts currently on tour as well as recommending other acts not in their collection. Users can also easily check which acts are playing in their local area.

### ■ HURWITZ FOR KOBALT

Independent publisher Kobalt has appointed former Netwerk VP of advertising and branding Julie Hurwitz to VP of commercial synchronisation. Hurwitz's new role will see the advertising music creative executive promote Kobalt's catalogue for clearance in North America from her New York base. She will report to Kobalt SVP of synchronisation and digital media Michelle Stoddart and Kobalt US EVP/GM and general counsel Michael Petersen. Whilst at Netwerk Hurwitz managed and developed brand relationships with artists as well as pitched songs to brands, marketing companies and brands.

### ■ KYLIE'S GAME

Kylie Minogue is launching the new Access All Areas social gaming applica-

tion, offering virtual prizes and downloads. The game has been developed by EMI and social gaming company 3ME. It features a number of games that will test fans' knowledge of the singer as well as their memory and agility. Players can compete to top the leader board during special gaming tournaments as stand to win virtual goods and downloads. The gaming app will launch on both iPhone and Android later this summer.

### ■ METROPOLIS STUDIOS ENGINEERS MANAGEMENT

Metropolis Studios has started a new company to manage the careers of its engineers. Metropolis Engineer Management will be led by studio manager, Katy Samwell. It will represent recording and mix engineers who have trained at Metropolis and who now have considerable experience under their belts. The company's first signing is Dan Parry, who joined Metropolis as an engineer in 2004 after three years working for Soul II Soul.

### ■ DANCETRIPPIN ON THE BOX

Electronic music website DanceTrippin is to launch its own TV channel which will be broadcast on satellite and online across Europe. The 24/7 station will air dance artists and club nights from icon-

ic venues from across the globe including Richie Hawtin at Cocoon, Carl Cox and Kazantrip and Seth Troxler at Time Warp.

### ■ 30/30 SEEKS OUT FRESH FACES

A search for unsigned artists aged between 16-25 has begun in order to provide the talent for this year's 30/30 programme at The Roundhouse in London. Now in its third year, the project, which is in collaboration between The Roundhouse and EMI, is designed to find and cultivate new and emerging talent. Every day this September, 30/30 will offer unsigned artists one day in the Roundhouse's EMI Live Music Studio, along with top guest producers to record and mix their track for free. Selected tracks created throughout the month will be then compiled for the 30/30 Album 2011, which will be released by in-house label Roundhouse Records and be available to buy via iTunes.



### ■ YOUNG GUNS AT WELSH HAY FEST

The Hay Festival is promoting a new music festival in South Wales later this year. Merthyr Rock takes place September 3-4 in Cyfartha Park and will feature a bill reflecting the some of the new music coming out of Wales, including Funeral For A Friend and Attack! Attack! Other bands already confirmed for the event include Ocean Colour Scene, The Blackout and Young Guns.

### ■ COPYRIGHT SUMMIT

Collective licensing, new approaches to IP enforcement and the Global Repertoire Database emerged as the hot topics at last week's Cisac-organised World Copyright Summit in Brussels. In what was considered something of a coup for organisers, the Summit attracted some high-profile policy makers from Europe and the US including President Obama's coordinator for IP Enforcement, Victoria Espinel who explained how the US is in the process of adopting a more strident approach to digital IP rights.

## TOP 10 STORIES ON MUSICWEEK.COM



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- 02 iCloud revealed: what it means for music
- 03 Expectations rise for iTunes in the cloud
- 04 Is Apple killing off the iPod?
- 05 Indie labels set to dominate albums chart
- 06 Kaiser Chiefs turn fans into retailers
- 07 Medieval marketing: a winner for Kaiser Chiefs' return
- 08 Publishers want bigger cut from downloads
- 09 GaGa tops US albums chart
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## MUSICWEEK.COM REACTION

### ■ ICLOUD REVEALED - WHAT IT MEANS FOR MUSIC

**Larry David:** "The music biz has sold itself short again. You can download up to 25,000 tracks illegally over P2P, then have them 'Matched' by Apple for just \$25.99 and they'll host via upload whatever they can't 'March' (bootlegs). Good time to be a consumer."

**Ben Howell:** "I'm not sure what iTunes Match would be used for if not to claim back royalties from previously illegally downloaded material, but if I was uploading pirated material to iTunes Match, I would be very wary. If Match is the only way of uploading non-iTunes material to your Apple devices, why pay a fee, albeit a small one, for something that is currently free?"

**Hb89:** "All this really means is you can save time uploading and downloading for \$25 a year. Seemingly pointless and a far cry from the offerings of Spotify."



## NEWS

## EDITORIAL MIKE GUBBINS

## Artists still need labels to unlock value of music



During an angry exchange at a recent DIY music event, a young hopeful drew applause for suggesting there was no need for a music industry anymore when you could ride the FaceTube express straight to the "fans".

He wanted to cut out the "profiteering middleman" and felt it was time to kill off a pointless industry, but became rather more reflective over a bottle of Becks afterwards. While continuing to reject the suits, he did want someone who could do the accounts, and, oh, the marketing and promotion, and negotiating deals, distribution...

After some minutes of this take on Python's "What have the Romans ever done for us?" sketch, it became clear that the doing it yourself he had in mind could be pretty much filed under sex, drugs and rock n' roll, with the occasional Tweet.

There will hopefully be many innovative and entrepreneurial acts in future, employing all the myriad creative and business tools to take control of their own destinies online, and all power to their plectrums and mouses.

But our angry hero was probably far more representative of those looking for a break today. What he wanted was someone who believed in his work and would make it their mission to help him rise above the wannabes. What he wanted then, was a label.

The cliché of the exploitative execs ripping off the guitar man is not all myth and anyone watching documentaries on music history cannot help but be struck by the recurring stories of pioneering greats left penniless.

Tales of good management making the most of limited talent lack the same narrative excitement; in music, at least, history is written by the losers. But it is time to redress the balance. The success of the best independent labels at the top of this week's chart, for example, shows how a flexible and adaptable industry is not a barrier between audience and fan but the connecting tissue that brings them together.

There is, of course, a large element of coincidence in this week's chart success and you have to be careful not to end up using the charts to construct a weekly tabloid narrative drunkenly veering between triumph and disaster.

Nonetheless, the discussions with independent labels on these pages, reveal some common threads that bode very well for the future. The first is that the best businesses couple a passion for music, and a close personal relationship with artists, with an essential realism and business maturity.

Into that mix there is also a willingness to engage with all the potential offered by online distribution and social media, whether through enthusiasm or business necessity, given the cost of traditional forms of marketing, or both. The industry consistently demonstrates that, far from free, there is a cost in time, resources and skills in creating online buzz.

The independent industry now has a poster girl in Adele, whose success has all the right indie ingredients - the empowered, talented artist without any obvious sign of manufactured front. She represents what everyone in the business wants and needs to believe, that you can take the world with integrity intact.

We shouldn't get too misty-eyed about independents of course - there is no innate virtue that comes with not being owned by a major. Many of those labels under the umbrella of one of the big boys will argue that they have just as much belief in music and artist.

But it is essential for the future of music that we have a diverse industry, in which the full range of talent can find a home.

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

## AS INDIES PROSPER, MUSIC WEEK LOOKS AT THEIR SUCCESS

## Independents triumphant

## INDIES

BY BEN CARDEW

Independent labels are enjoying one of their strongest weeks in years in both the albums and singles charts (see page 1).

Much of this is, of course, down to timing: many indie acts want to get albums into the stores before the festival seasons kicks off in earnest. But, with people starting to talk about 2011 as the "Year of the Independents" and Adele's indie-released 21 album sweeping all rivals aside, there is clearly more to this than an accident of the calendar.

Music Week talked to representatives from six indie labels, from the very large - Ministry Of Sound and Beggars - to the more modest, such as Xtra Mile and Hospital, to find out why independent music is prospering.

Clearly, there is no silver bullet - the market just isn't that simple.



Adele flying the flag for indies

But certain themes did emerge, with indie labels justifiably proud of the patient A&R skills, the diversity of their rosters and their ability to deliver chart success without splurging £100,000 on a video.

There was also a feeling that the current difficulties for the music industry could play into indies' hands, as majors trim their rosters

in favour of multi-million selling acts.

"I am so pleased that this day has come but I am not surprised," said AIM chairman and chief executive Alison Wenham. "This reflects a great deal of patience and development work on the behalf of the independent sector."

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## Labels head to US

The indies' dominance of the Top 10 couldn't come at a better time for the UK sector, which will descend on New York next week to play a major role in Indie Week.

Ninja Tune, Beggars Group, Domino Recordings and Hospital Records are among 18 indie labels and companies heading to the Big Apple as part of the first AIM and UKTI-sponsored digital music mission to attach itself to the American Association of Independent Music event.

AIM chairman and chief executive Alison Wenham said her organisation has taken part in previous US events, but AIM's latest mission,



which kicks off on June 19, marks a move to ramp up the impact of Indie Week.

Wenham hoped AIM's presence at Indie Week will raise its profile helping it to become the definitive global indie get-together. She pointed out that in addition to the UK contingent flying to New York

to join their American cousins, a raft of indies from Japan will also take part in the US programme of discussions, case studies and think tanks taking part throughout the city.

"We want to establish a strong UK presence. This is the first of many and we want to grow it," said Wenham.

Ninja Tune managing director Peter Quicke said the mission afforded his company the opportunity to get close to senior executives at Amazon, eMusic, Google and iTunes.

"There is going to be a big digital pow wow that we need to be involved in, especially with new services such as Spotify launching in the US," said Quicke.

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## BEGGARS

As a 30-year veteran of the indie music industry, Beggars Group chairman Martin Mills is unlikely to get carried away by the successes of one week.

"A lot of this is to do with the swings and roundabouts of timing," Mills said of the current strong showing for indie albums. "There was a period last year when there were practically no independent albums in the top 40."

Nevertheless, Mills believes the indie sector is currently in a strong position. This is partly due to the independents enjoying equal access in the market place as the majors, thanks to the work of organisations like indie licensing group Merlin, but also as a result of current record label economics, which he believes favour indies over majors.



Friendly Fires

Mill said indies do spend a lot of money "when it needs to be done" but are generally able to operate a tighter ship than the majors.

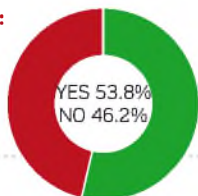
This means a band like Status Quo, who will sell a certain amount of albums to their core fan base, but are unlikely to massively exceed this, fit well within the indie structure on their own Fourth Chord imprint.

"You see a number of successes at a sales level that is very worthwhile for indies but not for majors," he said. "The big companies are spending less and diminishing their own competitiveness and that increases the effect of independents." Economics have also forced the majors to trim their rosters and concentrate on the hit acts that can sell millions of units and Mills said this can provide an opportunity for indies.

"Artists of an older generation don't have a place on the majors, they have had to focus their activity on frontline pop stars who sell more," he said. "That is a trend that will grow."

## MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:  
Will Apples iCloud prove to be a turning point for cloud music?



THIS WEEK WE ASK:  
Can indie labels continue their purple patch in the charts?  
Vote at [www.musicweek.com](http://www.musicweek.com)



## COOKING VINYL

Commercial successes with The Prodigy and Groove Armada over the past two years has given Cooking Vinyl a new-found feeling of confidence in its promotion and development of artists, according to managing director Martin Goldschmidt.

This, he claimed, had allowed the company to take more risks than it used to with campaigns and, although it had far smaller promotional budgets than a major, the advent of digital had helped level the playing field for the label.

"To get in the singles chart it used to cost a fortune and now that whole barrier and cost of entry has gone. We are getting approached by majors now, whereas they never used to look at us," Goldschmidt said.

"If you look at how well we did with Groove Armada last year I don't think a



The Prodigy

major would have stood the same chance of success," he said, noting if a major had sold the same 40,000 Groove Armada albums which Cooking Vinyl did, they would have lost a lot of money, whereas Cooking turned a profit.

Goldschmidt also saw the current favour towards indie labels growing, as declining sales and a shrinking industry made the sector become a far more attractive proposition for artists looking for a record deal.

## MINISTRY OF SOUND

Ministry of Sound is still largely known for its compilations and one-off dance singles.

However, since signing Example in September 2008, the label has expanded its remit and is working towards developing career artists in a more traditional indie fashion, under the auspices of recordings managing director David Dollimore.

The signing of Example raised a few eyebrows at the time: he had already recorded one album, *What We Made*, for Mike Skinner's The Beats label to much acclaim but limited sales.

But Ministry was able to concentrate its efforts on the rapper and it paid off almost instantly, with 2009's *Watch the Sun Come Up* providing him with his first chart hit. Follow up *Won't Go Quietly* peaked at six,



Example

while *Kickstarts* made number three. Now he has secured his first number one single.

Dollimore said Ministry had put time and effort into the campaign for Example, which has helped him build his media and live profiles, with the label's indie status giving it the freedom to concentrate on one act.

"I believe managers and artists are looking for labels that can give them both priority and that extra-special focused attention to detail," Dollimore explained. "As an independent we have been able to develop Example and give him our 24/7 time, whilst always making sure he remains true to himself."

Ministry is now expanding this approach to other artists, after the success of Example opened doors, and has already had some success with *Wretch 32* and *Yasmin*.

"It does seem that this is the year of the independents," Dollimore said. "Adele is a prime example - she has not been compromised as an artist by XL."

## DOMINO

Domino Recordings director John Dyer said the amount of time independent labels spend on developing their artists is key to the sector's current run of good fortune in the albums market.

"The whole [indie] system is geared towards looking after artists and their careers and maybe the industry as a whole has taken its eye off the ball since the mid-Nineties," he said.

The major labels found it harder to reach inside the concept of artist development, noting instead that they tended to exhibit the strength of their artists through short-term goals such as radio play and single sales, in order to increase their share of the market.

"When you are governed by quarterlies then this going to drive things in an immediate kind of way," he explained.

This, said Dyer, meant that career artists were more likely to sign to an indie label such as Domino, as these labels foster an environment for the long-term development of their sound.

"Listeners feel that there is something more than a pre-packaged product, about the music we release, which is why we are doing well on album sales," he said. "Maybe we are better at getting that [kind of music] out, but also, maybe we are allowed to in a way majors can't - because they have other targets to worry about."

Dyer said the growth of digital had found Domino changing its approach towards artist promotion and that digital had helped introduce its artists to new people.

"We see communication not so narrowly defined to UK borders now and we are truly engaging with how media and communication works on a global level," he noted.



The Arctic Monkeys

## HOSPITAL

"It sometimes feel like are living in a parallel universe," said Chris Goss, director of Hospital Records, the dance label he founded with Tony Colman in 1996. He sees a widening cultural gap between specialist indies and the big labels. "The majors are really more based around television and popular media these days than music, with shows like *X-Factor* and *Britain's Got Talent*. But that's great because it leaves room for the rest of us."

For Goss, the best of the independent labels are built on passion for music and artists, and firmly focused on building audiences, using the full range of digital tools.

Artists of course can break into the

mainstream - and he is proud that three of the label's songs made it on to the Radio 1 A-list in 2010 - but the musicians and fans can choose to "sidestep the mainstream".

The success of *Hospital* - whose artists include Danny Byrd, *London Elektricity* and *High Contrast* - did not happen overnight. It is a label that has matured, like many of the leading indies, from a "bloody-minded determination and a vision that we were really good" to a business with "real longevity".

Finding a sustainable place in the marketplace ensures the label is able to give artists the time and attention needed to develop and to build a relationship with an enthusiastic specialist audience. "If that is becoming the norm for independents then I loudly endorse it



Danny Byrd

## NINJA TUNE

Ninja Tune managing director Peter Quicke believes the significant presence of indie labels in the albums chart this week represents a sea change in the music industry.

"The indies are ploughing their furrows and finding they are [represented] a lot in the charts," said Quicke. "I think it comes down to the majors still jostling for market share while the indies are totally A&R led and that is what people have responded to."

Quicke believes the increasing influence of 6Music, which benefitted from the AIM-led campaign to reverse the BBC's



Cinematic Orchestra

decision to close the station last year, has helped the indie sector.

The digital era has also leveled the playground Quicke said it has become easier for indies to find their own ways of marketing and advertising in this environment. For example, Soundcloud.com will shortly run a competition where fans are encouraged to submit beats that Dels main man Kieran Dickens will then provide vocals for.

Quicke's own label has also benefitted from the resurgence in electronic and urban music and he explained that both *Toddla T* and *Wiley* have found themselves on BBC playlists - Radio 1 B list and 1Xtra A list - recently.

"We almost never get playlisted," said Quicke, who has recently signed *Raffertie* and *Slugabed* and expects to sign up to a dozen acts this year.

## XTRA MILE

Frank Turner's links with indie label Xtra Mile go right back to the label's origins: Press Counsel's co-founder Charlie Caplowe set up the label in 2003 specifically to release a seven inch from former band *Million Dead*, after a record deal proved elusive. The band split two years later and Turner has now recorded four studio albums for the label.

Turner's rise to chart success has been a slow burn, with each album out-selling the last, but he didn't breach the top 40 until his last album, 2009's *Poetry Of The Deed*, which reached 36.

Caplowe said being on an indie label meant Turner had less pressure to succeed immediately. "It is really, really hard for any

artists to properly develop these days, there is such huge pressure at the majors to have a hit from day one," he said.

"The stakes aren't quite as high [at an indie]: marketing commitments and advances aren't as high so you have your one shot and then if you fail you are out."

When Turner was ready to step up however, Xtra Mile was able to plug into PIAS' Global Project Management wing for an added push.

PIAS managing director Peter Thompson said Turner did receive support from Radio 1 but the use of social media was nevertheless very important in building his audience.

"We are having to find different ways [to break acts], working online a lot more," he explained. "Artists are working hard and labels are working hard."



Frank Turner



## NEWS IN BRIEF

■ **Beeb go Glasto-loco**

6 Music, Radio 1 and Radio 2 are uniting for a "triple-cast" across the three networks to launch the BBC's Glastonbury coverage this year. On Thursday June 23, the day the festival kicks off, the three stations are teaming up for a two-hour show called *Introducing Glastonbury*, in which Steve Lamacq, Jo Whaley and Zane Lowe will preview the Beeb's coverage of Glastonbury 2011. This coverage takes place across the three radio stations - 6 Music is again the BBC's "radio home" for Glastonbury - as well as on 1Xtra, Radio 4, TV stations BBC Two, Three and Four, via four Red Button streams and online at [bbc.co.uk/Glastonbury](http://bbc.co.uk/Glastonbury). Coverage includes live headline sets, festival highlights, interviews, acoustic sets, festival news updates and what is described as "a voyage into the weird and wonderful far reaches of the festival" courtesy of 6 Music. Online, the BBC's dedicated website will offer live video streaming of performances, as well as guides to the festival from BBC DJs. Extended highlights of more than 60 performances will then be able to watch on-demand following the event.



Jo Whaley

■ **Bauer give away Beach Boys 45s**

Bauer will this week release a one-off edition of *Mojo* celebrating the music of the Sixties, with an exclusive Beach Boys seven-inch single covermount. *Mojo* '60s, which goes on sale this Wednesday for £9.99, is intended as a one-off deluxe edition of the popular music title. The 132-page magazine is housed in a specially-designed slipcase, with editorial highlights including an interview with former Beach Boy Brian Wilson detailing the recording of legendary lost album *Smile*. The magazine has been overseen by *Mojo* editor-in-chief Phil Alexander and art editor Mark Wagstaff, with a design that is intended to reflect a Sixties aesthetic in a modern context.

■ **Rajar to rate mobiles**

Rajar is to incorporate an online radio listening diary and an interviewing aide into its survey collection methods, as it looks to address the wider availability of radio online and through mobile phones. The new system, which will be rolled out from next month, finds the company being able to offer greater demographic representation and will increase the ability to capture of listening data across all platforms including analogue, internet, DTV or DAB.

## GOVERNMENT CONSULTATION CONSIDERS CLASSIFICATION OF MUSIC DVDS

# Promo classification 'confusing'

## PROMOS

■ BY ROBERT ASHTON & BEN CARDEW

The DCMS has revealed it plans to follow up the recommendations of the Bailey Review to halt the sexualisation of children by launching a consultation on classifying music videos.

The consultation, which is likely to be led by culture minister Ed Vaizey, will open this summer and a DCMS spokesman said part of its brief will be to consider putting age restrictions on music film and DVD - a key recommendation of Bailey's report.

The music industry, and other stakeholders, including the British Board of Film Classification, will be asked to submit their views to the consultation.

The industry, which could also see music documentaries put under the microscope during the consultation, had hoped to avoid the move signalled by the previous Government during discussions around the Digital Economy Act.

The BPI recently made a pre-emptive strike to show the industry could police its own output by updating its voluntary Parental Advisory Scheme, which warns

of explicit content and is featured on online sites such as iTunes.

A BPI spokesman said, "(The Parental Advisory Scheme) builds on the labeling that already exists on the high street and helps parents to be more informed about explicit content before viewing or listening to it on CD, DVD or online. We look forward to working with Government on any consultation in response to the Bailey Review."

However, that appears to be a case of too little, too late for the Government. The Letting Children Be Children report has specifically called for age restrictions on music videos to prevent children buying sexually

explicit DVDs. The chief executive of the Mothers' Union has also recommended that broadcasters should be guided on when to screen them.

This could conceivably see the British Board of Film Classification sitting in judgment on the length of Rihanna's hemline or ruling on Lady GaGa's motivation when she licks an ice-cream.

The classification system is currently complex - some say inconsistent. But broadly, music videos and DVDs - alongside sport and religious videos - are exempt from classification if they do not contain gross violence or outrageous sexual content.

BBFC assistant director of policy and public affairs David Austin said that could change with the consultation if the Government wanted to change the threshold. He also conceded that there are currently anomalies with classifications because some companies voluntarily ask for a classification while others - with very similar content - are exempt.

"It is very confusing for parents," he said. Music TV stations are also waiting to see what will emerge from the Bailey Review. As with all broadcasters, TV channels are currently governed by the Ofcom rules on protecting under 18s. These cover areas such as sexual imagery, drugs, violence, offensive language and nudity, with a 9pm watershed.

There are no specific rules for music videos on TV and the larger operators have compliance teams who will vet all videos for Ofcom compliance. However, there are still

instances in which channels find themselves in breach of Ofcom rules.

For example, both 4 Music and MTV recently found themselves in breach of Ofcom Rule 1.3 ("children must also be protected by appropriate scheduling from material that is unsuitable for them") as a result of showing the video for Flo-Rida's *Turn Around* (5,4,3,2,1) which is set in Rio de Janeiro and features dancers in thongs.

MTV's Base and Dance channels and 4 Music both played the video at pre-watershed times prompting complaints from viewers.

The channels argued that they thought the video did not breach 1.3: 4 Music argued that the Brazilian carnival setting put the video in a specific context and there was "no nudity, inappropriate touching of the dancers or explicit sexual display".

Similarly, MTV said it did not perceive that the dancing portrayed within it [the video] was an expression of sex.

MTV also said it "is mindful of the present debate on this topic [sexualisation of children] and pays particular attention to its role in this discussion and continues to pay due care to its responsibilities whilst trying not to censor creative expression".

In both cases, however, Ofcom found the broadcasters were in breach of Rule 1.3 due to the sexualised nature of the content and the pre-watershed times in which they were broadcast, when children were likely to be watching TV.

✉ [robert@musicweek.com](mailto:robert@musicweek.com)



Flo-Rida  
Broadcasters have been rapped over daytime plays of the *Turn Around* video which features dancers in thongs

## CAMPAIGN FOCUS ■ BY STEPHEN JONES

### QR CODING



After a slow start, UK artists and labels are increasingly using QR codes in videos and adverts to build their fan bases.

A QR (Quick Response) code is a block of black and white dots in a specific pattern - not dissimilar to a bar code - which can appear on a TV screen during a promo video, for instance, and be read by a camera phone.

This enables prospective fans who see it on their screen - and have downloaded a free QR code reader app - to access unique content such as exclusive tracks.

Invented in Japan in 1994, where its use is widespread, the music business has been relatively slow to take up the technology, although that appears to be changing.

In the US, a QR code was used to promote Lupe Fiasco's album *Lasers*,

with a giant code placed in certain US cities allowing fans to order the album early.

Meanwhile, hip-hop collective Odd Future used a QR code when they performed on *Late Night With Jimmy Fallon*, which redirected to their home page.

In the UK, Island will trial the technology with new urban vocal harmony trio *Encore* and their single *Tit For Tat* (released July 17). Their video features a QR code alongside cameos from N-Dubz' Fazer, Starboy Nathan and Bluey Robinson.

Product manager Natasha Mann said, "Our brief to directors was to include the futuristic city that the boys inhabit in the artwork and incorporate the QR code element into the story."

"We loved *Addiction* Entertainment's idea of integrating the QR codes into the narrative of the video, where the boys and the cameos are communicating through their mobiles and the QR code unlocks exclusive footage to extend



Encore

the story and fan engagement direct to their mobiles."

Guitar band *The Kayas* are also trialling the new technology in the UK with their single *I Have Been Waiting*, released on their own label *Abblet Music*.

The band have worked with *Concept Studios*, which created 30-second TV adverts featuring a QR code. The code will appear in adverts on MTV, MTV Rocks, MTV Hits, VH1, NME and SCUZZ and redi-

rect fans to an iTunes link for a free downloadable B-side.

Front man Adam Edwards said, "We are the first band to make it possible to download music directly from our music videos and adverts and that this will open a dialogue with a whole new audience who as well as getting the free download will also be able to automatically join up with our Facebook fan page and Twitter feed."

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# AIRPLAY

**CHARTS KEY**  
 ■ HIGHEST NEW ENTRY  
 ■ HIGHEST CLIMBER  
 ■ AUDIENCE INCREASE  
 ■ AUDIENCE INCREASE +50%

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

## UK RADIO AIRPLAY CHART TOP 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %±	Total Aud (m)	Aud %±
1	1	8	8	<b>BRUNO MARS</b> The Lazy Song <i>Elektra</i>	4620	0.87	72.43	2.26
2	2	8	5	<b>ALOE BLACC</b> I Need A Dollar <i>Epic</i>	4128	10.94	70.86	12.19
3	3	7	12	<b>JESSIE J</b> Nobody's Perfect <i>Island/Lava</i>	2695	19.57	51.26	-6.1
4	4	13	18	<b>JENNIFER LOPEZ FEAT. PITBULL</b> On The Floor <i>Def Jam</i>	3583	-6.13	49.04	-3.04
5	14	3	4	<b>ALEXANDRA STAN</b> Mr Saxobeat 3 <i>Beat/AATW</i>	1744	29.38	48.63	52.88
6	7	10	7	<b>LMFAO FEAT. LAUREN BENNETT &amp; GOONROCK</b> Party Rock Anthem <i>Interscope</i>	1879	0.86	43.99	5.77
7	6	4	2	<b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b> Give Me Everything 1 <i>Interscope</i>	1735	6.7	43.81	0.62
8	5	14	36	<b>NICOLE SCHERZINGER</b> Don't Hold Your Breath <i>Interscope</i>	3230	-8.08	43.06	-11.4
9	19	4	1	<b>EXAMPLE</b> Changed The Way You Kiss Me <i>MoS</i>	1216	64.77	42.46	41.96
10	NEW	1	6	<b>COLDPLAY</b> Every Teardrop Is A Waterfall <i>Parlophone</i>	1026	0	41.24	0
11	16	7	16	<b>ALEX GAUDINO FEAT. KELLY ROWLAND</b> What A Feeling <i>MoS</i>	1943	33.91	40.28	32.59
12	37	2	15	<b>RIHANNA</b> California King Bed <i>Def Jam</i>	1929	92.32	38.61	80.59
13	8	12	40	<b>KATY PERRY FEAT. KANYE WEST</b> ET <i>Virgin</i>	2609	-7.22	37.63	-8.58
14	9	24	37	<b>ADELE</b> Rolling In The Deep <i>XL</i>	2395	-11.75	37.76	-11.32
15	12	3	41	<b>TAKE THAT</b> Love Love Polydor	1725	22.17	32.73	-5.98
16	11	9	11	<b>CHRIS BROWN FEAT. BENNY BENASSI</b> Beautiful People <i>Sony RCA</i>	1826	-7.64	32.55	-7.74
17	23	4	9	<b>JENNIFER LOPEZ FEAT. LIL WAYNE</b> I'm Into You <i>Def Jam</i>	1512	27.06	31.92	15.69
18	10	16	43	<b>RIHANNA</b> S&M <i>Def Jam</i>	1621	-17.25	31.32	-14.75
19	31	4	28	<b>LADY GAGA</b> The Edge Of Glory <i>Interscope</i>	1538	14.78	29.36	26.61
20	NEW	1	46	<b>ADELE</b> Set Fire To The Rain <i>XL</i>	531	0	29.04	0
21	44	2		<b>THE WANTED</b> Glad You Came <i>Island</i>	1161	49.42	27.17	37.01
22	13	12	47	<b>MANN FEAT. 50 CENT</b> Buzzin' Remix <i>Def Jam</i>	914	-9.5	26.1	-23.37
23	17	19	31	<b>JESSIE J FEAT. B.O.B</b> Price Tag <i>Island/Lava</i>	2625	-5.1	26.03	-14.23
24	20	19		<b>PINK</b> F**kin' Perfect <i>LaFace</i>	2396	-11.29	24.72	-16.6
25	21	16	24	<b>ADELE</b> Someone Like You <i>XL</i>	2099	2.39	24.66	-12.58
26	26	33	92	<b>CEE LO GREEN</b> Forget You <i>Warner Brothers</i>	1774	-8.04	24.35	-4.28
27	38	4	3	<b>NICOLE SCHERZINGER FEAT. 50 CENT</b> Right There <i>Interscope</i>	1170	18.66	23.87	11.86
28	NEW			<b>DIONNE BROMFIELD FEAT. LIL' TWIST</b> Foolin' <i>Lioness/Island</i>	267	0	23.86	0
29	22	19	38	<b>CHRIS BROWN</b> Yeah 3X <i>Sony RCA</i>	1116	-3.63	23.85	-13.62
30	40	4	57	<b>WONDERLAND</b> Starlight <i>Mercury</i>	773	-0.26	23.82	13.48
31	43	3		<b>THE FEELING</b> Set My World On Fire <i>Island</i>	837	17.89	23.42	18.1
32	RE			<b>MICHAEL FRANTI &amp; SPEARHEAD</b> The Sound Of Sunshine <i>EMI</i>	557	0	22.9	0
33	47	2		<b>JLS FEAT. DEV</b> She Makes Me Wanna <i>Epic</i>	1095	37.91	21.14	9.59
34	RE			<b>SNOOP DOGG VS DAVID GUETTA</b> Sweat (Wet) <i>Capitol/Parlophone</i>	1000	0	21	0
35	28	3	22	<b>SWEDISH HOUSE MAFIA</b> Save The World <i>Virgin</i>	806	1.77	20.56	-12.7
36	29	28	68	<b>DAVID GUETTA FEAT. RIHANNA</b> Who's That Chick? <i>Positiva/Virgin</i>	812	-5.25	20.31	-12.8
37	30	37		<b>TAIO CRUZ</b> Dynamite <i>4th &amp; Broadway</i>	1270	-4.15	20.12	-13.57
38	32	2	25	<b>KATY B</b> Easy Please Me <i>Columbia/Rinse</i>	518	-3.72	19.69	-15.06
39	49	2		<b>TINCHY STRYDER &amp; DAPPY</b> Spaceship <i>Island</i>	372	-8.6	19.61	2.03
40	34	14	58	<b>BLACK EYED PEAS</b> Just Can't Get Enough <i>Interscope</i>	1021	-6.76	19.45	-13.17
41	33	37	74	<b>RIHANNA</b> Only Girl (In The World) <i>Def Jam</i>	1638	-6.67	19.39	-14.73
42	41	35		<b>MIKE POSNER</b> Cooler Than Me <i>J</i>	1230	-3.53	19.28	-7.53
43	RE			<b>BRUNO MARS</b> Just The Way You Are (Amazing) <i>Elektra</i>	1497	0	18.79	0
44	15	7		<b>NOAH &amp; THE WHALE</b> Tonight's The Kind Of Night <i>Mercury/Young &amp; Lost</i>	752	-10.48	18.78	-39.63
45	36	2	33	<b>THE SATURDAYS</b> Notorious <i>Polydor</i>	1235	-0.8	18.71	-14.8
46	18	7	23	<b>LADY GAGA</b> Judas <i>Interscope</i>	1125	-21.11	18.62	-38
47	NEW	1	96	<b>FOO FIGHTERS</b> Walk <i>RCA</i>	296	0	18.58	0
48	35	5		<b>BLONDIE</b> Mother <i>Eleven Seven/EMI</i>	282	-17.3	18.39	-17.05
49	NEW	1		<b>OWL CITY</b> Alligator Sky <i>Island</i>	323	0	17.55	0
50	48	5	26	<b>DAVID GUETTA FEAT. FLO RIDA &amp; NICKI MINAJ</b> Where Them Girls At <i>Positiva/Virgin</i>	623	-20.64	17.5	-9

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Brunel FM, 2CR-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Virgin FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, BBC Radio 4, Choice FM London, Citybeat, 96.7FM, Clyde 1 FM, Clyde 2, Cool FM, Downton Radio, Dream 100 FM, Dream 107.7, Essex FM, Fortis 1, 101.1 One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast, 103.3 FM, Galaxy Yorkshire, Galaxy Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.6, Heart 102.6, Heart 102.9, Heart 103, Heart 103.3, Heart 106, Heart 106.2, Heart 96.1, Heart 96.3, Heart 96.4, Heart 96.6, Heart 96.9, Heart 97, Heart 97.1, Heart 97.6, Imagine FM, Invicta FM, Isle Of Wight Radio, Juice 107.2, KCFM, Kerang 105.2, Key 103, Kiss100 FM, Kiss 101, Kiss 105/108, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 1170, Manx, Mariner Sound, Meridian FM, Metro Radio, Minister FM, Mix 96, Nation Radio, New 96.4 BRMB, NME Radio, No 10 Sound 1, No 10 Sound 2, Oak FM, Ocean FM, Palm 105.5, Pirate FM, Pre-1: Christian Radio, Q102.6 FM, Radio City 96.7, Ram FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal One, Smooth 100.4 (Manchester), Smooth 105.7 (Birmingham), Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spine FM, Tay AM, Tam FM, The Coast 106, The Hits Radio, The Pulse, J105, Wave 105 FM, West FM, West Sound AM, Wire 102.7, XFM 104.9, XFM Manchester

## TV AIRPLAY CHART TOP 40

This Wk	Last	Artist Title Label	Plays
1	1	<b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b> Give Me Everything 1 <i>Interscope</i>	698
2	2	<b>BEYONCE</b> Run The World (Girls) <i>Columbia</i>	570
3	3	<b>BRUNO MARS</b> The Lazy Song <i>Elektra</i>	536
4	12	<b>NICOLE SCHERZINGER FEAT. 50 CENT</b> Right There <i>Interscope</i>	529
5	8	<b>ALEX GAUDINO FEAT. KELLY ROWLAND</b> What A Feeling <i>MoS</i>	498
6	9	<b>ALEXANDRA STAN</b> Mr Saxobeat 3 <i>Beat/AATW</i>	484
7	10	<b>JENNIFER LOPEZ FEAT. LIL WAYNE</b> I'm Into You <i>Def Jam</i>	476
8	11	<b>DEV FEAT. THE CATARACS</b> Bass Down Low <i>Island</i>	470
9	5	<b>RIHANNA</b> California King Bed <i>Def Jam</i>	461
10	4	<b>CHRIS BROWN FEAT. BENNY BENASSI</b> Beautiful People <i>Sony RCA</i>	448
11	6	<b>LMFAO FEAT. LAUREN BENNETT &amp; GOONROCK</b> Party Rock Anthem <i>Interscope</i>	442
12	7	<b>LADY GAGA</b> Judas <i>Interscope</i>	435
13	16	<b>JASON DERULO</b> Don't Wanna Go Home <i>Warner Bros/Beluga Heights</i>	428
14	23	<b>EXAMPLE</b> Changed The Way You Kiss Me <i>MoS</i>	410
15	20	<b>BLACK EYED PEAS</b> Don't Stop The Party <i>Interscope</i>	406
16	15	<b>ALOE BLACC</b> I Need A Dollar <i>Epic</i>	383
17	14	<b>JENNIFER LOPEZ FEAT. PITBULL</b> On The Floor <i>Def Jam</i>	379
18	13	<b>SNOOP DOGG VS DAVID GUETTA</b> Sweat (Wet) <i>Capitol/Parlophone</i>	378
19	19	<b>THE SATURDAYS</b> Notorious <i>Polydor</i>	350
20	18	<b>NICKI MINAJ</b> Super Bass <i>Cash Money/Island</i>	345
21	17	<b>JESSIE J</b> Nobody's Perfect <i>Island/Lava</i>	333
22	24	<b>INNA</b> Sun Is Up <i>3 Beat/AATW</i>	298
23	32	<b>DJ FRESH FEAT. SIAN EVANS</b> Louder <i>MoS</i>	293
24	21	<b>WYNTER GORDON</b> Dirty Talk <i>Asylum/Big Beat/Atlantic</i>	263
25	25	<b>ALEXIS JORDAN</b> Hush Hush <i>Columbia/Roc/A&amp;R</i>	258
26	28	<b>TINCHY STRYDER &amp; DAPPY</b> Spaceship <i>Island</i>	242
27	22	<b>KATY PERRY FEAT. KANYE WEST</b> ET <i>Virgin</i>	240
28	30	<b>CAVIN HARRIS FEAT. KELIS</b> Bounce <i>Columbia</i>	238
29	27	<b>SWEDISH HOUSE MAFIA</b> Save The World <i>Virgin</i>	210
30	26	<b>LADY GAGA</b> Born This Way <i>Interscope</i>	209
31	39	<b>VATO GONZALES FEAT. FOREIGN BEGGARS</b> Badman Riddim (Jump) <i>Levels/MoS</i>	208
32	NEW	<b>KATY B</b> Easy Please Me <i>Columbia/Rinse</i>	185
33	NEW	<b>BLUJAY</b> Robinson Showgirl <i>RCA</i>	178
34	NEW	<b>CEE LO GREEN</b> I Want You (Hold On To Love) <i>Warner Brothers</i>	174
35	NEW	<b>TAKE THAT</b> Love Love <i>Polydor</i>	160
36	40	<b>MARTIN SOLVEIG FEAT. KELE</b> Ready 2 Go <i>3 Beat</i>	156
37	35	<b>JESSIE J FEAT. B.O.B</b> Price Tag <i>Island/Lava</i>	156
38	38	<b>CHRIS BROWN</b> Yeah 3X <i>Sony RCA</i>	156
39	NEW	<b>ALL TIME LOW</b> I Feel Like Dancin' <i>Interscope</i>	142
40	31	<b>MANN FEAT. 50 CENT</b> Buzzin' Remix <i>Def Jam</i>	142

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss TV, Clubland TV, Channel 4KA, Chart Show TV, DanceNationTV, Flava, Kerang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, VIVA, Vm

## PRE-RELEASE CHART TOP 10

This week	Artist Title Label	Total audience (m)
1	<b>THE WANTED</b> Glad You Came <i>Island</i>	27.17
2	<b>JLS FEAT. DEV</b> She Makes Me Wanna <i>Epic</i>	21.14
3	<b>TINCHY STRYDER &amp; DAPPY</b> Spaceship <i>Island</i>	19.61
4	<b>CAVIN HARRIS FEAT. KELIS</b> Bounce <i>Columbia</i>	17.35
5	<b>HARD-FI</b> Good For Nothing <i>Atlantic</i>	16.99
6	<b>DJ FRESH FEAT. SIAN EVANS</b> Louder <i>MoS</i>	14.30
7	<b>ED SHEERAN</b> The A Team <i>Asylum/Atlantic</i>	12.55
8	<b>PATRICK WOLF</b> House <i>Hideout/Mercury</i>	12.19
9	<b>JASON DERULO</b> Don't Wanna Go Home <i>Warner Bros/Beluga Heights</i>	10.39
10	<b>SOUNDGIRL</b> Don't Know Why <i>Mercury</i>	10.23

# AIRPLAY ANALYSIS

BY ALAN JONES

**T**OPPING THE RADIO AIRPLAY chart for the sixth week in a row, The Lazy Song continues to grow, albeit slowly, for Bruno Mars with 40 extra plays and another 1.59m listeners last week helping it to achieve an audience of 72.43m. That is just 2.21% more than Aloe Blacc's I Need A Dollar (pictured), which makes more spectacular gains of 407 plays and 7.69m listeners week on week.

Blacc's debut hit has now served as runner-up to The Lazy Song for five weeks in a row. It is not just UK

radio stations that favour The Lazy Song, but Europe as a whole; the track tops the radio airplay charts in Switzerland, Finland, Italy and Ireland this week.

Coldplay have racked up six number one radio airplay hits - In My Place, Speed Of Sound, Fix You, Talk, Violet Hill and Viva La Vida - and are shooting for a seventh with Every Teardrop Is A Waterfall, which dashes 67-10 on its first full week on the airwaves. The track polled 1,026 plays and an audience of 41.24m from 164 supporters last



week. Some 17 plays on Radio 1 and 16 plays on Radio 2 provided a joint 75.24% of its audience, while it achieved its highest tally of plays from XFM Manchester (31), Nation Radio (30) and Lincs FM 102.2 (26). After bouncing 10-11-10-11-10, Rihanna's S&M suffers the pain of

falling to number 18 but she should take pleasure from the fact her latest single California King Bed makes big gains for the second week in a row, jumping 37-12. With the biggest increase in plays (from 1,003 to 1,929) of any song this week, it had top tallies of 95 plays from Smash Hits Radio, 58 from The Hits Radio and 38 from 97.4 Rock FM.

Just eight weeks after her last single Yeah Right reached number 16 on the radio airplay chart, Dionne Bromfield's follow-up Foolin' rockets 220-28. Yeah Right owed its strong showing to Radio 1, which aired it 19 times the week it peaked. It was played five times on Radio 2, which assumes a much

greater role in the success of Foolin', which was its most-played song last week with 19 airings.

By contrast, Radio 1 didn't play Foolin' at all. The 15-year-old Bromfield is signed to godmother Amy Winehouse's Lioness imprint and both singles mentioned above will appear on Good For The Soul, her second album for the label, later this month.

Give Me Everything tops the TV airplay chart for the third week in a row for Pitbull, Ne-Yo, Afrojack and Nayer, with its promotional videoclip upping its tally of plays to 698. That is 128 more than runner-up Beyoncé's Run The World (Girls), which was just 24 spins behind last week.



LIVE

FORMULA ONE IN POLE POSITION FOR RACE DAY GIGS

# F1 Rocks roars off the grid

EVENTS

BY GORDON MASSON

**M**OTORSPORT MUSIC event F1 Rocks has emerged from the pits with its busiest race schedule yet, despite losing its first event because of political uncertainty in the Middle East.

The organisers of the concert series, Enterprise Entertainment, originally wanted to launch the 2011 programme in tandem with the first Formula One Grand Prix of the season in Bahrain, but those plans stalled because of unrest in the island state.

Enterprise Entertainment chairman Robert Montague said that in previous years F1 Rocks has appeared in the middle or at the end of the racing season.

This time around he said, "We felt it was important that we were there from the start this season. Unfortunately events that are bigger than all of us took over and the race in Bahrain had to be postponed, but that's only proved to strengthen our resolve to prove to people that F1 Rocks is here to stay."

As a result, Montague and his team have announced four F1 Rocks shows this year at the European Grand Prix in Valencia, Spain, on June 26, Monza, Italy on September 11, in India at an as yet undisclosed outdoor venue, and at the final race of the 2011 season at Interlagos, Brazil in November.



Pole position Jay Kay and David Guetta are lined up for race track entertainment this summer

"We're still waiting for confirmation of the date of the Indian race, because Formula One is trying to reschedule the Bahrain Grand Prix, but we know we will be in India, possibly in October," said Montague.

DJ superstar David Guetta has been booked for the 6,000 capacity Ciudad de las Artes y las Ciencias in Valencia, while self-confessed petrolhead Jay Kay will headline with Jamiroquai at the 9,000 capacity Stadio Brianteo in Italy.

Montague also wants to expand the brand and is planning to stage at least eight new concerts in 2012.

Solo Agency managing director John Giddings, the promoter who is tasked with booking the acts for each F1 Rocks show, said "[F1 boss] Bernie Ecclestone obviously wants artists who can entertain the locals at each Grand Prix, as well as the international audience who fly in for the races. When it comes to markets like India, that can obviously test you."

Giddings added that finding the right partners to assist in F1's far flung locations is key to meeting his brief. "You need to rely on local knowledge to find out what is hot in territories thousands of miles away

and that's why we link up with great local partners in each country," he said.

F1 Rocks is tapping into the knowledge of promoter Venkat Vardhan in India, while in Italy and Spain the local Live Nation operations will be involved.

Giddings said Ecclestone's original concept for F1 Rocks was to put together programmes to appeal to people who are not already into motorsport. "Bernie has created an incredible global business and it's our job to use live music to make that brand bigger and better," he said.

The Formula One impresario has already seen results with the F1 Rocks television packages, which are up to 40 minutes in length and mix music with the glamour of racing and celebrities at Grand Prix meetings.

Montague claimed the TV footage they shot at an F1 Rocks Eminem concert in Sao Paolo last year was seen by 42.6m people in 127 territories, he also added "We reached 15m people in 74 territories who have not been exposed to Formula 1 before," he said.

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VIAGOGO

Ticket resale price chart

pos	prev	event
1	1	TAKE THAT
2	2	KINGS OF LEON
3	6	NEIL DIAMOND
4	NEW	JESSIE J
5	3	ROGER WATERS
6	NEW	JOURNEY
7	5	KASABIAN
8	4	GEORGE MICHAEL
9	8	SUMMERTIME BALL
10	11	BRUNO MARS
11	14	ADELE
12	NEW	FOO FIGHTERS
13	13	TINIE TEMPAH
14	10	DOLY PARTON
15	18	BRYAN ADAMS
16	7	RIHANNA
17	16	BON IVER
18	NEW	KATY PERRY
19	NEW	DIVERSITY
20	NEW	ALICIA KEYS

HITWISE

Primary ticketing chart

pos	prev	event
1	1	TAKE THAT
2	2	NEIL DIAMOND
3	5	ROD STEWART
4	4	JESSIE J
5	3	GEORGE MICHAEL
6	6	DURAN DURAN
7	NEW	ADELE
8	10	JLS
9	17	DOLY PARTON
10	NEW	BON JOVI
11	4	SECRET GARDEN PARTY
12	NEW	KINGS OF LEON
13	16	T4 ON THE BEACH
14	NEW	BLACK EYED PEAS
15	NEW	GLEE LIVE TOUR
16	15	LADY GAGA
17	NEW	EMINEM
18	NEW	FRIENDLY FIRES
19	18	OLLY MURS
20	NEW	RIHANNA

TIXDAQ

Secondary ticketing chart

pos	prev	event	£m
1	1	GEORGE MICHAEL	9.0
2	2	TAKE THAT	5.0
3	3	RIHANNA	4.0
4	4	CLIFF RICHARD	2.0
5	5	DOLY PARTON	1.5
6	8	GLEE LIVE	1.3
7	6	BRYAN ADAMS	1.1
8	7	NEIL DIAMOND	1.0
9	9	V FESTIVAL	1.0
10	11	ADELE	8.0
11	10	ARCTIC MONKEYS	8.0
12	12	READING FESTIVAL	6.0
13	14	LEEDS FESTIVAL	5.0
14	15	T IN THE PARK	5.0
15	NEW	JOHNNY MATHIS	4.5
16	17	JANET JACKSON	3.5
17	20	ROGER WATERS	2.2
18	16	SUMMERTIME BALL	2.0
19	18	EITON JOHN	2.0
20	NEW	LIZA MINNELLI	2.0



Ranked in descending order by number of tickets purchased for UK events between May 22-29 2011



SEE MORE LIVE CHARTS AT MUSICWEEK.COM

## Dalston dives to go live

The founder of the Barfly Group of venues has launched a new live music club in the heart of the the London district of Dalston.

Jeremy Ledlin has taken over the Shacklewell Arms to add to Dalston's credentials as the capital's live music stronghold.

"Dalston really reminds me of what Camden was like 20 years ago, so I've been trying to find a suitable venue here for a couple of years and we've invested a lot of money in buying the freehold for the Shacklewell to make that happen," said Ledlin, who left Barfly - still a brand with a major presence in Camden - five years ago to set up the Camden Bars Group.

The 200-capacity venue has a 6am licence and a large garden are. "Mark Ronson came in for a couple

of drinks and then a few days later he walked in and asked if he could play," said Ledlin. "We were obviously interested in booking him, but he meant right there and then, so he DJ'd for a couple of hours and luckily some customers tweeted it, so the place quickly filled up."

Ledlin, who also books acts for Field Day Festival and the 580 Group, and inhouse booker Paul Lilley have already booked the hotly tipped Keep Shelly in Athens, Cerebral Ballzy,

Let's Wrestle, Mazes, Maria & The Mirrors, GIVERS, Laurel Halo, and Milk Maid to appear at the new venue. Promoters hiring the Shacklewell include Rock Feed Back, GETME!, Heatwave and co-owners Eat Your Own Ears.

The Shacklewell Arms represents the fifth live music venue for Camden Bars Group.



Mark Ronson



# PUBLISHING

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 • Kobalt appoints Horwitz

PHRASED DIFFERENTLY AIMS TO ACHIEVE AFTER SEPARATING FROM SONY/ATV

## Bharadia plans to target US

### SONGWRITING

BY CHARLOTTE OTTER

**P**HASED DIFFERENTLY IS shopping around for three new songwriters as part of a series of changes as the company tries to crack the US.

The Shoreditch-based company, established by former Universal Music International A&R manager Hiten Bharadia in 2006, has also hired new A&R manager Luke Williams and called time on its administration deal with Sony/ATV, which expires at the end of this month. Bharadia said he was in no rush to work with another major.

The company has already helped to pen tracks, including Tinie Tempah feat. Kelly Rowland's *Invincible*, You Me At Six feat. Chiddy's single *Rescue Me*, 5 Down by Jessie J and Miley Cyrus' *Can't Be Tamed*, but Bharadia wants to build on its UK chart success over the last 12 months and expand the songwriting company's reach in the US.



Tinie Tempah has given Bharadia a big hand by taking *Invincible* to number 11 in the UK charts

Bharadia has set an ambitious target for the company's half a dozen writers - including himself - to write three top-10 hits in the UK and one in the US by the end of this year.

"I am trying to build a modern day Motown and it's important to get more people on board to help us achieve that," he said, adding he was always on the look out for up-and-coming writers to join the stable.

Phrased Differently is close to getting one of its compositions featured on the next series of *American Idol* and another on new US talent show, *The Voice Of America*.

With cuts on tracks by artists including Mercury girl band *Wonderland*, *The Overtones*, *Gym Class Heroes* and DJ *Chuckie* all of which are set for release in the UK later this year, Bharadia was confident his company would achieve his target.

"While the idea of helping to write a top-10 single in the US is a bit like reaching for the Holy Grail for most independent and small publishers, I think that for us it should be possible, especially if we manage to get our writers to be featured on either of the shows in the US," he added.

This year has already seen Phrased Differently sign two up-and-coming writer/artists, *Andreas Moe* and *Nathan Duvall* to the organisation. They join Bharadia, production duo *Knightstarr* and composer *Philippe-Marc Anquetil*, who between them have more than 120 cuts on songs.

Bharadia said it was essential for the company to be constantly getting cuts for their writers as it did not have a back catalogue of songs by other artists to rely upon for a steady stream of income. "Our catalogue is created from the songs we have writ-

ten - we only represent 850 songs," he said. "Because we are so small, we only get a tiny amount of time in the limelight to showcase our work, which means that it is essential that we provide only the best for consideration. However, the more high-profile artists we work with, and the more high-charting singles we make, the more we will be able to build the company into a serious contender with the bigger publishers."

Phrased Differently has also enjoyed some success in Europe and Japan - with the publisher finding itself with songwriting credits on four number one albums in Japan, as well as tracks off number one albums in Germany and Holland (see table).

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Miley Cyrus Used Phrased Differently song *Can't Be Tamed* on her *Hollywood* released album

#### PHRASED DIFFERENTLY CHART SUCCESSES

THE UK CHART	ARTIST	SINGLE/ALBUM	SONG	LABEL	WRITERS
3	Lemar	Album	Just Can't Live	Epic	Hiten Bharadia
6	Wonderland	Album	Nothing Moves Me	Mercury	Ela Soza, Marcus Killian
8	Miley Cyrus	Album	Can't Be Tamed	Hollywood	Marek Pompetzki, Paul Nza
11	Tinie Tempah <small>(feat. Kelly Rowland)</small>	Single	Invincible	Parlophone	Phil Anquetil
THE US CHART	ARTIST	SINGLE/ALBUM	SONG	LABEL	WRITERS
8	Miley Cyrus	Single	Can't Be Tamed	Hollywood	Marek Pompetzki, Paul Nza
19	Donnie Klang	Album	Idol	Bad Boy	Chris Lee-Joe, Iain James
JAPAN CHART	ARTIST	SINGLE/ALBUM	SONG	LABEL	WRITERS
1	Kumi Koda	Single	Run For Your Life	Aves	Hiten Bharadia, Phil Anquetil, Chris Lee-Joe
1	Kumi Koda	Album	At The Weekend	Aves	Hiten Bharadia, Nathan Duvall
1	Namie Amuro	Album	Wonder Woman	Aves	Marek Pompetzki, Paul Nza
3	Toho Shinki	Single	Survivor	Aves	Iain James
5	Tata Young	Album	El Nin-Yo	Aves	Hiten Bharadia, Phil Anquetil, Chris Lee-Joe
GERMANY CHART	ARTIST	SINGLE/ALBUM	SONG	LABEL	WRITERS
1	Lena	Album	Teenage Girls	Universal	Lili Reinisch
4	Miley Cyrus	Album	Can't Be Tamed	Universal	Marek Pompetzki, Paul Nza
8	Kumi Koda	Album	7 songs	Universal	Hiten Bharadia, Phil Anquetil
HOLLAND CHART	ARTIST	SINGLE/ALBUM	SONG	LABEL	WRITERS
1	Ben Saunders	Single	Kill For A Broken Heart	8 Ball	Hiten Bharadia
3	Leonie Meijers	Single	Lost In Yesterday	8 Ball	Phil Anquetil
4	Kim De Boer	Single	Change	8 Ball	Frank Hamilton, Ben Onono
9	Shary An	Single	Six Feet Under	8 Ball	Nathan Duvall

Source: Phrased Differently 2011

## SOUNDTRACKS SCISSOR SISTERS TO WRITE FOR FRAGGLE ROCK

**S**cissor Sisters front man Jake Shears and guitarist Babydaddy have been commissioned to soundtrack a new film version of classic kids TV show *Fraggle Rock* after their US publisher struck a deal with the show's creator Jim Henson.

The remake follows an agreement between Spirit Music and Jim Henson Company, which sees the publisher taking on global administration for all the group's back catalogue, including *Fraggle Rock*.

Spirit will also co-publish all new material for the next five years, through joint venture, *Go Forth Publishing*.

For the publisher, the agreement marks a move away from traditional

sources of income towards establishing partnerships with large media companies in order to push its roster more effectively across film, TV, online and games.

As part of the deal, Spirit will also collaborate with Henson's London-based branding partner *Ignition Licensing* to find ways to promote the music from the programme and other classic Henson productions including *Labyrinth*, *Dark Crystal* and *Farscape* in merchandising.

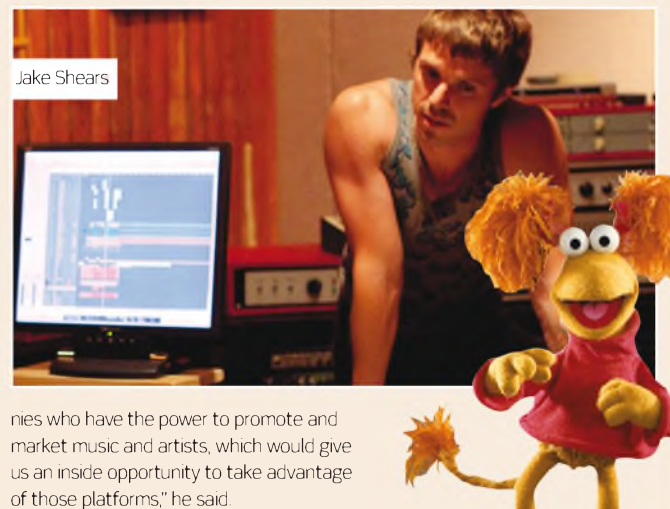
Spirit managing director Mark Fried said the agreement means the publisher will become a key decision maker in the future musical direction of Henson's company because Spirit will be responsible for sourcing songs

from its catalogue to appear in other Henson films such as *Pinochio*.

"By working with them [Henson] right from the very start it means that we can make music an integral part of the film; as important and as emotionally effective as the filmmaking - helping the two to co-promote each other," Fried said.

Fried said the publisher was also busy talking with its offices in the UK and Europe to see if Henson's works can be exploited in territories outside of the US.

He added the publisher was keen to undertake other ventures of this kind with other film and media companies. "We want to create unique relationships internally with compa-



nies who have the power to promote and market music and artists, which would give us an inside opportunity to take advantage of those platforms," he said.



**DIGITAL****NEWS IN BRIEF**■ **Deezer cuts back free streaming**

French music service Deezer is limiting users on its free streaming tier to five hours of listening a month. This follows Spotify cutting back free listening to 10 hours a month.

■ **Filesharing to double by 2015**

Cisco has projected global filesharing traffic will double by 2015 to almost 14 exabytes a month.

■ **Simfy accuses Apple of antitrust abuse in Germany**

German streaming music service Simfy has filed a letter of complaint with the country's antitrust authority, accusing Apple of abusing its dominant position. The company says its iPad app has still not been approved three months after initial submission to Apple.

■ **Michael Jackson mobile game goes live in Japan**

Japanese mobile social gaming company Mobage has launched the Michael's King Of Pop game based around Michael Jackson.

■ **PledgeMusic opens in US**

Direct-to-fan and fundraising service PledgeMusic has launched in the US. Randy Sabiston has been named as MD for North America.

■ **Rocksmith game uses real guitars**

Ubisoft's new Rocksmith video game lets users play along using a real guitar, claiming it will teach novices how to play the instrument from scratch.

**NEW SERVICES**■ **Diner Jukebox (iPad - £0.59)**

Turns a user's iTunes collection into a 1950s-style coin-operated jukebox, listing music by track, artist and genre.

**NEW APPS**

■ **RootMusic and Topspin** have partnered to allow acts to sell content (downloads, merchandise, tickets etc.) direct from their Facebook profile using the BandPage platform. More than 200,000 acts are currently using BandPage.

■ **Following the likes** of Mobile Roadie, Songpier is the latest self-build app platform aimed at musicians. Currently in beta, it allows app builds for Apple's iOS and Android.

# CLOUD ANNOUNCEMENT RAISES CONCERN ABOUT APPLE AMNESTY

## iTunes Match sparks licensing debate

**APPLE**

■ BY EAMONN FORDE

Traditionally the speculation and second-guessing happens in the run up to a major Apple announcement, but last week's news of iCloud and iTunes Match saw that order being reversed.

Apple broke with convention and pre-announced that Steve Jobs would unveil, among other things, iCloud at its Worldwide Developers Conference in San Francisco last Monday (June 6).

However, the real speculation began in reaction to iTunes Match, one component part of iCloud's broader offering. Had Apple bottled it and failed to bring a proper streaming solution to music? Was its autumn launch there to give Apple breathing space and time to close off deals with labels and publishers? And, most pressingly, is iTunes Match an "amnesty" for filesharers or a covert way to monetise the unlicensed files in a user's collection?

The company has been accused of potentially "laundering" a grey market of illegal files, letting users match these against the iTunes catalogue and download "clean" and full licensed versions to their iOS devices.

And for those tracks that do not exist even in iTunes' enormous catalogue – such as music that has never been digitised officially and bootlegs – users will be able to upload them to their storage space and download to any of their devices. This means that Apple is – theoretically – going to be duplicating and storing unlicensed music on its servers.

Music Week approached Apple to provide clarification on these issues and asked if it was implementing any fingerprinting technology that could sift the legal from the unlicensed in a user's collection. It refused to comment on any of these issues but Music Week understands that iTunes Match will take an agnostic stance and simply match a song to its equivalent on iTunes irrespective of from where the user originally sourced it.

The apparent absence, then, of a policing of content makes this announcement hugely significant in terms of where digital music both licensed and unlicensed – is heading.

The fact is that, much as it may displease labels and publishers, a certain percentage of a user's digital music collection will not have been paid for. The litigation route is costly and time-consuming so the likes of iTunes Match can potentially monetise what was previously unmonetisable.

This is partly the basis for Beyond Oblivion, a service that has raised significant capital – more than \$77m (£47m) in its latest funding round – but has still not secured all the licences it needs to launch.



Free Love: Users with ripped Beatles catalogue can now make it legal through the cloud-based service

Speaking to Music Week in April, Beyond Oblivion founder and chief executive Adam Kidron said, "For every six legal downloads in an iTunes library, there are 94 pirates files that don't generate royalties but do increase the perceived value of Apple's products."

The Beyond Oblivion model works by including a licence that comes preinstalled on connected devices which is used to pay right-owners a per-play micro-royalty. Kidron suggests these "grey market" tracks can then, when included in the Beyond Oblivion cloud ecosystem, start to accrue royalties.

Lewis Silkin partner Cliff Fluet suggested that Apple's iTunes Match has deftly managed to clear the licences and get to the market first.

"Apple and the labels are monetising those ripped collection," he says. "This was supposed to be the USP of services like Beyond Oblivion. They are saying they can effectively legitimise those ripped songs. Apple has

**"They are saying they can effectively legitimise those ripped songs."**

CLIFF FLUET, PARTNER LEWIS SILKIN

stolen a march as far as we can tell with its flat payment."

This news could mark a sea change in how unlicensed content is both seen and treated. "Whether or not Gracenote or metadata software can work out where tracks came from or if it really is going to be what some people have been describing as an 'amnesty' for P2P is not clear," said Fluet. "On a macro level, given that stuff has been ripped and never monetised in any way, shape or form, there is now a sort of payment system for that. That is a lost sale and, unless you pursue a heavy litigation path, you are not going to get any money back."

Ultimately, the core technology underpinning iTunes Match has

echoes of what happened with MP3.com a decade ago – a service that allowed users to match their collections in the cloud. That resulted in legal action, although MP3.com founder Michael Robertson is currently behind the MP3tunes service, which is several steps on from his first forays in this area but is itself the subject of EMI legal action.

It appears the difference this time is that Apple not only sought licences from content owners, it also paid out advances – rumours vary how much, with figures between \$100m (£61m) and \$150m (£91.5m) being punted around.

Once again, Apple has taken elements of existing services, retooled them for a mainstream market and carried copyright holders with them.

What it also means is that Apple's grip on the music industry, always the subject of off the record bellyaching from digital executives at labels, just got that little bit tighter.

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## What iTunes Match is and what it does

iTunes Match is a classic example of the benefits users get if they choose to exist within Apple's sealed software and hardware environment.

Costing \$24.99 a year (international pricing has still to be confirmed), the technology scans and matches "music not purchased from iTunes" on a user's computer and lets them download it again to up to 10 different iOS devices (iPad, iPhone, iPod Touch) without having to physically connect the machines.

It sweeps a user's collection and, using the track metadata, matches it to the 18m tracks in the iTunes cata-

logue. It was positioned as being very different to Amazon and Google's music cloud lockers where users had to upload their entire collection, a process that could take hours, or even days.

Clearly throwing down the gauntlet, Apple declared it would "make the matched music available in minutes (instead of weeks to upload your entire music library)".

All tracks are delivered at 256kbps in the AAC format, straight from iTunes. For those tracks that do not exist in

the iTunes catalogue, they will be uploaded to a user's storage space so they can re-download them to other devices.

Apple's mantra during the overall iCloud announcement, of which iTunes Match is one part, was about "cutting the cord" – meaning users will be able to synchronise a variety of content across devices without the need for USB cables.

This has enormous implications for TV shows and movies. Once again, music is merely the first content type out of the traps.





# TALENT

EMELI SANDÉ / Virgin Records

## Sandé to step from shadows

BY STEPHEN JONES

**W**HEN PARLOPHONE President Miles Leonard took over the leadership of Virgin Records two months ago he swiftly identified prolific collaborator Emeli Sandé as a new artist he wanted to break in her own right.

"I wanted to look at everything with a clear view, with no preconceived ideas and listen to the music and talk to the artists and see where their vision is," he said.

"Virgin Records is about great individual talent in any genre - we have new records by The Kooks, Professor Green and Laura Marling - but it's just as much about new artists coming through.

"Emeli is an incredibly talented new artist and songwriter. I don't think there is a voice out there as special right now. Adele has the qualities of a songwriter and voice but Emeli is not sitting in her shadow but coming through as her equal."

That Sandé has been chosen to support Alicia Keys at the Royal Albert Hall tonight (Monday) is a sign her talent is fast being recognised.

Until now Sandé has been best known for her featured artist work with Professor Green and Tinie Tempah on their albums, Wiley on his Top 10 single Never Be Your Woman and Chipmunk on the Top 10 hit Diamond Rings.

The 24-year-old Scottish female urban/pop singer/songwriter was initially discovered by her manager

Adrian Sykes when she was 16.

Her songwriting career took off after she netted a publishing deal with Danny D and Tim Blacksmith's Stellar Songs in 2009, which funded writing trips to LA and New York.

Sandé then came to the attention of Virgin Records A&R manager Glyn Aikins when the label released the Wiley hit in February last year.

That song was helmed by rising producer Naughty Boy, with whom Sandé has formed a close working relationship, a move that led to her writing songs for other artists.

Aikins explained, "I loved her voice and distinctive tone and on an emotional level it was something I haven't heard for some time. Her songs are individual - she has something to say and a unique perspective."

"She was already published and her co-writing has given her a small profile and not hindered her development as a solo artist. We have been trying to let her demos sonically lead to their natural conclusion," she added.

As Virgin developed material for her launch as a solo artist, Sandé has been in demand to write for a variety of other artists, including Tinie Tempah, Cheryl Cole, Tinie Tempah and Professor Green.

She has also attracted the interest of the Syco stable - recently she has been writing for Leona Lewis, Cher Lloyd and Susan Boyle - and last week Christina Aguilera cut one of her tracks for her next album.



While Sandé's idols include Nina Simone, Joni Mitchell, Roberta Flack and Lauryn Hill, much of her material has a distinct Nineties influence, comparable with Massive Attack and Portishead.

**"Adele has the qualities of a songwriter and voice but Emeli is not sitting in her shadow but coming through as her equal"**

MILES LEONARD, PRESIDENT, VIRGIN RECORDS

"I find it hard to describe my music," Sandé said. "Lyrics are the most important thing to me. The last two years I have been working on my album but learning my craft,

### CAST LIST

**LABEL:** Virgin/EMI  
**A&R:** Glyn Aikins  
**PUBLISHER:** EMI/Stellar Songs Ltd  
**MANAGEMENT:** Adrian Sykes, Decisive Management  
**AGENT:** Nick Mathews, Coda  
**LAWYER:** Helen Searles, Searle Law  
**NATIONAL PRESS:** Janet Choudry, EMI

### DIGITAL MEDIA:

Stuart Freeman, EMI  
**REGIONAL PRESS:** Gordon Duncan, APB  
**NATIONAL RADIO:** Manish Arora, EMI  
**REGIONAL RADIO:** Jason Bailey, Martin Finn  
**NATIONAL TV:** Vic Gratton, EMI  
**MARKETING:** Fay Hoyte, EMI  
**DIGITAL MARKETING:** Tony Barnes

writing for other rappers and singers. It's an amazing opportunity to write for other people."

Her material is lavished with string instruments, brass sections and trip hop beats, underlying Sandé's soaring vocals.

Much of the production is being handled by Jim Abbiss

(Arctic Monkeys, Adele) who has been setting up musicians around Sandé to record live. Also involved are Mike Spencer (Jamiroquai, Kylie Minogue) and Naughty Boy.

The first single is the feel-good summer track Heaven (released August 15).

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## SPECIAL K: PLAYS IT COOL

**L**abel interest is growing in rising US rapper K Flay who, despite numerous offers, has used a publishing deal with Sony/ATV to delay signing a record deal.

K Flay - aka Kristine Flaherty - has already shared the stage with Snoop Dogg and Ludacris off the back of her self-orchestrated releases and the self-produced videos on her website ([www.kflay.com](http://www.kflay.com)).

Although a late developer, Flaherty is now proving something of a musical Maestro - producing beats, rapping, singing and playing guitar, keyboards and drums. "I think of myself as a musician who happens to do hip-hop and not just as an MC," Flaherty said.

It has been an unusual journey for the California-based rapper, who claimed to be as inspired by her



father's classic rock records as much as artists like A Tribe Called Quest, Lauryn Hill and Missy Elliott.

Flaherty did not concentrate on music until she arrived at college in San Francisco, where there was an eclectic hip-hop scene. After learning how to create a beat through a fellow student, she bought herself a keyboard.

"There's something interesting about electronic music which allows you to create a landscape which is full but with a pretty quick turnaround, and in terms of a work ethic, I'm a pretty solitary person," she explained.

"Looking back, when I went to college at 18, I was making stuff which was horrible, but through doing it I met musician who, when he had to cancel a gig, recommended me to step in. The next three years were about performing at home parties in no pressure, fun scenarios."

It was only after graduating in 2008 that Flaherty decided to focus on her music and developing her live show, finding a booking agent who specialised in university shows following a recommendation from manager Seth Cummings.

Cummings had a background of working on the day-to-day management of acts like Owl City and Passion Pit at Foundations Artist Management but 12 months ago went out on his own to devote his time to breaking K Flay.

He quickly decided to play to Flaherty's strengths as a co-writer and secure her a publishing deal, while he waited for the right label deal.

"Unless someone truly understands who K Flay is as an artist, the major label world is extremely scary," he said. "She's a very talented artist and someone could easily go too fast and ruin it for her, so I wanted to protect her and develop her with a slow, steady build and wait to see what happens."

The publishing deal enabled the release of a mixtape I Stopped Caring In '96 through K Flay's website in April.

Flaherty said, "It was important for me to put out the mixtape independently. My identity and ethic is building,

the publishing deal is unconventional but a cool way to push things along without changing the vision."

Cummings added, "Now Kristine is more confident in herself and knows which direction to go in."

For more than eight months now the pair might have now passed on or recommended labels "not to submit as we didn't want to waste their time" but that can't continue indefinitely.

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### CAST LIST

**LABEL:** Unsigned  
**MANAGER:** Seth Cummings, Bailey Blues Management  
**PUBLISHER:** Sony/ATV  
**EUROPEAN AGENT:** Rebecca Wedlake, CAA  
**PUBLICIST (PRESS, TV, ONLINE):** Shoshanna Stone, Outside Edge



**TALENT****THE FEELING/** Universal Island**Bloom brings the Feeling back after creative break**

■ BY STEPHEN JONES

**A**FTER SPENDING JUST three months working on their second album, The Feeling decided to take a rather more relaxed approach to their third.

It was, according to front man Dan Gillespie Sells, a necessary approach for a band that wanted to concentrate on their songwriting craft.

"We've taken out time and the reason is we've not been prepared to give it to the label until it is good enough," Sells told Music Week. "That has to be the case if you want to survive in an industry where what you want to do is songwriting."

Island Records head of A&R Louis Bloom said he was more than happy to wait until the band were ready to deliver *Together We Were Made*, which is released on June 20.

"This new album takes a few more creative risks, which they needed to do, but the bedrock is still classic song writing at its best," Bloom said. "Dan is one of the most successful UK songwriters of his generation. He could give anyone a master class in how to write a timeless pop record."

Sells, however, might disagree. "I'm not a very good person to ask [about pop] really," he said. "I feel a bit disconnected from it. I don't follow trends, I'm not in that demographic. I'm 32-years-old but pop music is not just for kids but for grown-ups as well."

"I don't write anything for anyone I just make music I want to make, it's very instinctive," Sells added. "We didn't make a plan [for this album], the songs

**"This new album takes a few more creative risks, which they needed to do, but the bedrock is still classic song writing at its best"**

LOUIS BLOOM, ISLAND RECORDS



just take their own direction. We've were deeply unfashionable before, we just follow our own noses. If you try to over-think it, it goes wrong."

Sells was discussing how the tremendous success of their 2006 debut *Twelve Stops And Home* – which went double platinum in the UK and sold more than 1.5m copies worldwide – dwarfed its 2008 successor *Join With Us*, which shifted just 160,000 copies in the UK.

*Join With Us* certainly lacked the string of hit singles its predecessor produced – among them *Sewn*, *Never Be Lonely* and *Fill My Little World* – which propelled them to be the most played band on UK radio in 2006.

Sells admitted *Join With Us* "doesn't have the same quality of songs on the first or third album"

explaining that it was "knocked out in three months and represents a smaller period of work".

"If your work is based on songwriting, as ours is, well if you just release first 10 songs you write, they are not going to be up to standard," he added. "We've taken our time."

This time the band fully recorded some 40 songs in total, many of which were done in their own London studio.

Sells explained, "Working in our own space, it doesn't bother anyone if we want to record at 3am."

Of those 40 recordings, 15 were swiftly written off and a shortlist of 25 was then "lived with" until the band realised which tracks they kept returning to.

"It's a lot of recordings but I don't know if a song is going to be great until I finish it," Sells said. "You have got to let it exist fully and those that survived we came back to over time."

The first release is *Set My World On Fire* (impact date, June 13). While the band still produce

their own material, several tracks were co-produced by Brighton dance outfit The Freemasons, who worked in a separate room to the band as they recorded live, throwing ideas back and forth.

"We know how to record a band but one thing we can't do is the synth modern dance stuff," said Sells. "We were throwing stuff across and they were messing around with loops and pushing that organic sound and sending stuff back, it was great fun."

The band also collaborated with several female vocalists, including Sophie Ellis-Bextor, wife of bassist Richard Jones, and former Moloko frontwoman Roisin Murphy.

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www.thefeeling.com/

**CAST LIST**

**LABEL:** Universal Island

**A&R:** Louis Bloom

**PUBLISHER:**

Guy Moot, EMI Music Publishing

**AGENT:** Emma Banks, CAA

**LAWYER:** Kirsty Jones, Wiggins

**MANAGEMENT:**

Richard Ramsey and Neale Easterby, Empire Artist Management

**NATIONAL PRESS:**

Barbara Charone, MBC

**TV:** Holly Marshall, It's On PR

**MARKETING:**

Sarah Boorman and Maria Murtagh, Universal

**PRODUCT MANAGER:**

Maria Murtagh

**NATIONAL RADIO :**

Mark Murphy, Dawn Promotions

**REGIONAL RADIO :**

Clare Newsham, Universal



# TALENT & DIARY

**LOICK ESSIEN** / Sony Music



www.loickessien.com

**C**HARLIE LYCETT MAY have been in charge of RCA for almost a year now but his approach to breaking new acts is about to get its first serious test courtesy of Loick Essien.

When Lycett became RCA managing director last September – having been charged with revamping the UK roster by Sony UK chairman Ged Doherty – he swiftly identified Essien as an artist he wanted to break.

This was not entirely surprising: Lycett had been involved in the set up for Loick while at promotions company Lucid and had already identified the 21-year-old urban pop artist as someone who could compete with the big US R&B stars on their own turf.

“When you join a label, you think about the acts you inherit obviously. Of the things in development there were only two or three I was passionate enough to pursue but Loick was easily one of them,” Lycett said.

“We have amazing talent in the UK but I am not sure there are many artists that can genuinely compete with the Americans when it comes to R&B and artists like Usher or Chris Brown, but the raw talent that is Loick could really get there. He has real potential.”

Essien had been signed by former A&R manager Jonnie Blackburn to a development deal more than two years before in summer 2008 and his first low-key street release, the Labrinth-produced *Love Drunk*, had only just been released that August.

Essien, said this time in development was necessary. “As soon as I got my deal, I started working on my craft,” he explained. “Jonnie used to say to me I was a rough diamond who needed carving to be sold. I tried to grow and figure out

my direction but it took a lot of adjusting and figuring out who Loick Essien is as an artist and that took up time.”

Lycett said he decided on an approach of trying to “break the artist before we ask the media to support them”. He added, “It was ‘let’s try to get it going’ and then if the media feels compelled to support it, it goes further.”

With Blackburn having departed RCA earlier in the year, Lycett brought in A&R manager Pia Ashcroft.

She said, “Loick had a good body of work which needed a lot doing to it but I thought he was an amazing talent. He took a lot of time discovering who he wanted to be as an artist. It’s not about the concept with Loick but how he has the best voice of any young urban male in the UK and getting that across.”

*Love Drunk* charted at 57, apparently without RCA pushing for radio support and was followed by the Stargate-produced *Stuttering* in January, which charted at 36.

The next release is *How We Roll* (released July 3) featuring upcoming solo artist Tanya Lacey and production by Adam Midgley and White N3rd.

This will pave the way for Essien’s debut album, *Identity*, which is released later this year and features collaborations with Stereotypes in LA (Usher, Trey Songz), Toby Gad (Beyoncé, JLS) and Eric B (Chris Brown, Chipmunk).

Essien said, “My album’s a great body of work. It’s taken three years to make, so there’s been lots of quality control. Real emotion has gone into it. I feel people will know, if they listen to it, who Loick Essien is now.”

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## DOOLEY'S DIARY



### Heavy metal mayhem and the Wombles get trashed

**F**or those with a strong disposition and a love for **metallic riffs**, there was only one place to be last week – and that was the **2011 Kerrang! Awards** (or the **Kerrang! Awards Fuelled by Relentless Energy Drink**, as we’ve now drunk enough of their booze to feel obliged to call them). The event, held last Thursday night at **The Brewery** in East London, was celebrating the august publication’s 30th anniversary in style, with troops of zombies, a human fortune telling machine, evil clowns, a Dita Von Teese tribute act and – well – some bloke in a box regurgitating a very long piece of string. Luckily the magazine’s editor in chief **Phil Alexander** is made of stronger stuff and battled his way through the coulrophobic hordes (those with a fear of *clowns* – Ed.) to deliver a stirring speech about the magazine he used to buy and now oversees. “**Kerrang!** replaced cynicism with passion,” he said, as eyes misted up across the room. “**Kerrang!** is a way of life. Everyone in this room has chosen this way of life.” With such stirring words Dooley would have gone to battle for the man... However up-and-coming metallers **Asking Alexandria** certainly could have done with some of Alexander’s eloquence: the York metalcore band won best British newcomer at the Awards but we suspect they may have already had a couple of shandies too many by the time they hit the stage. “We won – that’s a surprise because we’re fucking shit,” said one band member on accepting the award. “I’d like to thank whoever is going to give me a blowjob after the show, I’m sure she’s going to be fit,” quipped another member. Charming. And did we really hear correctly that one later band picking up an award said, “Here’s to unprotected sex tonight.”?... Continuing the oddness, **Def Leppard** then dedicated their Kerrang! Inspiration Award “to our enemies at our ex-record company”. Far more amusing to Dooley’s ears was Hatebreed’s **Jamey Jasta**, who thanked Liberace for providing



Slipknot’s Corey Taylor’s quite remarkable suit. Dooley had earlier run into Taylor using the gent’s toilets but failed to recognise him without mask. Good to see him mixing with the plebs though... Festival weather report update: Although the **Isle of Wight Festival** experienced hail stones, much further north and Scotland was basking in some rare sunshine: not in Leith, but the Highlands, just in time for **Go North** and **Rockness**. This extensive brightness, coupled with the sun setting almost at midnight, gave many executives the chance (for once) to legitimately don sunglasses in the evening. However, Dooley was somewhat amused when he asked one A&R what he



was looking forward to seeing the most at the event: “**The fish and chips**, I have been dreaming about it all week, it’s the best up here. It’s the only reason I came”. We’re sure the organisers will be thrilled to hear that... Delegates were also in for an interesting time, not least UK Music boss Feargal Sharkey who, having delivered an entertaining and informative keynote speech, found himself on the receiving end of a fast-moving bar of **Dairy Milk**. Evidently an abiding memory of one audience member’s first gig was catching a **Mars Bar** flung into the audience by Sharkey at an Undertones concert back in the Seventies and he decided to return the favour... **Breakout** was packed to the brim with industry faces at the **Proud Galleries** last week, we’re pleased to report. We loved all seven acts but our appreciation paled in comparison with one major music publisher, who was so taken with one performer he decided to text them the offer of a £0.25m deal that evening... Looks like PR turned manager **Paul Carey** has still got his eye open for a good old fashioned PR stunt, bringing Abbey

Road to a halt last week during the video shoot for **Breakout** backed band **Films of Colour**’s new single tribute to the home of the wash and dry was blaring out over the speakers. But he was impressed by London trio **Real Fur**’s week-long pop-up **Laundrette** tour which packed out sud stores the length of the country promoting their debut single **Animal** (pictured left)... Last week saw the **Music Week** office descend into uproar at the spat between Glastonbury founder

Michael Eavis and everyone’s favourite geographically named recyclers, **The Wombles**. We love Glastonbury but can’t help thinking that Eavis was being a little cruel in saying he regretted the fact **The Wombles** were set to appear later this month, prompting **The Telegraph** to do a list of the worst acts ever to appear at the festival, including **Simply Red** and **Amazing Blondel**, a trio who used lutes and recorders to create their “pseudo-Elizabethan/Classical acoustic music” back at the first ever Glastonbury. The day before the war broke out we spotted the **Wombles** out and about in London reacquainting themselves with their old haunts – including, of course, Wimbledon Common. U2 might be the slightly bigger pull for Glasto 2011 but **The Wombles** were literally stopping traffic, as people pulled over to take pictures... Finally, Dooley must doff its cap to PPL chairman and CEO **Fran Nevrkla**, who unveiled his successor, **Peter Leatham** at its AGM, labelling him as the most trustworthy person to take over the reins. Here is Nevrkla pictured alongside Leatham and CBI director general **John Cridland** – who guest speaker at the event. Our warmest regards to the team...



#### CAST LIST

**LABEL:** RCA  
**A&R:** Pia Ashcroft, RCA  
**MARKETING:** Leah Chalmers, RCA  
**NATIONAL PRESS:**

Sarah Hall, RCA  
**ONLINE:** Jenna Knight, Lucid Online  
**DIGITAL:** Aaron Sylvester/Sheema Siddiqi, Lucid Online

**NATIONAL TV:** Lucy Honey, Lucid TV  
**NATIONAL RADIO:** John Keane, Lucid/Nick Goree, RCA  
**REGIONAL RADIO:**

Lynn Swindlehurst, RCA  
**MANAGEMENT:** Fiona Ramsay/Natalie Pryce  
**AGENT:** William Morris



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A Live Nation presentation

(subject to licence)





# PROFILE HARD ROCK CAFE

# THE ROCK CAFE THATS HARD TO BEAT

Anti-Established for 40 years, music's premiere eaterie providers celebrates by hosting a party in the country's most prestigious park - a mere stones throw from their inaugural residence

BY CHRIS BARRETT

**W**HEN TWO YOUNG ENTREPRENEURS launched the first Hard Rock Café, in London, back in 1971, all they had to rely on was a three month lease. Now as the company celebrates its fortieth anniversary it can proudly boast a network of some 170 venues in 51 countries.

A truly global phenomenon that has become recognised for its unique blend of music, food, rock memorabilia and philanthropy, Hard Rock is celebrating its landmark year in style with a string of initiatives that will climax with the Hard Rock Calling festival on June 24-26.

Ahead of the three-day event in Hyde Park, which includes headline acts The Killers, Rod Stewart and Bon Jovi, Hard Rock's 40 Days That Rocked celebrations will selections from 40th Anniversary Sessions, presented by Absolute Radio and featuring performances by the likes of Guillemots, to a Guitar Amnesty that aims to raise money for Bernado's, and on June 14, the company's birthday, it will make its entire menu available at 1971 prices.

Back then, when the first Hard Rock Café opened for business in Old Park Lane, it was a time when eating out was the sole preserve of well-heeled executives and the moneyed classes. Yet Peter Morton and Isaac Tigrett were determined to make their dream of serving burgers in a relaxed atmosphere, complete with a pumping contemporary rock soundtrack, a reality.

Their concept was based on a classic Fifties American diner and the early job ads called for 'young

**MAIN PHOTO**  
Aerosmith  
the veteran rockers  
performing at Hard  
Rock Live  
**BELOW**  
Clapton and Beck  
Guitar donors



**"One day Eric Clapton came in and he gave a guitar to Isaac as a gift, but Isaac opened the case and said 'I don't play the goddamned guitar.'" RITA GILLIGAN, WAITRESS**

**OPPOSITE**  
The Killers are to  
headline 40th bash  
in Hyde Park  
**BELOW**  
Old Park Lane  
#1 Hard Rock Café

hip waiters and waitresses with great personalities'. Rita Gilligan was one of Hard Rock Café's very first waitresses on the payroll, on which she remains to this day.

Now aged 69, Gilligan clearly recalls the shock the transformation of a Rolls Royce showroom in Mayfair into the first Hard Rock Café caused among the local community.

"There were million pound flats there and nobody wanted [the Hard Rock Café] on their doorstep. It was a complete culture shock, picking up a burger in your hand and drinking out of the neck of the bottle was unheard of. But we soon brought the crowds in and the suits started coming off and the jeans went on. Pretty soon the people I was serving had flowers around their neck and platform shoes on. We opened the first classless restaurant where a banker and a baker could sit down together. Our moto was 'love all, serve all' and we remain loyal to it."

With the Hard Rock Café's easy-going vibe, its unusual menu and the latest cutting-edge rock tracks on the stereo, it was not long before the establishment started attracting regular custom from some of the music world's leading musicians, including members of The Rolling Stones, The Beatles and The Who.

But it was one of Eric Clapton's regular visits that kicked off Hard Rock's association with memorabilia, which has gone on to see the company acquire no less



Continued over page »



# PROFILE HARD ROCK CAFE

**"Hyde Park has had kudos about it ever since the Stones gig and the idea of being branded with Hard Rock and Hyde Park is the perfect mix for a lot of artists"**

TOBY LEIGHTON-POPE, PROMOTER LIVE NATION

than 73,000 pieces, including everything from the Beatles' original Magical Mystery Tour bus and the Flying V guitar that Jimi Hendrix used at the Isle of Wight Festival to a Justin Bieber skateboard.

"One day Eric Clapton came in and he gave a guitar to Isaac as a gift, but Isaac opened the case and said 'I don't play the goddamned guitar', so Clapton said 'why don't we hang it on the wall?'," recalls Gilligan. Sure enough Clapton's guitar was given pride of place above the bar, and a month later Pete Townsend sent a guitar to the Café with a note saying "mine is as good as his!" and so what would become the world's largest collection of music memorabilia began to take shape.

Hard Rock head of global marketing Brian Siemienas says that while the extensive collection obviously has an insurance value, which he is reluctant to reveal, the company's vast assortment of memorabilia is considered priceless. "Michael Jackson's red Beat It jacket, we have thousands of pieces like that, they are all one of a kind, and impossible to replace," says Siemienas.

As part of its widespread philanthropic efforts, Hard Rock regularly auctions memorabilia in aid of charities, and even provides a platform for the likes of Nordoff Robbins to sell its own pieces alongside Hard Rock's. But a recent initiative found Hard Rock focus its efforts on helping fans to identify the worth of their own music-orientated miscellanea.

May 18 saw Hard Rock kick off its 40 Days That Rocked celebrations at the London Café by hosting its Antiques Rockshow in association with Bonhams. The initiative opened the doors to fans eager to get a valuation on their collectables and those spurred on to sell having enjoyed a favourable valuation were invited to the Entertainment Memorabilia Auction at Bonhams on June 29.

Aside from memorabilia, Hard Rock has also become well known around the world for its collectable merchandise, which includes everything from T-shirts and pin badges to sunglasses and shot glasses. Again charitable contributions are a considerable focus, with sales of the Signature Series bespoke artist T-shirts benefiting charities, and Breast Cancer Awareness pins raising much needed funds.

Jo Carter, director of fundraising and communications at Nordoff Robbins, is among those who are hugely appreciative of Hard Rock's charitable efforts, with it having become one of the music therapy organisation's biggest corporate supporters, contributing around £400,000 to the charity since 1987. Just one of the many ways in which Hard Rock has been supporting Nordoff Robbins over the years is by sponsoring the longstanding Ambassador of Rock Award at the Silver Clef lunch, won last year by Slash and presented by Ronnie Wood.

"If you meet someone at Hard Rock you can't help but be amazed by their commitment; charitable work is an integral part of their inbuilt ethos," says Carter.

"The culture within the organisation since it started in 1971 with the founding principles 'love all, serve all', 'take time to be kind' and 'save the planet' is something that really resonates within the company. It really is genuine," says Siemienas.

"Here in London the work we have done with Nordoff Robbins is something that every café, hotel and casino does around the world, not because it is a good PR story but because it is the right thing to do and it's how Hard Rock has always done it. It certainly makes for a great place to work."

Indeed, it seems you only need to ask a few members of Hard Rock staff how long they have been at the company to see a clear pattern of outstanding loyalty. Aside from Rita Gilligan's unbeatable 40-year stint, Siemienas is a ten year veteran of the Hard Rock marketing team and Hard Rock's current vice president of operations, Europe, Calum MacPherson first joined the company way back in 1988 as a bus boy in the London café.

Speaking from Florence, where he is overseeing the opening of what he describes as one of Hard Rock's most beautiful cafés, MacPherson describes his career with Hard Rock as being an "interesting ride" and he enthusiastically admits to feeling privileged both to be able to work for Hard Rock and be based in London.



Isaac Tigrett



#### ABOVE

Jason Kaye  
Jamiroquai played  
at the 2010 Hard  
Rock Calling

#### BELOW

Tyler and Gilligan  
the Aerosmith  
frontman is just  
one of the many  
members of rock  
royalty that Rita  
has served over  
the years

#### BELOW LEFT

Celeb central  
Warhol, Lennox,  
Zappa and Stanley  
snapped

When he took on his current role in 2004, MacPherson was tasked with devising an interesting way of marking Hard Rock's 35th anniversary, the result is one of MacPherson's most obvious contributions to Hard Rock's portfolio of activity – the launch of Hyde Park Calling (now Hard Rock Calling) in 2006.

"I had been playing around with the idea of doing something big for a long time," says MacPherson. "We partnered with Live Nation and it was planned as a one-off show. We went into it blind and didn't know how well it would work, but when it was over we sat down and realised we had pulled off something that was pretty cool, it really ticked all the boxes for us."

Live Nation promoter Toby Leighton-Pope recalls that first two day festival in Hyde Park, which Roger Waters and The Who headlined, as being a true landmark event.

"Roger Waters put surround sound and lasers into Hyde Park, which had never happened before, along with the Dark Side of the Moon prism, and then you had The Who, it was amazing."

Live Nation had secured a long-term deal to hold shows in the park and following its success with the Wireless Festival in Hyde Park, Leighton Pope recalls





that Hard Rock were interested in holding a similar event but with the focus firmly on iconic rock acts. The partnership, says Leighton Pope, was a match made in heaven.

"It is the most expensive plot of land in the country to put a show on so our risk during that week of shows was so high that we have to limit our risks by teaming up with someone and Hard Rock is an amazing brand to be in partnership with.

"Hyde Park has had kudos about it ever since the Stones gig and the idea of being branded with Hard Rock and Hyde Park is the perfect mix for a lot of artists. You phone up someone like Neil Young and mention Hard Rock and he's like 'yeah, I'll play, I like those guys'," says Leighton Pope.

Hard Rock Calling has now grown to become a three night event that over the years has seen performances by the likes of Eric Clapton, The Police, Bruce Springsteen, Paul McCartney, Stevie Wonder and Aerosmith, with the later two using the occasion to play intimate shows at the London Hard Rock Café down the road.

Isle of Wight festival founder and the owner of the Solo Agency John Giddings has booked a number of his acts into Hard Rock Calling and has been hugely impressed with what Hard Rock and Live Nation have created together.

"I was growing up when the Rolling Stones and Pink Floyd played Hyde Park, and to put the cream of music talent on in the centre of London is a great idea they have turned it into a phenomenal rock show. I have been there so many times; there is something magical about it," says Giddings.

This year's event will again see Absolute Radio involved with the festival, with its head of music James

Curran overseeing live broadcasts from the event over its three days.

"It is a fantastic partnership that started eight years ago," says Absolute Radio marketing director Clare Baker. "There is a natural synergy with their heritage of legendary artists – whether it is the memorabilia or their passion for live music and events. We love working with Hard Rock, nothing is ever a problem."

Nordoff Robbins' Jo Carter will also be at this year's

#### BELOW

40 Days That Rocked celebration the London Café hosted its Antiques Rockshow in association with Bonhams where hopeful collectors could have their relics appraised

festival and is hugely appreciative of all the work that Hard Rock has in the past put in to helping the charity raise funds at the event via assisting volunteers and holding a raffle among VIP guests.

"Last year they presented us with a cheque at Hard Rock Calling for £74,000 onstage and Elvis Costello gave it to me. They make a big deal of it in a way that gives us access as a charity which is invaluable because we are not that well known," enthuses Carter.

Having provided backstage hospitality at a wide array of events over the years, including Live Aid, Live 8, MTV Awards and the Brit Awards, to name just a few, Hard Rock has earned something of an enviable reputation when it comes to creating a buzz backstage. Toby Leighton-Pope is among the many that appreciate the effort that Hard Rock goes to behind the scenes.

"Their motto should be 'if it is worth doing, it is worth overdoing', because they are the best at hospitality, their backstage is the coolest backstage I have ever been to and I have been going backstage since I was eight years old," says Leighton-Pope.

"They are all about service, the Hard Rock brand is built on serving people and it makes us raise our game to match them. It makes all of our people in the park at Hard Rock Calling raise their game to be on the same level as them.

Hard Rock makes sure that Hard Rock




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# PROFILE HARD ROCK CAFE

Calling is something that can be enjoyed by representatives from all of the 51 countries that the organization is involved in. It brings two members of staff from each Hard Rock Café around the world to London, puts them up in a hotel and invites them to the festival for free.

And for those Hard Rock staff members not lucky enough to make it to Hard Rock Calling there is always the reward of a Rolex watch for those that make it to ten years service, and a diamond Rolex for those that complete 20 years. Rita Gillingan is not sure whether she will receive a watch for her 40 years service with the company but feels she has already had more than enough of a reward.

"It is a fantastic company that has been built by its staff. It really has been a great place to work; I can honestly say that every time I went through the front door to work I had a smile on my face," says Gillingan.

Hard Rock now holds no less than 5500 music events across its 126 cafés and 15 hotels/casinos every year, something that looks set to grow as new cafés in Florence and Vienna open this year, and Hard Rock's ongoing commitment to live music means that all its new venues are fitted with purpose build performances spaces.

What started with a three-month lease for £5,000 has developed into a truly international multimillion pound business that admirably balances philanthropy and staff satisfaction with a passion for rock and roll.

"I am pleased to be able to continue flying the flag for Peter [Morton] and Isaac [Tigrett], what they have achieved is fantastic," says Gillingan, "we started with 46 people in 1971 and today we have 32,000 in 51 countries."

**BELOW**

Darryl Hannah: Just one of the many stars that has graced the Hard Café

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Pete Townsend was the second performer to donate a guitar.



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# KEY RELEASES

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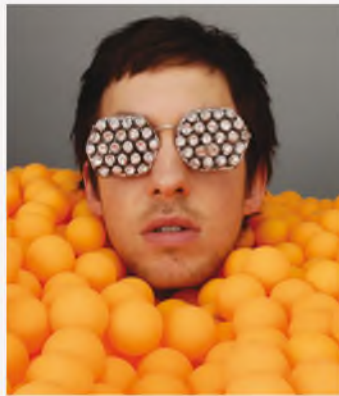
## TRACK OF THE WEEK

CALVIN HARRIS FEAT. KELIS **Bounce** (Columbia)



Two years since the release of his last album, Ready For The Weekend, Calvin Harris is back with Bounce, the first single to be taken from his as-yet-unnamed third album. The track features vocals from Kelis, the latest in a string of pop starlets to work with the Scottish DJ/producer and one-time vocalist. Kelis' treated vocals help add a certain edge to the track - with the lyrics echoing the catchy keyboard riff - and the single soon turns into a thumping dance track, complete with Harris' trademark Nineties house sound. Radio is already on board - the track is A-listed at Radio 1 and has already breached the airplay top 50 - and you can expect a sizeable hit as the festival season gets under way.

**PREVIOUS SINGLE (CHART PEAK): YOU USED TO HOLD ME (27) CHARLOTTE OTTER**



## ALBUM OF THE WEEK

■ TAKE THAT **Progressed** (Polydor)



Like Lady GaGa's The Fame Monster before it, Progressed sits somewhere between new album and re-release, with its eight new tracks available on a second CD accompanying the re-release of the band's November 2010 album Progress.

Sales of Progress, which famously saw the band reunited with Robbie Williams, have been exceptionally brisk - it has already sold more than 2m copies in the UK - which might make you wonder if anyone would want to buy the re-release, especially as Love Love has yet to really ignite the chart in the way, say, Shine did.

But you'd be pretty foolish to bet against Take That: their current tour is playing to 1.8m people in the UK and Ireland and reviews have been overwhelmingly positive. On that basis alone you would imagine Progressed would sell well, as people look for a memento of the Take That tour. It's a strong album too - maybe not quite up there with the band's recent best but it works well as a companion piece for Progress, with Alien, for example, giving Robbie Williams reign to indulge some of his stranger tendencies in a rather charming way. Stuart Price, who produced Progress, is behind the desk here too and many of the songs come from the original Progress sessions. Some fans have complained that Progressed is not available on its own but eight new tracks seems pretty good value and prices for the two-CD set are reasonable.

**PREVIOUS SINGLE (CHART PEAK): PROGRESS (1) BEN CARDEW**

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

■ ALBUM  
PAUL SIMON **SO BEAUTIFUL**  
(Hear Music/Concord Music Group)



Paul Simon's 12th studio album finds him doing what he does best: crafting

poetic, timeless songs that resonate with meaning and depth. Produced by Phil Ramone, So Beautiful... sees Simon return to composing music around harmonies and structure, rather than the beat-driven form which has powered him since the mid-Eighties, resulting in one of his most striking post-Garfunkel releases to date. While the lyrics tackle some of the biggest subject matters going - God,

love and the universe - Simon's trademark acoustic guitar sound and world music leaning add levity. However, listeners should beware of pigeonholing So Beautiful. Or So What: the album is packed with a kaleidoscope of sounds, from throbbing guitars to the simple plucking of the kora on lead single Rewrite. Reviews have been strong across the board.

**CHARLOTTE OTTER**

■ ALBUM  
VETIVER **THE ERRANT CHARM** (Bella Union)

With the ongoing successes of Fleet Foxes and Bon Iver, the territory seems ripe for Vetiver to shake off their ties with



Devendra Banhart and break out from their cult niche. The Errant Charm, however, seems to have divided critics: Q, for example, praised its "shimmering, Americana warmth", while The Independent criticised an apparent lack of songs. The latter criticism is not without grounds: front man Andy Cobic apparently arrived into the studio armed only with loose ideas for the album. But for those who appreciate mood over choruses, there is a lot to celebrate here, with some lovely ambient guitar sounds and Ride Ride Ride is a particular highlight.

**BEN CARDEW**

● MICHAEL MIND PROJECT FEAT. SEAN KINGSTON Ready Or Not (RCA)  
● MY CHEMICAL ROMANCE Bulletproof Heart (Reprise)



● NAUGHTY BOY F\*\*Kery (Relentless/Virgin)  
● MIKE POSNER FEAT. LIL WAYNE Bow

Chicka Wow Wow (I)  
● RIZZLE KICKS Down With The Trumpets (Island)  
● RODDY WOOLBLE Leaving Without Gold/Old Town (EMI)  
● ED SHEERAN The A Team (Asylum/Atlantic)  
● SUNRISE AVENUE Hollywood Hills (Island)  
● THOSE DANCING DAYS Can't Find Entrance (Wichita)  
● TINCHY STRYDER & DAPPY Spaceship (Island)  
● TMS FEAT. JAGGA I Need You (Trade Mark Sounds)  
● TRUE TIGER FEAT. PROFESSOR GREEN & MAVERICK SABRE In The Air (Virgin)

### ALBUMS

● BAD MEETS EVIL Hell: The Sequel (Polydor)  
Debut  
● LIAM BAILEY Out Of The Shadows (Polydor)  
Debut  
● BLACK COUNTRY COMMUNION 2 (Mascot)  
Previous: Black Country Communion (11,983/32,090)  
● BLACK VEIL BRIDES Set The World On Fire (Island/Lava)  
Previous: We Stitch These Wounds (296/7,744)  
● SOPHIE ELLIS-BEXTOR Make A Scene (EBGB's)  
Previous: Trip The Light Fantastic (14,241/42,753)  
● EMMY THE GREAT Virtue (Close Harbour)  
Previous: First Love (1,948/13,162)  
● FINK Perfect Darkness (Ninja Tune)  
Previous: Sort of Revolution (340/4,303)  
● MARCUS FOSTER Nameless Path (Communion/Geffen)  
Debut  
● JEAN MICHEL JARRE Essentials And Rarities (Dreyfus)  
Previous: Téo & Téa (2,048/11,271)  
● THE KINKS Arthur/Face To Face/Something Else - Deluxe (Sanctuary)  
Previous: Picture Book (569/2,200)  
● PAUL MCCARTNEY McCartney & McCartney II - Deluxe (concord)  
Previous: Memory Almost Full (21,251/104,681)  
● NEIL YOUNG INTERNATIONAL HARVESTERS A Treasure (Warner Brothers)  
Previous: Le Noise (10,146/36,015)  
● OH LAND Oh Land (Epic)

Debut Album  
● NERINA PALLOT Year Of The Wolf (Geffen)  
Previous: The Graduate (4,051/13,25)  
● PAUL SIMON So Beautiful Or So What (Hear/Concord UCI)  
Previous: Surprise (31,423/141,607)  
● ROLANDO VILLAZON La Strada - Songs For The Movies (Deutsche Grammophon)  
Previous: Tenor (14,827/49,053)  
● SUEDE Coming Up: Deluxe (Edsel Demon)  
Previous: A New Morning (10,155/39,000)  
● THE SWELLERS Good For Me (Atlantic)  
Previous: Ups and Downsizing (N/A)  
● TAKE THAT Progressed (Polydor)  
Previous: The Circus (432,511/2,157,779)  
● U2 U218 Singles (Mercury)  
Previous: No Line On The Horizon (158,012/379,486)  
● VETIVER The Errant Charm (Bella Union)  
Previous: A Tight Knit (178/3,584)

### OUT NEXT WEEK

SINGLES  
● ASA Why Can't We (Dramatico)  
● JAMES BLAKE Lindsfarne/Unluck (A&M/Atlas)  
● BLUEY ROBINSON Showgirl (RCA)  
● BOMBAY BICYCLE CLUB Shuffle (Island)  
● DIONNE BROMFIELD FEAT. LIL' TWIST Foolin' (Lioness/Island)  
● GUY CHAMBERS & SOPHIE HUNTER Songs For A Boy Ep (Sleeper Sounds)  
● JASON DERULO Don't Wanna Go Home (Warner Bros/Beluga Heights)  
● ENCORE Tit For Tat (Island)  
● FOSTER THE PEOPLE Pumped Up Kicks

(Columbia)  
● FRANKMUSIC Do it in the AM (Island)  
● GYPSY & THE CAT Time To Wander (RCA)  
● HARD-FI Good For Nothing (Atlantic)  
● REN HARVIEU Through The Night (Island/Kid Gloves)  
● JAKWOB FEAT. SMILER Right Beside You (Mercury)  
● THE JAPANESE POPSTARS Joshua (Virgin)  
● KITTY DAISY & LEWIS Messing With My Life (Sunday Best)  
● BENJAMIN FRANCIS LEFTWICH Box Of Stones (Dirty Hit)  
● LOVELLE FEAT. LADY CHANN Uh-Oh (De Wallen)  
● RICKY MARTIN Was - Remix (RCA)  
● MARY-JESS Glorious EP (Decca)  
● MATRIX Get Out (Madhouse)  
● MIDNIGHT LION All Greatness Stands Firm/Plastic (Island)  
● MUNICH All Sussed Out/I Drove All Night (Mada)  
● PARADE Perfume (Atlantic)  
● PAUL SIMON Rewrite (Hear/Concord UCI)  
● RAZE Break 4 Love (Champion)  
● ROBYN Call Your Girlfriend (Konichiwa)



● MAIA SHARP Whole Flat World (Blix Street)  
● SLEIGH BELLS Rill Rill (Mom & Pop/Columbia)  
● SOUNDGIRL Don't Know Why (Mercury)  
● TOPLOADER A Balance To All Things (Underdogs)  
● THE VIEW Sunday (Columbia)  
● 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)  
● JUNIOR BOYS It's All True (Domino)  
● LMFAO Sorry For Party Rocking (Interscope)  
● PAT METHENY What's It All About (Nonesuch)  
● MR BIG Bitter Streets (Soundfactor)  
● OWL CITY All Things Bright And Beautiful (Island)  
● 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

### THIS WEEK

#### SINGLES

● BLACK COUNTRY COMMUNION Man In The Middle (Mascot)  
● CALVIN HARRIS FEAT. KELIS Bounce (Columbia)  
● D.R.U.G.S. Sex Life (Decaydance/Sire)  
● DISTURBED Warrior (Reprise)  
● THE FEELING Set My World On Fire (Island)  
● FINK Yesterday Was Hard On All Of Us (Ninja Tune)  
● JON FRATELLI Baby We're Refugees! (Island)  
● LAIDBACK LUKE, STEVE AOKI & LIL JOHN Turbulence (New State)



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

(Dramatic)

- **ZAC BROWN BAND** You Get What You Give (Atlantic)

## JUNE 27

### SINGLES

- **ARCADE FIRE** Speaking In Tongues (Sonovox)
- **JAMES BLUNT** I'll Be Your Man (Atlantic/Custard)
- **BROTHER** New Years Day (Geffen)
- **JOE JONAS** See No More (Polydor)
- **BEVERLEY KNIGHT** Mama Used To Say (Hurricane)
- **ALISON KRAUSS & UNION STATION** Sinking Stone (Rouder)
- **JESS MILLS** Live For What I Die For (Island)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **THE SOUND OF ARROWS** M.A.G.I.C Remixed (Geffen)
- **TAKING BACK SUNDAY** This Is All Now - EP (Warner Brothers)
- **THOMAS DYBDAHL** From Grace (Decca)
- **WHITE LIES** Holy Ghost (Fiction)

### ALBUMS

- **ARCADE FIRE** Scenes From The Suburbs (Sonovox)
- **BEYONCE** 4 (Columbia)
- **BIFFY CIYRO** Revolutions - Live At Wembley (14th Floor)
- **FOSTER THE PEOPLE** Torches (Columbia)
- **LEON RUSSELL** Best Of (EMI)
- **LIMP BIZKIT** Gold Cobra (Polydor)
- **QUEEN** 1977-1982: Excess All Areas (5 Albums) (Island)
- **QUEENSRYCHE** Dedicated To Chaos (Roadrunner)
- **JILL SCOTT** The Light Of The Sun (Hidden Beach/Warner)
- **STEVIE NICKS** In Your Dreams (Warner Brothers)



STEVIE NICKS  
in your dreams

- **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)
- **GILLIAN WELCH** The Harrow & The Harvest (Warner Brothers)

## JULY 4

### SINGLES

- **ALL THE YOUNG** Welcome Home (Midlands Calling/Warner)
- **LIAM BAILEY** It's Not The Same - EP (Polydor)

- **BEYONCE** Best Thing I Never Had (Columbia)
- **BON IVER** Calgary (4AD)
- **CAGED ANIMALS** Girls On Medication (Lucky Number)
- **CHIPMUNK FEAT. TREY SONGZ** Take Off (live)
- **DJ FRESH FEAT. SIAN EVANS** Louder (Mos)
- **LOICK ESSIEU FEAT. TANYA LACEY** How We Roll (RCA)
- **ALICE GOLD** Seven Rainbows (Polydor)
- **THE GOOD NATURED** Skeleton EP (Parlophone)
- **GROUPOVE** Itchin' On A Photograph (Canvasback/Atlantic)
- **GUILLEMOTS** I Must Be A Lover (Geffen)
- **INC.** 3 (4AD)
- **INNERPARTYSYSTEM** Its Not Getting Any Better (Red Bull)
- **JODIE-MARIE** Single Blank Canvas (Decca)
- **KINGS OF LEON** Back Down South (Hand Me Down)
- **AVRIL LAVIGNE** Smile (Columbia)
- **RUMER** Take Me As I Am (Atlantic)



- **STEVEN TYLER** It Feels So Good (Columbia)
- **ALEX WINSTON** Choice Notes (Island)
- **WOLF GANG** The King And All Of His Men (Atlantic)
- **YUCK** Shook Down (Mercury/Pharmacy)

### ALBUMS

- **ALLURE** Kiss From The Past (Maelstrom)
- **AUTOKRATZ** Self Help For Beginners (Bad Life)
- **AWOLNATION** Megalithic Symphony (Red Bull)
- **DIONNE BROMFIELD** Good For The Soul (Island)
- **BRIAN ENO** Drums Between The Bells (Warp)
- **LIAM FINN** Fomo (Transgressive/Warner)
- **ALICE GOLD** Seven Rainbows (Fiction)
- **SELENA GOMEZ & THE SCENE** When The Sun Goes Down (Hollywood-Polydor)
- **GYPSY & THE CAT** Gilgamesh (RCA)
- **KASSIDY** Waking Up Sideways (Vertigo)
- **BEVERLEY KNIGHT** Soul UK (Hurricane)
- **BENJAMIN FRANCIS LEFTWICH** Last Smoke Before The Snowstorm (Dirty Hit)
- **REM** Life's Rich Pageant - Re-Issue (EMI Catalogue)
- **THOMAS DYBDAHL** Songs (Decca)
- **YUKSEK** Living On The Edge Of Time (Polydor)

## JULY 11

### SINGLES

- **BEADY EYE** The Beat Goes On (Beady Eye)
- **DANGER MOUSE & DANIELE LUPPI**

- Season's Trees/Rose With A Broken Neck (Parlophone)
- **DEITA MAID** Spend A Little Time (Geffen/Future)
- **DRY THE RIVER** No Rest (RCA)
- **KYLA LA GRANGE** Been Better (Cness Club)
- **INCUBUS** Promises, Promises (Columbia)
- **THE JOY FORMIDABLE** A Heavy Abacus (Canvasback/Atlantic)
- **MILES KANE** Inhaler (Columbia)
- **MAGNETIC MAN FEAT. P MONEY** Anthemic (Columbia)
- **MARKUS SCHULZ PRESENTS DAKOTA** Thoughts Become Things 2 (Armada)
- **TEDDY THOMPSON** Delilah (Verve Forecast/UMTV)
- **TRIBES** Sappho (Island)
- **TWIN ATLANTIC** Time For You To Stand Up (Red Bull)
- **JAMIE WOON** Shoulda EP (Candent Songs)

### ALBUMS

- **BASEMENT JAXX VS. METROPOLE** Orkest Basement Jaxx Vs. Metropole Orkest (Atlantic Jaxx)
- **COLBIE CAILLAT** All Of You (Universal Republic)
- **ALEX CLARE** The Lateness Of The Hour (Island)
- **HER MAJESTY & THE WOLVES** 111 (Chime/Faux/PIAS)
- **THE HORRORS** Skying (XL)
- **INCUBUS** If Not Now, When (Columbia)
- **JAPANESE VOYEURS** Yolk (Polydor)
- **THEORY OF A DEADMAN** The Truth Is? (Roadrunner)
- **UFO** The Chrysalis Years Vol 1 (EMI catalogue)
- **WOLF GANG** Suego Faults (Atlantic)
- **ZOMBY** Dedication (4AD)

## JULY 18

### SINGLES

- **BOWLING FOR SOUP** Turbulence (Brandol/Que-So)
- **CHICANE** Going Deep (Modena)

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

- **CHASE & STATUS FEAT. TINIE TEMPAH** Hitz (Mercury)
- **MICHAEL FRANTI & SPEARHEAD** Say Hey (I Love You) (EMI)
- **GIVERS** Up Up Up (Glassnote/Island)
- **JENNY & JOHNNY** Animal (Warner Brothers)



- **LYKKE LI** Rich Kid Blues (Atlantic/LL)
- **DAVID'S IYRE** Heartbeat (Hideout/Mercury)
- **MANN FEAT. SNOOP DOGG & IYAZ** The Mack (Mercury)
- **JOSH OSHO** Birthdays (Island)
- **NICOLA ROBERTS** Beat Of My Drum (A&M)
- **SNOOP DOGG & T-PAIN** Boom (Parlophone)
- **SOUND OF RUM** Best Intentions (Sunday Best)

## JULY 25

### SINGLES

- **CATS EYES** Only You (Polydor)
- **CUITS** Go Outside (Columbia/TNO)
- **MAVERICK SABRE** Let Me Go (Mercury)
- **NERO** Promises (MTA/Mercury)
- **JOSHUA RADIN** I Missed You (14th Floor)
- **SIX D** Best Damn Night (live)
- **THE SOUND OF ARROWS** M.A.G.I.C (Geffen)

### ALBUMS

- **EMALKAY** Eclipse (Dub Police)
- **INCH-TIME** The Floating World (Mystery Plays)
- **MANN** Mann's World (Mercury)
- **PAUL OAKENFOLD** Never Mind The Bollocks? Here's Paul Oakenfold (Armada)

- **RODRIGO Y GABRIELA** Live In France (Ruby Works)
- **THE WOLFEN** Married To The Eiffel Tower (Howl)

## AUGUST 1

### ALBUMS

- **AZARI & III** Azari & III (Loose Lips)
- **BIRDENGINE** The Crooked Mile (Bleeding Heart)
- **BROTHER** Famous First Words (Geffen)
- **NERO** Welcome Reality (MTA/Mercury)
- **NEW BOYZ** Too Cool To Care (Warner Brothers/Shotty/Asylum)
- **JOSHUA RADIN** The Rock & The Tide (14th Floor)
- **KENNY WAYNE SHEPHERD** How I Go (Roadrunner)
- **JOSS STONE** Lp1 (Stone'd/Surfdog)

## AUGUST 7

### SINGLES

- **WRETCH 32 FEAT. JOSH KUMRA** Don't Go (MOS/Levels Recordings)

## AUGUST 14

### SINGLES

- **LENNY KRAVITZ** Stand (Roadrunner)

### ALBUMS

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

## AUGUST 15

### SINGLES

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

## AUGUST 22

### ALBUMS

- **LENNY KRAVITZ** Black And White America (Roadrunner)

## SEPTEMBER 26

### ALBUMS

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

## THE PANEL

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



### MISCHA PEARLMAN (Q)

Waldner: **Found & Lost** (Bleu Fleur Records)  
This is a splendid example of form mirroring content and vice versa and demonstrates Waldner's more than able craft as a musician and lyricist. Powerful rhythms build up and give way to dreamy chimes, offering a way of escape, however imperfect, transient and unreal, while lyrics address a life that has not gone exactly as planned.



### CHARLOTTE RICHARDSON ANDREWS (THE GUARDIAN)

Atmosphere: **The Family Sign** (Rhymesayers Entertainment) Minnesota's favourite Billboard-charting hip hop crew return with yet another engaging full length. The Family Sign, a tribute to their extended family, sees Ant, Slug and co taking stock of their journey so far, finding cause for contentment, celebration and inspired appraisal in equal measures.



### FRASER LEWRY (THE WORD)

Frequent Traveller: **Frequent Traveller** (Platform 19)  
The Frequent Traveller album was composed on the 18.23 service from Victoria to East Grinstead. It is a trancey, techno-ish soundtrack to the same journey, urban sprawl giving way to rural splendour, and it is all meticulously synced to the South West Trains timetable. More recordings should be made like this.



### RUTH SAXELBY (DUMMYPAG.COM)

Elan Tamara: **Organ EP** (Big Dada Records)  
Elan Tamara has an unmistakable voice, one that she commands with grace and confidence to paint pictures of a world on her own terms. Organ is her third EP and best yet: four songs of wondering, wandering beauty that coil and unfurl enchantingly. If you are after a homegrown talent to hold dear, Elan's your woman.



# KEY RELEASES

# Bon Iver live tour pushes product demand



Bon Iver *The 4AD release gains via live news*

## PRE-RELEASE FOCUS

BY CHARLOTTE OTTER

Bon Iver's eponymous second album takes hold of the major online retailers' pre-release charts this week, appearing at number one at Amazon, two at HMV and five at Play, fuelled in part by the announcement of a live tour by the band later this year.

Beyoncé's *4* and The Feeling's *Together We Were Made* – which are

both set for release later this month – move to the top of the pre-release charts at HMV and Play respectively.

However, it is middle-aged stars who dominate the charts this week, with Sheffield's Def Leppard appearing at number three at Play and 13 at HMV and Barry Manilow climbing 6-3 at Amazon and 9-6 at HMV. Meanwhile, Eighties pop sensation Frankie Goes To Hollywood, Stevie Nicks and Paul Simon complete the top five at Amazon, while Nicks also appears at number seven in HMV's pre-release schedules.

Further down Amazon's chart there are appearances from three of Pink Floyd's most famous albums, *The Dark Side Of The Moon*, *Wish You Were Here* and *The Wall*, after EMI announced last month that it is to reissue all of the iconic prog band's works.

Also tapping into the spate of label re-issues are Queen and The Kinks, who crop up in Play's and Amazon's pre-release rundowns.

Special mention this week must also go to Hideout/ Mercury signed singer songwriter Patrick Wolf, whose

return to the pre-release charts with his fifth album is partly fuelled by the record's first single *House*, appearing on the Radio 2 A list. Lupericalia appears at number four at Play, five at HMV and 12 at Amazon.

Two Ministry of Sound releases claim the top spots in Shazam's pre-release chart, with DJ Fresh's *Louder* spending its second week at the top and Vato Gonzales' *Badman* – which is released by MoS's Data label – at number two, while Ed Sheeran's *The A Team* climbs from nine to three.

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	1491	-58
2	RIHANNA	1374	-599
3	SOULJA BOY TELL 'EM	1069	37
4	LADY GAGA	942	-185
5	SKRILLEX	803	384
6	FRANZ FERDINAND	659	658
7	THE LONEIY ISLAND	496	41
8	DEMI LOVATO	453	19
9	GREEN DAY	358	-40
10	JASMINE V	366	9
11	GORILLAZ	348	271
12	GREYSON CHANCE	323	23
13	KE\$HA	271	35
14	DRAKE	262	-29
15	COLDPLAY	257	193
16	SHAKIRA	243	13
17	TOKIO HOTEL	233	139
18	TIËSTO	217	-29
19	LMFAO	172	61
20	MIRANDA COSGROVE	168	-9

musicmetric

### Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	THE FEELING	<i>Together We...</i>	Island
2	THE KOOKS	<i>Junk Of The Heart</i>	EMI
3	DEF LEPPARD	<i>Mirrorball...</i>	Mailboat
4	PATRICK WOLF	<i>Lupericalia</i>	Hideout/Mercury
5	BON IVER	<i>Bon Iver</i>	4AD
6	SIMPLE PLAN	<i>Get Your Heart On!</i>	Atlantic
7	BEYONCE	<i>4</i>	Columbia
8	BIG TIME RUSH	<i>Big Time Rush</i>	Sony
9	LIMP BIZKIT	<i>Gold Cobra</i>	Polydor
10	RIVAL SONS	<i>Pressure And Time</i>	Earache
11	STEVIE NICKS	<i>In Your Dreams</i>	Warner Brothers
12	YOUNG THE GIANT	<i>Young...</i>	Roadrunner
13	QUEENSRYCHE	<i>Dedicated...</i>	Roadrunner
14	QUEEN	<i>Jazz</i>	Island
15	QUEEN	<i>News Of The World</i>	Island
16	QUEEN	<i>The Game</i>	Island
17	INCUBUS	<i>If Not Now, When</i>	Columbia
18	BIFFY CIYRO	<i>Revolutions...</i>	14th Floor
19	LIL' WAYNE	<i>Tha Carter IV</i>	Island
20	CHER LLOYD	<i>TBC</i>	Syco

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	BON IVER	<i>Bon Iver</i>	4AD
2	FRANKIE GOES...	<i>Liverpool</i>	Salvo
3	BARRY MANILOW	<i>15 Minutes</i>	Rhino
4	STEVIE NICKS	<i>In Your...</i>	Warner Brothers
5	PAUL SIMON	<i>Graceland</i>	Sony
6	PINK FLOYD	<i>The Dark Side...</i>	EMI
7	PINK FLOYD	<i>Wish You Were Here</i>	EMI
8	DEVIN TOWNSEND PROJECT	<i>Calm...</i>	Century Media
9	RICHARD THOMPSON	<i>Live At...</i>	UMC
10	BEYONCE	<i>4</i>	Columbia
11	PINK FLOYD	<i>The Wall</i>	EMI
12	PATRICK WOLF	<i>Lupericalia</i>	Hideout/Mercury
13	THE KINKS	<i>Something Else</i>	Sanctuary
14	THE KINKS	<i>Face To Face</i>	Sanctuary
15	THE FALL	<i>The Marshall Suite</i>	Cherry Red
16	THE KINKS	<i>Arthur</i>	Sanctuary
17	SUEDE	<i>Head Music...</i>	Edsel Demon
18	BIG TIME RUSH	<i>Btr</i>	Sony
19	QUEEN	<i>News Of The World</i>	Island
20	THE FEELING	<i>Together We...</i>	Island

amazon.co.uk

### Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	BEYONCE	<i>4</i>	Columbia
2	BON IVER	<i>Bon Iver</i>	4AD
3	BIG TIME RUSH	<i>Btr</i>	Sony
4	BIFFY CIYRO	<i>Revolutions...</i>	14th Floor
5	PATRICK WOLF	<i>Lupericalia</i>	Hideout/Mercury
6	BARRY MANILOW	<i>15 Minutes</i>	Rhino
7	STEVIE NICKS	<i>In Your...</i>	Warner Brothers
8	SUEDE	<i>Head Music...</i>	Edsel Demon
9	PITBULL	<i>Planet Pit - Deluxe</i>	J
10	SUEDE	<i>A New Morning...</i>	Edsel Demon
11	BENJAMIN FRANCIS LEFTWICH	<i>Last...</i>	Dirty Hit
12	PINK FLOYD	<i>The Dark Side...</i>	EMI
13	DEF LEPPARD	<i>Mirrorball...</i>	Mailboat
14	JAY SEAN	<i>Freeze Time</i>	Cash Money/Island
15	THE FEELING	<i>Together We...</i>	Island
16	BEVERLEY KNIGHT	<i>Soul</i>	Uk Hurricane
17	VARIOUS	<i>A State Of Trance...</i>	Armada
18	BROTHER	<i>Famous First Words</i>	Geffen
19	OWL CITY	<i>All Things Bright...</i>	Island
20	ED SHEERAN	<i>+ Asylum/Atlantic</i>	

hmv.com

### Shazam Tag Chart New release chart

Pos	ARTIST	Title	Label
1	DJ FRESH...	<i>Louder</i>	MoS
2	VATO GONZALES...	<i>Badman...</i>	levels/MoS
3	ED SHEERAN	<i>The A Team</i>	Asylum/Atlantic
4	CAVIN HARRIS	<i>Bounce</i>	Columbia
5	JASON DERULO	<i>Don't...</i>	Warner Bros/Beluga Heights
6	SWEDISH HOUSE MAFIA	<i>Save...</i>	Virgin
7	TINCHY STRYDER & DAPPY	<i>Spaceship</i>	Island
8	FOSTER THE PEOPLE	<i>Pumped Up...</i>	Columbia
9	SOUNDGIRL	<i>Don't Know Why</i>	Mercury
10	TAKE THAT	<i>Love Love</i>	Polydor
11	JLS FEAT. DEV	<i>She Makes Me...</i>	Epic
12	TRUE TIGER	<i>In The Air</i>	Virgin
13	LOICK ESSIEU	<i>How We Roll</i>	RCA
14	MARTIN SOLVEIG	<i>Ready 2 Go</i>	3 Beat
15	FOO FIGHTERS	<i>Walk</i>	RCA
16	MANN THE MACK	<i>Mercury</i>	
17	LADY GAGA	<i>Hair</i>	Interscope
18	HARD-FI	<i>Good For Nothing</i>	Atlantic
19	ABOVE & BEYOND	<i>Thing...</i>	Anjunabeats
20	BEYONCE	<i>Best Thing I Never...</i>	Columbia

shazam

## CATALOGUE REVIEWS

### VARIOUS

**The Old Grey Whistle Test 40th Anniversary Album** (BBC/Rhino/Universal/EMI WMTV



173) Although cancelled in 1987, there is an abiding affection for BBC's once premier music programme, *The Old Grey Whistle Test* and its 40th anniversary is to be marked by the BBC on radio and TV in the coming weeks. A 2010 compilation sold upwards of 80,000 copies, but this new set – compiled by the programme's iconic presenter Bob Harris – should easily outstrip that. Two CDs in this three disc set feature classic rock acts like Elton John, The Who, Led Zeppelin and ZZ Top alongside new wave upstarts like New York Dolls, Blondie and The Ramones with an assortment of popular studio recordings. However the third disc is perhaps even more enjoyable, featuring tracks recorded especially for the show. Many of them released for the first time, they include John

Lennon's *Stand By Me*, Robert Wyatt's *Shipbuilding*, Janis Ian's *Stars and a lithe, loose-limbed and soulful So Into You* by The Atlanta Rhythm Section. Hard to fault.

### R.E.M.

**Life's Rich Pageant** (I.R.S./Capitol 0824472)



The fourth and last album R.E.M. recorded prior to them going perennially platinum *Life's Rich Pageant* has been remastered and expanded to mark its 25th anniversary. Comprising of 11 sharply focused and economical band compositions – most notably *Fall On Me*, *Begin The Begin* and the exceedingly brief *Underneath The Bunker* – plus a cover of The Clique's *Superman*, it passes by all too quickly, so it is a delight that a bonus disc adds 19 previously unreleased demos, including one of *Wait*, a song that has never entered the R.E.M. canon in any

version before. Extensive liner notes, flip-top packaging, a poster and four postcards add value.

### CANDI STATON

**Evidence – The Complete Fame Records Masters** (Kent CDKEN 2353)



An instantly recognisable singer, with an earthy, edgy and engaging style, Candi Staton was signed to Rick Hall's *Fame* label between 1969 and 1973, where she cut a succession of outstanding southern soul sides, primarily written for her by George Jackson. Typically tackling cheating, regret and longing, the 36 songs here that have previously seen the light of day are impressively mastered and supplemented by a further 12 hitherto unreleased tracks. Staton's delivery is perfect; she soulfully asserts *I'd Rather Be An Old Man's Sweetheart* (Than A Young Man's Fool) and roars her regret that *You Don't Need Me No More* – but good as the originals

are, it's the few covers on hand that highlight Staton's idiosyncratic interpretative skills, with a beautifully judged take on Elvis Presley's *In The Ghetto* – pre-dating her hit version of his hit *Suspicious Minds* – and an even more impressive stab at Tammy Wynette's signature song *Stand By Your Man*.

### PEOPLE'S CHOICE

**People's Choice** (Shout! SHOUT 74)



Best known for their 1975 hit *Do It Anyway You Wanna* – which finds an echo here in Hey *Everybody (Party Hearty)* – *People's Choice* was a funk/disco group from Philadelphia who were well past their commercial peak by the time this album newly expanded and on CD for the first time slipped out on Casablanca in 1980. Produced by the legendary Tom Moulton, it is an enjoyable set, with infectious dance grooves like *You Ought To Be Dancing* and *My Feet Won't Move But My Shoes Did The Boogie*.

## CATALOGUE ALBUMS TOP 20



This	Last	Artist	Title	Label	Distributor
1	1	ADELE	<i>19</i>	XL/PIAS	
2	2	LADY GAGA	<i>The Fame</i>	Interscope (ARV)	
3	3	FLEETWOOD MAC	<i>Rumours</i>	Warner Brothers (CIN)	
4	7	PAOLO NUTINI	<i>These Streets</i>	Atlantic (CIN)	
5	4	RIHANNA	<i>Good Girl Gone Bad</i>	Def Jam (ARV)	
6	5	KINGS OF LEON	<i>Only By The Night</i>	Hand Me Down (ARV)	
7	8	KINGS OF LEON	<i>Because Of The Times</i>	Hand Me Down (ARV)	
8	14	TRACY CHAPMAN	<i>Tracy Chapman</i>	Bektia (CINR)	
9	6	THE SCRIPT	<i>The Script</i>	Phonogenic (ARV)	
10	NEW	PAOLO NUTINI	<i>Sunny Side Up</i>	Atlantic (CIN)	
11	11	FLEET FOXES	<i>Fleet Foxes</i>	Bella Union (ROM/ARV)	
12	10	BEYONCE	<i>Am Sasha Fierce</i>	Columbia (ARV)	
13	9	AC/DC	<i>Back In Black</i>	Epic (ARV)	
14	13	ELBOW	<i>The Seldom Seen Kid</i>	Fiction (ARV)	
15	NEW	JOURNEY	<i>Don't Stop Believin' - The Best Of</i>	Sony RCA (ARV)	
16	18	KINGS OF LEON	<i>Aha Shake Heartbreak</i>	Hand Me Down (ARV)	
17	RE	MICHAEL JACKSON	<i>Bad</i>	Epic (ARV)	
18	RE	ARCTIC MONKEYS	<i>Whatever People Say I Am That's What I'm...</i>	Domino/PIAS	
19	RE	COLDPLAY	<i>Viva La Vida</i>	Parlophone (E)	
20	15	RADIOHEAD	<i>In Rainbows</i>	XL/PIAS	

Official Charts Company 2011



# CLUB CHARTS

## UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	5	3	TONY MORAN FEAT. TREY LORENZ	Can I Love You More	Sugar House
2	8	4	DJ FRESH FEAT. SIAN EVANS	Louder	MoS
3	12	3	DAVID GUETTA FEAT. FLO-RIDA	Where Them Girls At	Positive/Virgin
4	5	4	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA
5	15	4	LOICK ESSIEU FEAT. TANYA LACEY	How We Roll	RCA
6	14	3	SWEDISH HOUSE MAFIA	Save The World	Virgin
7	20	3	BENNY BENASSI FEAT. GARY GO	Cinema	AATW
8	31	2	STACEY JACKSON FEAT. SNOOP DOGG	Live It Up	3Beat
9	13	4	LOLI LUX	Wannabe	White Label
10	2	4	BINGO PLAYERS	Cry (Just A Little)	3 Beat
11	16	3	CHICANE	Going Deep	Modena
12	17	5	CLARE MAGUIRE	The Shield And The Sword	Polydor
13	19	3	CAROLINA MARQUEZ	Wicked Wow!!!	Hi-Klass Piclinum
14	21	2	LAIDBACK LUKE, STEVE AOKI & LIL JOHN	Turbulence	New State
15	18	5	SEAN FINN	No Good	White Label
16	25	2	OH LAND	Sun Of A Gun	Epic/Outsider
17	24	2	FRANKMUSIK FEAT. FAR EAST MOVEMENT	Do It In The AM	Island
18	4	4	FERRY CORSTEN	Feel It	Flower
19	10	5	MARTIN SOIVEIG FEAT. KELE	Ready 2 Go	3 Beat
20	38	2	WOLFGANG GARTNER	Ill America	MoS
21	23	3	CASCADA	San Francisco	AATW
22	1	5	DANNY DOVE & BEN PRESTON FEAT. SUSIE LEDGE	Falling	Newstate
23	34	2	BOYS WILL BE BOYS	We Rock Ep	Music Freedom
24	29	3	LADY INDIRA	Shrink	Cape Diem
25	37	2	NOVENA	Houdini	Alive
26	22	9	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling	MoS
27	6	4	NAUSE	Made Of	Mutants/Defected
28	30	9	EXAMPLE	Changed The Way You Kiss Me	MoS
29	36	2	ALLURE FEAT. JES	Show Me The Way	New State
30	3	5	KIRSTY	Set Your Body Free	KB
31	NEW		SERGE DEVANT FEAT. TALEEN	3AM Eternal	Ultra
32	NEW		DORIS BRENDEL	Latest Fantasy	Sky Rocket
33	26	6	ALEXIS JORDAN	Hush Hush	Columbia/Rocnation/SterRoc
34	27	11	MORY KANTE VS LOVERUSH UK	Yeke Yeke 2011	Loverush Digital
35	35	3	ROBBIE RIVERA	The Sound Of The Times	Black Hole
36	NEW		KYLIE MINOGUE	Put Your Hands Up (If You Feel Love)	Pc rlophone
37	28	2	KLASSIFY FEAT. SENSUS & DEVONNE	Bounce	AATW
38	45	1	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	J
39	32	5	DIONNE BROMFIELD FEAT. LIL' TWIST	Foolin'	Lioness/Island
40	NEW		RICHARD DURAND FEAT. KASH	Explode	Megix Muzik

## COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	4	5	KATY PERRY	Last Friday Night (TGIF)	Virgin
2	15	2	STACEY JACKSON FEAT. SNOOP DOGG	Live It Up	3Beat
3	5	4	DJ FRESH FEAT. SIAN EVANS	Louder	MoS
4	11	3	DAVID GUETTA FEAT. FLO-RIDA	Where Them Girls At	Positive/Virgin
5	8	4	CASCADA	San Francisco	AATW
6	6	3	NICOLE SCHERZINGER FEAT. 50 CENT	Right There	Interscope
7	12	2	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam
8	30	2	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	J
9	16	3	DIONNE BROMFIELD FEAT. LIL' TWIST	Foolin'	Lioness/Island
10	24	3	CAROLINA MARQUEZ	Wicked Wow!!!	Hi-Klass Piclinum
11	17	4	DARUSO, TOM BOXER FEAT. ANTONIA	3 Beat Sampler	3 Beat
12	NEW		THE SATURDAYS	Notorious	Fcsnation/Geffen
13	22	3	CLARE MAGUIRE	The Shield And The Sword	Polydor
14	18	3	LOICK ESSIEU FEAT. TANYA LACEY	How We Roll	RCA
15	14	5	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA
16	20	2	RIPPER VS. KOKO CANDI	You Don't Know	Genetic
17	21	2	TINCHY STRYDER & DAPPY	Spaceship	Island
18	1	5	BEYONCE	Run The World (Girls)	Columbia
19	NEW		FRANKMUSIK FEAT. FAR EAST MOVEMENT	Do It In The AM	Island
20	27	3	HER MAJESTY & THE WOLVES	Goodbye/Goodnight	Chime/Fc uXPIAS
21	NEW		ADELE	Set Fire To The Rain	XI
22	28	8	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling	MoS
23	NEW		PARADE	Perfume	Atlantic
24	3	3	MARTIN SOIVEIG FEAT. KELE	Ready 2 Go	3 Beat
25	26	10	LMFAO FEAT. LAUREN BENNETT	Party Rock Anthem	Interscope
26	23	6	ALEXIS JORDAN	Hush Hush	Columbia/Rocnation/SterRoc
27	NEW		LETHAL BIZZLE	Mind Spinning	Search & Destroy
28	NEW		NOVENA	Houdini	Alive
29	NEW		THE FEELING	Set My World On Fire	Island
30	2	3	DANNY DOVE & BEN PRESTON FEAT. SUSIE LEDGE	Falling	Newstate

## Everyone loves Tony Moran more



Tony Moran

### ANALYSIS

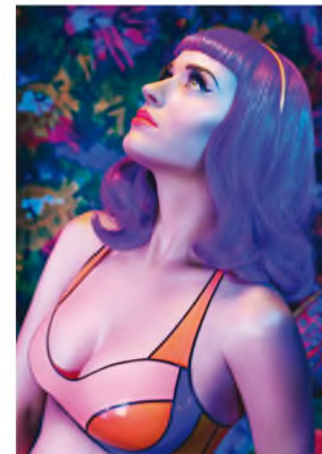
BY ALAN JONES

It is no secret that the vast majority of club chart hits are promoted by two dominant companies – with Power's eponymous brand vying with Music House's Hyperactive for Upfront honours, while Commercial Pop combat is between Power's Poperazzi division and Music House's Eurosolution. It is very unusual for one track to be promoted by both companies simultaneously but that is what has happened with Can I Love You More, the current single from veteran US DJ/producer/songwriter Tony Moran. Featuring a vocal from Trey Lorenz, it jumps 9-1 Upfront with Power pushing

the Loverush UK! mixes and Hyperactive handling Sanna & Pitron's variations. It is no surprise to find the track has a 17.77% lead over runner-up DJ Fresh's Louder.

Moran's track has not been serviced to Commercial Pop clubs which is good news for Katy Perry, who racks up her fifth straight number one on the list, courtesy of Last Friday Night (TGIF). Perry previously topped with Teenage Dream, California Gurls, Fireworks and E.T. She has a 25.73% victory margin over second-placed Stacey Jackson's Live It Up which – like her own California Gurls – is a collaboration with Snoop Dogg.

No change on the Urban chart, though Beyonce's Run The World (Girls) has a reduced lead on its third week at number one.



Katy Perry fifth straight number one



Stacey Jackson living it up at number two

## URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	5	BEYONCE	Run The World (Girls)	Columbia
2	2	8	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	J
3	3	7	WIZ KHALIFA	Roll Up	Atlantic
4	13	2	JASON DERULO	Don't Wanna Go Home	Warner Bros/Beluga Heights
5	5	6	LOICK ESSIEU FEAT. TANYA LACEY	How We Roll	RCA
6	11	2	BEVERLEY KNIGHT	Mama Used To Say	Hurricane
7	7	4	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam
8	4	7	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA
9	8	5	NICOLE SCHERZINGER FEAT. 50 CENT	Right There	Interscope
10	9	7	NEW BOYZ FEAT. CATARACS & DEV	Backseat	Warner/Shotly/Asylum
11	6	17	MANN FEAT. 50 CENT	Buzzin' Remix	Def Jam
12	17	3	BLACK EYED PEAS	Don't Stop The Party	Interscope
13	10	6	FAR EAST MOVEMENT	If I Was You (Omg)	Interscope/Cherrytree
14	16	2	AYO	Miracle	Wizet/Seismic Sounds
15	14	6	DEV FEAT. THE CATARACS	Bass Down Low	Island
16	22	2	SIX D	2 Seconds	Jive
17	15	7	NICKI MINAJ	Girls Fall Like Dominoes	Cash Money/Island
18	27	2	ORLANDO PEREZ	Taking It Higher	Street Vibes UK
19	23	3	MARY MARY	Walking	Columbia
20	12	4	TINCHY STRYDER & DAPPY	Spaceship	Island
21	NEW		SOUNDGIRL	Don't Know Why	Mercury
22	21	9	JAY SEAN FEAT. LIL' WAYNE	Hit The Lights	Cash Money/Island
23	26	8	BEVERLEY KNIGHT	Fairplay	Hurricane
24	NEW		BOX BOTTOM FEAT. BIG BABBA	Bounce N Boom	White Label
25	28	13	TREY SONGZ FEAT. NICKI MINAJ	Bottoms Up	Atlantic
26	NEW		KATY B	Easy Please Me	Columbia/Rinse
27	RE	16	JEREMIH FEAT. 50 CENT	Down On Me	Def Jam
28	25	13	SNOOP DOGG VS DAVID GUETTA	Sweat (Wet)	Captol/Pe rlophone
29	19	7	CHIPMUNK FEAT. KERI HILSON	In The Air	Jive
30	18	18	WIZ KHALIFA	Black & Yellow	Atlantic

## COOL CUTS TOP 20

Pos	ARTIST	Title
1	ABOVE & BEYOND	Thing Called Love
2	KATY B	Easy Please Me
3	TRUE TIGER FEAT. PROFESSOR GREEN & MAVERICK SABRE	In The Air
4	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ	Where Them Girls At
5	DEADMAU5	Raise Your Weapon
6	RAY FOXX	The Trumpeter
7	OH LAND	Sun Of A Gun
8	DJ SHADOW	I Got A Rokk
9	TENNAKE	Something About You
10	STEVE MAC	Ep1
11	RETRO/GRADE	Mindfighter
12	FRANKMUSIK FEAT. FAR EAST MOVEMENT	Do It In The Am
13	DENZAL PARK VS WIZARDS SLEEVE	I'm A Drum Machine (Step Up)
14	AGE OF LOVE	The Age Of Love
15	NARI & MILANI AND CRISTIAN MARCHI FEAT. SHENA	Take Me To The Stars
16	WITHIN TEMPTATION	Sinead
17	TOTALLY ENORMOUS EXTINGUISHED DINOSAURS	Trouble
18	C-MOS	2 Million Ways
19	AQUASKY	Take Me There/ Feel The Sound
20	FELIX LEITER FT. MARCELLA WOODS	Sky High



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



# CHARTS ANALYSIS



Arctic Monkeys *Suck It And See* enters albums chart at number one

## Arctic Monkeys rule albums rundown

### CHARTS: IN DEPTH

BY ALAN JONES

ARCTIC MONKEYS BECOME the first British group to reach number one this year, with fourth album *Suck It And See* emulating its predecessors by debuting at number one.

The band's introductory 2006 album, *Whatever People Say I Am, That's What I'm Not* roared to first-week sales of 363,735 – a record for any group's album debut; 2007 follow-up *Favourite Worst Nightmare* opened with sales of 227,922; and 2009's *Humburg* launched with sales of 96,313.

Given the escalating downward trajectory of the Sheffield band's previous albums, *Suck It And See* fared well to sell 82,424 copies, particularly considering its lead single – *Don't Sit Down 'Cause I've Moved Your Chair* – fell short of the Top 20, peaking at number 28 eight weeks ago.

The **Arctic Monkeys** are only the second group in chart history to have four consecutive studio albums debut at number one, the first being Keane.

Number one for the past two weeks, **Lady GaGa's** second album *Born This Way* suffers another big dip in sales, tumbling to number three after shifting 33,325 copies – a 50.70% fall week on week. Its rapid decline allows **Adele's** 21 to continue at number two. 21 has now spent 20 weeks in the chart (16 of them at number one) without dropping out of the top

two – an exceptionally rare feat. It is the only album to spend 20 weeks in the top two in the 21st Century in total, its nearest challengers being James Blunt's *Back To Bedlam* (18) and Kings Of Leon's *Only By The Night* (15).

The previous artist album to spend 20 straight weeks in the top two at any stage of its career was *The Singles 1969-1973* by The Carpenters, which achieved the feat for 23 weeks in a row in 1974, immediately after debuting at number 20.

The previous artist album to spend its first 20 weeks in the chart in the top two was Simon & Garfunkel's *Bridge Over Troubled Water*, which was chart champ or runner-up for 29 straight weeks before slipping to third in September 1970.

While 21 continues its run, Adele's debut album 19 ends a 12-week residency in the top three, falling to number five (24,349 sales). The album, which has been number three for the past five weeks, was replaced in the silver medal position by *Dream With Me* by **Jackie Evancho**. A sensation on America's *Got Talent* in 2010 when she was runner-up, the precociously-talented Evancho caused a stir on the Britain's *Got Talent* final nine days ago, propelling *Dream With Me* to first-week sales of 31,850. The album includes MOR/classical repertoire and features duets with Susan Boyle and Barbra Streisand. At 11 years and two months old, Evancho

### SALES STATISTICS WEEK 23

vs last week	Singles	Artist albums
Sales	3,167,407	1,576,658
prev week	3,191,397	1,490,126
% change	-0.8%	+5.8

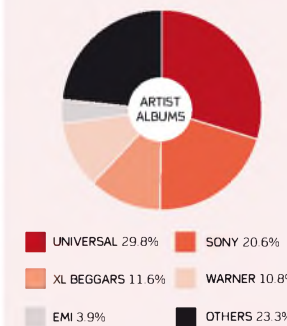
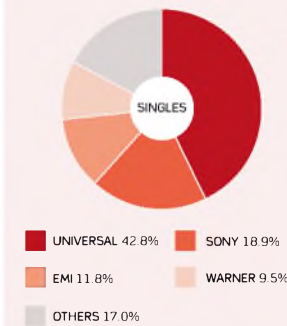
vs last week	Compilations	Total albums
Sales	296,540	1,873,198
prev week	276,399	1,766,525
% change	+7.3%	+6.0%

Year to date	Singles	Artist albums
Sales	71,885,699	36,193,556
vs prev year	64,300,114	35,601,035
% change	+11.8%	+1.7%

Year to date	Compilations	Total albums
Sales	6,899,882	43,093,438
vs prev year	7,974,314	43,575,349
% change	-13.5%	-1.1%

Compiled from sales data by Music Week

### MARKET SHARES • WEEK 23



is the second youngest female solo artist to make the UK albums chart, being beaten only by ill-fated Scots prodigy Lena Zavaroni, who was a mere 10 years and four months when she made her debut in 1974. The only other pre-teen female soloists to chart are Isabel Suckling (12 years and eight months when she charted last December) and Charlotte Church (12 years and nine months on her 1988 debut).

The 12th album by **Glee Cast** in less than 19 months, *Glee: The Music – Volume 6*, is their ninth Top 10 entry, arriving at number six (22,184 sales).

In a very busy week, there are also Top 20 debuts for Louis Walsh's new girl group **Wonderland's** self-titled debut (number eight, 15,132 sales); **Frank Turner's** *England Keep My Bones* (number 12, 11,780 sales); *From Here To Eternity – The Best Of Iron Maiden* (number 19, 8,078 sales); and **All Time Low's** *Dirty Work* (number 20, 8,026 sales). In total, 19 debuts crowd the Top 75, the highest tally in any of the 597 weeks that have elapsed thus far in the 21st century.

Benefiting from the big intake, overall album sales are up 6.0% week on week to 1,873,198, that's 13.7% above same-week 2010 sales of 1,652,460.

On the singles chart, after 10 weeks in American hands – although **LMFAO's** *Party Rock Anthem* single included some vocals from UK talent **Lauren Bennett** – there's homegrown talent leading the charge, in the form of *Changed The Way You Kiss Me* by Elliott Gleave.

Better known as **Example**, the London-born rapper turns 29 next Monday (June 20). *Changed The Way You Kiss Me* – which includes namechecks for chart veterans Al Green and Jack Jones (the latter only as a cockney rhyming slang term) – is his seventh chart entry since his debut 20 months ago, his fifth as primary artist and his first

number one. It sold 115,046 copies

last week, the highest tally for a number one for 10 weeks, and is the first single from **Example's** third album, *Playing In The Shadows*, which is scheduled for release this autumn.

After three weeks at the summit, *Give Me Everything* slips to number two for **Pitbull, Ne-Yo, Afrojack & Nayer**, selling a further 66,898 copies. **Nicole Scherzinger's** latest single *Right There* improved only 15-14 last week, but leaps to number three (51,355 sales) following her performances of it on the final of Britain's *Got Talent* and *The Graham Norton Show*. Including her **Pussycat Dolls** releases, it is Scherzinger's 17th hit. It is the fourth from her debut solo album *Killer Love* to make the Top 10, following the number three hit *Poison, Heartbeat* (a number eight collaboration with Enrique Iglesias) and *Don't Hold Your Breath*, which reached number one in March. The album climbs for the third week in

a row, springing 35-22 (7,250 sales). There are also Britain's *Got Talent* boosts for **Tracy Chapman's** *Fast Car*, which accelerates 28-13 (20,720 sales) after being performed for a second time by Michael Collings and **Josh Groban's** 2001 recording *To Where You Are*, which makes its Top 75 debut at number 53 (4,790 sales), after proving a winning choice for **Jai McDowall**.

It is three years next week since **Coldplay** scored their one and only number one single with *Viva La Vida* and they return to the Top 10 for the first time since with new single *Every Teardrop Is A Waterfall*, which debuts at number six (37,187 sales). The first single from the band's forthcoming fifth album, it is their 14th Top 40 single to date.

It has been a good year for continental acts on the singles chart so far. The current chart includes entries from several, including Italian dance doyens **Alex Gaudino** and **Benny Benassi**, who are joined somewhat unexpectedly by their compatriot, classical pianist **Ludovico Einaudi**, whose 2001 instrumental *I Giorni* debuts this week. Previously used by the BBC in trailers for its *Royal Wedding* coverage, the track owes its break to Radio 1's Greg James, who fell in love with and downloaded it when he was studying for his University examinations a few years ago.

**James** played it as a 'study break' record on the *Zane Lowe Versus Greg James* show on Radio 1 last week and was immediately inundated with requests for information. He has played it several times since, and the track sold 11,004 copies last week to debut at number 32.

Falling 19-39, the title track of **Lady GaGa's** album *Born This Way* nevertheless becomes her sixth single to sell more than half a million copies. Overall sales of 505,924 include 9,301 last week.

Singles sales are down 0.8% week on week at 3,167,407, that's 13.5% above same-week 2010 sales of 2,790,756.

Alan Jones

## INTERNATIONAL CHARTS

### Adele and Lady Gaga battle it out on the world's charts

IT WAS A GLOBAL SENSATION ON ITS first week in the shops but another week on **Lady GaGa's** (pictured) second album, *Born This Way* is already finding the going tough.

First, the good news – number one in 16 territories last week, the album debuts at the summit in five more: Denmark, Flanders, Italy, Norway and Wallonia, while advancing 5-1 in Greece. It remains at number one in Australia

Canada, the Czech Republic, France, Ireland and the US, although with big decreases in sales week on week.

Meanwhile, it is knocked off the top of the chart in nine countries, dipping 1-2 in Austria, Germany, New Zealand, Portugal, Slovenia, Sweden and Switzerland, 1-3 in Hungary and 1-4 in Japan. It is also in decline in Spain (2-3) and Iceland (8-9), while improving in Poland (12-3) and Estonia (6-5). Its

### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ARCTIC MONKEYS <i>Suck It And See</i>	£7.93	£8.99	£7.99	£8.99
2 ADELE 21	£7.93	£7.99	£7.99	£7.99
3 LADY GAGA <i>Born This Way</i>	£8.93	£8.99	£8.99	£8.99
4 JACKIE EVANCHO <i>Dream With Me</i>	£6.99	£8.99	£8.99	£6.99
5 ADELE 19	£3.99	£4.99	£3.99	£3.99

Source: Music Week



CHARTS KEY

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER

**INDIE SINGLES TOP 20**

This	Last	Artist Title / Label (Distributor)
1	NEW	EXAMPLE Changed The Way You Kiss Me / Mos (ARV)
2	1	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / Mos (ARV)
3	2	ADELE Someone Like You / XL (PIAS)
4	3	ADELE Rolling In The Deep / XL (PIAS)
5	7	ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
6	4	ADELE Make You Feel My Love / XL (PIAS)
7	8	ADELE Set Fire To The Rain / XL (PIAS)
8	5	YASMIN Finish Line / Levels/Mos (ARV)
9	6	WRETCH 32 FEAT. EXAMPLE Unorthodox / Levels/Mos (ARV)
10	NEW	WOODKID Iron / Green United (Green United)
11	10	DJ FRESH Gold Dust / Data/Mos (ARV)
12	16	EXAMPLE Kickstarts / Data/Mos (ARV)
13	NEW	JAMIE XX Far Nearer / Numbers (Numbers)
14	9	TODDLA T FEAT. SHOLA AMA & JZK Take It Back / Ninja Tune (PIAS)
15	14	TIESTO V DIPLO FEAT. BUSTA RHYMES ('mon (catch' Em By Surprise) / Wall Of Sound (PIAS)
16	17	MR SAXOBEAT Mr Saxobeat / Ma Chiato (Ma Chiato)
17	13	JAI PAUL Btstu / XL (PIAS)
18	19	GYPTIAN Hold You / Levels/Mos (ARV)
19	20	ADELE Turning Tables / XL (PIAS)
20	NEW	CAMO & KROOKED FEAT. SHAZ SPARKS All Fall Down / Hospital (SRD)

**INDIE ALBUMS TOP 20**

This	Last	Artist Title / Label (Distributor)
1	NEW	ARCTIC MONKEYS Suck It And See / Domino (PIAS)
2	1	ADELE 21 / XL (PIAS)
3	2	ADELE 19 / XL (PIAS)
4	3	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)
5	NEW	FRANK TURNER England Keep My Bones / Xtra Mile (PIAS)
6	5	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatic/Giant Mono (ADAICIN)
7	4	STATUS QUO Quid Pro Quo / Fourth Chord (ARV)
8	7	FLEET FOXES Helplessness Blues / Bella Union (ROM ARV)
9	6	THE PRODIGY World's On Fire - Live / Take Me To The Hospital (Essential/GEM)
10	NEW	CITY & COLOUR Little Hell / Dine Alone (Essential/GEM)
11	NEW	BATTLES Gloss Drop / Warp (PIAS)
12	NEW	ABOVE & BEYOND Group Therapy / Anjunabeats (ARV)
13	NEW	SUEDE Dog Man Star / Edsel Demon (SDU)
14	NEW	GOMEZ Whatever's On Your Mind / Eat Sleep (PIAS)
15	8	FRIENDLY FIRES Pala / XL (PIAS)
16	10	EVA CASSIDY Simply Eva / Blix Street (ADAICIN)
17	14	EXAMPLE Won't Go Quietly / Data/Mos (ARV)
18	12	THE STROKES Angles / Rough Trade (PIAS)
19	15	FLEET FOXES Fleet Foxes / Bella Union (ROM ARV)
20	13	MOBY Destroyed / Little Idiot (ROM ARV)

**INDIE SINGLES BREAKERS TOP 10**

This	Last	Artist Title / Label (Distributor)
1	NEW	WOODKID Iron / Green United (Green United)
2	NEW	JAMIE XX Far Nearer / Numbers (Numbers)
3	1	TODDLA T FEAT. SHOLA AMA & JZK Take It Back / Ninja Tune (Ninja Tune)
4	5	MR SAXOBEAT Mr Saxobeat / Ma Chiato (Ma Chiato)
5	3	JAI PAUL Btstu / XL (Beggars Group)
6	NEW	CAMO & KROOKED FEAT. SHAZ SPARKS All Fall Down / Hospital (Southern)
7	10	EMILY BARKER & THE RED CLAY HALO Pause (The Shadow Line Theme) / Everyone Sang (Ioda)
8	2	DARWIN DEEZ Up In The Clouds / Lucky Number (PIAS)
9	NEW	THE BROOKES BROTHERS In Your Eyes / Breakbeat Kaos (Absolute)
10	11	FLUX PAVILION Bass Cannon / Circus (AEI Music)

**COMPILATION CHART TOP 20**

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music! 78 / EMI Virgin/UMTV (E)
2	NEW	VARIOUS The Best Of BBC Radio 1's Live Lounge / Sony/UMTV (ARV)
3	NEW	VARIOUS The Old Grey Whistle Test - 40th / EMI Virgin/UMTV (CIN)
4	2	VARIOUS Anthems Indie / EMI TV/Mos (ARV)
5	6	VARIOUS The Workout Mix - Beach Fit / AATWEMI TV/UMTV (ARV)
6	3	VARIOUS Pop Party Pts School Of Pop / UMTV (ARV)
7	NEW	VARIOUS Reggae Collection / UMTV (ARV)
8	5	VARIOUS Chilled Afterhours / Mos (ARV)
9	7	VARIOUS Going Underground / UMTVEMI TV (ARV)
10	4	VARIOUS R&B Collection - Summer 2011 / UMTV (ARV)
11	8	VARIOUS Clubland Smashed 2 / AATWEMI TV/UMTV (ARV)
12	3	VARIOUS The Mash Up Mix Bass / Mos (ARV)
13	10	VARIOUS iXtra - The Album / EMI TV/Rhino (CIN)
14	RE	VARIOUS Greatest Ever Dad - The Definitive / Greatest Ever Usm (SDU)
15	11	VARIOUS Ultimate Floorfillers / AATWEMI TV/UMTV (ARV)
16	16	VARIOUS Pop Princesses 2011 / Sony/UMTV (ARV)
17	13	VARIOUS Addicted To Bass 2011 / Mos (ARV)
18	12	VARIOUS Massive R&B - Spring 2011 / Rhino/UMTV (ARV)
19	17	VARIOUS 100 Percent Pure Dubstep - DJ Hatcha / New State (E)
20	RE	VARIOUS Haynes Dad - Ultimate Guide To Rock / Sony (ARV)

**JAZZ & BLUES ALBUMS TOP 10**

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

**CLASSICAL ALBUMS TOP 10**

This	Last	Artist Title / Label (Distributor)
1	NEW	CRAIG OGDEN Summertime / Classic FM (ARV)
2	1	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)
3	3	KARL JENKINS The Very Best Of / EMI Classics (E)
4	2	MILOS KARADAGLIC The Guitar / Deutsche Grammophon (ARV)
5	5	ALFIE BOE You'll Never Walk Alone - The Collection / EMI Classics (E)
6	4	ANDRE RIEU Classics From Vienna / T2 Entertainment (RSK GEM)
7	6	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)
8	NEW	LUDOVICO EINAUDI La Scala - Concert 03 03 03 / Ricordi (ARV)
9	RE	KATHERINE JENKINS Sweetest Love / Spectrum Music (ARV)
10	9	KATHERINE JENKINS Sacred Arias / JCI (E)

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 VAT registration 238 6233 56  
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ABC  
 Average weekly circulation: July 09-June 10: 5,218  
 Member of Periodical Publishers' Association  
 ISSN - 0265 1548

Subscription hotline: 01858 438816  
 Newstrade hotline: 020 7638 4666

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BY ALAN JONES



portfolio is completed by Finland, where it holds at number two and the Netherlands, where it cannot advance beyond number five.  
 In the latter territory, it fails to take on Adele, whose 21 returns to number one - from number three - selling five times more copies in the week than its rival. Although 21 has now been pushed into second place in Flanders and Norway to accommodate Lady Gaga, it rebounds 2-1 in New Zealand and South Africa. 21 also climbs in the US (3-2), Austria (5-5), Poland (6-5), Italy (12-11), Spain (18-17). It reaches new peaks in the Czech Republic (30-9)

and Mexico (29-14), rebounds 14-8 in Finland (a 12-week high) and makes its first appearance in Hungary (number 33).  
 Adele's first album, 19, is also enjoying a purple patch, with improved chart positions in 10 countries, including a 21-15 leap in the US, and its first Top 10 appearances in Australia (15-10) and New Zealand (15-10).  
 As much of an institution in the rest of Europe as they are in the UK, Status Quo return to active chart duty in eight countries with their 29th studio album Quid Pro Quo debuting in Switzerland

(number eight), Germany (13), Austria (26), the Netherlands (32), Sweden (37), Ireland (57), France (93) and Flanders (97). Although their UK albums chart span of more than 38 years is impressive, it can't match their German span, which stretches to 43 years.  
 Simply Red's Farewell: Live in Concert At Sydney Opera House is in decline elsewhere, but debuts in Norway (number 26) and Italy (36), while Hugh Laurie's first album Let Them Talk is now in 14 charts, having added the Czech Republic (seven), New Zealand (27) and Finland (40) in the past week.









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

# THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	New		<b>ARCTIC MONKEYS</b>	<b>Suck It And See</b>	Domino WIGCD258 (PIAS)	HIGHEST NEW ENTRY
2	2	20	<b>ADELE</b>	<b>21 XL</b>	XLCD520 (PIAS) 9★	
3	1	3	<b>LADY GAGA</b>	<b>Born This Way</b>	Interscope 2764126 (ARV) ★	
4	New		<b>JACKIE EVANCHO</b>	<b>Dream With Me</b>	Syco 88697870612 (ARV)	
5	3	10	<b>ADELE</b>	<b>19 XL</b>	XLCD313 (PIAS) 4★	
6	New		<b>GLEE CAST</b>	<b>Glee - The Music - Vol. 6</b>	Epic 88697898112 (ARV)	
7	6	2	<b>SEASICK STEVE</b>	<b>You Can't Teach An Old Dog New Tricks</b>	Play It Again Sam PIASR515CDX (PIAS)	
8	New		<b>WONDERLAND</b>	<b>Wonderland</b>	Mercury 2763631 (ARV)	
9	5	15	<b>JESSIE J</b>	<b>Who You Are</b>	Island/Lava 2758627 (ARV) ★	
10	7	21	<b>BRUNO MARS</b>	<b>Doo Wops &amp; Hooligans</b>	Elektra 756788271 (CIN) ★	
11	19	30	<b>TAKE THAT</b>	<b>Progress</b>	Polydor 2748474 (ARV) 6★	SALES INCREASE
12	New		<b>FRANK TURNER</b>	<b>England Keep My Bones</b>	Xtra Mile EPIT871631 (PIAS)	
13	4	2	<b>THE PIERCES</b>	<b>You &amp; I</b>	Polydor 2750568 (ARV)	
14	18	19	<b>FOO FIGHTERS</b>	<b>Wasting Light</b>	RCA 88697844931 (ARV)	SALES INCREASE
15	8	6	<b>ALOË BLACC</b>	<b>Good Things</b>	Epic 88697831352 (ARV)	
16	11	19	<b>CHASE &amp; STATUS</b>	<b>No More Idols</b>	Mercury 2745135 (ARV)	
17	16	4	<b>CARD EMERALD</b>	<b>Deleted Scenes From The Cutting Room Floor</b>	Dramatico/Grand Mono DRAMCD0064 (ADA/CIN)	SALES INCREASE
18	12	30	<b>RIHANNA</b>	<b>Loud</b>	Def Jam 2752365 (ARV) 4★	
19	New		<b>IRON MAIDEN</b>	<b>From Fear To Eternity: The Best Of 1990-2010</b>	EMI 0273622 (E)	
20	New		<b>ALL TIME LOW</b>	<b>Dirty Work</b>	Interscope 2772308 (ARV)	
21	15	5	<b>HUGH LAURIE</b>	<b>Let Them Talk</b>	Warner Music Entertainment 2564672942 (CIN)	
22	35	12	<b>NICOLE SCHERZINGER</b>	<b>Killer Love</b>	Interscope 2765515 (ARV)	HIGHEST CLIMBER
23	22	28	<b>ELO</b>	<b>All Over The World - The Very Best Of</b>	Epic 5201292 (ARV) 2★	SALES INCREASE
24	New		<b>DEPECHE MODE</b>	<b>Remixes 2: 81-11</b>	Mute CDMUTE18 (E)	
25	14	126	<b>LADY GAGA</b>	<b>The Fame</b>	Interscope 1791397 (ARV) 4★	
26	17	31	<b>CEE LO GREEN</b>	<b>The Lady Killer</b>	Warner Brothers 7567889289 (CIN) ★	
27	10	2	<b>STATUS QUO</b>	<b>Quid Pro Quo</b>	Fourth Chord 4329759061748 (ARV)	
28	21	3	<b>FRANKIE VALLI/THE FOUR SEASONS</b>	<b>Working My Way Back To You - Collection</b>	Rhino 5249837702 (CIN)	
29	23	86	<b>MICHAEL BUBLE</b>	<b>Crazy Love</b>	Reprise 9362496277 (CIN) 8★	
30	31	62	<b>FOO FIGHTERS</b>	<b>Greatest Hits</b>	RCA 88697369211 (ARV) ★	SALES INCREASE
31	40	24	<b>ALFIE BOE</b>	<b>Bring Him Home</b>	Decca 2759210 (ARV)	SALES INCREASE
32	New		<b>INNA</b>	<b>Hot 3</b>	Beati/AATW 2773198 (ARV)	
33	19	14	<b>NOAH &amp; THE WHALE</b>	<b>Last Night On Earth</b>	Mercury/Young & Lost 2750095 (ARV)	
34	39	10	<b>KATY B</b>	<b>On A Mission</b>	Columbia/Rinse 88697850722 (ARV)	SALES INCREASE
35	37	6	<b>JENNIFER LOPEZ</b>	<b>Love?</b>	Def Jam 2753434 (ARV)	SALES INCREASE
36	25	25	<b>QUEEN</b>	<b>Greatest Hits</b>	Island 2758364 (ARV) 11★	
37	27	6	<b>FLEET FOXES</b>	<b>Helplessness Blues</b>	Bella Union BELLACD283 (ROM ARV)	
38	28	12	<b>CHRIS BROWN</b>	<b>F.A.M.E.</b>	Sony RCA 88697860672 (ARV)	

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
39	20	3	<b>THE PRODIGY</b>	<b>World's On Fire - Live</b>	Take Me To The Hospital HOSPRBD4 (Essential/GEM)	
40	26	58	<b>ELLIE GOULDING</b>	<b>Lights</b>	Polydor 2732799 (ARV) ★	
41	45	6	<b>THE KINKS</b>	<b>The Singles Collection</b>	Sanctuary SMRC0024 (ARV)	SALES INCREASE
42	29	30	<b>PINK</b>	<b>Greatest Hits: So Far!!!</b>	LaFace 88697807232 (ARV) ★	
43	New		<b>CITY &amp; COLOUR</b>	<b>Little Hell</b>	Dine Alone COOKCD54 (Essential/GEM)	
44	New		<b>RORY GALLAGHER</b>	<b>Notes From San Francisco</b>	Sony 88697902302 (ARV)	
45	34	34	<b>KINGS OF LEON</b>	<b>Come Around Sundown</b>	Hand Me Down 8869782411 (ARV) 2★	
46	32	31	<b>THE OVERTONES</b>	<b>Good Ol' Fashioned Love</b>	Warner Music Entertainment 5249825442 (CIN)	
47	New		<b>CRAIG OGDEN</b>	<b>Summertime</b>	Classic FM CFMD20 (ARV)	
48	New		<b>BATTLES</b>	<b>Gloss Drop</b>	Warp WARPDC212 (PIAS)	
49	New		<b>ABOVE &amp; BEYOND</b>	<b>Group Therapy</b>	Anjunabeats ANICD24 (ARV)	
50	42	17	<b>TWO DOOR CINEMA CLUB</b>	<b>Tourist History</b>	Kitsune/Cooperative2 CDA025 (PIAS)	
51	New		<b>NEW ORDER/JOY DIVISION</b>	<b>Total</b>	Rhino 5249864795 (CIN)	
52	41	61	<b>PLAN B</b>	<b>The Defamation Of Strickland Banks</b>	679/Atlantic 518584712 (CIN) 3★	
53	30	4	<b>KATE BUSH</b>	<b>Director's Cut</b>	Fish People/FBI FPCD001 (E)	
54	38	5	<b>SADE</b>	<b>The Ultimate Collection</b>	Sony RCA 88697899351 (ARV)	
55	55	13	<b>THE VACCINES</b>	<b>What Did You Expect From The Vaccines?</b>	Columbia 88697841451 (ARV)	SALES INCREASE
56	47	6	<b>QUEEN</b>	<b>Greatest Hits II</b>	Island 2758365 (ARV)	
57	46	29	<b>NICKI MINAJ</b>	<b>Pink Friday</b>	Cash Money/Island 2754184 (ARV)	
58	50	7	<b>THE WOMBATS</b>	<b>Proudly Present... This Modern Glitch</b>	14th Floor 2564672776 (CIN)	
59	13	2	<b>BLACK STONE CHERRY</b>	<b>Between The Devil And The Deep Blue Sea</b>	Roadrunner RR77242 (ADA/CIN)	
60	New		<b>MY MORNING JACKET</b>	<b>Circuital V2</b>	Cooperative WRR70978 (ROM ARV)	
61	57	9	<b>GLEE CAST</b>	<b>Glee - The Music - Vol. 5</b>	Epic 88697899462 (ARV)	SALES INCREASE
62	52	149	<b>TAKE THAT</b>	<b>Never Forget - The Ultimate Collection</b>	RCA 82876748522 (ARV) 3★	
63	New		<b>SUEDE</b>	<b>Dog Man Star</b>	Eds1 Demon EDSG8002 (SDU)	
64	56	41	<b>KATY PERRY</b>	<b>Teenage Dream</b>	Virgin CDV3084 (E) 2★	
65	New		<b>GOMEZ</b>	<b>Whatever's On Your Mind</b>	Eat Sleep EAT062CDA (PIAS)	
66	44	28	<b>OLLY MURS</b>	<b>Oily Murs</b>	Epic/Syco 88597755022 (ARV) 2★	
67	43	36	<b>TINIE TEMPAH</b>	<b>Disc-Overy</b>	Parlophone 9055132 (E) 2★	
68	54	5	<b>GLEE CAST</b>	<b>Glee: The Music Presents The Warblers</b>	Epic 88697898132 (ARV)	
69	51	32	<b>RUMER</b>	<b>Seasons Of My Soul</b>	Atlantic 5052498455225 (CIN) ★	
70	36	4	<b>FRIENDLY FIRES</b>	<b>Pala</b>	XL XLCD530 (PIAS)	
71	53	5	<b>FLEETWOOD MAC</b>	<b>Rumours</b>	Warner Brothers 759927332 (CIN) 2★	
72	65	36	<b>LED ZEPPELIN</b>	<b>Motherhip - Best Of</b>	Atlantic 8122799513 (CIN) 2★	SALES INCREASE
73	64	12	<b>THE DRIFTERS</b>	<b>Up On The Roof - Very Best Of</b>	Rhino/Sony 88697852702 (ARV)	
74	New		<b>THE BASEBALLS</b>	<b>Strings 'N' Stripes</b>	WMG 5249856062 (CIN)	
75	Re-entry		<b>BOB MARLEY &amp; THE WAILERS</b>	<b>Legend</b>	Tuff Gong 5301640 (ARV)	

Official Charts Company 2011.

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**Key**  
★ Platinum (300,000)  
● Gold (100,000)  
● Silver (60,000)  
★ 1m European sales

**BPI Awards**  
**Albums**  
Hugh Laurie: Let Them Talk (gold)

**Singles**  
Deadmau 5 & Kaskadee: I Remember (silver);  
Katy Perry: ET (silver)



**Thank You For The Words And Music Gil**



**Gil Scott-Heron**

**April 1, 1949 – May 27, 2011**