

# MusicWeek



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## TALENT 12 LABEL FOCUS

Exclusive interview with Cherrytree Records' Martin Kierszenbaum – and read full interview online at MusicWeek.com



## ANALYSIS 15 ROCK SOLID

Heavy rock and metal still appeal to a staunchly loyal fanbase



**FREE CD**  
**18 MUSIC WEEK PRESENTS VOL 9**  
Free to subscribers, nine hot new tracks



## Breakout star's sheer delight

Ed Sheeran has become the first act to have played at *Music Week's* Breakout night to secure a Top 10 hit, with his debut Asylum/Atlantic release *The A Team* charting at number three.

The track sold 57,607 copies last week, according to the OCC, putting it behind only Example's *Changed The Way You Kiss Me* and Calvin Harris feat. Kelis' *Bounce*. It was one of several tracks in the singles Top 10 this week to have been released to radio weeks before it went on sale.

Sheeran, who played Breakout in March, said he never expected the single to do so well. "I was expecting Top 20," he said.

Sheeran signed to Asylum/Atlantic in February, after the success of five self-released EPs, the last of which, *No. 5 Collaborations*, made number two in the iTunes charts and 46 in the OCC singles chart, selling 11,000 copies.

The next Breakout takes place on July 13, with Lonsdale Boys Club, I Am Harlequin, Jack Savoretti and The Violet May playing the main stage.

## INDIES IN RECORD-BREAKING US CHART CHARGE

THE INDEPENDENTS' EXCELLENT albums chart run in the UK is being more than matched in the US, where six of the current Billboard Top 20 are by non-major acts.

Mumford & Sons, who go through independent Glassnote in the US, country star Jason Aldean and My Morning Jacket were joined in the Top 20 last week by new entries from rapper Tech N9ne and British acts the Arctic Monkeys and Def Leppard, whose new album *Mirrorball: Live & More* is released through American singer-songwriter Jimmy Buffett's Mailboat Records in North America.

That takes up to 32 the number of indie albums under Billboard's definition of an independent release that have made the Top 20 of the US albums chart in 2011, a new high at this stage of a calendar year. Just five years ago only six independent releases had managed to reach the Top 20 of the main Billboard 200 chart at the same point in the year.

The American Association of Independent Music's vice president Jim Mahoney cited the changing structure of the US albums market, including the growth of digital and labels' ability to target fans directly online, as one of the reasons why independents were doing so well.

"When you remove the barriers to our fans and you can get the music out to fans, independents always do much better," he said.

■ TURN TO PAGE 4 FOR MORE

DAY AND DATE REBELS SET TO MAKE THE TOP 10 - AFTER WEEKS AT RADIO

## Chart hits slip through the on air/on sale net

### RELEASES

BY PAUL WILLIAMS

THE EARLY PROMISE OF A record industry commitment to on air/on sale appears to be coming under increasing pressure, as a number of high-profile releases are going to radio weeks before fans can buy them.

The issue is particularly highlighted in the new OCC UK singles chart announced yesterday (Sunday) where four of the top five

sellers had not been subject to day and date.

They comprised Ministry of Sound act Example, whose *Changed The Way You Kiss Me* (pictured) debuted at number one a week ago, and new entries from Sony act Calvin Harris, breakthrough Warner artist Ed Sheeran and a Universal/All Around The World pairing of Tinchy Stryder and Dappy.

The four tracks will be joined in the chart in the coming weeks by a number of other high-profile releases which have already been at

radio for several weeks but are not yet available to buy. They include the brand new singles from Universal act The Wanted and Sony boy band JLS.

A previous in-depth study by *Music Week* (07.05.11 issue) of on air/on sale, which was publicly backed by Universal and Sony in January as a way of trying to tackle online piracy, revealed most brand new tracks were subject to the strategy.

However, Music Managers Forum chief executive Jon Webster, whose organisation has long championed



day and date, suggested "cracks" were now appearing.

But Universal commercial division managing director Brian Rose dismissed these fears and said his company remained fully committed to on air/on sale.

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➔ See page 5 for more about the on air/on sale issue

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Record company looks to preserve revenue following Sky switch

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Live music discovery service says live industry must grasp digital opportunities



# DIGEST

For daily news visit [musicweek.com](http://musicweek.com)

## ▶ THE PLAYLIST

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



**METRONOMY**  
**The Bay (Because)**

A firm commercial highlight from Metronomy's new album. A strong step forward (single, tbc)



**RUSSO FEAT. DOT ROTTEN**  
**Bad Tonight (Yo Video)**

South London native Russo teams up with Dot Rotten on this cool debut which is already racking up the views online (single, July 11)



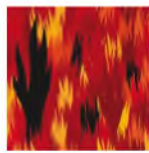
**INC.**  
**Swear (4AD)**

The brainchild of LA brothers Andrew and Daniel Aged, Swear is sparse, detached pop with an unshakably memorable edge (EP, July 25)



**WHITE ARROWS**  
**8050 (3 Syllables)**

The first UK release from Californian five piece White Arrows is an impressive collection of jangling pop songs that hint at their potential. Debut album due later this year (from EP, June 20)



**BRIGHT EYES**  
**Jejune Stars (Polydor)**

First taste of Bright Eyes' new studio album, with a video directed by cinematographer Lance Acord (Lost in Translation) (single, July 4)



**THE KOOKS**  
**Junk Of The Heart (Virgin)**

A strong return by the UK band who have announced an extensive European tour, starting September, ahead of their new album release (single, tbc)



**OH MY!**  
**Run This Town (679)**

A weirdly infectious, tongue-in-cheek debut from the female duo and co-written by Example, Cockburnkid and Esser (single, tbc)



**HUDSON MOHAWKE**  
**Satin Panthers (Warp)**

Radio 1 and 1Xtra are already firmly behind the record's lead single Thunder Boy which arrives with some healthy blog buzz (single, August 1)



**HYPE WILLIAMS**  
**Kelly Price W8 Gain Vol 2 EP (Hyperdub)**

Mysterious duo Hype Williams are another great signing for Hyperdub. A brilliantly inventive EP (EP, July 4)



**BROTHER**  
**New Year's Day (Geffen)**

This 'rambunctious guitar-driven romp' drops on the back of the bands first major US TV's and sold-out UK tour (single, June 27)



### SIGN HERE

Global Talent Publishing has signed singer-songwriter **Mike Scott**. The agreement covers Scott's forthcoming album, *An Appointment With Mr. Yeats*, as well as some of his back catalogue

London four-piece **Veronica Falls** has signed to *Bella Union* for the worldwide (excluding the US) release of their debut LP



### GIG OF THE WEEK

**Who:** Glastonbury Festival  
**Where:** Worthy Farm, Pilton  
**When:** 22-27 June  
**Why:** With headliners from U2, Coldplay and Beyoncé the UK's biggest music festival is back for another year. And with a suitably awe-inspiring collection of bands, DJs, comedians and performance artists it is defiantly not one to miss.

# Industry legends hook-up

Legendary music executive Chris Blackwell is teaming up with influential manager Simon Fuller at a new company that aims to support artists and other entertainers in the global business world.

The new company is called Blackwell Fuller, Inc and will operate from Fuller's XIX Entertainment offices in London, New York and Los Angeles.

Its only business to date has been to acquire Blackwell's publishing company Blue Mountain Music, which includes songs by Bob Marley and U2.

However, in a statement the new company said it had already identified several opportunities for partnerships between artists and brands and would announce the first of these deals in the coming months.

The plan for the new company will, in many ways, be to emulate what Fuller's XIX Entertainment has done with its current clients, who number sports stars



Power partnership: Fuller and Blackwell combine their talents for new management venture, Blackwell Fuller, Inc

including David Beckham as well as singers such as Annie Lennox, in terms of finding new opportunities for them to leverage their influence with fans.

In an interview with *The Wall Street Journal* Fuller said he and Blackwell would help clients to strike deals with technology companies, distributors and advertisers, explaining he believed his company could strike deals more quickly than a record company and with more favourable terms.

Fuller added, "We believe we have a unique opportunity to create new-media partnerships directly with the creators themselves and build a new model that will define the path for artists and creators for the new digital age."

Island Records founder Blackwell, a former Music Week Strat Award winner, said there had been a need for a new business approach between artists and content owners for years.

## NEWS DIGEST

### ■ REID IN RANGE OF EPIC

Former Island Def Jam chairman LA Reid is reportedly heading towards Sony Music to become chairman of the newly-restructured Epic Label Group. His move to Epic would find Reid following on from Amanda Ghost's brief time at the helm of the company and, although there has been no official confirmation of a move, the *Hollywood Reporter* suggests Reid will arrive at Sony at the beginning of July, the same time as former Universal chairman Dough Morris takes over as Sony Music CEO.

### ■ I.R.S. TO RELEASE AGAIN

EMI Music is to relaunch I.R.S. Records through a partnership between its North American offices and Crush Management's Jonathan Daniel and Bob McLynn. The label, which was originally launched in 1979, was active for 17 years representing acts including REM (pictured), The Dead Kennedys, John Cale and The Buzzcocks.

Signings to the newly-reformed label will be announced over the coming



months, with the first releases expected towards the end of the year.

The move builds on the relationship between Crush and Capitol and Virgin label group president Dan McCarroll: the two originally worked together on the development of songwriters Butch Walker and Travis McCoy, as well as the re-emergence of Train. McCarroll said the new venture would recapture some of the spirit of adventure and excitement of the original label.

### ■ PANDORA FLOATS

US streaming and discovery service Pandora has outperformed IPO expectations by raising \$235m (£143m) to give it a market value of \$2.56bn (£1.56bn) - but growing doubts surround its future prof-

itability. In completing its IPO, it sold a total of 14.7m shares at \$16 (£9.76) each. This far exceeded the recent guide price of \$10-12 (£6.10-7.32) a share, which had been raised anyway from an initial \$7-9 (£4.27-5.49) a share pricing. Pandora has managed to keep going in a very difficult market, using a deft app strategy to grow its user base. Building apps for multiple handsets has seen more than 50% of new users coming to it via mobile.

A study by Edison Research in October 2010 found that 20% of people aged 12-24 in the US had listened to Pandora in the previous month while 13% had listened in the previous week. Analysts, however, are hanging questions marks over its future profitability, especially with an increase in webcasting rates expected to be put in place in 2015.

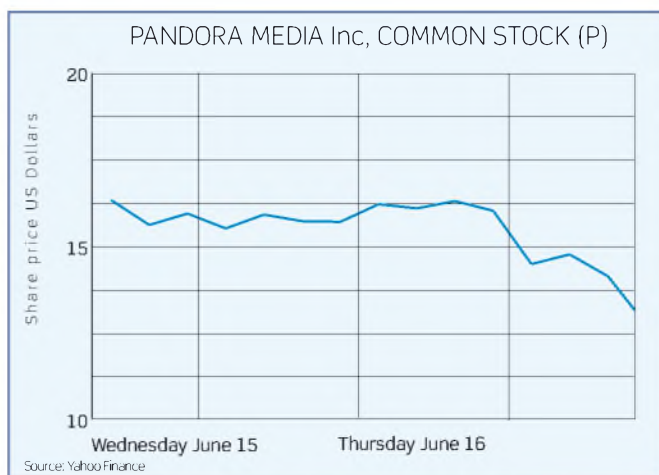
### ■ ADELE'S CENTURY BEST

The return of Adele's 21 to the top of the Billboard 200 last week made it the first UK album this century to clock up 10 weeks at number one, while Rolling In The Deep is now the second-longest Hot 100 chart-topper by a British female in history.

The XL/Columbia album returned to number one, despite its weekly sales falling by 5% to 114,000. It has now sold more than 2.2m copies in the US, easily making it the year's biggest-selling album, while no British album has managed double figures at number one since George Michael's Faith occupied 12 weeks in charge of the Billboard 200 back in 1988.

The album's lead-off single Rolling In The Deep has itself secured its place in the history books, having claimed a sixth week at number one on the Hot 100 after selling a further 224,000 downloads last week. Only one other single by a UK female artist - Olivia Newton-John's 10-week chart-topper Physical - has spent longer at number one since the Hot 100 began in 1958, although prior to the Hot 100's launch Vera Lynn's Auf Wiederseh'n Sweetheart enjoyed nine weeks at number one in the US in 1952.

## INDUSTRY SNAPSHOT





**SPOTIFY US LAUNCH HINT**

Spotify has hinted that it could launch in the US next month. Silicon Valley Watcher reports that Spotify GM for Europe Jonathan Forster, speaking at the Omnicom conference in London last Thursday, said the company was "signing the remaining deals as I speak", adding that "we won't launch before July 5".

It has been rumoured that Spotify has deals in place with three of the majors and, as of last week, was in advanced negotiations with Warner Music. The fact Forster gave a specific date in July – rather than the standard "soon" which has been the main response from Spotify about its US plans – has been read as a sign a US debut is just weeks away.

**US STREAMERS TARGETED**

A proposed bill in the US that could make streaming of unlicensed content a felony has cleared the first stage.

It was approved by the US Senate Judiciary Committee last Thursday and will primarily target sites that stream TV shows and movies illegally, but it could also have implications for music.

Gizmodo writes the bill will target those who make such content available rather than those accessing it. "Operators and sharers of these websites, not watchers, fall under its umbrella," it writes.

A felony offence could result in a five-year prison sentence for anyone found guilty if the bill makes it to law.

**HARVIEU CANCELS GLASTONBURY APPEARANCE**

Up-and-coming singer Ren Harvieu has been forced to cancel her Glastonbury appearance and delay the releases of her album after

injury to her back. Harvieu, who is signed to producer Jimmy Hogarth's Kid Gloves label through Universal, suffered a broken and dislocated back in what her management said was "a freak accident". She is currently being cared for at The Royal National Orthopaedic Hospital where she will begin extensive rehabilitation work shortly. However, her injury has forced her to cancel her Glastonbury appearance, as well as upcoming gigs with The Courteeners. The release of her debut single and album have also been placed on hold.

**GONORTH SUCCESS**

The organisers of the GoNorth conference and artist showcase are celebrating after this year's event proved the most successful in its 11-year history.

While the showcase saw 50 up-and-coming acts perform across nine stages during the two-day event, the conference attracted record numbers of registrations. Among the many industry panels examining everything from A&R to the over 50s demographic, the keynote interview featured UK Music CEO Feargal Sharkey quizzed by *Music Week* features editor Christopher Barrett, during which the former Undertones frontman dis-

Leading model agency Nevs has inked deals with a number of artists including Ellie Goulding and Chipmunk to join its newly-established division dedicated to up-and-coming music talent.

Ebony Bones (pictured), Wretch 32, Rufus Wainwright and Gabrielle Cilmi are among the artists signed to Nevs' new Special Bookings Division which the agency says has been set up in response to advertiser demands. It aims to reinvigorate the relationship between artists and brands.

Nevs client director Carolyn Van De Beers said, "As we celebrate our 40th year in the business we have created something new, fresh and incredibly exciting that will support exceptionally-talented young artists. We have painstakingly sourced the best of British talent focusing on quality rather than quantity and choosing only the most relevant and credible artists. Our Special Bookings Division is the only place advertisers need to look to find ground-breaking role models who will give them that vital edge over their competitors."

cussed everything from performing in prefabs in Derry to the progress of the Digital Economy Act.

**CORPORATES USE SHAZAM**

Honda, Starbucks, Paramount Pictures and Procter & Gamble are among the brands signed up to use Shazam as a key advertising component globally.

They will be inserting 'Shazamable' elements into their ad campaigns. Viewers can then use the Shazam mobile app when they see the participating ads to find out more about the products, engage with promotions or make purchases. Among the upcoming TV ad campaigns are both Honda and Starbucks who will be creating treasure hunts, with the latter building their commercial around a Lady GaGa video.

**SOUNDCLOUD MILESTONE**

SoundCloud has topped 5m users – a leap from just 1m a year ago. The audio delivery service has also announced that A-Grade Fund, the financial vehicle of Ashton Kutcher and Guy Oseary, has made an investment in the company. Financial terms were not disclosed. It is now adding an average of 20,000 new users a day. SoundCloud founder and CEO Alexander Ljung said, "It's totally awesome to welcome Guy and Ashton into the SoundCloud family, especially this week as we celebrate such a significant user milestone."

**ECHO LANDMARK VISITOR**

The Echo Arena has celebrated a huge milestone in its three-and-a-half year history by welcoming its two-millionth visitor to the award-winning waterfront venue. Concertgoer Lorraine Taylor from Anfield was officially welcomed as the

two-millionth customer by Girls Aloud singer Nicola Roberts, who presented her with a golden ticket prize at the Radio City Live event. The golden ticket can be redeemed for a pair of free passes to 10 shows at the arena between now and the end of next year, with upcoming concerts including Rihanna, Katy Perry, George Michael and Cliff Richard, as well as a host of comedy stars, sporting events and entertainment shows such as Batman Live.

Since opening in 2008, the arena has hosted the 15th Anniversary MOBO Awards, the European MTV Awards, the BBC Sports Personality of the Year and the Davis Cup, as well as global performers including Elton John, Beyonce and Lady GaGa.

**GONNEAU TO HEAD D'AMBROSIO PARIS**

Management company Joe D'Ambrosio Management has established a new base in Paris, to work with the organisation's European clientele.

The new office, which is called Joe D'Ambrosio Management/Europe, will be headed by former EMI Continental Europe and Capitol France executive Emily Gonneau. In her new role, Gonneau will act as liaison between the JDMI roster and its European clientele.

**PLAY ANYWHERE EXPANDS**

Catch Media's fully-licensed cloud platform Play Anywhere has expanded the number of compatible devices it syncs with to include all Android smartphones and tablets.

Play Anywhere, which is already compatible with all BlackBerry and iOS devices, currently powers the UK's My Music Anywhere cloud music service -

the first fully-licensed cloud music service of its kind - available from The Carphone Warehouse and Best Buy stores UK-wide. The fully-licensed service is expected to be rolled out in the US over the summer, again with the full co-operation of the music industry. The Play Anywhere smart cloud platform registers a user's content through a scan and match process to enable seamless streaming of a user's music library to their computer, tablet or smartphone.

**FANPACK INAUGURAL IPAD RELEASE**

Future Publishing is making its next fan pack release available simultaneously in print and via the iPad. Having previously released a number of special bespoke magazine packs featuring albums by Blondie, Motorhead, Slash and Whitesnake, the forthcoming Alice Cooper album *Welcome 2 My Nightmare* will be released as a fan pack physically and on the iPad.

Along with all the material available on the printed version, the iPad album fan pack will feature a digital version of the album along with video footage recorded at the Download festival, interactive elements and other additional content.

*Classic Rock* and *Metal Hammer* publisher Chris Ingham said that the brief from Cooper's management was to "put Halloween in a box".

The title is due for release in September, four weeks before the standard album version from Universal. It is understood that the iPad version will then be updated, post release.

"We believe it is a world first," said Ingham.

SEE ROCK FEATURE ON PAGE 15

# Artists in vogue



## MusicWeek

Incorporating *Tono*, *M81*, *Future Hits*, *Green Sheet*, *Hit Music*, *Promo*, *Record Mirror* and *Tours Report*

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## MUSICWEEK.COM REACTION

**TAKE THAT PROGRESSING BACK TO NUMBER ONE**

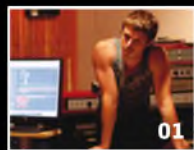
**Ricky Lopez:** "I think the industry has to be very careful in reheating a 2m-selling album with a 'bonus' disc so soon in the day. At £6.99 for eight tracks...it's not exactly a bargain, though there are some decent efforts on there. For many fans one disc could be literally nothing more than a coaster. Is that the sort of propaganda we might be giving cynics out here?"

**Ross:** "If the record company really cared about the fans they would have released an EP at £5.99 and be done with it. But as always labels put some spin on it and tell everybody 'this is great for the fans' or 'this is what everybody has been asking for'."

**GLEE HEADS TO SKY**

**Katie:** "This is absolute rubbish - I can't believe Sky have Glee, they will not get half the viewers there was on E4."

## TOP 10 STORIES ON MUSICWEEK.COM



**01** Scissor Sisters to write for *Fraggle Rock*

**02** Glee heads to Sky

**03** Take That progressing back to number one

**04** Suck It And See enters at the top of the chart

**05** Fuller and Blackwell create new music company

**06** Lady GaGa's second week at the top of US charts

**07** Model agency launches music artists division

**08** EDITORIAL: Labels remain the connecting tissue between artist and audience

**09** Emeli Sande to step out of the shadows

**10** BMG Rights in talks over Warner/Chappell purchase?



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## NEWS

## EDITORIAL PAUL WILLIAMS

## Consistency is key when it comes to timing releases



Music Week has long argued the merits of allowing fans to buy tracks as soon as they hear them on the radio. And we remain convinced on air/on sale makes perfect sense in this instant-gratification world we live in.

However, there are signs that just five months after Universal and Sony threw their weight behind the strategy there are some disturbing wobbles coming from labels about how much they are committed to it.

For day and date to work effectively it needs the participation of everyone, otherwise all it does is create confusion among consumers. There is no point in the industry sending out a message that tracks are now available to download when you hear them if it then has to add an asterisk to say this might not always be the case.

A look at the top end of the UK singles chart announced yesterday (Sunday) makes it almost feel like on air/on sale never existed.

Four of what was at the end of last week shaping up to be the top five had not been subject to day and date, having all been at radio for a month or more before you could legally acquire them.

And that is not the end of the lapses - there are other brand new singles from key acts that will come out in the next month having already been on air for several weeks and, in the case of JLS's new track, nine weeks before anyone could buy it.

Those against on air/on sale as a blanket policy - and they include Ministry of Sound - will argue that you need several weeks of pre-release airplay to build up momentum and in the case of Example can point to that approach delivering a number one record. In many ways it is hard to argue against it, especially given his single sold a very healthy 115,046 copies first week.

But the problem comes if labels are able to steal a march on rivals who are adhering to day and date by going to radio a bit earlier than everyone else.

That is their prerogative, of course. But it is precisely this kind of thinking that got us into this mess in the first place, where virtually every new record went to radio weeks before consumers could buy them.

That started with one label and others then followed, going to radio two weeks before release, then three, then five, then seven, all to try to sneak an advantage over the competition.

Those non-day-and-date hits at the top end of this week's singles chart are just a few exceptions to on air/on sale, as labels and managers look to get an advantage over their rivals.

But recent history tells us that if a few labels do this there is the risk that others will follow suit. We need to be very careful that the good early work of day and date is not cancelled out and we head down that slippery path once more of fans being unable to buy the tracks they hear.

What we are saying should be treated as a note of caution rather than a gloomy conclusion that on air/on sale is failing. We are, after all, as susceptible as anyone to a good chart story.

What is more, in the vast majority of cases brand new tracks are being made available to buy immediately.

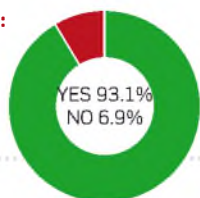
But, while common sense tells us there always need to be a bit of flexibility with any policy, on air/on sale will ultimately not succeed when there are such significant discrepancies between some big releases going on sale instantly and consumers having to wait many weeks to buy others. And that would surely be a wasted opportunity.

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

## MUSICWEEK.COM READERS' POLL

## LAST TIME WE ASKED:

Can indie labels continue their purple patch in the charts?



## THIS WEEK WE ASK:

Will Glee be as successful on Sky?

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

## FORMAT AND ACCESSIBILITY AIDE INDIE ACTS' CHART PRESENCE

## Digital rebalances charts

## INDIES

BY PAUL WILLIAMS

The Arctic Monkeys and Def Leppard have helped the independent sector extend a record-breaking run at the top end of the US albums chart after their new albums debuted in the Top 20 of the latest Billboard 200 chart.

The two UK acts helped to increase the number of independent albums in 2011 to make the Top 20 of Billboard's main albums countdown to 32, the highest tally at this stage in a calendar year and a far cry from 10 years ago when just three indie titles reached the same chart landmark by this point of the year.

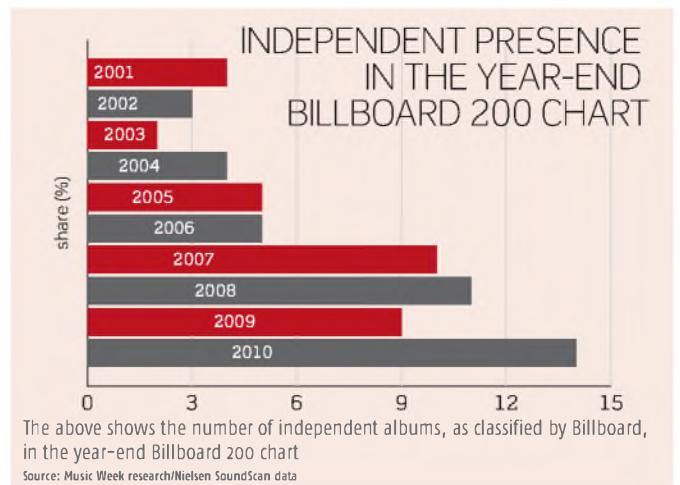
Since 2001 the number of independent albums breaking into the Top 20 has significantly grown, although even by 2006 only six albums had managed it at the half-way point of the year. But a combination of greater success by US labels at front-loading album sales to achieve a higher chart debut, a growing shift in album buying from physical to digital and, most significantly, sales of key independent releases seemingly holding up better than their major equivalents has sent the number of indie titles winning places at the chart's top table rocketing over the past few years.

By 2009 22 indie albums had cracked the Top 20 by mid-June, among them UK Warp's first US Top 10 album, Veckatimest by Grizzly Bear, while last year's successes included XL and Beggars' first Billboard 200 chart-topper in their own right, Vampire Weekend's *Contra*, and a top-three breakthrough for 4AD's *The National*.

The pace has quickened even more this year, with successes including Mumford & Sons, who go through independent Glassnote in North America, Radiohead's *King Of Limbs* peaking at three and Sub Pop's second Fleet Foxes album *Helplessness Blues* reaching number four.

The run does not include XL act Adele's two albums, including the US market's biggest 2011 seller *21*, as these are handled by Sony's Columbia division and therefore count as major record company releases.

The indie success tally grew further in the chart announced last week, with the arrival of Domino's Arctic Monkeys album *Suck It And See* in the Top 20 where it was joined by Def Leppard's *Mirrorball: Live & More*, which is released through Jimmy Buffett's label Mailboat in North America.



"We're definitely finding this is a trend," said Beggars Group chairman Martin Mills, whose US operation reached number five at the end of May with XL signing Tyler, The Creator's *Goblin*. "We were looking last year at the number of Top 200 entries we had had and that has escalated dramatically over the years. When we became really serious about our business in America about 10 or

15 years ago we hardly had any records in the Top 200 and now we have 20 a year."

Mills partially explained this by the sales bar being "so much lower" than it was a few years ago, with sales of albums typically declined less sharply than those by acts signed to majors. This has resulted in the chart positions achieved by indie releases getting higher.

An example he cited were Belle & Sebastian, signed to Beggars' Matador label in the States, who sold around 25,000 copies first week of their album *The Life Pursuit* in 2006 and reached number 65 on the Billboard 200, while the 2010 follow-up *Write About Love* opened with around the same number of units but debuted at number 15.

Another changing factor in the market that seems to be disproportionately helping the independents is the growing share of the albums market now made up by digital. Downloaded albums now occupy more than a third of the albums market and unit sales are up around 19% on the year, while CD album sales are down 7%.

Jim Mahoney, vice president of the American Association of Independent Music (A2IM), said the "agnostic nature" of the digital market, including iTunes, had helped

indie labels better reach music fans.

"There are front-page placements everybody can get their music on and articles on iTunes and that wasn't the case with limited places in the physical world to get your albums in the stores," he said.

However, despite the greater presence of independent albums in the weekly Top 20, Nielsen SoundScan's official market share figures suggest the indies' share both of total album sales and just the digital albums market has been falling year by year. Going by these figures, in 2008 the independents accounted for 12.8% of the US albums market, but this had dropped to 11.5% in 2009 and fell further to 11.0% last year. Their official share of digital albums is also falling, going from 16.5% in 2009 to 15.0% last year.

These figures highlight what has been a long-running issue for the independent sector in the States over what is classified by Billboard and Nielsen SoundScan as a major release and what counts as an independent release. At present a major release is anything distributed by a major, which means the sales of any independent albums that come with major distribution count towards the majors' market shares and not the indies.

"If you're a 100% independently-owned label but you are distributed by a Fontana or Red or Caroline your market share goes to a major," said Mahoney.

This, he noted, had an impact on the size of deals labels get in the digital world. "Deals in digital are often based on market share when it comes to equity or upfront advances and the major labels are doing what they do and they are taking these positions based on the existing market shares," he said.

However, he added that A2IM had calculated if major-distributed indie labels' market shares were claimed back from the majors the independents would control around 30% of the physical albums market and about 38% of digital albums, more than double the official figures.



Tyler, The Creator



MANY TRACKS SLIPPING THROUGH THE NET CREATED BY POLICY MAKERS TO HELP CRACK DOWN ON PIRACY

# On air/on sale plan still not come together

## RELEASE DATES

BY PAUL WILLIAMS

On air/on sale still appears a long way from becoming blanket policy for labels, with the top three of yesterday's (Sunday) OCC singles chart made up entirely of brand new tracks not subject to the strategy.

A week after Example debuted at number one with *Changed The Way You Kiss Me*, having already been at radio for more than a month, the Ministry of Sound track was set to be joined at the top end of the chart by new releases from Columbia's Calvin Harris and Atlantic's Ed Sheeran, both of which had weeks of upfront airplay support.

Island's new Tinchy Stryder & Dappy single *Spaceship*, another Top 10 entry in yesterday's chart, has itself not adhered to on air/on sale, while brand new tracks by Epic's JLS and Island's *The Wanted* have now been in the Top 50 of Nielsen Music's weekly radio chart for three weeks even though consumers will not be able to buy them until July.

When *Music Week* took an in-depth look into on air/on sale at the beginning of May the signs appeared to be encouraging for supporters of

the strategy, with the vast majority of brand new tracks going on sale almost as soon as stations started playing them. However, Music Managers Forum chief executive Jon Webster, whose organisation was an early, leading advocate of day and date as a means of tackling online piracy, is frustrated at the number of tracks slipping through the policy.

"We are concerned that cracks are appearing," he said. "It requires the industry to work together. It requires people to put the interests of the industry before the interests of an individual act. They are probably worried that tracks are not going to have as much of an impact, but the evidence is they still can if they are good enough."

But his concerns have been played down by Universal commercial division managing director Brian Rose whose company, alongside Sony, publicly made a big fanfare back in January that it was throwing its support behind on air/on sale. Warner, whose acts include Ed Sheeran, and EMI have veered towards using the policy on a case-by-case basis, while many independents adopt day and date.

New Sony tracks by Calvin Harris and JLS are not sticking to the policy,



Calvin Harris

while music fans have not been able to buy new tracks by Universal acts Dionne Bromfield, Tinchy Stryder and *The Wanted* at the same time as hearing them on the radio, although in the case of *The Wanted* single *Glad You Came* it is understood management, rather than Universal, decided on an early radio date.

But Rose described these examples from Universal as "isolated cases" and said they needed to be put into the context of the vast number of new singles the major put out.

"There is a big shift in terms of how we do things, but, of course, there are going to be exceptions," he said. "If all you are talking about is two or three exceptions that's a huge success when you think of how many records we release."

Rose stressed Universal was "completely on board" with on air/on sale, although there would continue to be exceptions.

However, Ministry of Sound Recordings managing director David Dollimore, whose company has been one of the leading supporters of continuing the tried-and-tested method of weeks of upfront radio play before commercial release to deliver the highest possible first-week sales and chart entry, reckoned the industry was firmly split on the issue.

"Our strategy is going to continue," he added. "Media people talking to me look at the chart and when you look at the success of the Example and Calvin Harris singles why change that? It seems to be the model that's working."

In the case of Example, the long radio build-up helped to deliver Ministry an instant number one record and opening sales of 115,046 units, the highest total for a chart-topper for 10 weeks.

The release had spent three weeks in Nielsen's airplay Top 50 before it

could be bought and followed fellow MoS release *Unorthodox* by Wretch 32 featuring Example entering at two in April after more than two months at radio.

"We wanted a number one record," said Dollimore about the new Example single. "There's a real ring to it. It's going to help us with the campaign and sell the album."

While the key reason for introducing on air/on sale in the first place was to try to reduce online piracy, so music fans had the option of buying a track legally when they heard it on the radio rather than acquiring it by illegal means, Dollimore reckoned his company had not lost many sales to piracy by delaying the Example single's release.

Another vocal opponent of on air/on sale as a blanket measure for the industry has been Nick Raphael who is due to leave his post as Epic Records managing director at Sony at the end of this month to take up a new role running a revived London Records at rival Universal.

Although Sony has publicly committed itself to the initiative, Epic's single *She Makes Me Wanna* by JLS featuring Dev will not be available to buy until July 24, around two months after stations started playing it.

Raphael believed there should not be any "hard-and-fast rules" with regards to air/on sale because, in some cases, going on sale immediately with a brand new single benefited an artist, but other artists' releases needed pent-up demand.

"Every artist is an individual and they should be treated with that individuality in mind. If an artist will benefit by being released immediately a label should do that, but if an artist needs pent-up demand then there is merit in holding back the track," he said.

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## ON AIR BUT NOT ON SALE

JLS FEAT DEV <i>She Makes Me Wanna</i> (Epic)	9 weeks
DJ FRESH FEAT SIAN EVANS <i>Louder</i> (MoS)	6 weeks
THE WANTED <i>Glad You Came</i> (Island)	6 weeks
CALVIN HARRIS FEAT KELIS <i>Bounce*</i> (Columbia)	5 weeks
ED SHEERAN <i>The A Team*</i> (Asylum/Atlantic)	5 weeks
DIONNE BROMFIELD FEAT LIL' TWIST <i>Foolin'*</i> (Lioness/Island)	4 weeks
HARD-FI <i>Good For Nothing*</i> (Atlantic)	4 weeks
TINCHY STRYDER & DAPPY <i>Spaceship*</i> (Island)	4 weeks

The above shows a selection of tracks that have just entered the OCC singles chart, out this week or are currently at radio but not yet commercially available and the number of weeks gap between when they entered Nielsen Music's weekly Top 1,000 radio airplay chart and their retail release

\*now commercially available

Source: Music Week research/Nielsen Music data

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# MEDIA



## NEWS IN BRIEF

### Myers report recommends streamlined structure at BBC

The BBC's four popular music networks should consider working under a single management structure, according to a report released into possible synergies at the stations.

The report, which BBC director of audio and music Tim Davie commissioned from Radio Academy CEO John Myers last year, made a number of recommendations for Radios 1, 1Xtra, 2 and 6 Music, including a "common operating model" that would deliver reduced overheads and a slimmed-down management structure.

Myers concluded the BBC's four popular music radio networks were producing "high-quality output, with a great team at every level working alongside the best talent in the UK". However, he said there were opportunities for savings. "Broadcasting all four networks from a single location under a refined management structure would undoubtedly have the biggest impact on costs with the benefit of departments being merged and best practice and expertise shared," he explained. Davie has ruled out the possibility of Radios 1 and 2 operating under a single controller.



John Myers

### Maiden receive Golden Gong

Iron Maiden won best UK band at last week's Metal Hammer Golden Gods awards, while Avenged Sevenfold were named best international act. The Golden God award went to Rob Zombie, who received the gong from Alice Cooper. The event, the ninth annual Golden Gods, took place at the IndigO2 in London. Twisted Sister performed and later received the Inspiration Award. Other notable winners were Skindred, who picked up best live band; Judas Priest (the Icon award); Diamond Head (Spirit of Hammer); Sabaton (breakthrough artist) and Killing Joke (best album for Absolute Dissent).

### Audience participation at R2

Radio 2 is inviting listeners to choose their favourite R2 live music moment from the past 10 years as part of its 2Day celebrations this Wednesday. Radio 2 aired the shortlist last week and listeners can vote for their favourites at [BBC.co.uk/radio2](http://BBC.co.uk/radio2). Voting closes at 7pm tomorrow (Tuesday). The following day is 2Day on Radio 2, in which the station will move its schedules around so that listeners can hear programming they might otherwise miss. As part of the celebrations, Richard Allinson will count down the top 10 music moments as voted for by listeners in his 2Day show, Moments 2 Remember, at 1pm.

## RECORD COMPANY SEEKS TO PRESERVE GLEEK REVENUE AFTER CHANNEL MOVE

# Sony reacts to Glee's channel shift



## TELEVISION

BY BEN CARDEW

**S**ONY MUSIC IS TO TALK TO Sky about how it can continue to maximise sales of music from the Glee Cast, after the show moves to Sky 1 for its third season this autumn.

Sky confirmed last week it had acquired the British rights to the hit TV show, which has spawned more than 1.4m album sales and 3.1m singles sales in the UK, as the second series came to an end on E4.

Both Sky and Fox, which produces Glee, are owned (or part owned) by Rupert Murdoch's News Corp, which meant the decision was hardly a surprise.

However, there are fears the move to a paid channel will mean lower audiences for Glee and therefore lower sales of the Cast's music.

Series two of Glee averaged around 1.6m viewers on E4 making it by far the station's biggest programme, with up to another 1m viewers typically watching the repeat on Channel 4 and Channel 4 + 1.

This was up on last season,

according to Channel 4, but it arguably produced fewer big chart hits (see box).

By contrast, the most-viewed programme on Sky 1 two weeks ago was Hawaii Five-O, which had 901,000 viewers, according to Barb figures.

Nick Raphael, currently managing director of the Epic label that handles the Glee Cast releases in the UK, said the decision to move was made by Fox and had "nothing to do with Sony Music".

"Fox made the decision in isolation as to what was best for the TV show," he added. "The job of Sony will be to continue to maximise sales of Glee whatever channel it is on."

Sony is set for imminent talks with Sky about how they can forge a mutually-beneficial relationship for the third series of the show and beyond. This series will be filmed after the current Glee Live Tour comes to an end in Dublin on July 3.

In contrast to the previous two series of Glee, where some episodes have debuted in the US weeks ahead of in the UK, 10-part series three will

show air in the UK a maximum of six days after the US, according to Sony.

Sky 1HD director and director of commissioning, Sky Entertainment Stuart Murphy said Glee was "the perfect fit for Sky 1" and promised to

build on the success it had already achieved - including the sale of music.

"Glee has a dedicated - some would say rabid - fan base and they remain loyal to the show. We'll be working with all the commercial partners to ensure the continued record-breaking success of the show and its music," he said.

"The show's a phenomenal success that is about much, much more than a traditional linear broadcast and we're keen to engage UK Glee fans and to continue to build on the huge success the show's already had here."

Sky has also acquired the UK rights to The Glee Project, a 10-part reality series in which performers compete to win a guest-starring role on the third series of Glee.

ben@musicweek.com



Nick Raphael

## GLEE PROVES TO BE A SALES PHENOMENON

In little more than 18 months, Glee has become a bona-fide phenomenon in the UK, recording some of the highest viewing figures in E4 history and inspiring numerous parodies and rip-offs.

In terms of record sales, Epic has shifted more than 1.47m Glee Cast albums in Britain and 3.16m singles, led by Glee the Music Season One Vol 1 and Don't Stop Believin', respectively. These were also the first single and album to be released from the show, which might suggest the show's influence is on the wane.

Indeed, of the top ten selling Glee Cast songs in the UK to date, only one - Somebody To Love - is from 2011.

But things are not that simple: Loser Like Me, a Max Martin co-write and was the show's first original song, is currently the Glee Cast's 12th highest-selling single to date despite only being released in April. And, of course, the earlier releases have had longer to sell.

Remarkably, these sales have come about despite very little in the way of radio airplay. Epic head of marketing Murray Rose told Music Week earlier this year that radio "can be reticent to play a cover".

The advent of original songs saw Epic change its tactics with plugging Glee to radio accordingly but stations have largely continued to shun the show.

## CAMPAIGN FOCUS BY STEPHEN JONES

### RAVE ON BUDDY HOLLY



**A** NEW ALBUM IS TO CELEBRATE what would have been the 75th birthday of rock'n'roll icon Buddy Holly, thanks to Paul McCartney.

Florence + The Machine, My Morning Jacket, The Strokes' Julian Casablancas and Cee Lo Green are among the artists who have recorded covers for Rave On Buddy Holly, released on Concord Music through Decca on July 4.

McCartney, who himself features covering It's So Easy, owns the song

catalogue of the legendary singer/songwriter, who died in a plane crash in Iowa in February 1959, through his MPL Music Publishing company.

And it was MPL which came up with the idea for commemoration of the anniversary of Holly's birth on September 7.

MPL hired music supervisor Randall Poster - best known for his work with film directors such as Martin Scorsese, Wes Anderson and Todd Haynes - to A&R the project. He encouraged the various artists, 19 in total, to explore radical new interpretations.

Poster said, "One of the great things about the record is the artists make the songs their own. The basic recipe was 'filter it through your own artistry'. What's so rewarding is that even though they are covering Buddy Holly songs, they bring their own characters to the renditions."

The campaign is being driven by exclusive website previews, with the range of artists involved allowing

Decca to reach out to a number of different sites.

Decca head of specialist marketing Mike Bartlett said a Black Keys' cover of Dearest given to Pitchfork in the US last month led to 6 Music contacting the label and "committing to support the record all the way through".

Drowned In Sound was given My Morning Jacket's True Love Ways, Female First received Fiona Apple's Every Day and Nowness was given the Florence track, a cover of Not Fade Away, which will be a lead single in the UK, released on July 4.

Bartlett said, "Obviously the Florence track stands out for the UK as it's her first new material since her debut album. Buddy's one of the most iconic of his generation, one of the first to come out of rock'n'roll as a fan and a pioneer so it's a great way to mark what would have been his birthday."

yes\_stephen@yahoo.co.uk



Florence Welch



Julian Casablancas



# AIRPLAY

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■ HIGHEST CLIMBER  
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## UK RADIO AIRPLAY CHART TOP 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % of-	Total Aud (m)	Aud % of-
1	1	9	11	<b>BRUNO MARS</b> The Lazy Song / Elektra	4805	4	66.32	-8.44
2	2	9	8	<b>ALOE BLACC</b> I Need A Dollar / Epic	4328	4.84	56.04	-20.91
3	10	2	22	<b>COLDPLAY</b> Every Teardrop Is A Waterfall / Parlophone	1721	67.74	53.36	29.39
4	20	2	25	<b>ADELE</b> Set Fire To The Rain / XL	1295	143.88	53.26	83.4
5	7	5	4	<b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b> Give Me Everything / J	1812	4.44	52.45	19.72
6	5	4	7	<b>ALEXANDRA STAN</b> Mr. Saxobeat / 3 Beat/AATW	2044	17.2	51.24	5.37
7	4	14	14	<b>JENNIFER LOPEZ FEAT. PITBULL</b> On The Floor / Def Jam	3493	-2.51	48.86	-0.37
8	9	5	1	<b>EXAMPLE</b> Changed The Way You Kiss Me / Mos	1636	34.54	47.57	12.03
9	12	3	15	<b>RIHANNA</b> California King Bed / Def Jam	2627	36.18	45.71	18.39
10	6	11	9	<b>LMFAO FEAT. LAUREN BENNETT &amp; GOONROCK</b> Party Rock Anthem / Interscope	1785	-5	39.57	-10.05
11	3	8	20	<b>JESSIE J</b> Nobody's Perfect / Island/Lava	3080	14.29	39.51	-22.92
12	8	15	38	<b>NICOLE SCHERZINGER</b> Don't Hold Your Breath / Interscope	3178	-1.61	38.78	-9.94
13	15	4	28	<b>TAKE THAT</b> Love Love / Polydor	1791	3.83	38.67	18.15
14	19	5	16	<b>LADY GAGA</b> The Edge Of Glory / Interscope	1852	20.42	36.98	25.95
15	27	5	6	<b>NICOLE SCHERZINGER FEAT. 50 CENT</b> Right There / Interscope	1455	24.36	34.2	43.28
16	13	13	42	<b>KATY PERRY FEAT. KANYE WEST</b> Et / Virgin	2413	-7.51	31.69	-15.79
17	17	5	10	<b>JENNIFER LOPEZ FEAT. LIL WAYNE</b> I'm Into You / Def Jam	1712	13.23	31.23	-2.16
18	16	10	12	<b>CHRIS BROWN FEAT. BENNY BENASSI</b> Beautiful People / Sony RCA	1589	-12.98	30.35	-6.76
19	23	20	35	<b>JESSIE J FEAT. B.O.B</b> Price Tag / Island/Lava	2461	-6.25	30.29	16.37
20	RE			<b>CAVIN HARRIS FEAT. KELIS</b> Bounce / Columbia	895	0	29.11	0
21	31	4		<b>THE FEELING</b> Set My World On Fire / Island	959	14.58	28.04	19.73
22	14	25	41	<b>ADELE</b> Rolling In The Deep / XL	2319	-3.17	27.27	-16.76
23	21	3		<b>THE WANTED</b> Glad You Came / Island	1485	27.91	26.65	-1.91
24	11	8	33	<b>ALEX GAUDINO FEAT. KELLY ROWLAND</b> What A Feeling / Mos	1796	-7.57	26.44	-34.36
25	50	6	23	<b>DAVID GUETTA FEAT. FLO RIDA &amp; NICKI MINAJ</b> Where Them Girls At / Postiva/Virgin	740	18.78	24.7	41.14
26	28	2		<b>DIONNE BROMFIELD FEAT. LIL' TWIST</b> Foolin' / Ioness/Island	538	101.5	24.66	3.35
27	NEW	1		<b>PATRICK WOLF</b> House / Hideout/Mercury	93	0	23.07	0
28	35	4	21	<b>SWEDISH HOUSE MAFIA</b> Save The World / Virgin	748	-7.2	22.54	9.63
29	39	3	5	<b>TINCHY STRYDER &amp; DAPPY</b> Spaceship / 4th & Broadway/AATW	509	36.83	22.35	13.97
30	NEW	1		<b>HARD-FI</b> Good For Nothing / Atlantic	210	0	22.31	0
31	22	13	55	<b>MANN FEAT. 50 CENT</b> Buzzin' Remix / Def Jam	808	-11.6	22.24	-14.79
32	37	38		<b>TAIO CRUZ</b> Dynamite / 4th & Broadway	1273	0.24	22.01	9.39
33	25	17	27	<b>ADELE</b> Someone Like You / XL	1772	-15.58	21.8	-11.6
34	24	20		<b>PINK</b> F**kin' Perfect / LaFace	2234	-6.76	21.12	-14.56
35	26	34	87	<b>CEE LO GREEN</b> Forget You / Warner Brothers	1650	-6.99	20.55	-15.61
36	18	17	47	<b>RIHANNA</b> S&M / Def Jam	1187	-26.77	20.42	-34.8
37	33	3		<b>JLS FEAT. DEV</b> She Makes Me Wanna / Epic	1195	9.13	20.25	-4.21
38	NEW	1		<b>JAMES BLUNT</b> I'll Be Your Man / Atlantic/Custard	237	0	19.95	0
39	NEW	1		<b>KATY PERRY</b> Last Friday Night (TGIF) / Virgin	710	0	19.15	0
40	34	2	19	<b>SNOOP DOGG VS DAVID GUETTA</b> Sweat (Wet) / Capitol/Parlophone	874	-12.6	18.98	-9.62
41	RE			<b>JONATHAN JEREMIAH</b> Heart Of Stone / Island	294	0	18.75	0
42	NEW	1		<b>VATO GONZALES FEAT. FOREIGN BEGGARS</b> Badman Riddim (Jump) / Levels/MoS	297	0	18.67	0
43	43	40	76	<b>BRUNO MARS</b> Just The Way You Are (Amazing) / Elektra	1292	-13.69	18.31	-2.55
44	NEW	1		<b>CEE LO GREEN</b> I Want You (Hold On To Love) / Warner Brothers	522	0	17.95	0
45	NEW	1		<b>DJ FRESH FEAT. SIAN EVANS</b> Louder / Mos	415	0	17.94	0
46	29	20	40	<b>CHRIS BROWN</b> Yeah 3X / Sony RCA	885	-20.7	17.87	-25.07
47	42	36		<b>MIKE POSNER</b> Cooler Than Me / J	1240	0.81	17.7	-8.2
48	47	2	75	<b>FOO FIGHTERS</b> Walk / RCA	324	9.46	17.5	-5.81
49	45	3	26	<b>THE SATURDAYS</b> Notorious / Polydor	1178	-4.62	17.45	-6.73
50	RE			<b>CEE LO GREEN</b> Bright Lights Bigger City / Warner Brothers	2189	0	17.13	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.1 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Brunei FM, 107.8 FM, 6 Music, 95.8 Capital FM, 96.9 Trent FM, 96.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 95.9 Virgin FM, 99.9 Radio Norwich, A 100.4e Rad o, 4 100.4e Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, 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, Beacon FM, Choice FM, London, Citybeat, 95.7FM, Clyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast 103.2 FM, Galaxy Yorkshire, Gaydar 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 105.2, 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 105.0sh, Leicester Sound, Unics FM, Magic 105.4 FM, Magic 107.0, Manx, Mariner Sound, Merca FM, Metro Radio, Minder FM, Mix 96, Nation Radio, New 96.4 BRMB, NME Radio, Northsound 1, Northsound 2, Oak FM, Ocean FM, Palm 105.5, Pirate FM, Premier Christian Radio, Phoenix FM, Radio City 96.2, 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 (London), South West Sound FM, Southern FM, Spirit FM, Tay FM, The Coast 106, The Hits Radio, The Pulse, Unos, Wave 105 FM, West FM, West Sound AM, Wire 107.2, XFM 104.9, XFM Manchester

## TV AIRPLAY CHART TOP 40

This week	Last	Artist Title Label	Plays
1	1	<b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b> Give Me Everything / J	681
2	14	<b>EXAMPLE</b> Changed The Way You Kiss Me / Mos	537
3	4	<b>NICOLE SCHERZINGER FEAT. 50 CENT</b> Right There / Interscope	529
4	3	<b>BRUNO MARS</b> The Lazy Song / Elektra	526
5	2	<b>BEYONCE</b> Run The World (Girls) / Columbia	495
6	7	<b>JENNIFER LOPEZ FEAT. LIL WAYNE</b> I'm Into You / Def Jam	488
7	6	<b>ALEXANDRA STAN</b> Mr. Saxobeat / 3 Beat/AATW	450
8	5	<b>ALEX GAUDINO FEAT. KELLY ROWLAND</b> What A Feeling / Mos	445
9	8	<b>DEV FEAT. THE CATARACS</b> Bass Down Low / Island	442
10	9	<b>RIHANNA</b> California King Bed / Def Jam	429
11	15	<b>BLACK EYED PEAS</b> Don't Stop The Party / Interscope	424
12	10	<b>CHRIS BROWN FEAT. BENNY BENASSI</b> Beautiful People / Sony RCA	379
13	12	<b>LADY GAGA</b> Judas / Interscope	365
14	13	<b>JASON DERULO</b> Don't Wanna Go Home / Warner Bros/Beluga Heights	363
15	11	<b>LMFAO FEAT. LAUREN BENNETT/GOONROCK</b> Party Rock Anthem / Interscope	361
16	20	<b>NICKI MINAJ</b> Super Bass / Cash Money/Island	356
17	16	<b>ALOE BLACC</b> I Need A Dollar / Epic	342
18	17	<b>JENNIFER LOPEZ FEAT. PITBULL</b> On The Floor / Def Jam	340
19	21	<b>JESSIE J</b> Nobody's Perfect / Island/Lava	325
20	26	<b>TINCHY STRYDER &amp; DAPPY</b> Spaceship / 4th & Broadway/AATW	321
21	18	<b>SNOOP DOGG VS DAVID GUETTA</b> Sweat (Wet) / Capitol/Parlophone	304
22	23	<b>DJ FRESH FEAT. SIAN EVANS</b> Louder / Mos	302
23	19	<b>THE SATURDAYS</b> Notorious / Polydor	296
24	28	<b>CAVIN HARRIS FEAT. KELIS</b> Bounce / Columbia	294
25	NEW	<b>LMFAO FEAT. NATALIA KILLS</b> Champagne Showers / Interscope	289
26	22	<b>INNA</b> Sun Is Up / 3 Beat/AATW	251
27	25	<b>ALEXIS JORDAN</b> Hush Hush / Columbia/Rocnation/StarRoc	240
28	NEW	<b>KATY PERRY</b> Last Friday Night (TGIF) / Virgin	216
29	NEW	<b>ED SHEERAN</b> The A Team / Asylum/Atlantic	216
30	32	<b>KATY B</b> Easy Please Me / Columbia/Rinse	210
31	31	<b>VATO GONZALES FEAT. FOREIGN BEGGARS</b> Badman Riddim / Levels/MoS	208
32	35	<b>TAKE THAT</b> Love Love / Polydor	191
33	29	<b>SWEDISH HOUSE MAFIA</b> Save The World / Virgin	186
34	24	<b>WYNTER GORDON</b> Dirty Talk / Asylum/Big Beat/Atlantic	184
35	34	<b>CEE LO GREEN</b> I Want You (Hold On To Love) / Warner Brothers	176
36	27	<b>KATY PERRY FEAT. KANYE WEST</b> ET / Virgin	174
37	NEW	<b>NICOLA ROBERTS</b> Beat Of My Drum / A&M	173
38	30	<b>LADY GAGA</b> Born This Way / Interscope	169
39	36	<b>MARTIN SOIVEIG FEAT. KELE</b> Ready 2 Go / 3 Beat	156
40	37	<b>JESSIE J FEAT. B.O.B</b> Price Tag / Island/Lava	149

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, Starr, The Box, Vault, Viva, VHT

## PRE-RELEASE CHART TOP 10

This week	Artist Title Label	Total audience (m)
1	<b>THE WANTED</b> Glad You Came / Island	26.65
2	<b>PATRICK WOLF</b> House / Hideout/Mercury	23.07
3	<b>HARD-FI</b> Good For Nothing / Atlantic	22.31
4	<b>JLS FEAT. DEV</b> She Makes Me Wanna / Epic	20.25
5	<b>JAMES BLUNT</b> I'll Be Your Man / Atlantic/Custard	19.95
6	<b>VATO GONZALES FEAT. FOREIGN BEGGARS</b> Badman Riddim / Levels/MoS	18.67
7	<b>DJ FRESH FEAT. SIAN EVANS</b> Louder / Mos	17.94
8	<b>JASON DERULO</b> Don't Wanna Go Home / Warner Bros/Beluga Heights	16.76
9	<b>STEVIE NICKS</b> Secret Love / Warner Brothers	15.77
10	<b>TEDDY THOMPSON</b> Delilah / Verve Forecast/UMTV	12.56

# AIRPLAY ANALYSIS

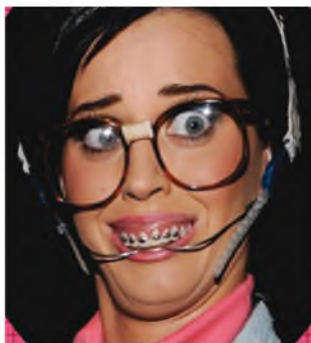
BY ALAN JONES

**A**LTHOUGH NO LONGER IN THE Top 10 on the sales chart, The Lazy Song spends its seventh straight week atop the radio airplay chart for Bruno Mars. The track had mixed fortunes last week, adding 185 plays to reach a new peak of 4,805, while losing 6.11m listeners to settle at 66.32m - its smallest audience for five weeks. Its continued occupation of the summit is due to Aloe Blacc's I Need A Dollar - its runner-up for six weeks in a row - losing strength at a faster rate. I Need A Dollar's audience shrunk by 14.82m last week and, at

56.04m, it polled 15.49% fewer impressions than The Lazy Song.

Making huge gains for the second week in a row, Adele's Set Fire To The Rain rockets 20-4. The track has the biggest increase in plays (up 143.88% at 1,295) and audience (up 83.36% at 53.26m) of any track. The third straight top five song from Adele's album 21, it secured 74.09% of its audience from 21 plays on Radio 2 and 16 on Radio 1, up from 13 and 11, respectively, the previous week.

On its first full week on the airwaves, Last Friday Night (TGIF) jumps



294-39 for Katy Perry (above), becoming the fifth Top 40 entry from her album Teenage Dream. Some 710 plays from 56 supporters earned it an audience of 19.16m, with top tallies of between 40 and 43 plays from nine stations in the Capital

radio network, though five spins on Radio 2 provided a top 35.86% share of its audience. The track is looking to become the fifth top five radio hit from Teenage Dream: first single California Gurls reached number one, the title track peaked at number two, Firework got to number four and, most recently, E.T. climbed as high as number three.

Calvin Harris' last single You Used To Hold Me was a modest success by his own standards reaching number 27 on sales and 57 on the radio airplay chart at the start of 2010. Follow-up Bounce, the introductory single from his upcoming third album, is faring much better, debuting at number two on sales while soaring 51-20 on the radio airplay

chart this week. One of the chart's fastest growers, it was aired 895 times on 122 stations last week, earning an audience of 29.11m. Some 23 plays on Radio 1 provided 64.18% of that audience, while the track was aired most frequently on KMFM (36 plays) and Juice FM (34).

Pitbull's Give Me Everything secures a fourth straight week atop the TV airplay chart with its best ever tally of plays (681) and its greatest lead, with Example's Changed The Way You Kiss Me dashing 14-2 but ending up 144 plays short of its quarry. Give Me Everything's continued buoyancy owes much to top tallies of 75 plays from Chart Show TV, 73 from MTV Dance and 70 from MTV Base.



LIVE

EX-WEMBLEY ARENA GENERAL MANAGER FRONTS RE-FIT OF PARK FACILITIES TO INCLUDE LIVE MUSIC

# Olympic legacy to re-define live venue map

VENUES

BY GORDON MASSON

THE OLYMPIC PARK Legacy Company has entrusted the future of a number of London 2012 buildings to a former live music industry executive, paving the way for a significant entertainment presence in the East End of the capital.

Peter Tudor, the former general manager of Wembley Arena and until recently, a senior director at Ticketmaster UK, has been appointed as the legacy company's director of venues and has been charged with finding long-term uses for a number of key sporting facilities from next year.

Tudor told Music Week his remit was to deal with the tenancy of venues including the Aquatics Centre, the Handball Arena and The Orbit – the ornate sculptural tower designed by artist Anish Kapoor.

"The arena will house the Handball tournament during the Olympic Games and the Goalball competition in the Paralympic Games, but afterwards we're looking to transform it into a 7,500-capacity arena to host live music, sports and other events," said Tudor.

This could make the arena the third biggest music venue in the capital, behind The O2 arena and Wembley Arena, giving promoters a major new location to add to tour routes.



Subject to consent, Olympic site could herald a new era for live music in the capital

As a former chairman of the National Arenas Association, Tudor is know precisely what it takes to make a venue suitable for multiple use across areas such as entertainment, sports and conferences and exhibitions and if Earls Court is indeed redeveloped for housing, there will also be a big gap in the market for such a facility elsewhere in London.

Tudor also revealed his job with the OPLC should also see some new outdoor entertainment spaces added to London's Olympic site, as a number of the sporting facilities set for dismantling at the end of

the Games will leave large areas of vacant ground that could be shaped into open air venues.

"There will be open spaces where the likes of the basketball arena and the water polo venues currently stand and, although a major part of the legacy plan includes housing on the site, that's a long-term plan that stretches to 2030, so there are opportunities in the mean time to utilise those spaces," said Tudor.

"Obviously a lot depends on the planning consents that we get but the outside areas could host festi-

vals for 10,000, 20,000 people or perhaps even more."

"At the moment the procurement process for the Olympic Park venues is under way and we're expecting we will appoint operators for the venues by the end of this year," continued Tudor. "There are also potential naming rights to look at and, of course, there's the overhaul that some buildings will need to make them suitable for future use, so it'll be 2013 into 2014 for the reopening of the venues."

The public sector procurement process prevents OPLC staff from

commenting on who has bid to operate the sporting venues after the Games, but it is understood that both AEG and Live Nation have expressed an interest in certain facilities.

Tudor and OPLC will also look at ticketing for the park facilities but because the main aim of the organisation is to make the Queen Elizabeth Olympic Park an area that local people can use. He added his immediate priority was to listen to ideas about what exactly the site should offer Londoners in the long term.

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

VIAGOGO			HITWISE			TIXDAQ		
Ticket resale price chart			Primary ticketing chart			Secondary ticketing chart		
pos	prev	event	pos	prev	event	pos	prev	event
1	1	TAKE THAT	1	1	TAKE THAT	1	1	GEORGE MICHAEL
2	2	KINGS OF LEON	2	NEW	BRITNEY SPEARS	2	2	TAKE THAT
3	9	SUMMERTIME BALL	3	4	JESSIE J	3	3	RIHANNA
4	4	JESSIE J	4	5	GEORGE MICHAEL	4	4	CLIFF RICHARD
5		BON JOVI	5	2	NEIL DIAMOND	5	5	DOLLY PARTON
6	NEW	BRITNEY SPEARS	6	NEW	KISS	6	6	GLEE LIVE
7	8	GEORGE MICHAEL	7	NEW	KAISER CHIEFS	7	7	BRYAN ADAMS
8	5	ROGER WATERS	8	9	DOLLY PARTON	8	8	NEIL DIAMOND
9	3	NEIL DIAMOND	9	8	JLS	9	9	V FESTIVAL
10	16	RIHANNA	10	7	ADELE	10	NEW	BRITNEY SPEARS
11	NEW	KAISER CHIEFS	11	11	SECRET GARDEN PARTY	11	10	ADELE
12	12	FOO FIGHTERS	12	20	RIHANNA	12	11	ARCTIC MONKEYS
13	11	ADELE	13	NEW	GLADE FESTIVAL	13	12	READING FESTIVAL
14	10	BRUNO MARS	14	NEW	EXAMPLE	14	13	LEEDS FESTIVAL
15	20	ALICIA KEYS	15	NEW	ONE DIRECTION	15	14	T IN THE PARK
16	14	DOLLY PARTON	16	NEW	ENRIQUE IGLESIAS	16	NEW	JOHNNY MATHIS
17	13	TINIE TEMPAH	17	13	T4 ON THE BEACH	17	NEW	BON JOVI
18	18	KATY PERRY	18	12	KINGS OF LEON	18	16	JANET JACKSON
19	NEW	IL DIVO	19	NEW	ARCTIC MONKEYS	19	NEW	JAMES TAYLOR
20	15	BRYAN ADAMS	20	NEW	BRYAN ADAMS	20	17	ROGER WATERS

Ranked in descending order by number of tickets purchased for UK events between June 11-25 2011

SEE MORE LIVE CHARTS AT [MUSICWEEK.COM](http://MUSICWEEK.COM)

## FRIDGE TO GO ELECTRIC

A new live music venue, Electric Brixton, is set to offer promoters an affordable 1,500-plus capacity room when it opens its doors in September.

The venue was previously known as The Fridge, a popular South London club venue that also hosted occasional gigs. It has been closed since March however when the premises were sold to investment group Omni Assets.



But with central London crying out for a replacement for the now demolished Astoria, Omni has ploughed more than £600,000 to refurbish the club and is promising to offer promoters venue hire for as little as £2,000 per night. "There simply isn't a rock venue the size of the Astoria in London anymore, so we're hoping to fill that gap in the market" said

Omni operations director Steve Forster.

As well as providing a competitive hire fee and venue free of corporate sponsorship, Electric Brixton will have production parking on site, flat load-in to the stage, a d&b sound system, three dressing rooms and separate

green room, as well as in-house security, box office and ticketing. "We'll promote the odd event in-house, but I don't think that will be a significant part of our business as there are some fantastic promoters out there who can do a much better job than us – it's a volume game so we want to be open as much as possible, mixing live with club nights," stated Forster. "I believe we need more independent venues to offer promoters more choice," continued Forster.



The European  
Design Awards 2011  
congratulate  
**Big Active**  
on winning Gold  
for Mark Ronson's  
Record Collection





**DIGITAL****NEWS IN BRIEF**■ **Nokia and Apple reach truce**

Nokia and Apple have reached a settlement over patent disputes relating to the iPhone that date back to 2009. Apple will give Nokia a one-time payment and ongoing royalties for the term of the agreement.

■ **eMusic and HP eye cloud**

Both eMusic and Hewlett-Packard are planning cloud music services for later this year, following on from Apple, Google and Amazon.

■ **Pitbull single on SoundHound**

Pitbull's new single *Rain Over Me* was made available exclusively through music recognition service SoundHound in the US for two days ahead of its full release.

■ **Apple sued over iCloud**


iCloud Communications is suing Apple for trademark infringement over its iCloud service in the former's hometown of Phoenix, Arizona, where it has been running a voice over IP service since 2005.

■ **\$1.3bn costs for Apple stores**

Based on figures revealed by Apple at its Worldwide Developers Conference last month, analyst company Asymco estimates the company spends \$1.3bn (£0.79bn) a year running its iTunes Store and App Store.

■ **Shazam launches LyricPlay**

Shazam has acquired US company Tunezee's synchronised lyrics technology and launched the Shazam LyricPlay feature within its iOS app. It allows users to view lyrics synchronised to the tracks they are listening to in real time.

■ **Wainwright YouTube hunt**


Rufus Wainwright (left) is offering fans a treasure hunt through YouTube to win tickets to his show at London's Royal Opera House next month. They have to identify clues and follow links in a variety of his videos.

**NEW SERVICES**

■ **The Kooks' "Tweet-ometer"** lets users unlock new track *The Saboteur* in increments based on trending traffic for the #junkoftheheart hash tag. It starts to lock again if traffic lulls.

**NEW APPS**

■ **Domino Records (iOS - free)** was created by Mobile Roadie and the indie label's app offers news feeds, track purchasing, release schedules and a shopping cart for Domino Mart.

■ **Music Unlimited (Android - free, but requires subscription)**

The Sony-run service's first app gives access to 7m tracks and is available initially to users in the US, France, Germany, Ireland, Italy, Spain, the UK, Australia and New Zealand.

GRASP THE OPPORTUNITIES OF DIGITAL SPHERE, SAYS SONGKICK CEO

**Songkick seeks to steer strategy as live industry lags behind in digital****LIVE**

■ BY EAMONN FORDE

**T**HE LIVE INDUSTRY NEEDS to do more to grasp the opportunities offered by digital, with mobile a particular black spot, according to Songkick CEO Ian Hogarth.

Hogarth, also co-founder of the popular live music discovery service, which allows users to track their favourite bands and receive email alerts when they play a concert nearby, is in no doubt that the digital sphere has a lot to offer the live business.

He explained that the live industry had already embraced digital in terms of ticketing, with acts such as the Pixies choosing to sell tickets for certain shows through platforms like Topspin and the recent deal between Groupon and Live Nation in the US (see box).

Labels are also doing their bit: last month, Songkick partnered with Warner Music Group's artist websites to deliver concert dates and other information.

"Labels are engaging significantly more in how they can help their artists sell tickets," Hogarth said. "We have found Warner to be very engaged here."

"The second big trend in live is artists taking back their own ticket allocation and selling directly to fans."

**THE DEMAND DRIVES LIVE**

Live Nation announced last month that it was partnering with demand-driven site Groupon in the US to offer discounted tickets to major events, including music, from this summer.

Going through Live Nation-owned Ticketmaster, limited-time deals on tickets will be offered to consumers. In the typical Groupon fashion, if enough punters opt in before the deadline they will all get cut-price tickets.

Groupon has been running its "collective buying power" service since 2008 but has not really been applied to music, with restaurants and beauty clinics among the main beneficiaries.

The company turned down a \$6bn (£3.66bn) takeover bid from Google in December, focusing instead on raising a potential \$1bn (£0.61bn) in an IPO that could value it at upwards of \$20bn (£12.2bn). With huge forecasts for its market potential, its role for music has only just begun.



Pixies tickets for the band's recent live shows were sold via Topspin

That's huge. On some recent North American tours, I have heard of bands selling between 20% and 30% of tickets straight to fans - pioneered by people like Topspin and CrowdSurge."

But there is a lot more to be done: CRM (customer relationship management), for example, is an area the Songkick CEO feels the live industry has yet to get to grips with - and it will have to do so if it is to build the market.

"The live industry hasn't grasped CRM yet," said Hogarth, "but I think it will. We are just starting to see it with the likes of Foursquare emerging, where there is the opportunity to do loyalty schemes."

"Digital should be about getting people through the doors and then personalising the experience for them

and offering a proper loyalty scheme."

Mobile, however, is the missing piece of the live music jigsaw. "If you go to the mobile web ticketing sites of any of the major ticket sellers, it is a horrific experience," said Hogarth. "It's really hard to buy a

**"If you go to the mobile web ticketing sites of any of the major ticket sellers, it is a horrific experience. It's really hard to buy a ticket on a mobile device - and that can't last forever..."**

IAN HOGARTH, SONGKICK

ticket on a mobile device - and that can't last forever.

"There are a number of startups today just focusing on the idea of doing mobile ticketing really well."

"You already have Google, Apple and PayPal all working on the near

field payment model. Barcode-scanning will accelerate all this. It will be interesting to see which of the incumbents adapt rapidly to that new world."



**Kicking in** Songkick CEO Ian Hogarth has big ambitions for his company and the market

Obviously this will not be a simple transition. But for Hogarth the benefits of digital companies working with live music are clear: he wants his own company to become "a scalable platform for worldwide live music data" and to become bigger than Ticketmaster, which he said was the only live music site with more users than Songkick.

The company recently raised \$1.9m (£1.16m) in a new round of funding, its fourth since it was set up in 2007, and Hogarth wants to use this to build the brand globally. Key to this is the Songkick iPhone app, which was launched earlier this year (see box).

Hogarth's ambition for his company is clear. But he believes an expanded Songkick can be beneficial for the market as a whole: in a recent study of its users it was found that people who used Songkick attended 70% more concerts than before, meaning that its growth could significantly increase concert attendances.

✉ [eamonn.forde@me.com](mailto:eamonn.forde@me.com)

**'THE SHAZAM EFFECT'? LIVE APP COMES OF AGE**

The free Songkick app is currently available for iOS devices and sweeps the user's iTunes collection to build up a profile of their music tastes. It then matches this to acts touring, based on 100,000 active gig listings.

Push notifications alert users as soon as tickets for any acts in their collection are put on sale. Using geolocation features, the app will recommend acts playing in the local area while an in-built calendar allows users to keep track of upcoming shows they are attending

Because the app links to more than 150 ticket vendors, the one drawback is that (unlike, say, the Amazon app) users will have to enter retailer-specific account details every time they click through to buy tickets. The app's biggest strength, however, is in taking Songkick away from the desktop and truly allowing impulse ticket purchasing for the first time on the service.

This could provide the "The Shazam effect" for live music, given that 13% of tagged tracks on the mobile music service end up in a purchase of the identified track.



# PUBLISHING

**ON MUSICWEEK.COM**  
 • Kobalt extends deal with Razor Bay  
 • DCD Publishing links up with Danny Osmond

MUSIC NOTATORS AIDE ASPIRING PERFORMERS' DEMO PRODUCTION FACILITY VIA ONLINE RESOURCE

## Puresolo launches one-man-band

### ONLINE SERVICES

BY ROBERT ASHTON

**P**URESOLO, A TOOL THAT allows singers and musicians to play along and record their own versions of hit songs, has launched in the US after sewing up deals with a raft of American publishers.

The company, which already has UK and European agreements in

place with EMI, Universal, Warner/Chappell and Sony/ATV allowing it to offer around 25,000 studio quality backing tracks for musicians to play or sing over, has now signed comparable contracts with the four majors in the US and around a dozen indie outfits, including Kobalt.

PureSolo COO John Thirkell said the move would allow the company to significantly add to its existing 40,000 users from nearly 180 countries, who regularly download tracks for between 49p – £1.99 after selecting which instrument they wish to accompany it.

The PureSolo online music

Puresolo Thirkell (left) and Kaplan (right) propose to release an app version of the service

**“Every song means there is a percentage cut to the publisher, a percentage to the collecting society and percentage to the master recording.”**

JOHN THIRKELL, COO PURESOLO

recorder will then provide a track (with guitar, vocal, bass, or any other 19 instruments specified by the user, missing from the mix) which they can then make unlimited number of recordings.

After making a recording, the user can then share the music with friends through Facebook, Twitter, YouTube and other social media.

Thirkell said the company had had to create a very complex suite of rights to enable the company to distribute the music and also for users to record it and disseminate it an infinite number of times. “There are publishing rights, mechanical rights, a whole bunch of rights

which are interwoven and it has taken us around two years to negotiate them all and make sure everyone who should get paid does get paid,” he said. “Every song means there is a percentage cut to the publisher, a percentage to the collecting society and percentage to the master recording.”

With the back-end rights management system now in place, CEO David Kaplan said expansion into the US would provide an exponential increase in the number of users because it would unlock thousands more copyrights: songs are being added at the rate of around 50-75 each month in more than 30 different genres, from jazz to classical.

Well-known songs already available include Delilah by Tom Jones, Someone Like You by Adele, I Walk The Line by Johnny Cash and The Flood by Take That.

“In terms of market size this is a major leap in the evolution of the platform,” said Kaplan. “Because of the rights the US publishers own it also means we are going to be



Notation and education Puresolo has many strings to its bow

exposed to the markets in the Far East.”

The site also offers regular competitions, with recent prizes including a guitar lesson from Mark Knopfler for the guitarist who provided the best solo on one of Dire Straits’ tracks. Kaplan and Thirkell believed the new US publishing deals would also lead to a whole raft of new competitions with US artists.

Applications for the iPad and iPhone are also being worked on and Kaplan suggested the PureSolo could also be used by record companies as a way for A&Rs to search for new talent. “This is the ultimate platform for auditions,” he added.

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## TALENT

LABEL FOCUS Cherrytree Records/Frankmusik

## Barking up the right tree

BY STEPHEN JONES

IF YOU WERE TO LOOK FOR A senior label executive who played keyboards on stage with one of his acts at a label showcase last week and also appears in the Urban Dictionary, your choices would pretty much be limited to one: Martin Kierszenbaum, aka the Cherry Cherry Boom Boom of Lady GaGa fame, Cherrytree Records president, Interscope president of A&R, pop and rock and Interscope Geffen A&M president of international.

It is a complex mix of titles to which we might add songwriter – notably with Lady GaGa – producer and keyboard player, thanks to his stint at the keys with Natalia Kills at the London showcase for his Cherrytree Records label last week.

Clearly not for him the stand-offish approach of some label MDs. “I am not one of these guys who is in music to get in the movies,” he told *Music Week*, post-showcase. “I love breaking new bands.”

In a career that has seen him work with everyone from Eminem to Sting, Kierszenbaum is perhaps best known for his involvement in breaking Lady GaGa, with whom he wrote and produced four songs for her debut album.

More recently, though, he has enjoyed worldwide success with LMFAO’s Party Rock Anthem, while his previous hits range from Feist to Robyn. It is no wonder Ellie Goulding, who turned up as a surprise guest at the showcase last week, has chosen to go through Cherrytree in the US.

Kierszenbaum, now 44, started his career in the post room at PolyGram in 1989. It was only in the



last decade, however, that he started to take himself seriously as a songwriter with commercial potential.

He grew up in Argentina and the UK, learning piano from an early age and how to write songs, eventually making it to college where he developed a talent for networking.

After his stint in the PolyGram post room, his language skills led to a job in international at Warner Brothers under Mo Austin and Benny Medina, at a time when the label was enjoying success with the likes of Prince, Madonna and The B-52s.

“It was the tail-end of probably, arguably, the best record label ever, in the history of the record business,” Kierszenbaum said.

This proved a valuable learning experience, allowing him to move into international at A&M in the early Nineties. He survived the Universal merger and orchestrated breaking Eminem and Limp Bizkit worldwide, which was when Interscope chairman Jimmy Iovine noticed his musical flair from comments he made in meetings. He told Kierszenbaum to scout something they could release.

His first signing, an opera tenor,



www.cherrytreerecords.com

tanked in the US but shifted units in Holland, giving him space for his next act, t.A.T.u. He took the Russian duo to producer Trevor Horn – who encouraged Kierszenbaum to write and produce on the record – and the resulting album sold millions worldwide.

After success with Keane, Iovine offered him an imprint, Cherrytree Records. Kierszenbaum said he wanted Cherrytree to combine the best of independent and major labels.

“I wasn’t really worried about the cool way; I mean, what is cool? I think just, authentic, organic and with integrity,” he explained. “But really it is two things: one is to have the time and resources to incubate an act properly and not rush and not judge it too prematurely.”

“The second is to have pure reflection of my taste throughout the years. Because I grew up all over the world, I have this pop taste but it leans a little bit left of centre. I like maverick acts inside the pop tradition, so the idea of Cherrytree is to get with artists that are slightly left of the mainstream and bring the mainstream towards them.”

It is no stretch of the imagination, therefore, to see why Universal asked Kierszenbaum to use Cherrytree to launch that most singular of modern pop artists, Lady GaGa.

“She came to my studio and the first song we wrote was The Fame. She said, ‘You know, I think I want to make this the basis for the concept of my album’ and I was like, ‘What are you talking about? A concept for your album, this is cool,’” Kierszenbaum explained.

“Most artists are just like, ‘Let’s string a bunch of songs together’, so this person was really special. So we end up writing a bunch of songs, four of them ended up going on The Fame.”

Kierszenbaum’s idea of posting a video of GaGa performing Poker Face at his Cherrytree House office led to the release of the Cherrytree Sessions EP (above) in February 2009 and also kicked off the weekly Transmission Gagavision online broadcast, which played an important role in breaking the singer.



Since then Kierszenbaum has developed a number of musicians – last Monday’s showcase event included live performances from Colette Carr, Natalia Kills, Frankmusik, Far East Movement and LMFAO – who often collaborate among each other, as well as with him.

Recent successes have included electro pop act Far East Movement’s US number one Like A G6 and LMFAO’s Party Rock Anthem.

For now, however, the focus will be on what Kierszenbaum has done for Frankmusik (see below).

✉ yes\_stephen@yahoo.co.uk

VISIT MUSICWEEK.COM FOR THE FULL INTERVIEW

## TO BE FRANK REVITALISED STAR OWES IT ALL TO KIERSZENBAUM



www.frankmusik.com

Electro pop artist Frankmusik – aka Vince Turner – is already crediting Kierszenbaum with turning around his fortunes, even before his new material is being released.

Eighteen months ago, weighed down by failing to live up to the expectation thrust upon him by featuring in the BBC’s Sound Of 2009 Poll, Turner fled the UK for LA.

He had never heard of Kierszenbaum or Cherrytree Records when the label boss turned up on his doorstep but it led to a friendship, with Kierszenbaum co-writing and



rejuvenating Turner’s enthusiasm for the business.

“I didn’t know who he was until I moved,” Turner said. “LA is a great place to sell a dream, not make one. People don’t have the patience

or expertise to make stars, apart from Martin, who puts the time in.

“I forgot why I was making music. Finding it hard to write songs. I wanted to rediscover my passion and

Martin made me rethink everything I was doing.”

Turner hired a studio where he could work 6pm to 6am every night with Kierszenbaum and various Cherrytree artists.

The first single from his new album is Do It In The A.M. featuring Far East Movement (impact date July 18), which the label boss co-wrote and produced.

“Martin made me realise it is OK to be a bloke and straight and a pop singer and collaborate,” Turner said. “It’s given me a new lease of life.”



# TALENT & DIARY

OH LAND / Outsiders/Epic US/ RCA UK



**W**HEN AMANDA GHOST left her famously troubled tenure of Epic Records in December after just 20 months in charge, the one artist she was determined to remain involved with was Oh Land, who she had signed earlier that year.

Luckily, things worked out and Oh Land - aka Danish singer/songwriter Nanna Øland Fabricius - is now part of Ghost's independently-funded Outsiders label.

Ghost, best known for co-writing James Blunt's *You're Beautiful*, told *Music Week*, "They didn't want me to sign acts which changed Epic. But Oh Land is a classic example of what labels don't do nowadays, which is development."

Oh Land's discovery was hardly conventional. Ghost had only been in the job for one month when she happened across the artist at South by SouthWest in 2009.

"I didn't hear about her - I saw her," Ghost said. "Someone had said don't bother coming, she won't be any good and the club was completely empty. There were about five people and this girl with a bow on her head like a Vaudeville act dancing like a wind-up doll, completely uncommercial, but mesmerising."

Fabricius had organised her own US tour after a circuitous route to pop music: she was a professional ballet dancer for more than 10 years, studying at both Denmark and Sweden's Royal Ballet schools, until

a serious back injury in 2005 forced a change of career.

Housebound, for the first year in recovery she said she could hardly move her body but "started dealing with thoughts through making up melodies and lyrics and I could feel alive".

She added, "By the time I could walk I started setting up a studio and started making those melodies with vocals and beats. I didn't have any intention of becoming a musician, it was like a diary, just intended for me."

Her Myspace tracks were discovered by Danish A&R / DJ / producer Kasper Bjørke, who helped record debut album *Fauna* for Fake Diamond Records in 2008. Domestic success soon followed.

After signing with Ghost, Oh Land began work on her self-titled second album (released September 5 as a joint venture with Sony) with Dan Carey (The Kills, Franz Ferdinand, Hot Chip) and Dave McCracken (Depeche Mode, Beyoncé).

Its first full single is *White Knights* (released August 28), preceded by set-up single *Sun Of A Gun* (July 4).

Pharrell Williams, Kanye West, John Legend and Magnetic Man are among those who have been in touch about recording sessions with Fabricius, while Oh Land has been chosen as support to Katy Perry in the US and UK in the autumn.

✉ [yes\\_stephen@yahoo.co.uk](mailto:yes_stephen@yahoo.co.uk)

## DOOLEY'S



## DIARY

### All the President's little lion men...

**W**HEN THE LEADER OF THE free world and his team aren't assassinating

Osama Bin Laden or negotiating trillion-dollar tax bills they apparently enjoy nothing more than kicking back to the stirring banjo sounds of **Mumford & Sons**. Indeed, so keen are the White House staff on the band, they recently invited them for a personal tour of the White House, including the **Oval Office** as our picture reveals. Although **President Obama** was apparently around at the time he was a little busy with world issues to hang out with the band. However, proving that their success is not limited to politicians, the band then played a headline gig to 20,000 people in Washington that night... Now as you know, Dooley is **no prude**, as he proved at the Cherrytree Records showcase at King's College last Monday night when **gaffer-taped nipples and dancing monkeys** were the order of the night. There were even some Universal staffers who were spotted throwing shapes to **Far East Movement** and new best friend **Frankmusik**. Dooley did, however, pause to reflect while standing next to Taylor Momsen that her mother would probably have preferred it had the 17-year-old gone out with a skirt on that evening... Also at the showcase were Bery Gordy descendants, SkyBlu and



Redfoo - better known as **LMFAO** - fresh from their appearance at the Summertime Ball, where the pair were presented with a platinum disc for their number-one hit single *Party Rock Anthem*. Luckily the cousins hadn't let their success go to their heads and took time out to pose for a picture with their publishers. Pictured below, left to right, are Global Talent Publishing MD Miller Williams; SkyBlu and Redfoo; Global Talent Publishing head of copyright and royalties Dermot James; Global Group founder and executive president Ashley Tabor... We reported not so long ago that oddball dance producer Matthew Herbert had approached **Prince William** to use his Royal Wedding track as the B-side to the audio release of the Prince's wedding ceremony. Not surprisingly, given that Herbert is a **committed republican**, the offer was declined but he did receive a

very nice letter from St James's Palace thanking him for writing, which Herbert then sent on to his entire mailing list, despite the "private and confidential" notice at the top of the page... It has been another busy week for the **Wombles**, what with dropping in on a Primal Scream rehearsal and



further infuriating Michael Eavis (apparently he's more of a Rastamouse fan). And, as our picture above reveals, they even took time out to check out London's new **Boris bikes**... Live Nation COO and Download festival director **John Probyn** proved that metal is not all evil wizards and pillage last week by popping along to a primary school in Hemington near the Download site, having **donated £1,000** towards the school's summer fair. And he was glad he did: Probyn, along with Live Nation's head of production and events Hannah Farnham, were treated to a special performance by 40 school-children of **Somewhere Over The Rainbow**, the song that rock band Rainbow closed their headlining set with at the very first Monsters of Rock festival in Donington Park, 1980. Probyn said the performance was brilliant, adding, "At the moment they are my headliners - better than the bands we have"... And finally, can it really be true that one of Britain's **best-loved bands** have split from their equally-loved manager after more than a decade together?

### CAST LIST

**LABEL**  
Outsiders/Epic US/RCA UK  
**PUBLISHER**  
Sony/ATV Music Publishing

**MANAGEMENT**  
Todd Interland, Rocket Music  
**AGENT** 13 Artists  
**LAWYER** Michael Guido, Carroll, Guido & Groffman LLP

**PRESS** Shoshanna Stone, Outside Edge TV Jiggs Camfield, Lucid TV  
**ONLINE PR** David Balls, Lucid Online  
**SOCIAL MEDIA** Hugh Reinbolt, Lucid

**RADIO** John Keane/James Passmore, Lucid  
**REGIONAL RADIO** Lynn Swindlehurst, RCA  
**MARKETING** Sophie Hilton, RCA

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# **SONISPHERE FESTIVALS 2011**



**ANALYSIS** ROCK

Despite a dearth of rock acts in the higher echelons of the charts, heavy rock and metal continue to generate strong business thanks largely to the staunch fan loyalty that proponents of pop fail to muster

**GENRE PROFILE**

■ BY CHRISTOPHER BARRETT

**F**OUR DECADES AFTER THE LIKES OF LED Zeppelin, Black Sabbath and Deep Purple first swaggered on stage pioneering the sound of heaving riffs and wandering guitar solos, metal's appeal remains untarnished by a sharply diminished appetite for rock in the mainstream market.

The number of rock songs in the singles chart fell to its lowest level in 50 years last year with only three tracks, which the Official Chart Company (OCC) categorises as "rock", making it into the top 100 selling tracks of the year. Rock music, in terms of singles sales, is as far from being in vogue as it has ever been.

But the ongoing demand for rock's heavier and more experimental sub-genres appears to be unabated. Acts including Iron Maiden, Foo Fighters, Green Day, Biffy Clyro and Rage Against The Machine, all of which can be loosely termed as heavy rock or metal, continue to trouble the higher echelons of the charts. Meanwhile, a healthy number of specialist labels, the majority being independent, are working hard to generate sturdy business from the genre, even if their releases largely bubble under the Top 75.

OCC senior licensing manager Phil Matchum, whose job it is to immerse himself in the charts on a daily basis, has seen that without fail there are new albums every week from the specialist labels including Roadrunner, Napalm, Nuclear Blast, Metal Blade, Peaceville, Spinefarm and Epitaph. And, while these albums will not always challenge the Top 75, they consistently flirt with the top 100-200 of the albums chart.



**TOP** Headline hopes *Avenged Sevenfold* are one of a few younger acts looking to fill the shoes of the likes of Iron Maiden and AC/DC

**ABOVE** Appetite for rock *Cooking Vinyl* has signed Marilyn Manson

"In the last five weeks alone there have been releases from acts such as The Answer, Seether, Sixx AM, Morbid Angel, Alestorm, Hammerfall, Revoker, My Dying Bride and Autopsy – and that is just the tip of an iceberg," says Matchum. "With that amount of releases, and from a mixture of new, contemporary and classic acts, it shows the metal market is in a pretty healthy state. The albums may not sell in vast quantities – in terms of crossover/mainstream – but the labels clearly know who their audience is and that audience is clearly still hungry for new metal music."

**"Signing Marilyn Manson has led us to look at more alternative rock and metal acts, but in a broad sense..."**

ROB COLLINS, COOKING VINYL

Cooking Vinyl, a label celebrating its 20th anniversary this year, is among those looking to sate that appetite for heavy rock, and has of late been taking an increasing interest in the genre.

Since releasing the biggest-selling independent album of 2009 with *Invaders Must Die* by The Prodigy, whose single *Omen* won a Kerrang! award, Cooking Vinyl has generated significant interest among artists wanting to work with the label, not least shock rocker Marilyn Manson.

Manson signed to Cooking Vinyl, which recently tied in with the new multi-million-pound investment fund backed by Icebreaker. The result will be a new Marilyn Manson album released later this year.

Cooking Vinyl director Rob Collins admits that heavy rock is not an area that the label has really explored before.

"[Signing Marilyn Manson] has led us to look at more alternative rock and metal acts, but in a broad sense – at one end of the spectrum there is The Blackout, a young UK band who were nominated for three Kerrang! awards, and at the other end we have a punk band from New York, Cerebral Ballzy," says Collins.

Indeed there is no lack of heavy rock sub-genres and one label that has been exploring the more experimental and extreme exponents of hardcore rock for many years is Nottingham-based Farache, whose acts include Evile, SSS,



# ANALYSIS ROCK



Savage Messiah and Singaporean grindcore trio Wormrot. Earache has been releasing extreme metal music for the best part of 25 years but label manager Dan Tobin, who has been with the company for 17 of them, describes Wormrot as being one of the most extreme acts the label has ever worked with. Despite, and possibly because of, the band's obviously uncommercial sound, Wormrot are building strong support and have become one of Earache's priority acts.

While Tobin admits that record sales of his artists rarely trouble the charts, he points out this is not necessarily the primary focus and that naturally heavy rock acts do not sell as much as pop bands because they are not as accessible and do not get the mainstream exposure.

"The way these bands and the labels that support them make the money is through touring and merchandise; and that's the way we have always done it. I don't think anyone judges success by record sales anymore. It is about how many people you play live to and how many T-shirts you sell at the end of the night," says Tobin.

When it comes to performing live, demand certainly appears to be stronger than ever with the recent Download Festival having attracted an audience of 72,000 last week, while Kilmanjaro's Sonisphere has announced that it is expanding its capacity at the July 8-10 event at Knebworth.

Download festival promoter Live Nation's Andy Copping is adamant that while major labels have failed in recent years to sufficiently develop new artists, live promoters and independent labels are playing a more important role than ever.

"Independent labels are doing great deals with the acts that they are signing because they understand the artists and how best to get behind them," says Copping. "They are developing them, which the major labels aren't doing. It's almost like punk rock again with artists signing to independent labels that are working in new and interesting ways and are happy to explore new things," says Copping.

But Chris Ingham, the publisher of *Metal Hammer* and *Classic Rock* magazines, believes the market is at something of a crossroads with older artists seen as offering a dependable return for any investment while fewer new acts are reaching the level of heavy-metal titans such as Alice Cooper, Iron Maiden and AC/DC.

"You are getting these big spectacular shows, but very few younger acts are reaching that level. You look at Download this year and have to wonder who the next generation of headliners are," says Ingham.

Indeed take a look at Sonisphere's Friday line-up and you could be forgiven for forgetting what year it is - with Metallica being joined by Anthrax, Slayer and Megadeth. Download also included a good spread of heritage acts including Alice Cooper, Def Leppard (below), Twisted Sister and The Cult.

But Copping insists that it is a matter of finding a balance between the old and new and with so many heritage heavy-metal acts having maintained huge fanbases for many years they have more than earned their headline places.

"You are trying to put a decent cross-section of artists - Def Leppard sitting alongside Linkin Park, Avenged Sevenfold and Bullet For My Valentine second on the bill. It's not all heritage acts. It's down to us as festival promoters to continually move these bands up the bill, but you can only move them there when it is right. Most definitely the bands are there."

Copping cites Avenged Sevenfold and Bring Me The Horizon as being among a small number of newer acts that look set to be in a position to become a festival headline act in the near future, but he believes there are only ever a handful of global bands that become suitable to headline major events such as Download.

Other newer acts creating a stir are Universal's Black Veil Brides, whose album *Set The World On Fire* was released last week, and Earache's Rival Sons which Ingham describes as "one of the most exciting, dynamic and naturally feel-good rock bands I have heard in years".

Earache had little or no previous history of doing anything with melodic rock bands, but it was exactly that absence of experience that provided a mutual attraction for both the label and the band, whose heaving groove-laden riffs echo Led Zeppelin.

"Rival Sons are a great band, but we thought they'll not want to get involved with us because their music is so different from our roster. But like us they could see it's such a curveball that it makes them stand out," says Tobin.

While fans of the majority of Earache's roster will doubtless forgo the opportunity of buying into Rival Sons, the label is quite rightly targeting the band at a more mainstream audience and will doubtless be gaining the support of Chris Ingham at Future publishing.

Indeed while both *Kerrang!* magazine, which is celebrating its 30th anniversary this year with an array of activity, and Ingham's *Metal Hammer* were among the very few music titles that increased their circulations in the most recent ABC report, there remains frustration within the hard-rock community that when it comes to media, radio is letting the side down.

"Radio doesn't do rock shows very well. Dan Carter's show is on Radio 1 at midnight for two hours - that is a proper ghettoisation," says Ingham. "It's interesting that as soon as Radio 2 starts playing Journey and things like that, the band can go on to sell out arenas. I wonder what would happen if Radio 2 played Alter Bridge or Black Stone Cherry. Without Planet Rock and Rock Radio it really would be very hard for bands to sell the tours."

Fortunately, the genre seems to inspire a near infatigable loyalty from fans, whose continual interest and investment in acts helps to sustain artists' careers at varying levels over long periods.

"The audience is very, very loyal," says Copping. "They stick with their hands - you look at something like Rage Against the Machine: they became a bigger act after they reformed. System Of A Down reformed after five or six years and headlined Download. Two years ago Faith No More got back together again. It proves that this music attracts an incredibly dedicated fanbase."

"There is a certain mentality that this kind of music

## TOP 10 METAL SINGLES YEAR TO DATE 2011

Source: OCC

TITLE	Label
01	MY CHEMICAL ROMANCE Sing Reprise
02	ALL TIME LOW I Feel Like Dancin' Interscope
03	MY CHEMICAL ROMANCE Planetary (Go) Reprise
04	FOO FIGHTERS Walk RCA
05	BLACKOUT Higher And Higher Cooking Vinyl
06	AVENGED SEVENFOLD Not Ready To Die Warner Bros
07	TREYARCH SOUND/SHERWOOD 115 Actvision
08	ENTER SHIKARI Quelle Surprise Ambush Reality
09	HOLLYWOOD UNDEAD Hear Me Now Interscope
10	WITHIN TEMPTATION Faster Roadrunner

Source: OCC

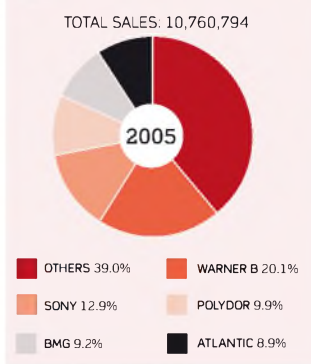
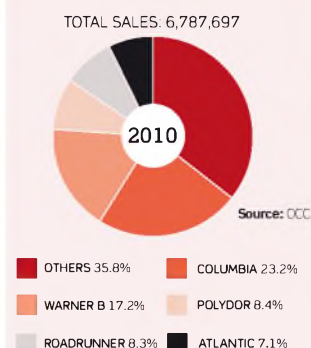
## TOP 10 METAL ALBUMS YEAR TO DATE 2011

Source: OCC

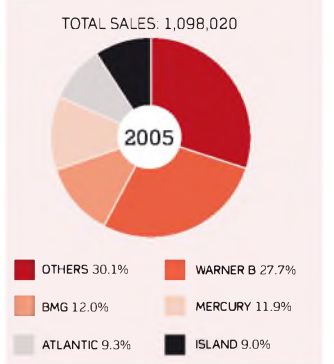
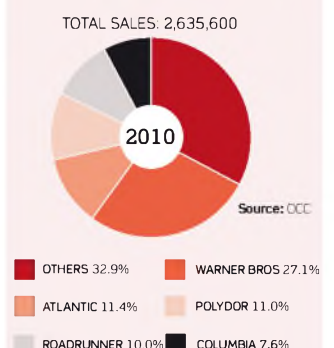
TITLE	Label
01	FOO FIGHTERS Wasting Light RCA
02	GREEN DAY Awesome As F**k Reprise
03	PANIC! AT THE DISCO Vices & Virtues Atlantic
04	WITHIN TEMPTATION The Unforgiving Roadrunner
05	RISE AGAINST Endgame Interscope
06	BLACK STONE CHERRY Between The Devil & The Deep Blue Sea Roadrunner
07	FUNERAL FOR A FRIEND Welcome Home Armageddon Distiller
08	BLACKOUT Hope Cooking Vinyl
09	WHITESNAKE Forevermore Frontiers
10	HOLLYWOOD UNDEAD American Tragedy A&M/Octone

Source: OCC

### MARKET SHARES • ALBUMS



### MARKET SHARES • SINGLES



#### TOP

Priority acts Earache's Rival Sons (left) and Wormrot (right) are tipped for greater things

#### LEFT

Heavy heritage Def Leppard join many of their contemporaries in taking centre stage at Sonisphere

inspires. It creates loyalty; people really hang on to it for years," agrees Tobin.

Others, meanwhile, are looking to the US and are hoping that the apparently more faddish trend of discovering and discarding new acts is a fad that will not survive the Atlantic crossing.

"In America it is very much about metal being underground now," says Ingham. "There is a huge army of smaller bands that have come out of social networks whose albums will sell no more than 20,000 copies in America but they will go and play 800-1,200-capacity venues for four or five weeks at a time three times a year.

"There is a lot of fan energy being expended on discovery but it remains to be seen whether they will be supporting their heroes in five or six years' time or will the thrill of the new mean they are into something else," continues Ingham.

"They say that whatever happens in the US will come here and if that's true there is a lot of pain on the way."





# ROCK PLAYLIST

Access tracks at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)

# GET YOUR ROCKS OFF

Music Week showcases 14 immense new rock and metal tracks, available online from MusicWeek.com

## 1 BLACK VEIL BRIDES *Fallen Angels* Island

Contact [chris.scott@musicweek.com](mailto:chris.scott@musicweek.com)



One of the most talked about new acts to emerge this year, Black Veil Brides mix an image inspired by the likes of Kiss and Motley Crue with a contemporary rock sound that has seen them become something of a phenomenon, with 25m YouTube views to their name. Debut album *Set The*

*World On Fire* looks set to do just that: it is expected to debut in the US top 10 next week

www.bvbarmy.com

## 2 IN FLAMES *Deliver Us* Century Media

Contact [david.gulvin@centurymedia.net](mailto:david.gulvin@centurymedia.net)



In Flames, founded in Gothenburg in 1990, are one of the most successful Swedish metal bands. Their last album *A Sense of Purpose* (2008) charted all over the world. They have recorded 10 albums and in the process have sold more than 2.5m records.

www.inflames.com

## 3 TOWNSEND PROJECT *Juular* Century Media

Contact [david.gulvin@centurymedia.net](mailto:david.gulvin@centurymedia.net)



Over the last 20 years, Devin Townsend has amassed a diverse and deep catalogue of music. Perhaps best known for his days as frontman and mastermind behind sci-fi metal group Strapping Young Lad, he has also sung with Steve Vai and notched

up a remarkable series of solo and collaborative albums.

www.hevydevy.com

## 4 SYMPHONY X *Dehumanized* Nuclear Blast

Contact [patrick.walch@nuclearblast.de](mailto:patrick.walch@nuclearblast.de)



Symphony X's latest album *Iconoclast* can be seen as a manifesto – a commanding declaration of an inventive blend of classic rock, straightforward heavy metal and ambitious prog. This is an album that seems destined for praise.

www.symphonyx.com

## 5 EXIT TEN *Mountain* Deep Burn Records

Contact [julie@visiblnoise.com](mailto:julie@visiblnoise.com)



“One of Britain’s brightest new hopes and best live bands – pure awesomeness,” said *Kerrang!*. The band’s crit-

ical acclaim belies their relative youth and this, combined with an iron determination and adept technical skill, makes for a band with world-conquering potential. With the release of their second album *Give Me Infinity* set for the autumn, the band have a strong fanbase and a fierce live schedule is currently being booked.

www.facebook.com/exittenoofficial

## 6 BLACK SPIDERS *Easy Peasy* Dark Riders

Contact [julie@visiblnoise.com](mailto:julie@visiblnoise.com)



Having played slots at festivals including Download, Sonisphere, Bloodstock and iTunes (where they were chosen by Ozzy Osbourne as support), with more lined up for this summer, the band are tireless in their live activity. With press support

across the board, the band are destined to set the rock world on fire. The BBC Radio 1 and XFM rock shows have had them in for sessions with support coming from Planet Rock, BBC 6 Music and Rock Radio.

www.theblackspiders.com

## 7 CRADLE OF FILTH *Lilith Immaculate* Peaceville Records

Contact [paul@peaceville.co.uk](mailto:paul@peaceville.co.uk)



The UK’s premier extreme metal act return with the *Lilith Immaculate* video (shot by independent London-based director Ross Bolidai), a delightfully dark and sordid dose of metal lifted from their latest acclaimed offering *Darkly,*

*Darkly, Venus Aversa.*

www.peaceville.com/cradleoffilth/darklydarklyvenusaversa

## 8 22 *Plastik* Best Before Records

Contact [anthony@bestbeforerecords.com](mailto:anthony@bestbeforerecords.com)



22 combine the heavy-edged, progressive insanity of The Mars Volta, Muse and Refused with a keen pop sensibility and strong desire to experiment – the most relevant thing to happen to alternative music since The Shape Of Punk To Come all those years ago.

www.facebook.com/22newenergymusic

## 9 MR BIG *Die In Love* Soundfactor Records

Contact [georg.naccarter@gmail.com](mailto:georg.naccarter@gmail.com)



UK act Mr Big have deep rock roots – having toured with Queen, Tom Petty and The Runaways and been produced by Mott’s Ian Hunter their credentials are solid. *Die In Love*, from the forthcoming *Bitter Streets* (released today,

Monday), keeps the flag flying while embracing the melodic flair that underpins everything from 1977 hit *Romeo* to today.

www.mrbigoriginal.com

### GET PLAYLISTED

For more information about how to get featured on a Music Week digital playlist, please email [scott@musicweek.com](mailto:scott@musicweek.com) or call 020 7921 8315

## 10 RISE TO REMAIN *Nothing Left* EMI

Contact [stephanie.spring@emimusic.com](mailto:stephanie.spring@emimusic.com)



Rise To Remain have delivered a debut single showcasing their enormous talent, whetting the appetite of all metal fans in anticipation of their stunning debut album which will be released later this year. *Nothing Left* is a powerful statement of intent from the London five-piece poised to become the biggest new metal act from the UK having already been awarded Best New Band accolades from *Kerrang!* and *Metal Hammer* magazines.

www.risetoremain.com

## 11 BURN *Down In Flames* Formula One Records

Contact [barker@hotmail.co.uk](mailto:barker@hotmail.co.uk)



“The best kept secret in British rock” is how Boulevard described UK classic hard rock band Burn. Their acclaimed *Global*

*Warning* album marked the band’s return to the fold receiving rave reviews in the rock press throughout the world. Featuring the oft-remarked, quite stunning vocals of Jeff Ogden, the ongoing revival of classic rock will hopefully open up further the audience for this exceptional rock band.

www.burnuk.com

## 12 IDIOM *Beast Of Bodmin* Undergroove Records

Contact [mdclayden@gmail.com](mailto:mdclayden@gmail.com)



In a few short years Idiom have already shared stages with the likes of DevilDriver, 36 Crazyfists, Skindred, (Hed) PE, Aiden, Young Guns, InMe, Bring Me The Horizon, From Autumn To Ashes and Exit Ten, plus made appearances at The Bulldog Bash, Blood Stock, Aeon and Hammer fest, not to mention self-releasing the acclaimed *Sideshow* and *Twelve Bar Blues* on Dirt Track records.

www.myspace.com/idiomuk

## 13 A DAY TO REMEMBER

*All Signs Point To Lauderdale* Victory Records

Contact [mikeh@victoryrecords.com](mailto:mikeh@victoryrecords.com)

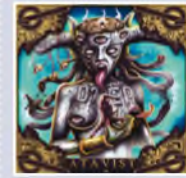


*All Signs Point To Lauderdale* is the exciting new anthem from ADTR’s *What Separates Me From You*, out now on Victory Records.

www.victoryrecords.com

## 14 OTEP *Fists Fall* Victory Records


Contact [mikeh@victoryrecords.com](mailto:mikeh@victoryrecords.com)



*Fists Fall* is the punishing lead single from Otep’s *Atavist*, out now on Victory Records.

www.victoryrecords.com



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## 1 MISS 600 *Twist*

Contact Jenny Stanley-Clarke • [jennyscor@googlemail.com](mailto:jennyscor@googlemail.com)



Producer and ex-Climax Blues Band member Chris Bucknall discovered Miss 600, a young duo, during a trip to Ryans Bar in Derby, famous as the venue where Polydor act James Morrison was discovered. He met with Miss

600 (Hannah Garner and David Amar), signed them to Cubit Recordings and began recording an album together with co-producer Robert de Fresnes. The result is *Buying Time*, which showcases their talent around simple catchy pop tunes with more than a jazz twist and includes collaborations with Maxi Priest, Sam Beeton and film composer Ennio Morricone. The album is out on July 18.

[www.miss600.com](http://www.miss600.com)

## 2 HUNDREDS *Happy Virus*

Contact Geoff Muncey • [david@murrrecords.com](mailto:david@murrrecords.com)



New Year's Day, 2011: Berlin's Volksbühne. The audience in the sold-out hall of this renowned theatre is holding its breath, captivated by the spectacle before them. Hundreds seem to glimmer on stage, capturing the whole room in an eternal moment. The strange energy between the siblings, their mysterious appearance, the tension, the exalted serenity: it's all tangible. The idiosyncratic character of the show magnetises the audience in an immersive intimacy even in this crowded hall. Whether on last year's sold-out debut tour, the summer festivals, their first shows in Stockholm, London or Paris, the Iceland Airwaves or recently at the Dutch Eurosonic Festival, there is the same response everywhere: enthralled faces, fearing that any movement could destroy everything.

[www.hundredmusic.com](http://www.hundredmusic.com)

## 3 DAN CLEWS *I Am Invincible*

Contact Patrick Cousins • [patrick@cousinsbrett.com](mailto:patrick@cousinsbrett.com)



Signed by Sir George Martin to his publishing company, Dan Clews released his eponymous album in 2010. Second single *Move Too Fast* spent five weeks on the Radio 2 playlist culminating in a featured appearance on the Bob Harris Radio 2 show. The rest of 2010 was spent performing nearly 100 shows and recording over 20 sessions for various BBC and independent radio stations. Newly recorded material is complete and ready for release later this year.

[www.dandews.com](http://www.dandews.com)

## 4 CANDY ROSE *Now I'm Gone*

Contact Candy Rose • [icandyrose@icandyrose.com](mailto:icandyrose@icandyrose.com)



A finalist at the 6th Annual IAMA (International Acoustic Music Awards), Candy Rose is a Nigerian-born unsigned, independent singer-songwriter based in London. She writes almost all her own material, has been dubbed the "Queen of

Hooks" and has many influences, from the Michael Jackson to Madonna to Alicia Keys and Fall Out Boy to name a few. She is an avid fan of Patrick Stump – so much so, she wrote a song for him. She has been tipped as one of the UK artists to watch and is an advocate for the homeless, supporting the charity Shelter through sales of her song *London*.

[www.icandyrose.com](http://www.icandyrose.com)

## 5 JOEL SARA KULA *Bohemian*

Contact Stephen Emms • [stephen@emmspublicity.com](mailto:stephen@emmspublicity.com)



The 28-year-old Sarakula has been obsessed with music for as long as he can remember. Classically trained on the piano, self-taught on guitar, he fronted his first band at 17 before pursuing a solo career. Over the next few years he built a name

for himself on the international piano bar circuit. "I'm the human jukebox of pop," he says, wryly. A prolific chap, he found time to record two more Australian-only albums – *Souvenirs*, released in 2008, and *City Heart* in 2009. Since *City Heart*, however, Sarakula has put everything into crafting *Bohemian* and its forthcoming parent album. "The music I'm making now is the most natural fit for me," he says. "I've kind of let go a little, and stripped back all the production." Fuelled by an addictive guitar riff, *Bohemian* is a rootsy blend of late Sixties/early Seventies folk-pop, with very playful lyrics – and a killer chorus, which builds slowly into a sing-it-from-the-terraces anthem.

[www.joelsarakula.com](http://www.joelsarakula.com)

## 6 SAMANTHA DE SIENA *I'm Coming*

Contact Samantha De Siena • [info@samanthadesiena.com](mailto:info@samanthadesiena.com)



A few summers ago, Samantha de Siena, described as a subtle mixture between Beth Gibbons and Cat Power, set sail for Barcelona to follow her dreams of singing and writing music. There, amid the magic of Barcelona's old town, this singer-songwriter from London wrote her sublime debut album *Here Inside*, which has received glowing reviews from Spain's most popular press and radio. With her beautifully unique voice, Samantha de Siena combines blues, folk, jazz and punk into songs both epic and delicate, painting an evocative picture of the human dilemma and inspiring us towards our greatest potential.

[www.samanthadesiena.com](http://www.samanthadesiena.com)

## 7 GUINEAFOWL *In Our Circles*

Contact Meg Horan • [scartletartistmanagement@gmail.com](mailto:scartletartistmanagement@gmail.com)



A small dwelling above an antique store on a main road near Bondi Beach is not the ideal studio space. Add to that a noisy main bus line and you've got yourself a very unlikely recording sanctuary. Yet this is where Guineafowl chose to record his first ideas. Armed only with his laptop and its in-built microphone, the beginning ideas of his debut EP *Hello Anxiety* began to take shape. Starting off as a solo performer, he quickly realised he needed a band to create the full sound. Guineafowl grew into a six-piece. Accolades include a spot at Splendour In The Grass Festival and support on Foster The People's national tour... not to mention critical acclaim.

[www.myspace.com/guineafowl](http://www.myspace.com/guineafowl)

## 8 ADRIANA SPINA *Let You Fall*

Contact Adriana Spina • [info@adriana-music.com](mailto:info@adriana-music.com)



Adriana Spina is a Scottish-Italian singer and songwriter who combines elements of Americana, rock and folk. With thought-provoking lyrics and powerful and captivating vocals, she has built a reputation as a confident and engaging live performer in venues around the UK, US and Italy, performing with acts of such calibre as Sheryl Crow and Paolo Nutini along the way. Spina's debut album *Never Coming Home* features guest appearances from David Scott of The Pearlfishers and Capercaille's Donald Shaw and is released on June 20 on her own Ragged Road label, with nationwide distribution through Proper.

[www.adriana-music.com](http://www.adriana-music.com)

## 9 LUKE POTTER *Walls*

Contact Brian Potter • [brian@palm55.com](mailto:brian@palm55.com)



Luke Potter is a young and highly gifted new English singer-songwriter. His songs are written from the heart, songs that are sure to touch all with their insight and sensitivity. His music evokes life's soundtrack and, as such, it is surely destined to feature in films and TV. Influenced by Keane and Snow Patrol, the themes are universal and will appeal to all age groups. He sings and plays guitar on his new album *Just Pieces Of Me* which features seven new songs and is due for physical and digital release next month.

[www.facebook.com/lukepottermusic](http://www.facebook.com/lukepottermusic)



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# KEY RELEASES

For full reviews, updated daily, visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

## TRACK OF THE WEEK

DJ FRESH FEAT. SIAN EVANS **Louder** (Ministry Of Sound)

DJ Fresh is by no means a newcomer to the music industry: as a member of Bad Company, then solo artist, he has been knocked around for more than a decade. However, his profile has been steadily creeping up of late – Gold Dust was a big hit last year, peaking at 24 in the charts – and now Louder looks set to blow this out of the water. It is already A-listed at Radio 1, climbing the TV airplay chart, soundtracking the new Lucozade ad and has spent two weeks at the top of the Shazam Tag chart. The song is not, as you might imagine, a particularly subtle beast: it starts off using the stadium dubstep template of thundering drums and towering synth hooks before jacking up the pace in the final minute to canter off into the distance as stadium drum & bass. What elevates this song, however, is a very neat hook from Kosheen's Sian Evans, which manages to ratchet up the song's energy even further. The combination is likely to be chart dynamite.

**BEN CARDEU**

## ALBUM OF THE WEEK

■ **BON IVER** **Bon Iver** (4AD)

Four years after the release of their debut album *For Emma, Forever Ago*, Bon Iver are back with a self-titled follow-up, this time recorded in an abandoned swimming pool rather than a desolate log cabin. The album has already won four- and five-star reviews from *The Sunday Times*, *MtjQ*, *Attitude* and *Uncut* and, like its predecessor, it continues to showcase the stark recording style which has become unmistakably linked with lead singer/songwriter Justin Vernon. However, despite sharing the same palette of solitude and emotional withdrawal, *Bon Iver* is a markedly fuller and more expansive offering. Electric guitar, synthesisers, increased vocal layering and an array of brass have been incorporated into the mix offering a sound which, although similar to their debut, is more confident and comfortable. Lead single *Calgary* (released July 4) is currently A-listed at 6 Music and features on XFM's Evening List and Radio 1's In New Music We Trust playlist, while more than 21,000 tickets were sold within a day for the band's UK shows when they went on sale last month. Prepare for *Bon Iver* to become slyly ubiquitous once more.

PREVIOUS ALBUM (CHART PEAK): **FOR EMMA, FOREVER AGO** (42) **CHARLOTTE OTTER**

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

### ■ ALBUM WU LYF **GO TELL FIRE TO THE MOUNTAIN** (L Y F Recordings)



Over the past year Mancunians Wu Lyf have been so enjoyably mysterious it is almost a shame

that they have done something as mundane as released an album. Thankfully, though, it is at least an interesting record. The band apparently call their music 'Heavy Pop' and it's not too bad a description: the album is heavy on epic drums, throbbing bass lines and guitars that resonate wildly, the result of recording in a disused church in the Ancoats area of Manchester. It's a great

sound – albeit not quite the musical shock you might have expected from the band's enigmatic origins – and not a million miles away from Arcade Fire at their most grand. Next up for the band is a similarly un-enigmatic tour of the UK and abroad. **BEN CARDEU**

### ■ ALBUM WILEY **100% PUBLISHING** (Big Dada)



That Wiley has secured yet another record deal – in this case returning to Ninja Tune's Big Dada label – after giving away more than 200 songs online last year is a tribute to his

incredible talent. 100% Publishing – the name refers to Wiley writing all the beats and lyrics on an album for the first time – ultimately doesn't have anything quite as delightfully pop as *Wearing My Rolex* but is nevertheless a brilliant collection. The production is ceaselessly inventive, from the title track's squelching bass and skittering hi-hats to *I Just Woke Up's* house-of-mirrors drumming. Previous single *Numbers In Action*, for example, features a great nagging chorus that has to rank among the best he's made. And 100% Publishing might actually be the most consistent Wiley album to date, which means that, for the first time in a while, all attention might actually be on the music. **BEN CARDEU**

## OUT THIS WEEK

### SINGLES

- **ASA** *Why Can't We* (Dramatico)
- **JAMES BLAKE** *Lindisfarne/Unluck* (A&M/Atlas)
- **BOMBAY BICYCLE CLUB** *Shuffle* (Island)
- **DIONNE BROMFIELD FEAT. LIL' TWIST** *Foolin'* (Lioness/Island)
- **JASON DERULO** *Don't Wanna Go Home* (Warner Bros/Beluga Heights)
- **FOSTER THE PEOPLE** *Pumped Up Kicks* (Columbia)
- **FRANKMUSIK** *Do It In The Am* (Island)
- **HARD-FI** *Good For Nothing* (Atlantic)
- **JAKWOB FEAT. SMILER** *Right Beside*



You (Mercury)

- **THE JAPANESE POPSTARS** *Joshua* (Virgin)
- **KITTY DAISY & LEWIS** *Messing With My Life* (Sunday Best)

- **RICKY MARTIN** *Was – Remix* (RCA)
- **MARY-JESS** *Glorious EP* (Decca)
- **MIDNIGHT LION** *All Greatness Stands Firm/Plastic* (Island)
- **PARADE** *Perfume* (Atlantic)
- **BLUEY ROBINSON** *Showgirl* (RCA)
- **ROBYN** *Call Your Girlfriend* (Konichiwa)
- **THE SATURDAYS** *Notorious* (Polydor)
- **PAUL SIMON** *Rewrite* (Hear/Concord UCI)
- **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)
- Debut album
- **BON IVER** *Bon Iver* (4AD)
- Previous album (first-week sales/total sales): *For Emma, Forever Ago* (161/155,589)
- **DUANE EDDY** *Roadtrip* (EMI Catalogue)
- Previous album: *Duane Eddy* (n/a)
- **THE FEELING** *Together We Were Made* (Island)
- Previous album: *Join With Us* (41,687/216,196)
- **G-LOVE** *Fixin' To Die* (Island)
- Previous album: *Lemonade* (258/3,217)
- **THE JAPANESE POPSTARS** *Controlling Your Allegiance* (Virgin)
- Previous album: *We Just Are* (321/3,941)
- **JUNIOR BOYS** *It's All True* (Domino)
- Previous album: *Begone Dull Care* (280/980)



- **OWL CITY** *All Things Bright And Beautiful* (Island)
- Previous album: *Ocean Eyes* (134/126,772)
- **SIMPLE PLAN** *Get Your Heart On!* (Atlantic)

Previous album: *Simple Plan* (7,341/41,949)
- **SUEDE** *Head Music – Deluxe* (Edsel Demon)

Previous album: *A New Morning* (10,155/39,000)
- **WILEY** *100% Publishing* (Big Dada)

Previous album: *Race Against Time* (1,331/6,623)
- **PATRICK WOLF** *Lupercalia* (Hideout/Mercury)

Previous album: *The Bachelor* (3,120/8,772)
- **THE WOMBLES** *Re-Issues – 5 Albums* (Dramatico)

Previous album: *The Wombles Collection* (2,716/10,871)
- **ZAC BROWN BAND** *You Get What You Give* (Atlantic)

Previous album: *The Foundation* (105/1,567)

## OUT NEXT WEEK

### SINGLES

- **ABYSS** *Birdsong* (Buzzin' Fly)
- **ARCADE FIRE** *Speaking In Tongues* (Sonovox)
- **ASA** *Dreamer Girl* (Dramatico)



- **JAMES BLUNT** *I'll Be Your Man* (Atlantic/Custard)
- **THE BOXER REBELLION** *The Runner* (Absentee)

- **BROTHER** *New Year's Day* (Geffen)
- **MELANIE C** *Rock Me* (Red Girl)
- **CROOKERS PRESENTS DR GONZO** *The Gonzo Anthem EP* (Southern Fried)
- **DANNY & FREJA** *If Only You* (Island)
- **JAPANESE VOYEURS** *Cry Baby* (Polydor)
- **JOE JONAS** *See No More* (Polydor)
- **THE KILLS** *Future Starts Slow* (Domino)
- **BEVERLEY KNIGHT** *Mama Used To Say* (Hurricane)
- **ALISON KRAUSS & UNION STATION** *Sinking Stone* (Rounder)
- **JESS MILLS** *Live For What I Die For* (Island)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** *Redemption Days* (Island)
- **SLIME** *Increases – EP* (Tough Love)
- **THE SOUND OF ARROWS** *M.A.G.I.C* (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)
- **STEVE BALSAMO** *All I Am* (Ghost Horse)
- **BEYONCÉ** *4* (Columbia)
- **BIFFY CIVO** *Revolutions – Live At Wembley* (14th Floor)
- **THE BUNNY THE BEAR** *If You Don't Have Anything Nice To Say* (Victory)
- **THE BUZZCOCKS** *A Different* (Compilation) (tbc)
- **FEM FEL** *Eyes Closed* (Essential)
- **FOSTER THE PEOPLE** *Torches* (Columbia)



- **KAISER CHIEFS** *The Future Is Medieval* (Fiction)
- **ALICIA KEYS** *Songs In A Minor – 10th Anniversary Re-Issue* (J)
- **LEON RUSSELL** *Best Of* (EMI)
- **LIMP BIZKIT** *Gold Cobra* (Polydor)
- **QUEEN** *The Platinum Collection* (Island)
- **QUEEN** *1977–1982: Excess All Areas* (5 Albums) (Island)
- **QUEENSRÛCHE** *Dedicated To Chaos* (Roadrunner)
- **JILL SCOTT** *The Light Of The Sun* (Hidden Beach/Warner)
- **STEVIE NICKS** *In Your Dreams* (Warner Brothers)
- **DAVE STEWART** *The Blackbird Diaries* (Weapons Of Mass Entertainment/Surfdog/Proper)
- **SUEDE** *A New Morning – Deluxe* (Edsel Demon)
- **TAKING BACK SUNDAY** *Talking Back Sunday* (Warner Brothers)
- **ARMIN VAN BUUREN** *Mirage – The Remixes* (Armada)
- **VARIOUS** *Transformers OST – Dark Of The Moon* (Warner Brothers)
- **GILLIAN WELCH** *The Harrow & The Harvest* (Warner Brothers)
- **YACHT** *Shangri-La* (DFA)



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

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

- **MEHDI ZANNAD** Fugue (Third Side)

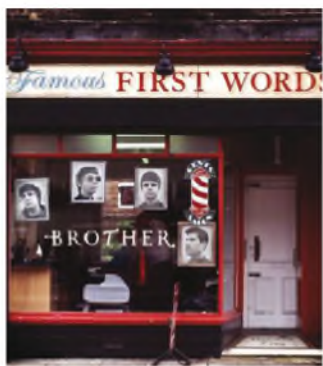
## JULY 4

## SINGLES

- **ALL THE YOUNG** Welcome Home (Midlands/Calling/Warner)
- **LIAM BAILEY** It's Not The Same EP (Polydor)
- **BASTILLE** Flaws/Icarus (Young And Lost Club)
- **BEYONCE** Best Thing I Never Had (Columbia)
- **BRIGHT EYES** Jejune Stars (Polydor)
- **CAGED ANIMALS** Girls On Medication (Lucky Number)
- **CHIPMUNK FEAT. TREY SONGZ** Take Off (live)
- **DJ FRESH FEAT. SIAN EVANS** Louder (MoS)
- **LOICK ESSIEN FEAT. TANYA LACEY** How We Roll (RCA)
- **THE GOOD NATURED** Skeleton EP (Parlophone)
- **GROUPLOVE** Itchin' On A Photograph (Canvasback/Atlantic)
- **GUILLEMOTS** I Must Be A Lover (Geffen)
- **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)
- **THE OVERTONES** Gambling Man (Warner Music Entertainment)
- **RUMER** Take Me As I Am (Atlantic)
- **STEVEN TYLER** It Feels So Good (Columbia)
- **ALEX WINSTON** Choice Notes (Island)
- **YUCK** Shook Down (Mercury/Pharmacy)

## ALBUMS

- **ALLURE** Kiss From The Past (Maelstrom)
- **AUTOKRATZ** Self Help For Beginners (Bad Life)
- **AWOLNATION** Megalithic Symphony (Med Bull)
- **DIONNE BROMFIELD** Good For The Soul (Island)



- **BROTHER** Famous First Words (Geffen)
- **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** Walking Up Sideways (Vertigo)
- **BEVERLEY KNIGHT** Soul UK (Hurricane)
- **AMY LAVERE** Stranger Me (Archer)
- **BENJAMIN FRANCIS LEFTWICH** Last Smoke Before The Snowstorm (Dirty Hit)
- **REM** Life's Rich Pageant - Re-Issue (EMI Catalogue)
- **SAITWATER BAND** Malk (Dramatico)
- **THOMAS DYBDAHL** Songs (Decca)



- **KATE VOEGELE** Gravity Happens (Island)
- **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)
- **DELTA MAID** Spend A Little Time (Geffen/Future)
- **DRY THE RIVER** No Rest (RCA)
- **KYLA LA GRANGE** Been Better (Chess Club)
- **INCUBUS** Promises, Promises (Columbia)
- **THE JOY FORMIDABLE** A Heavy Abacus (Canvasback/Atlantic)
- **MILES KANE** Inhaler (Columbia)
- **MAGNETIC MAN FEAT. P MONEY** Anthemic (Columbia)
- **TEDDY THOMPSON** Delilah (Verve Forecast/UMTV)
- **TRIBES** Sappho (Island)
- **TWIN ATLANTIC** Time For You To Stand Up (Red Bull)
- **THE WANTED** Glad You Came (Island)

## 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)
- **MARKUS SCHULZ PRESENTS DAKOTA** Thoughts Become Things 2 (Armada)
- **SUNRISE AVENUE** Out Of Style (Island)
- **THEORY OF A DEADMAN** The Truth Is? (Roadrunner)
- **UFO** The Chrysalis Years Vol 1 (EMI Catalogue)
- **ZOMBY** Dedication (4AD)

## JULY 18

## SINGLES

- **CHASE & STATUS FEAT. TINIE TEMPAH** Hitz (Mercury)
- **CHICANE** Going Deep (Modena)
- **MICHAEL FRANTI & SPEARHEAD** Say Hey (I Love You) (EMI)
- **GLASVEGAS** Shine Like Stars (Columbia)
- **IMOGEN HEAP** Heap Song 2 (Epic)
- **JENNY & JOHNNY** Animal (Warner Brothers)
- **LADY GAGA** The Edge Of Glory (Interscope)
- **LYKKE LI** Rich Kid Blues (Atlantic/LI)

- **DAVID'S IYRE** Heartbeat (Hideout/Mercury)
- **MANN FEAT. SNOOP DOGG & IYAZ** The Mack (Def Jam)
- **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)



- **WOLF GANG** The King And All Of His Men (Atlantic)

## ALBUMS

- **RINGWORM** Scars (Victory)
- **THE WOLFEN** Married To The Eiffel Tower (Howl)

## JULY 25

## SINGLES

- **CAT'S EYES** Over You (Polydor)
- **CULTS** Go Outside (Columbia/TNO)
- **JLS FEAT. DEV** She Makes Me Wanna (Epic)
- **MAVERICK SABRE** Let Me Go (Mercury)
- **NERO** Promises (MTA/Mercury)
- **PAJAMA CLUB** From A Friend To A Friend (EMI)
- **KATY PERRY** Last Friday Night (TGIF) (Virgin)
- **JOSHUA RADIN** I Missed You (14th Floor)
- **SIX D** Best Damn Night (Live)
- **JAMIE WOON** Shoulda EP (Candent Songs)

## ALBUMS

## THE PANEL

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



## AMY LEVALLE (SPINDLE MAGAZINE)

**Munich: All Sussed Out (MaDa music)**  
This is epic indie that is rich and cinematic in delivery and you can hear the sound of All Sussed Out reverberating off stadium walls after just one listen. Munich's arrival is marked with a bold and anthemic sound that is destined for the big stage.



## JON TYE (LO RECORDINGS)

**Franz Kirmann: Random Access Memories (Photogram Recordings)**  
A fascinating blend of electronic and organic tones that combines to create something undeniably special. Immersive, expansive and haunting, it manages to be otherworldly and familiar at the same time. If Radiohead were to make an instrumental album it might sound something like this but possibly not as good.



## OLIVER PRIMUS (THE 405)

**Stagecoach: Tony Hawk/Jonah Lomu (This Is Fake DIY)**  
Sounding like early Nineties-era Sub Pop, Tony Hawk and Jonah Lomu represent Surrey based Stagecoach's best work to date, acting as a precursor to a supposed debut album. Huge sounding guitars mixed with their trademark dark and nostalgic lyrics, leaves us with two of the finest tracks of 2011 so far.



## MARK DEVLIN (BLACK SHEEP MAGAZINE)

**Vato Gonzalez feat. Foreign Beggars: Badman Riddim (Jump) (MoS/Level Recordings)**  
With such a cocktail of genres in evidence, including dubstep, bassline, basement and garage it is difficult to know how to categorise this lively club banger. Suffice to say that it is up-tempo, infused with energy and well-equipped for the demands of contemporary club/land dance floors.

- **KENNY WAYNE SHEPHERD** How I Go (Roadrunner)



- **JOSS STONE** LP1 (Stone/D/Surfdog)

## AUGUST 8

## ALBUMS

- **MARY-JESS** Shine (Decca)

## AUGUST 15 &amp; BEYOND

## ALBUMS

- **BRETT ANDERSON** Black Rainbows (EMI) (26/09)

Hot on the heels of the Suede reissue albums and three-night shows at the O2 Brixton Academy, Suede frontman Anderson is back with his fourth solo studio album – and all the indications are, unlike his previous three which were markedly introspective and minimalist, this is a rocker. "Restless, noisy and dynamic," says Anderson, who will ditch the flutes and strings for electric guitars, bass and drums. He will see out the summer playing live with Suede at various festivals, including a headline slot at Latitude Festival. And then he has two solo live dates for October – Manchester's Club Academy on October 11 and London Koko on October 12.

- **BAXTER DURY** Happy Soul (Parlophone) (15/08)
- **THE FEELING** 100 Sinners (Island) (15/08)
- **LENNY KRAVITZ** Black And White America (Roadrunner) (22/08)
- **CHARLIE SIMPSON** Young Pilgrim (Music Sounds) (15/08)
- **WRETCH 32** Black & White (Mos/Levels Recordings) (15/08)



# KEY RELEASES

## Nicks is the pick of the Seventies reissues



Stevie Nicks *a dream start for new album*

### PRE-RELEASE FOCUS

BY PAUL WILLIAMS

Take a look at Amazon's pre-order chart this week and you might think it is a countdown from the Seventies with 14 of its 20 positions filled by acts whose careers started in that decade or earlier.

Leading the way is Fleetwood Mac's one-time frontwoman Stevie Nicks whose *In Your Dreams* is the online retailer's most-in-demand new album,

while it is placed fourth at HMV and fifth at Play.

A reissue of Paul Simon's *Graceland* and two Pink Floyd reissues – *The Dark Side Of The Moon* and *Wish You Were Here* – also occupy top-five places in Amazon's pre-release chart, while the Seventies feel of the chart is completed by two other Floyd titles, five of Island's Queen reissues and albums from Yes and Thin Lizzy.

Beyoncé is the lone contemporary name in Amazon's top five with her forthcoming 4 suitably ranked in fourth

place, while it is performing even better elsewhere, topping HMV's chart and runner-up at Play.

Biffy Clyro's first live album, *Revolutions – Live At Wembley*, also crops up on all three pre-release charts, gaining its highest place at HMV where it is number two.

Ed Sheeran was yesterday (Sunday) heading for his first UK Top 40 hit with *The A Team* looking destined for a top-five entry. Interest is growing in its parent album, the unusually-titled +, which moves 20-17 at HMV.

Radio 1's Zane Lowe played *Switchblade Smile*, the first song on Kasabian's forthcoming fourth album *Velociraptor!*, on June 7 and the album has now arrived in both Play and HMV's pre-release Top 20s, at seventh and 10th places respectively.

Arctic Monkeys' *Suck It And See* replaced Lady GaGa's *Born This Way* at the top of the UK albums chart a week ago and tracks from the two albums now make up most of Last FM's main chart with 11 of the Top 20 coming from the Arcatics and six from GaGa.

### Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	1,690	221
2	SOULJA BOY TELL 'EM	1,388	314
3	RIHANNA	970	-588
4	LADY GAGA	960	-59
5	SKRILLEX	867	194
6	DEMI LOVATO	449	-2
7	GREEN DAY	398	43
8	THE LONEY ISLAND	360	-126
9	GREYSON CHANCE	335	20
10	JASMINE V	317	-35
11	DRAKE	262	-29
12	LMFAO	258	102
13	KE\$HA	224	-39
14	THE WANTED	212	164
15	GORILLAZ	203	-99
16	MICHAEL JACKSON	180	-155
17	MIRANDA COSGROVE	180	5
18	TIESTO	175	-46
19	SHAKIRA	173	-55
20	JONAS BROTHERS	161	-82

musicmetric

### Top 20 Play Pre-release chart

Pos	ARTIST	TITLE	Label
1	THE KOOKS	<i>Junk Of The Heart</i>	Virgin
2	BEYONCÉ	4	Columbia
3	LIMP BIZKIT	<i>Gold Cobra</i>	Polydor
4	BIG TIME RUSH	<i>Big Time Rush</i>	Sony
5	STEVIE NICKS	<i>In Your Dreams</i>	Warner
6	QUEENSRYCHE	<i>Dedicated To Chaos</i>	Roadrunner
7	KASABIAN	<i>Velociraptor</i>	Columbia
8	INCUBUS	<i>If Not Now, When</i>	Columbia
9	YOUNG THE GIANT	<i>Young...</i>	Roadrunner
10	YES	<i>Fly From Here</i>	Frontiers
11	QUEEN	<i>Jazz</i>	Island
12	QUEEN	<i>News Of The World</i>	Island
13	BIFFY CYRO	<i>Revolutions Live</i>	14th Floor
14	QUEEN	<i>The Game</i>	Island
15	LIL' WAYNE	<i>Tha Carter IV</i>	Island
16	SUEDE	<i>A New Morning</i>	Edsel Demon
17	CHER LLOYD	<i>Cher Lloyd</i>	Syco
18	QUEEN	<i>Hot Space</i>	Island
19	QUEEN	<i>Flash Gordon</i>	Island
20	KAISER CHIEFS	<i>Future Is Medieval</i>	Fiction

PLAY.COM

### Top 20 Amazon Pre-release chart

Pos	ARTIST	TITLE	Label
1	STEVIE NICKS	<i>In Your Dreams</i>	Warner
2	PAUL SIMON	<i>Graceland</i>	Sony
3	PINK FLOYD	<i>Dark Side Of The Moon</i>	EMI
4	BEYONCÉ	4	Columbia
5	PINK FLOYD	<i>Wish You Were Here</i>	EMI
6	GILLIAN WELCH	<i>The Harrow...</i>	Warner
7	YES	<i>Fly From Here</i>	Frontiers
8	QUEEN	<i>News Of The World</i>	Island
9	PINK FLOYD	<i>The Wall</i>	EMI
10	QUEEN	<i>The Game</i>	Island
11	BIG TIME RUSH	<i>BTR</i>	Sony
12	QUEEN	<i>Hot Space</i>	Island
13	QUEEN	<i>Flash Gordon</i>	Island
14	SUEDE	<i>A New Morning</i>	Edsel Demon
15	QUEEN	<i>Jazz</i>	Island
16	THIN LIZZY	<i>Black Rose</i>	UMC
17	BEVERLEY KNIGHT	<i>Soul UK</i>	Hurricane
18	THIN LIZZY	<i>Bad Reputation</i>	UMC
19	PINK FLOYD	<i>The Discovery</i>	Boxset EMI
20	BIFFY CYRO	<i>Revolutions Live</i>	14th Floor

amazon.co.uk

### Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	BEYONCÉ	4	Columbia
2	BIFFY CYRO	<i>Revolutions</i>	14th Floor
3	BIG TIME RUSH	<i>BTR</i>	Sony
4	STEVIE NICKS	<i>In Your Dreams</i>	Warner
5	SUEDE	<i>New Morning</i>	Deluxe Edsel Demon
6	BENJAMIN F LEFTWICH	<i>Last Smoke</i>	Dirty Hit
7	PINK FLOYD	<i>Dark Side Of Moon</i>	2011 EMI
8	CHER LLOYD	<i>Cher Lloyd</i>	Syco
9	BEVERLEY KNIGHT	<i>Soul UK</i>	Hurricane
10	KASABIAN	<i>Velociraptor</i>	Columbia
11	KAISER CHIEFS	<i>Future Is Medieval</i>	Fiction
12	BROTHER	<i>Famous First Words</i>	Geffen
13	NERO	<i>Welcome Reality</i>	MIA/Mercury
14	ARCADE FIRE	<i>Scenes From Suburbs</i>	Sonovox
15	VARIOUS	<i>A State Of Trance 500</i>	Armada
16	INCUBUS	<i>If Not Now, When</i>	Columbia
17	ED SHEERAN	+	Asylum/Atlantic
18	KYIE MINOGUE	<i>Albums 2000-10</i>	Parlophone
19	PINK FLOYD	<i>Wish You Were Here</i>	EMI
20	FOSTER THE PEOPLE	<i>Torches</i>	Columbia

hmv.com

### Last.fm Chart Hype chart

Pos	ARTIST	TITLE	Label
1	JAMIE XX	<i>Beat For Numbers</i>	
2	IN FLAMES	<i>Sounds Of...</i>	Century Media
3	JAMIE XX	<i>Far Nearer Numbers</i>	
4	DEADMAU5	<i>Animal Rights</i>	Virgin
5	HOIY OTHER	<i>Know Where</i>	Tri Angle
6	BLACK LIPS	<i>Spidey's Curse</i>	V2
7	BLACK DAHUA MURDER	<i>Conspiring...</i>	Metal Blade
8	BLACK LIPS	<i>Mad Dog</i>	V2
9	BLACK LIPS	<i>Mr Driver</i>	V2
10	IN FLAMES	<i>A New Dawn</i>	Century Media
11	BLACK LIPS	<i>Bone Marrow</i>	V2
12	BEYONCÉ	<i>End Of Time</i>	Columbia
13	WY IYF	<i>Such A Sad Puppy</i>	Dog IYF
14	BLACK LIPS	<i>Dumpster Dive</i>	V2
15	BLACK LIPS	<i>The Lie</i>	V2
16	BLACK LIPS	<i>Modern Art</i>	V2
17	BLACK LIPS	<i>Time</i>	V2
18	ALL TIME LOW	<i>Time-Bomb (Acoustic)</i>	Interscope
19	BLACK LIPS	<i>Bicentennial Man</i>	V2
20	WONDER YEARS	<i>Coffee Eyes</i>	Hopeless

last.fm

## CATALOGUE REVIEWS

### GERRY RAFFERTY

*City To City* (EMI 509908726728)



After establishing his credentials in the Humblebums with Billy Connolly and enjoying considerable success alongside Joe Egan in *Stealers Wheel*, Gerry Rafferty achieved his solo breakthrough in 1978, with the release of *City To City*. Paced by the classic hit *Baker Street*, it included several more equally accessible tracks straddling the rock/folk divide, including *Home And Dry*, *Right Down The Line* and *Whatever's Written In Your Heart*. Rafferty's death earlier this year was followed by the release of a no-frills EMI Gold 'Classic Albums' twofer, housing *City To City* and the similarly sublime follow-up *Night Owl* but this newly remastered collectors' edition provides superb sonic upgrading of the *City To City* album, adding the hard to find *Baker Street* flip, *Big Change In The Weather*, as a bonus track. A second CD adds

original demos and early studio versions of several tracks in somewhat less sparkling sound.

### DENNIS EDWARDS

*Don't Look Any Further* (Big Break BBR CDBBR 0040)



Replacing David Ruffin as the lead singer of The Temptations in 1968, the gruffly soulful voice of Dennis Edwards guided the group through its psychedelic, funk and disco periods before he launched his career as a solo artist in 1984. His debut solo album, released on Motown's Gordy imprint, was his biggest success, and is newly remastered and expanded in this edition. Home to the monster hit *Don't Look Any Further*, it includes somewhat less successful but still excellent subsequent singles (*You're My*) *Aphrodisiac* and the lighter *Just Like You*. Three 12-inch mixes of *Don't Look Any Further*, and the abbreviated single edit of (*You're My*) *Aphrodisiac* complete the album.

### THE FALL

*The Marshall Suite* (Minder/Cherry Red COTRED 491)



When Mancunian maverick Mark E Smith's prolific plaything The Fall issued *The Marshall Suite* in 1999 it caused few retail ripples. Recorded with a largely untried line-up it was true to Smith's post-punk garage sensibilities but was percussively influenced by contemporary jungle and techno, as well as harking back to rockabilly. It has since become one of his fans' favourite albums, and its elevation to significant status is sealed by the release of this much-expanded edition, which upgrades it to a triple disc set in a double gatefold sleeve. The original album is a mish-mash of conflicting but cohesive styles which rightly occupy the first disc. *Peel Sessions*, a blistering XFM set, 12-inch mixes and alternate versions complete a thoroughly worthwhile package.

### VARIOUS

*Jumping The Shuffle Blues – Jamaican Sound System Classics 1946-1960* (Fantastic Voyage R/VD 087)



Prior to developing its own active recording industry, Jamaica was fond of rhythm-based American R&B. This thoroughly researched and nicely presented triple disc set contains 85 examples of what came to be known as "shuffle blues", starting with Louis Jordan and Gene Phillips, and winding up with Johnny Adams and Donnie Elbert. Along the way, there are various influential tracks which helped to shape the nascent local scene in Jamaica, including a 1957 recording of *My Boy Lollipop* (sic) belted out by 14-year-old Barbie Gaye in a style which didn't require much updating to provide a million seller for the island's own teen talent, Millie Small, becoming an international smash – the first by a Jamaican – in 1964. An informative 24-page booklet completes the package. ALAN JONES

## CATALOGUE GREATEST HITS TOP 20



This	Last	Artist	Title	Label	Distributor
1	1	ELO	<i>All Over The World – The Very Best Of</i>	Epic	(ARV)
2	RE	QUEEN	<i>Greatest Hits</i>	Island	(ARV)
3	2	THE KINKS	<i>The Singles Collection</i>	Sanctuary	(ARV)
4	RE	QUEEN	<i>Greatest Hits II</i>	Island	(ARV)
5	3	TAKE THAT	<i>Never Forget – The Ultimate Collection</i>	RCA	(ARV)
6	4	LED ZEPPELIN	<i>Mothership – Best Of</i>	Atlantic	(CIN)
7	5	BOB MARLEY & THE WALLERS	<i>Legend</i>	Tuff Gong	(ARV)
8	9	BEACH BOYS	<i>The Very Best Of</i>	Capitol/Parlophone	(E)
9	6	CELINE DION	<i>My Love: Essential Collection</i>	Sony BMG	(ARV)
10	13	ROD STEWART	<i>Some Guys Have All The Luck</i>	Rhino	(CIN)
11	7	GUNS N' ROSES	<i>Greatest Hits</i>	Geffen	(ARV)
11	18	MEAT LOAF	<i>Piece Of The Action – The Best Of</i>	Garden Deluxe	(ARV)
13	15	ENRIQUE IGLESIAS	<i>Greatest Hits</i>	Interscope	(ARV)
14	17	DIRE STRAITS & MARK KNOPFLER	<i>Private Investigations – The Best Of</i>	Mercury	(ARV)
15	NEW	THE BEAUTIFUL SOUTH/THE HOUSEMARTINS	<i>Soup</i>	Mercury	(ARV)
16	RE	TAKE THAT	<i>Greatest Hits</i>	RCA	(ARV)
17	RE	THE POLICE	<i>Greatest Hits</i>	ABM	(ARV)
18	14	STEREOPHONICS	<i>A Decade In The Sun – Best Of</i>	V2	(ARV)
19	NEW	BILLY JOEL	<i>Greatest Hits – Vol 1 And 2</i>	Sony	(ARV)
20	10	FLEETWOOD MAC	<i>The Very Best Of</i>	WSM	(CIN)

Official Charts Company 2011

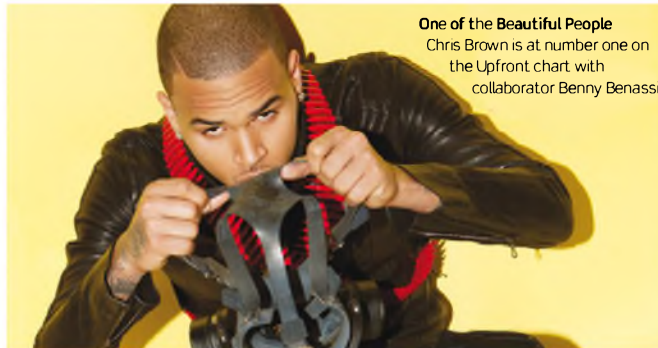


# CLUB CHARTS

## UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	4	5	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA
2	3	4	DAVID GUETTA FEAT. FLO-RIDA/NICKI MINAJ	Where Them Girls At	Positiva/Virgin
3	6	4	SWEDISH HOUSE MAFIA	Save The World	Virgin
4	14	3	LAIDBACK LUKE, STEVE AOKI & LIL JOHN	Turbulence	New State
5	7	4	BENNY BENASSI FEAT. GARY GO	Cinema	AATW
6	15	6	SEAN FINN	No Good	White Label
7	17	3	FRANKMUSIK FEAT. FAR EAST MOVEMENT	Do It In The AM	Island
8	36	2	KYLIE MINOGUE	Put Your Hands Up (If You Feel Love)	Parlophone
9	11	4	CHICANE	Going Deep	Modena
10	16	3	OH LAND	Sun Of A Gun	Epic/Outsider
11	12	6	CLARE MAGUIRE	The Shield And The Sword	Polydor
12	24	4	LADY INDIRAA	Shrink	Cerpe Diem
13	23	3	BOYS WILL BE BOYS	We Rock EP	Musica! Freedom
14	21	4	CASCADA	San Francisco	AATW
15	25	3	NOVENA	Houdini	Alive
16	1	4	TONY MORAN FEAT. TREY LORENZ	Can I Love You More	Sugar House
17	20	3	WOLFGANG GARTNER	Ill America	MoS
18	35	4	ROBBIE RIVERA	The Sound Of The Times	Black Hole
19	2	5	DJ FRESH FEAT. SIAN EVANS	Louder	MoS
20	NEW		RIPPER VS. KOKO CANDI	You Don't Know	Genetic
21	29	3	ALLURE FEAT. JES	Show Me The Way	New State
22	10	5	BINGO PLAYERS	Cry (Just A Little)	3 Beat
23	19	6	MARTIN SOLVEIG FEAT. KELE	Ready 2 Go	3 Beat
24	NEW		ALISA	Shine	ASIV
25	NEW		SADE	Love Is Found	RCA
26	31	2	SERGE DEVANT FEAT. TALEEN	3AM Eternal	Ultra
27	37	3	KLASSIFY FEAT. SENSUS & DEVONNE	Bounce	AATW
28	NEW		M-BOX FEAT. DAN BROWN	Pow! We Can Leave This World Behind	CGI
29	NEW		FAWNI	Ready When You Are	Nip And Tuck
30	40	2	RICHARD DURAND FEAT. KASH	Explode	Megik Muzik
31	28	10	EXAMPLE	Changed The Way You Kiss Me	MoS
32	5	5	LOICK ESSIEEN FEAT. TANYA LACEY	How We Roll	RCA
33	NEW		HANNAH	Call My Name	Snowdog
34	NEW		CAVIN HARRIS FEAT. KELIS	Bounce	Columbia
35	NEW		THE NIGHTSTYLERS VS THE BLUE VAN	Run To The Sun	Iceberg
36	18	5	FERRY CORSTEN	Feel It	Fleshover
37	22	6	DANNY DOVE & BEN PRESTON FEAT. SUSIE LEDGE	Falling	Newstate
38	26	10	ALEX GAUDINO FEAT. KELLY ROWLAND	What A Feeling	MoS
39	33	7	ALEXIS JORDAN	Hush Hush	Columbia/Roc-A-Fella/StarRoc
40	8	3	STACEY JACKSON FEAT. SNOOP DOGG	Live It Up	3Beat

# Transatlantic triumphs for Brown, Guetta and friends



One of the Beautiful People  
Chris Brown is at number one on the Upfront chart with collaborator Benny Benassi



Triple alliance Minaj, Guetta and Flo-Rida take one and two on the Commercial and Upfront charts respectively

## ANALYSIS

BY ALAN JONES

ALLIANCES BETWEEN European DJs and US urban music stars hold sway at the top of both the Upfront and Commercial Pop charts this week. No fewer than seven weeks after it peaked at number four on the OCC sales chart, Beautiful People jumps to the top of the Upfront club chart for Chris Brown feat. Benny Benassi.

Although it is an apparent contradiction for a track to perform so well at retail ahead of Upfront, it is fair to point out that it was an on air/on sale track and the mixes that have made it such an anthem did not come down the line quite as quickly.

Beautiful People's lead atop the Upfront chart is minuscule – it is just

1.24% ahead of runner-up Where Them Girls At, on which French DJ David Guetta provides the beats, and Flo-Rida and Nicki Minaj the rhymes. Another US/Europe alliance, it too achieved its sales peak some time ago, reaching number three some six weeks ago. Its 4-1 jump this week on the Commercial Pop chart was never in much doubt – it beat nearest challengers The Saturdays' Notorious by a 14.26% margin.

Completing an unusually veteran trio of club chart toppers, Beyoncé's Run The World (Girl) has not been a qualified success at retail, peaking seven weeks ago at number 11, but it remains atop the Urban chart for the fourth straight week, with Pitbull's Give Me Everything at number two for the third time in a row.



On the up Kylie Minogue climbs 28 places on the Upfront chart and is the second highest new entry on the Commercial Pop chart

## COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	4	6	DAVID GUETTA FEAT. FLO-RIDA/NICKI MINAJ	Where Them Girls At	Positiva/Virgin
2	12	2	THE SATURDAYS	Notorious	Polydor
3	5	5	CASCADA	San Francisco	AATW
4	7	3	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam
5	16	3	RIPPER VS. KOKO CANDI	You Don't Know	Genetic
6	21	2	ADELE	Set Fire To The Rain	XI
7	11	5	DARUSO, TOM BOXER FEAT. ANTONIA	3 Beat Sampler	3 Beat
8	23	2	PARADE	Perfume	Atlantic
9	2	3	STACEY JACKSON FEAT. SNOOP DOGG	Live It Up	3Beat
10	NEW		CAVIN HARRIS FEAT. KELIS	Bounce	Columbia
11	20	4	HER MAJESTY & THE WOIVES	Goodbye/Goodnight	Chimel/Faux/PIAS
12	14	4	LOICK ESSIEEN FEAT. TANYA LACEY	How We Roll	RCA
13	17	3	TINCHY STRYDER & DAPPY	Spaceship	4th & Broadway
14	NEW		KYLIE MINOGUE	Put Your Hands Up (If You Feel Love)	Parlophone
15	NEW		SWEDISH HOUSE MAFIA	Save The World	Virgin
16	13	4	CLARE MAGUIRE	The Shield And The Sword	Polydor
17	19	2	FRANKMUSIK FEAT. FAR EAST MOVEMENT	Do It In The AM	Island
18	18	6	BEYONCE	Run The World (Girls)	Columbia
19	15	6	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA
20	NEW		BENNY BENASSI FEAT. GARY GO	Cinema	AATW
21	1	6	KATY PERRY	Last Friday Night (T.G.I.F.)	Virgin
22	8	3	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	J
23	3	5	DJ FRESH FEAT. SIAN EVANS	Louder	MoS
24	28	2	NOVENA	Houdini	Alive
25	29	2	THE FEELING	Set My World On Fire	Island
26	27	2	LETHAL BIZZLE	Mind Spinning	Sevch & Destroy
27	NEW		JENNIFER HUDSON	Remember Me (Album Sampler)	J
28	NEW		LMFAO FEAT. NATALIA KILLS	Champagne Showers	Interscope
29	6	4	NICOLE SCHERZINGER FEAT. 50 CENT	Right There	Interscope
30	NEW		THE WANTED	Glad You Came	Island

## URBAN TOP 30

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

## COOL CUTS TOP 20

Pos	ARTIST	Title
1	KATY B	Easy Please Me
2	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ	Where Them Girls At
3	ERICK MORILLO & EDDIE THONEICK FEAT. SHAWNNEE TAYLOR	Stronger
4	RAY FOXX	The Trumpeter
5	ROGER SANCHEZ FEAT. MOBIN MASTER & MC FLIPSIDE	Worldwide
6	UNDERWORLD	Diamond Jigsaw
7	TENNAKE	Something About You
8	RETRO/GRADE	Mindfighter
9	DJ SHADOW	I Got A Rokk
10	ANALOGUE PEOPLE IN A DIGITAL WORLD FEAT. SAM OBERNIK	Liar
11	FONZERELLI	Moonlight Party
12	AGE OF LOVE	Age Of Love
13	NARI & MILANI AND CRISTIAN MARCHI/SHENA	Take Me To The Stars
14	WAWA FEAT. EDDIE AMADOR	The After Party 2011
15	TOTALLY ENORMOUS EXTINCT DINOSAURS	Trouble
16	ELLESE	New York Boy
17	CEE LO GREEN	I Want You
18	SHARAM	God Always
19	ROBBIE RIVERA	Sound Of The Times
20	SERGE DEVANT/TALEEN	3AM Eternal



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](http://www.ministryofsound.com/radio)



# CHARTS ANALYSIS



## Take That profit with a Progress of sorts

### CHARTS: IN DEPTH

BY ALAN JONES

THEIR SELL-OUT UK TOUR in full swing, **Take That** surge back to the top of the albums chart this week, following the timely release of an expanded version of their latest album *Progress*. With 95% of its sales last week coming from the new edition, the album rockets 11-1, on sales of 77,720 copies. The original album – which sees Robbie Williams back in the fold for the first time since 1995 – exploded onto the chart at number one last November with first-week sales of 518,601, the highest tally of any album in the 21st century. It spent six weeks at the summit, eventually retreating as far as number 32 but climbed back as high as number nine after being discounted to as little as £4, ahead of the new edition, which adds a second CD with eight new tracks, and goes by the title of *Progressed*. Prior to its expansion, *Progress* had sold 2,069,367, and was the 28th biggest seller of the 21st century.

The **Arctic Monkeys'** first album, *Whatever People Say I Am, That's What I'm Not* spent four weeks at number one; 2007 follow-up *Favourite Worst Nightmare* topped the list for three weeks; and 2009's *Humbug* endured for just a fortnight, so it is with a certain sense of inevitability that I report that their fourth album *Suck It And See* slips to number four (34,910 sales) after just one week at the summit.

Showing a great deal more

tenacity, **Adele's** 21 holds at number two, with sales jumping 30.20% to 58,515. It is the fifth week the album has spent at number two – the remainder of its 21 weeks on the chart have been at number one.

So **Beautiful Or So What** debuts at number six (21,993 sales) to become **Paul Simon's** ninth Top 10 solo album – a tally that includes two compilations. It is Simon's debut for the Hear Music label, and takes the Starbucks Coffee imprint's tally of Top 40 albums to seven – all by veterans. In addition to 69-year-old Simon, they have also scored Top 40 successes with a stellar selection of artists, all well over 50 years old: **Paul McCartney**, **Joni Mitchell**, **James Taylor** and **Carole King**. McCartney's successes for Hear Music, in association with MPL and Concord, include the number 17 reissue of *Band On The Run*, as the initial release in the Paul McCartney Archive Collection last autumn. The second and third releases in the series, *McCartney* and *McCartney II*, fare less well this week. McCartney (a number two album in 1970) debuts at number 88 (2,295 sales), while *McCartney II* (number one, 1980) debuts at number 108 (1,895 sales).

Meanwhile, 65-year-old **Neil Young** racks up his 44th chart entry, debuting at number 38 (5,577 sales) with *A Treasure*. The latest in his Archive Performance Series, it consists of live recordings made in 1984/85, backed by *The International Harvester*s.

Only nine months after their debut set **Black Country** reached

#### SALES STATISTICS WEEK 17

vs last week	Singles	Artist albums
Sales	3,087,957	1,783,532
prev week	3,167,407	1,576,658
% change	-2.5%	+13.1%

vs last week	Compilations	Total albums
Sales	384,941	2,168,473
prev week	296,540	1,873,198
% change	+29.8%	+15.8%

Year to date	Singles	Artist albums
Sales	74,973,656	37,977,088
vs prev year	66,898,291	37,236,862
% change	+12.1%	+2.0%

Year to date	Compilations	Total albums
Sales	7,284,823	45,261,911
vs prev year	8,432,860	45,669,722
% change	-13.6%	-0.9%

Compiled from sales data by Music Week

number 13, selling upwards of 32,000 copies, Anglo-American supergroup **Black Country Communion** return, debuting at number 23 (9,245 sales) with 2. The group comprises UK members Glenn Hughes and Jason Bonham, and US members Derek Sherinian and Joe Bonamassa. While **Black Country Communion's** overall work rate is impressive, Bonamassa's is exceptional – his latest solo album, *Dust Bowl*, only dropped 11 weeks ago, peaking at number 12 and selling 31,000 copies.

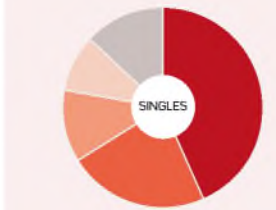
With six solo number one albums to his credit, and one as a member of D12, **Eminem** falls short of the top slot with *Hell – The Sequel*, his collaboration with Royce Da 5'9". Marketed as an EP, even though it has nine songs and 37 minutes of music in its shortest form, it debuts at number seven (21,237 sales). The pair first worked together in 1997, before either had achieved success.

**Frankie Laine** racked up 27 hit singles in the UK between 1952 and 1961 but did not make his album chart debut until six weeks after his singles chart career finished, reaching number seven with 1961 set *Hell Bent For Leather!*, a collection of country standards. He subsequently reached number seven with *The Very Best Of* in 1977, and scores his third chart album 50 years to the week after his first, debuting at number 16 (11,178 sales) with *Hits* this week. Laine died in 2007 at the age of 93.

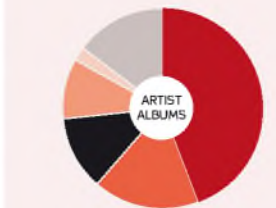
After nine weeks at number one, **Now! 78** dips to number three on the compilation chart, swapping places with **The Old Grey Whistle Test** 40th Anniversary album. **Now! 78** has sold 563,509 copies in 10 weeks – 7.23% more than same stage sales of 2010 equivalent, **Now! 75**.

Boosted by Father's Day gift-buying, overall album sales are up 15.76% week-on-week at 2,168,473 – 3.54% above same-week 2010 sales of 2,094,371. It is their highest level for

#### MARKET SHARES • WEEK 24



UNIVERSAL 43.6% SONY 22.7%  
WARNER 11.6% EMI 9.3%  
OTHERS 12.8%



UNIVERSAL 44.4% SONY 17.0%  
XL/BEGGARS 1.2% WARNER 9.8%  
EMI 2.2% OTHERS 14.6%



13 weeks, and beaten by only two of 23 previous 2011 weeks.

On the singles chart, relegated to third place on initial midweek sales flashes, **Example's** *Changed The Way You Kiss Me* fought back to secure a second week as number one single, on sales of 75,252 copies. It overturned an early lead by **Bounce**, the initial single from **Calvin Harris'** upcoming third album. Featuring a guest vocal from Kelis, *Bounce* sold 66,920 copies to debut at number two. It is Harris' (pictured) sixth Top 10 hit and Kelis' 10th.

Twenty-year-old singer-songwriter **Ed Sheeran** completes a competitive top three, debuting in bronze-medal position with *The A Team* (57,607 sales), his first hit single.

Selling 620,192 copies – twice as many as any of his other singles – **Tinchy Stryder's** biggest hit is *Number One*, which topped the chart for three weeks in 2009, and

featured **N-Dubz** as guests. **N-Dubz's** *Dappy* also guests on **Stryder's** latest hit, *Spaceship*, which debuts at number five (44,390 sales). It is the introductory single from **Stryder's** upcoming fourth album *Lights, Camera, Action* and has already charted higher than any of the five lifted from his 2010 album *Third Strike*, from which the first, *In My System*, was the most successful, reaching number 10.

After debuting at number six last week, **Coldplay's** *Every Teardrop Is A Waterfall* dives to number 22 (13,152 sales). The band's 11th Top 10 single, it beats a hastier retreat than any of the others, surpassing even the 10-25 dive of *The Scientist* in 2002.

**Adele's** 21 album spawns its third Top 40 hit this week, as *Set Fire To The Rain* jumps 46-25 (12,349 sales) exceeding the number 44 peak it scaled six weeks ago. Its predecessors are still in the chart, too: first single *Rolling In The Deep* falls 37-41 (8,179 sales) on its 22nd appearance, while follow-up *Someone Like You* falls 24-27 (11,601 sales) on its 21st appearance. The latter song is probably less than a month away from its millionth sale, with a to-date tally of 975,242, while *Rolling In The Deep* has sold 634,253 copies.

The second series of **Glee** drew to a close last week, and with it **Glee Cast's** chart activities will also go on hiatus. They are going out with a bang, however, charting three more singles inside the Top 75, to bring their career haul to 93. Their new hits are *Light Up The World* (number 48, 6,265 sales), *Pretending* (number 63, 4,365 sales) and *For Good* (number 65, 4,260 sales). Only three **Glee Cast** songs have made the Top 10, 29 have made the Top 40, and 186 have made the Top 200. Overall sales of 3,319,811 include a top tally of 480,148 for their number two hit *Don't Stop Believin'*. More interestingly, although 27 **Glee Cast** songs have charted higher than *Defying Gravity* (number 38), it is their seventh biggest seller (58,296 sales).

Overall singles sales are down 2.51% week-on-week to 3,087,957, 18.85% above same-week 2010 sales of 2,598,177.

## INTERNATIONAL CHARTS

### Adele matches Morissette as she hits the top for a fifth time

IN A BANNER WEEK FOR BRITISH talent in the US, **Adele** returns to number one, while there are Top 200 debuts for six albums by UK acts – the highest tally of the year. While first single *Rolling In The Deep* extends its run atop the Hot 100 singles chart to six weeks, **Adele's** 21 dethrones **Lady GaGa's** *Born This Way* to secure its 10th week at number one. The album has now risen to the top of the list on five

separate occasions. The only other artist album to do so in the last 50 years is **Alanis Morissette's** *Jagged Little Pill*, which did so in 1995/96. Among albums by UK acts, the previous record holder was **Frampton Comes Alive**, **Peter Frampton's** incendiary live album, which had four terms at the summit in 1976.

Two British acts make their first US chart appearances this week: **Frank**

#### Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 TAKE THAT <i>Progress</i>	£n/a	£4.99	£3.99	£4.00
2 ADELE 21	£6.99	£7.99	£7.99	£6.99
3 LADY GAGA <i>Born This Way</i>	£8.93	£8.99	£8.99	£8.99
4 ARCTIC MONKEYS <i>Suck It And See</i>	£7.93	£8.99	£7.99	£8.99
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	1	<b>EXAMPLE</b> Changed The Way You Kiss Me / MoS (ARV)
2	7	<b>ADELE</b> Set Fire To The Rain / XL (PIAS)
3	3	<b>ADELE</b> Someone Like You / XL (PIAS)
4	2	<b>ALEX GAUDINO FEAT. KELLY ROWLAND</b> What A Feeling / MoS (ARV)
5	4	<b>ADELE</b> Rolling In The Deep / XL (PIAS)
6	5	<b>ARCTIC MONKEYS</b> Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
7	6	<b>ADELE</b> Make You Feel My Love / XL (PIAS)
8	9	<b>WRETCH 32 FEAT. EXAMPLE</b> Unorthodox / IpelekiMoS (ARV)
9	8	<b>YASMIN</b> Finish Line / IpelekiMoS (ARV)
10	RE	<b>CARO EMERALD</b> A Night Like This / Dramatico (ADA/CIN)
11	12	<b>EXAMPLE</b> Kickstarts / DataMoS (ARV)
12	11	<b>DJ FRESH</b> Gold Dust / DataMoS (ARV)
13	NEW	<b>ABOVE &amp; BEYOND/RICHARD BEDFORD</b> Thing Called Love / Anjunabeats (Anjunabeats)
14	18	<b>GYPTIAN</b> Hold You / IpelekiMoS (ARV)
15	NEW	<b>EMILY BARKER/RED CLAY HALO</b> Pause (Shadow Line Theme) / Everyone Sang (HDA)
16	10	<b>WOODKID</b> Iron / Green United (Green United)
17	15	<b>TIESTO V DIPLO FEAT. BUSTA RHYMES</b> C'mon (Catch' Em...) / Wall Of Sound (PIAS)
18	16	<b>MR SAXOBEAT</b> Mr Saxobeat / Ma Chiato (Ma Chiato)
19	17	<b>JAI PAUL</b> BTSTU / XL (PIAS)
20	RE	<b>EXAMPLE</b> Won't Go Quietly / DataMoS (ARV)

**INDIE ALBUMS TOP 20**

This	Last	Artist Title / Label (Distributor)
1	2	<b>ADELE</b> 21 / XL (PIAS)
2	1	<b>ARCTIC MONKEYS</b> Suck It And See / Domino (PIAS)
3	3	<b>ADELE</b> 19 / XL (PIAS)
4	6	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor / Dramatico/Giant Mono (ADA/CIN)
5	4	<b>SEASICK STEVE</b> You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)
6	NEW	<b>BLACK COUNTRY COMMUNION 2</b> / Mascot (ADA/CIN)
7	7	<b>STATUS QUO</b> Quid Pro Quo / Fourth Chord (ARV)
8	NEW	<b>SOPHIE ELLIS-BEXTOR</b> Make A Scene / EBB's (Essential/GEM)
9	8	<b>FLEET FOXES</b> Helplessness Blues / Bella Union (ROM ARV)
10	9	<b>THE PRODIGY</b> World's On Fire - Live / Take Me To The Hospital (Essential/GEM)
11	5	<b>FRANK TURNER</b> England Keep My Bones / Xtra Mile (PIAS)
12	17	<b>EXAMPLE</b> Won't Go Quietly / DataMoS (ARV)
13	15	<b>FRIENDLY FIRES</b> Pala / XL (PIAS)
14	16	<b>EVA CASSIDY</b> Simply Eva / Bix Street (ADA/CIN)
15	RE	<b>MADNESS</b> Complete Madness / Union Square (SDU)
16	NEW	<b>EMMY THE GREAT</b> Virtue / Close Harbour (Absolute Anvato)
17	NEW	<b>WU IYF</b> Go Tell Fire To The Mountain / IYF (PIAS)
18	NEW	<b>SUEDE</b> Coming Up / Edsel Demon (SDU)
19	18	<b>THE STROKES</b> Angles / Rough Trade (PIAS)
20	19	<b>FLEET FOXES</b> Fleet Foxes / Bella Union (ROM ARV)

**INDIE ALBUMS BREAKERS TOP 10**

This	Last	Artist Title / Label (Distributor)
1	NEW	<b>EMMY THE GREAT</b> Virtue / Close Harbour (Absolute Anvato)
2	NEW	<b>WU IYF</b> Go Tell Fire To The Mountain / IYF (PIAS)
3	3	<b>ABOVE &amp; BEYOND</b> Group Therapy / Anjunabeats (ARV)
4	2	<b>BATTLES</b> Gloss Drop / Warp (PIAS)
5	1	<b>CITY &amp; COLOUR</b> Little Hell / Dine Alone (Essential/GEM)
6	NEW	<b>FINK</b> Perfect Darkness / Ninja Tune (PIAS)
7	NEW	<b>BLACK VEIL BRIDES</b> We Stitch These Wounds / Standby (PIAS)
8	NEW	<b>EMILY BARKER &amp; THE RED CLAY HALO</b> Almanac / Everyone Sang (Proper)
9	RE	<b>SKINDRED</b> Union Black / BMG Rights (ROM ARV)
10	NEW	<b>DANANANANAYKROYD</b> There Is A Way / Pizza College (ROM ARV)

**COMPILATION CHART TOP 20**

This	Last	Artist Title / Label (Distributor)
1	3	<b>VARIOUS</b> The Old Grey Whistle Test - 40th / EMI TV/Rhino/UMTV (CINR)
2	2	<b>VARIOUS</b> The Best Of Bbc Radio 1's Live Lounge / Sony/UMTV (ARV)
3	1	<b>VARIOUS</b> Now That's What I Call Music 78 / EMI Virgin/UMTV (E)
4	NEW	<b>VARIOUS</b> Euphoric R&B / EMI TV/Sony (ARV)
5	RE	<b>VARIOUS</b> Dad Rocks / EMI TV/UMTV (E)
6	4	<b>VARIOUS</b> Anthems Indie / EMI TV/MoS (ARV)
7	14	<b>VARIOUS</b> Greatest Ever Dad - The Definitive / Greatest Ever USM (SDU)
8	7	<b>VARIOUS</b> Reggae Collection / UMTV (ARV)
9	9	<b>VARIOUS</b> Going Underground / UMTV/EMI TV (ARV)
10	NEW	<b>VARIOUS</b> R&B Club Classics / UMTV (ARV)
11	RE	<b>VARIOUS</b> 100 Hits - Dad / 100 Hits (SDU)
12	8	<b>VARIOUS</b> Chilled Afterhours / MoS (ARV)
13	20	<b>VARIOUS</b> Haynes Dad - Ultimate Guide To Rock / Sony (ARV)
14	6	<b>VARIOUS</b> Pop Party Pts School Of Pop / UMTV (ARV)
15	5	<b>VARIOUS</b> The Workout Mix - Beach Fit / A&TW/EMI TV/UMTV (ARV)
16	10	<b>VARIOUS</b> R&B Collection - Summer 2011 / UMTV (ARV)
17	NEW	<b>VARIOUS</b> Violent Veg - 40 Favourite Songs For Dad / Sony/EMI TV (E)
18	RE	<b>VARIOUS</b> Haynes Driving Anthems / Sony (ARV)
19	12	<b>VARIOUS</b> The Mash Up Mix Bass / MoS (ARV)
20	NEW	<b>VARIOUS</b> Latest & Greatest Rock Bands / USM Media (SDU)

**ROCK ALBUMS TOP 10**

This	Last	Artist Title / Label
1	1	<b>FOO FIGHTERS</b> Wasting Light / RCA (ARV)
2	3	<b>FOO FIGHTERS</b> Greatest Hits / RCA (ARV)
3	NEW	<b>BLACK VEIL BRIDES</b> Set The World On Fire / Island/Lava (ARV)
4	2	<b>IRON MAIDEN</b> From Fear To Eternity: The Best Of 1990-2010 / EMI (E)
5	4	<b>BLACK STONE CHERRY</b> Between The Devil & The Deep Blue Sea / Roadrunner (ADA/CIN)
6	RE	<b>LINKIN PARK</b> A Thousand Suns / Warner Brothers (CIN)
7	8	<b>LED ZEPPELIN</b> Mothership - Best Of / Atlantic (CIN)
8	RE	<b>AVENGED SEVENFOLD</b> Nightmare / Warner Brothers (CIN)
9	RE	<b>PARAMORE</b> Brand New Eyes / Fueled By Ramen (CINR)
10	5	<b>WHITESNAKE</b> Live At Donington 1990 / Frontiers (E)

**DANCE ALBUMS TOP 10**

This	Artist Title / Label (Distributor)
1	<b>CHASE &amp; STATUS</b> No More Idols / Mercury
2	<b>INNA</b> Hot / 3 Beat/A&TW
3	<b>KATY B</b> On A Mission / Columbia/Rinse
4	<b>DAVID GUETTA</b> One Love / Positiva/Virgin
5	NEW <b>VARIOUS</b> Drum & Bass Arena - Summer Selection 2011 / Drum & Bass Arena
6	<b>EXAMPLE</b> Won't Go Quietly / DataMoS
7	<b>VARIOUS</b> Chilled Afterhours / MoS
8	RE <b>CAVIN HARRIS</b> Ready For The Weekend / Columbia
9	<b>BLACK EYED PEAS</b> The Beginning / labels/rnp
10	NEW <b>VARIOUS</b> Example & DJ Wire Pts The Playlist / MoS

**Go online for more chart data**

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BY ALAN JONES



Frank Turner first US chart appearance

Turner's England Keep My Bones arrives at number 143, while dance act Above & Beyond's Group Therapy debuts at number 153. Established British acts provide the other new entries: Arctic Monkeys' fourth album Suck It And See is number 14; Def Leppard's Mirrorball: Live & More is number 15; From Fear To Eternity: The Best Of Iron Maiden is number 85; and Depeche Mode's Remixes 2 81-11 is number 105.

Adele's album also returns to number one in Australia, Ireland, and Flanders, while staying at the apex in New Zealand and South Africa. It also reaches new peaks in Denmark (3-2)

and Wallonia (8-3). Meanwhile, after topping the chart in 21 countries in the last fortnight, Lady Gaga's album is now only number one in Greece, Norway, Switzerland and Wallonia.

It is not only the US that warms to the Arctic Monkeys, Iron Maiden and Depeche Mode releases - all are newly charted in at least 15 countries. The Arctic Monkeys' album debuts in 18 territories, with Top 10 placings in Ireland (three), Australia (four), New Zealand (seven), France (eight), Switzerland (eight) and Germany (10). Iron Maiden's compilation matches the quantity

but not the quality, with its top debuts coming in the Czech Republic (five), Finland (11), New Zealand (16), Canada (18) and Germany (19). Depeche Mode's mixes secure 15 debuts, with the most impressive coming in Germany (three), the Czech Republic (four), Spain (five), Switzerland (six) and Austria (11).

Jessie J's Who You Are also has a good week, debuting in Japan (42), and reaching new peaks in Wallonia (82-26) and Germany (48-34), while also climbing in New Zealand (7-6), Ireland (12-7), Switzerland (57-35) and Austria (57-48).









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 (Produce)	Label / Catalogue number (Distributor)	
1	1	31	<b>TAKE THAT</b> Progress (Price)	Polydor 2748474 (ARV)	+50% SALES INCREASE
2	2	21	<b>ADELE</b> 21 XL CD520 (PIAS) 9★	(FT Smith/Rubin/Epworth/Abbis/Wilson/Adkins)	SALES INCREASE
3	3	4	<b>LADY GAGA</b> Born This Way Interscope 276425 (ARV)	(Lady Gaga/Garibay/Lauren/DJ White Shadow/RedOne/Sparks)	SALES INCREASE
4	1	2	<b>ARCTIC MONKEYS</b> Suck It And See Domino WIGCD258 (PIAS)	(Ford)	SALES INCREASE
5	5	91	<b>ADELE</b> 19 XL CD313 (PIAS) 4★	(Abbis/White/Russon)	SALES INCREASE
6	New		<b>PAUL SIMON</b> So Beautiful Or So What Hear/Concord UCI 7232814 (ARV)	(Rumore/Simon)	HIGHEST NEW ENTRY
7	New		<b>BAD MEETS EVIL</b> Hell: The Sequel Interscope 2773587 (ARV)	(Havoc/Jin-Quee/Gilbert/Roams/Mr. Porter/Clawford/Brown/The Smeezingtons/Battl: Roy/51DJ Khalil/Eminem)	
8	17	5	<b>CARO EMERALD</b> Deleted Scenes From Cutting Room Floor Dramatic/Gand Mono 877092004107 (ADA/CIN)	(Schreurs/Wieringen)	+50% SALES INCREASE
9	7	3	<b>SEASICK STEVE</b> You Can't Teach An Old Dog New Tricks Play It Again Sam PIASR515CDX (PIAS)	(Wald/Wald)	SALES INCREASE
10	23	29	<b>ELO</b> All Over The World - The Very Best Of Epic 5201292 (ARV) ★	(Lynne/Quagliari)	+50% SALES INCREASE
11	10	22	<b>BRUNO MARS</b> Doo Wops & Hooligans Elektra 7567892721 (CIN) ★	(The Smeezingtons/Needlz/The Supa Dups)	SALES INCREASE
12	14	10	<b>FOO FIGHTERS</b> Wasting Light RCA 88697844931 (ARV)	(Vig)	SALES INCREASE
13	9	16	<b>JESSIE J</b> Who You Are Island/Lava 2758627 (ARV) ★	(Dr. Luke/Brisett/Curnish/Martin K/Oak/The Invisible Men/Parker & James/Thumas/Gad/Gurdun)	SALES INCREASE
14	4	2	<b>JACKIE EVANCHO</b> Dream With Me Syco 88697870612 (ARV)	(Foster/Van Der Saeg)	SALES INCREASE
15	18	31	<b>RIHANNA</b> Loud Def Jam 2752365 (ARV) 4★	(StarGate/Vez/Harrell/Beyonce/The Runners/Riddick/PalowDaDon/Sham/Mei/Mus/Stewart/Dean/Soundz/Alex Da Kid)	SALES INCREASE
16	New		<b>FRANKIE LAINE</b> Hits Sony 88697926302 (ARV)	(Various)	
17	21	6	<b>HUGH LAURIE</b> Let Them Talk Warner Music Entertainment 2564672942 (CIN)	(Henry)	SALES INCREASE
18	15	7	<b>ALOE BLACC</b> Good Things Epic 88697831352 (ARV)	(Dynamite/Michels)	SALES INCREASE
19	26	32	<b>CEE LO GREEN</b> The Lady Killer Warner Brothers 756789289 (CIN) ★	(FT Smith/The Smeezingtons/Allen/Marsh/Remi/Simpkins/Splash/Dr. Luke/English/Green)	+50% SALES INCREASE
20	25	127	<b>LADY GAGA</b> The Fame Interscope 1791397 (ARV) 4★	(RedOne)	SALES INCREASE
21	16	20	<b>CHASE &amp; STATUS</b> No More Idols Mercury 2745135 (ARV)	(Kinnard/Milton/Nowels/Sub Focus/Plan B)	SALES INCREASE
22	6	2	<b>GLEE CAST</b> Glee - The Music - Vol. 6 Epic 88697898112 (ARV)	(Anders/Astrom/Murphy)	SALES INCREASE
23	New		<b>BLACK COUNTRY COMMUNION 2</b> Mascot M73451 (ADA/CIN)	(Shirley)	
24	27	3	<b>STATUS QUO</b> Quid Pro Quo Fourth Chord 4029759061748 (ARV)	(Ross/Paxman/Williams)	SALES INCREASE
25	35	7	<b>JENNIFER LOPEZ</b> Love? Def Jam 2753434 (ARV)	(RedOne/Harrell/Stewart/Nash/Stargate/D'Mile/Beaigeek/Radio/Hills/Jimmy Joker)	+50% SALES INCREASE
26	28	4	<b>FRANKIE VALLI/THE FOUR SEASONS</b> Working My Way Back To You - Collection Rhino 524987302 (CIN)	(Various)	SALES INCREASE
27	22	13	<b>NICOLE SCHERZINGER</b> Killer Love Interscope 2766515 (ARV)	(Various)	SALES INCREASE
28	13	3	<b>THE PIERCES</b> You & I Polydor 2750568 (ARV)	(The Darktones)	SALES INCREASE
29	36	26	<b>QUEEN</b> Greatest Hits Island 2758364 (ARV)	(Various)	+50% SALES INCREASE
30	30	63	<b>FOO FIGHTERS</b> Greatest Hits RCA 88697369211 (ARV)	(Jones/Norton/Kasper/Raskul/Inez/Vig)	SALES INCREASE
31	New		<b>NERINA PALLOT</b> Year Of The Wolf Geffen 2764024 (ARV)	(Butler)	
32	64	42	<b>KATY PERRY</b> Teenage Dream Virgin CDV3084 (E) 2★	(Dr. Luke/Blanco/Martin/Stargate/Stewart/Harrell/Ammul/Wells)	+50% SALES INCREASE
33	New		<b>SOPHIE ELLIS-BEXTOR</b> Make A Scene EBSB's EBSB CD001 (Essential/GEM)	(Kursi/Freeasons/Stannard/Harris/Buuren/Goj/Nevo/Nervo/Caldara/Carey/Richard W/Howe/Futurecut/Metronomy/Ball/Harcourt/Tckoo)	
34	29	87	<b>MICHAEL BUBLE</b> Crazy Love Reprise 9362496277 (CINR) 8★	(Foster/Rock/Gatica/Chang)	SALES INCREASE
35	33	15	<b>NOAH &amp; THE WHALE</b> Last Night On Earth Mercury/Young & Lost 2760096 (ARV)	(Fink/Lader)	SALES INCREASE
36	8	2	<b>WONDERLAND</b> Wonderland Mercury 2763631 (ARV)	(James/Mojam/Power/Robson/Norton/Mark/Hill)	SALES INCREASE
37	45	35	<b>KINGS OF LEON</b> Come Around Sundown Hand Me Down 8869782411 (ARV)	(Petraglia/King)	SALES INCREASE
38	New		<b>NEIL YOUNG</b> A Treasure Reprise 9362495752 (CIN)	(Keith/Young)	

This wk	Last wk	Wks in chart	Artist Title (Produce)	Label / Catalogue number (Distributor)	
39	31	25	<b>ALFIE BOE</b> Bring Him Home Decca 2759210 (ARV)	(Moigan/Pochin)	SALES INCREASE
40	73	13	<b>THE DRIFTERS</b> Up On The Roof - Very Best Of Rhino/Sony 88697852702 (ARV)	(Greenaway/Macaulay/Leiber/Stoller/Davis/Cook/Lowe)	HIGHEST CLIMBER
41	42	31	<b>PINK</b> Greatest Hits... So Far!!! LaFace 88697807232 (ARV)	(Perry/Briggs/Austin/Storch/Armstrong/Fields/Manni/Machoppsycho/Dr. Luke/Martin/Kasz Money/Pink/Danji/Shellback)	SALES INCREASE
42	52	62	<b>PLAN B</b> The Defamation Of Strickland Banks 679/Atlantic 5186584712 (CIN) 3★	(Drew/Epworth/Appapoulay/McEwan)	SALES INCREASE
43	46	32	<b>THE OVERTONES</b> Good Ol' Fashioned Love Warner Music Entertainment 5249825442 (CIN) ★	(Southwood)	SALES INCREASE
44	56	7	<b>QUEEN</b> Greatest Hits II Island 2758365 (ARV)	(Various)	SALES INCREASE
45	Re-entry		<b>PORT ISAAC'S FISHERMAN'S FRIENDS</b> Port Isaac's Fisherman's Friends Island 2736888 (ARV)	(Christie)	
46	37	7	<b>FLEET FOXES</b> Helplessness Blues Bella Union BELLACD283 (ROM ARV)	(Fleet Foxes/EK)	SALES INCREASE
47	38	13	<b>CHRIS BROWN</b> F.A.M.E. Sony RCA 88697860672 (ARV)	(Various)	SALES INCREASE
48	34	11	<b>KATY B</b> On A Mission Columbia/Rinse 88697850722 (ARV)	(Geaneus/Benga/Magnetic Man/Inc)	SALES INCREASE
49	41	7	<b>THE KINKS</b> The Singles Collection Sanctuary SMRCD024 (ARV)	(Various)	SALES INCREASE
50	40	59	<b>ELLIE GOULDING</b> Lights Polydor 2732739 (ARV)	(FT Smith/Starsmith/Frank/Music)	SALES INCREASE
51	55	14	<b>THE VACCINES</b> What Did You Expect From The Vaccines? Columbia 88697841451 (ARV)	(Grech-Marguerat)	SALES INCREASE
52	Re-entry		<b>ELBOW</b> Build A Rocket Boys! Fiction 2762328 (ARV)	(Potter)	
53	New		<b>ROLANDO VILLAZON</b> La Strada - Songs For The Movies Deutsche Grammophon 479729 (ARV)	(Fraglen)	
54	New		<b>BLACK VEIL BRIDES</b> Set The World On Fire Island/Lava 2772432 (ARV)	(Abraham/Walker)	
55	Re-entry		<b>BLACK EYED PEAS</b> The Beginning Interscope 2754899 (ARV)	(will.i.am/DJ Ammo/Free School/Guetta/Talfort/Jenkins)	
56	19	2	<b>IRON MAIDEN</b> From Fear To Eternity: The Best Of 1990-2010 EMI 0273622 (E)	(Harris/Shirley/Birch/Iron Maiden)	
57	39	4	<b>THE PRODIGY</b> World's On Fire - Live Take Me To The Hospital HOSPBDR4 (Essential/GEM)	(Howlett)	
58	50	18	<b>TWO DOOR CINEMA CLUB</b> Tourist History Kitsune/Cooperative CD04025 (PIAS)	(James/Zdar)	SALES INCREASE
59	75	54	<b>BOB MARLEY &amp; THE WAILERS</b> Legend Tuff Gong 5301640 (ARV)	(Marley/Various)	+50% SALES INCREASE
60	53	5	<b>KATE BUSH</b> Director's Cut Fish People/EMI FPCD001 (E)	(Bush)	SALES INCREASE
61	54	6	<b>SADE</b> The Ultimate Collection Sony RCA 88697899361 (ARV)	(Milla/Rogan/Pala/Sade/Hale/Matt/Woman/Shebib)	SALES INCREASE
62	12	2	<b>FRANK TURNER</b> England Keep My Bones Xtra Mile EP1871631 (PIAS)	(Vemy)	SALES INCREASE
63	58	8	<b>THE WOMBATS</b> Proudly Present... This Modern Glitch 14th Floor 2564672776 (CIN)	(Cosby/Valentine/Walker/Leze/The Wombats)	SALES INCREASE
64	32	2	<b>INNA</b> Hot 3 Beat/A&W 2773198 (ARV)	(Play & Win)	
65	47	2	<b>CRAIG OGDEN</b> Summertime Classic FM CFMD20 (ARV)	(Barry)	
66	62	150	<b>TAKE THAT</b> Never Forget - The Ultimate Collection RCA 82876748522 (ARV) 3★	(Various)	SALES INCREASE
67	Re-entry		<b>FLORENCE + THE MACHINE</b> Lungs Island 1799790 (ARV) 4★	(Epworth/Ford/Mackie/Huggall/White)	
68	69	33	<b>RUMER</b> Seasons Of My Soul Atlantic 5052498455225 (CIN) ★	(Brown)	SALES INCREASE
69	66	29	<b>OLLY MURS</b> Ollly Murs Epic/Syco 88697765022 (ARV) 2★	(Primm/Isaak/Future Cut/Robson/Argyle/Bammer/Green/Fitzmaurice/Shanks/Abbott/Black/Byrne/The Invisible Men/Taylor/Horn)	SALES INCREASE
70	Re-entry		<b>MUMFORD &amp; SONS</b> Sign No More Gentlemen Of The Road/Island 2716932 (ARV) 3★	(Dravs)	
71	67	37	<b>TINIE TEMPAH</b> Disc-Overy Parlophone 9065132 (E) 2★	(Tadgell/Clara/Shuxi/McKenzie/Roberts/Hill/S/H/Swedish House Mafia/Haynie/Naughty Boy/Harrison)	SALES INCREASE
72	Re-entry		<b>KINGS OF LEON</b> Only By The Night Hand Me Down 88697327121 (ARV) 5★	(Petraglia/King)	
73	Re-entry		<b>EXAMPLE</b> Won't Go Quietly Data/Mos DATA06 (ARV)	(Various)	
74	70	5	<b>FRIENDLY FIRES</b> Pala XL CD530 (PIAS)	(MacFarlane/Friendly Fires/Epworth/Zane)	SALES INCREASE
75	Re-entry		<b>EVA CASSIDY</b> Simply Eva Blix Street 5210199 (ADA/CIN)	(Cassidy/Bronco)	

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Adele 2, 5	Cee Lo Green 19	Foo Fighters 30	Lady Gaga 3, 20	Paul Simon 6	Scherzinger, Nicole 27	<b>Key</b> ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ 1m European sales	<b>B2 Awards</b> Singles Snoop Dogg: Sweat (gold)	<b>Albums</b> Kate Bush: Director's Cut (silver); Various: Old Grey Whistle Test 40th Ann. (silver); Various: Pure Garage Anthems (silver); Babyshambles: Shatter's Nation (gold); Paolo Nutini: Sunny Side Up (5 x platinum)
Arctic Monkeys 4	Chase & Status 21	Frankie Valli/The Four Seasons 26	Laine, Frankie 16	Perry, Katy 32	Seasick Steve 9			
Bad Meets Evil 7	Drifters 40	Friendli Fires 74	Laurie, Hugh 17	Pierces, The 28	Status Quo 24			
Black Country	Elbow 52	GLEE Cast 22	Lopez, Jennifer 25	Pink 41	Take That 1, 66			
Black Country	Ellis-Bextor, Sophie 33	Goulding, Ellie 50	Marley, Bob & The Wailers 59	Plan B 42	Turner, Timie 71			
Communition 23	ELO 10	Inna 64	Mars, Bruno 11	Port Isaac's Fisherman's Friends 45	Turner, Frank 62			
Black Eyed Peas 55	Emerald, Caro 8	Iron Maiden 56	Mumford & Sons 70	Queen 29, 44	Two Door Cinema Club 58			
Black Veil Brides 54	Evancho, Jackie 14	Jessie J 13	Murs, Bruno 11	Rihanna 15	Vaccines, The 51			
Boe, Alfie 39	Example 73	Katy B 48	Noah & The Whale 35	Rolando Villazon 53	Wombats, The 63			
Brown, Chris 47	Fleet Foxes 46	Kings Of Leon 72	Ogden, Craig 65	Rumer 68	Wonderland 36			
Buble, Michael 34	Florence + The Machine 67	Kinks, The 49	Overtones, The 43	Sade 61	Young, Neil 38			
Bush, Kate 60	67		Pallot, Nerina 31					
Cassidy, Eva 75	Foo Fighters 12							



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