

MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

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TALENT 13 LUCY ROSE

Rose on the rise – high hopes for a star in waiting



DIGITAL 12 RESTRICTIVE ROYALTIES?

Pandora founder Tim Westergren on the system holding streaming services back



INTERNATIONAL 18 CANADA REBRANDED

Legislative change and a greater export push are raising Canada's standing in the global music industry



It's a beautiful day – the weather aside

Glastonbury managed a sunshine finish to a wet but memorable 2011 event. Beyoncé wrapped up a weekend of largely successful heavyweight headliners, including U2 (pictured), Coldplay and Elbow.

The surprise sets from Radiohead and Pulp were among the highlights of a great festival for UK acts, including well-reviewed turns from Tinie Tempah and Jessie J.

This year's Glastonbury was the most-watched festival in history, with just under 140,000 attendees joined by millions tuning into blanket media coverage. Telco company O2 estimated around 3.6m web pages would be downloaded – a 60% increase year-on-year.

Retailers are now looking for a Glastonbury bounce, with the best performing acts aiming to make a quick impact at the tills – Beyoncé's new album is out today and there are promising signs for newcomers, such as Tame Impala.

■ SEE MUSICWEEK.COM FOR MORE

LANDMARK APPROACHES FOR DIGITAL ALBUM SALES

ANNUAL DIGITAL ALBUM SALES ARE poised to break through the 20m barrier in the UK for the first time this year after reaching 10m units in record time.

The market last year hit another new high when 16.7m digital albums were sold, but this figure will be comfortably surpassed by the end of 2011, with sales presently around 39% up on 12 months ago.

According to Official Charts Company figures, 2011's 10-millionth digital album was purchased at the beginning of last week, around two-and-a-half months earlier than when the same landmark was reached in 2010.

Even though the year is not quite yet at the half-way point, this is already more than the number of albums sold in the format across the whole of 2008 and, at present rates, 2011 numbers will overtake 2010's total tally within the next four months.

XL act Adele has the year's biggest-selling digital album with 21 – it is the only release in the format to have surpassed half-a-million sales this year – while by last week three other releases – Rihanna's Loud, Bruno Mars' Doo-Wops & Hooligans and Jessie J's Who You Are – had sold more than 100,000 units digitally in 2011.

■ TURN TO PAGE 4 FOR FULL STORY

BAD WEATHER, THE ECONOMY AND MARKET SATURATION HIT FESTIVALS

Market forces cause drop in UK music festival ticket prices

LIVE

BY BEN CARDEW & GORDON MASSON

TICKETS FOR UK FESTIVALS are available at knock-down prices on ticket exchange sites, as bad weather, market saturation, a lack of breakthrough rock acts and the ailing economy start to bite.

Seatwave reported that weekend camping tickets for Reading, which have a face value of £192.50, were last week on sale for £130, while tickets

for Pulp's headline gig at Wireless in July were selling for £37.50, almost £20 lower than their £55.25 face value. Seatwave revealed it was selling less than face-value tickets for 103 different performances, 40% of which were festivals or big outdoor events.

Meanwhile, Viagogo said that tickets for Bestival were selling at an average ticket price of £180, up £10 on face value but down 17% on the 2010 average of £218; while tickets for T In The Park were selling for £187, down 10% on last year's re-sale average.

Viagogo UK director Ed Parkinson said that there were winners and losers every year in the festival market, with the average re-sale price for the Isle of Wight festival up this year.

But he cautioned, "There is no escaping the economy. Times are tough and that has had an effect on the festival market."

And, as we reveal in an in-depth article this week (see pages 10-11), nowhere is this more true than among new festivals, where there is a dangerous risk of saturation.

Solo Agency managing director John Giddings, who revived the Isle of Wight festival 10 years ago, told *Music Week* that anyone setting up a new festival in the current environment was "barking mad", adding that there would be more cancellations this year, after Kent festival The First Days Of Freedom last week cancelled its inaugural event.

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» See pages 4 and 10-11 for more festivals analysis

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03 JULES HOLLAND TO RECEIVE MIT AWARD Prolific broadcaster and pianist recognised

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DIGEST

For daily news visit musicweek.com

▶ THE PLAYLIST

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



BOMBAY BICYCLE CLUB
Shuffle (Island)

Premiered by Zane Lowe on Radio 1 where it enjoyed Hottest Record status last week (single, available now)



ROB BRAVERY
Hedonistic Graveyard (Unsigned)

EMI Publishing signing Bravery writes timeless music that recalls early Badly Drawn Boy. (single, out now)



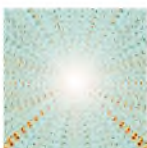
JESS MILLS
Live For What I'd Die For (Island)

This Breakage produced tune showcases Mills ability to weave a pop topline into a dark, club production. (single, August 1)



SHABAZZ PALACES
Swerve (Sub Pop)

From the first hip-hop record ever released on Sub Pop, Shabazz Palaces are as innovative and fresh as anything out there right now. Exciting stuff. (single, tbc)



BORN BLONDE
Solar (Hideout/Mercury)

Limited-edition debut from the West London group which wears a Verve-esque influence on its sleeve. A strong start. (single, July 11)



DAVID GUETTA
Little Bad Girl (Positiva/Virgin)

Guetta returns with a new studio album. Here his bright production draws on guest appearances by Taio Cruz and Ludacris. (single, June 27)



JOSH OSHO
Redemption Days ft. Ghostface Killah (Island)

19-year-old Josh Osho teams up with Ghostface Killah on this infectious debut (single, August 1)



ALELA DIANE
Desire (Rough Trade)

The first single from Diane's new album is beautifully simple coming in at just over the two-minute mark. (single, July 11)



ANNA CALVI
Desire (Domino)

Calvi's impassioned new single crops ahead of summer festival dates and her recent October tour announcement. (single, available now)



CEREBRAL BALZY
Cutting Class (Cooking Vinyl)

On this first taste of Cerebral Balzy's Cooking Vinyl debut, the band manage to deliver a compelling proposition. (single, August 1)



SIGN HERE

EMI Publishing has signed solo artist **Rob Bravery**

Bidders line up for EMI sale

Buyers are circling EMI after the announcement of a strategic review that will almost certainly lead to the sale of the UK-headquartered major by owner US bank Citigroup.

The move was expected but came earlier than many experts had predicted and sparked immediate takeover speculation. Among the tipped frontrunners are rival majors Universal and Warner Music.

Universal's owner Vivendi is said by sources to back the preparation of a bid, while Len Blavatnik's Access Industries private equity group, which



Len Blavatnik (above) and Alec Gore (below) may have interest in acquiring EMI

bought Warners last month, is believed to be in the market for EMI too.

Private equity billionaire Alec Gore whose Gores Group lost out to Blavatnik in the Warners bid may also enter that race.

The competition may be reflected in a sale price above initial market estimates of around \$2.4bn (£1.5bn).

The *Wall Street Journal* suggests that the final sale is now likely to be between \$3bn (£1.5bn) and \$4bn (£2.5bn), though that remains some way below the \$5.2bn (£3.2bn) lent by Citic to Guy Hande Terra Firma group to buy EMI in 2007.

NEWS DIGEST

TALK TALK AND BT MUST PIPE DOWN

A High Court judge has refused Talk Talk and BT permission to appeal against their failed legal challenge of the Digital Economy Act. Earlier this year, the ISPs lost their case that the Act was unlawful under European law but they decided to continue their challenge to the DEA. Last week's decision by Judge Sir Richard Buxton could now end their battle against the filesharing legislation. Welcoming the judgment Geoff Taylor, BPI CEO said it was time for BT and Talk Talk to "move on". But even if this hurdle has been cleared, it is unlikely to be plain sailing for the DEA from here on in. The United Nations earlier this month said that 'three strikes' laws relating to the disconnection of suspected illegal filesharers were a violation of human rights.

QUEEN DIGITAL PUSH

Universal's catalogue department is throwing its weight behind the iTunes LP for its Queen re-issue campaign, with the band themselves giving the thumbs up to the digital format. The major, which secured the rights to the Queen catalogue from this year, is re-issuing 15 of the band's studio albums, in a number of physical formats, including standard CD version and a deluxe two-CD set with extra material such as demos and out-takes.

There is also a strong digital element to the campaign: the first five re-issues came in the iTunes LP format, which Universal Strategic Marketing vice president Andrew Daw said was "almost a test to see how they would do". After their success, the major is now extending this initiative to all its Queen re-issues. The second batch of five is out and each will be released as an iTunes LP with additional videos, pictures and lyrics.



EIRE "THREE STRIKE" PROBE

The Data Protection Commissioner in Ireland is investigating the country's 'three strikes' anti-piracy laws after 300 letters were sent to users last year wrongly accused of infringing copyright. Eircom, Ireland's biggest ISP, admitted to a major technical problem but the mistake could now open a wider debate about the implementation of the legislation in Ireland, including the legality of the entire three strikes system. After initially opposing the legislation, Eircom finally started to implement it last year in Ireland.

COMPUTER THIEVES JAILED

Two computer hackers who targeted stars such as Lady GaGa and Dr Dre have been found guilty of copyright theft and computer intrusion, with one sentenced to 18 months in prison. The two men accessed email accounts and bank details of stars and record companies in a bid to distribute pre-release tracks online. One of the hackers, Deniz A, known as DJ Stolen, was sentenced to 18 months in prison by the court in Germany. The other, Christian M, known as CEE, got a suspended 18-month sentence. Both were found guilty of copyright theft and computer intrusion. Deniz A was also found guilty of extortion.

ITUNES FESTIVAL STREAM

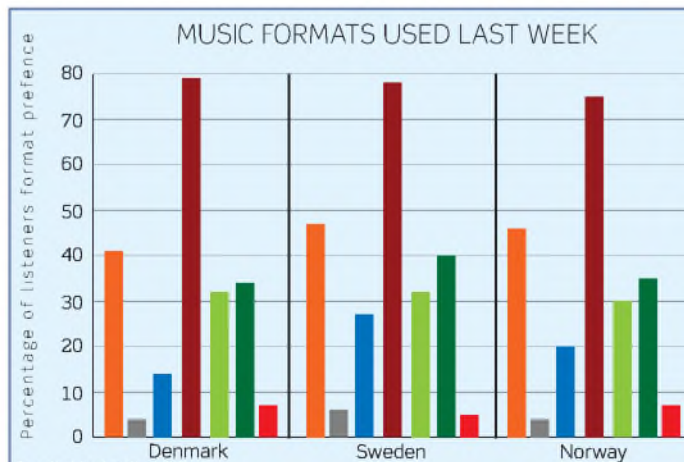
Live Nation Studios is to offer live streams in HD from the iTunes Festival next month. Users will be able to see the footage from the shows live on iOS devices (iPhone, iPad, iPod Touch) as well as through iTunes Store. All shows will be stored online for users to watch on-demand and for free. Users on Apple devices can stream content from the free dedicated iTunes Festival app as well as the updated Live Nation app, which will be available soon. Apple's iTunes Festival takes place every night in July at The Roundhouse in North London. Acts playing this year include Paul Simon, Arctic Monkeys, Foo Fighters, Duran Duran, Coldplay, Katy B, Rumer, Mogwai and My Chemical Romance.



GIG OF THE WEEK

Who: Junior Boys
Where: XOYO, London
When: Thursday June 30
Why: In a week of big London gigs, our vote goes to highly-rated Canadian electronic pop act Junior Boys in the more intimate setting of Shoreditch's XOYO, simply because their new album *It's All True* is such a fresh delight

INDUSTRY SNAPSHOT



PERCENTAGE OF UNDER 30S WILLING TO PAY FOR ONLINE MUSIC STREAMING TO A MOBILE DEVICE

	Denmark	Sweden	Norway
YES	25%	55%	42%
DEPENDS	25%	18%	23%
NO	50%	27%	35%

■ CEE-LO ALCOHOL LINK-UP

Absolut vodka has released a teaser trailer for an upcoming two-part online film, which takes a behind-the-scenes look at the "exceptional world" of singer Cee-Lo Green. The film, entitled Cee-Lo Distilled – a collaborative effort between Absolut and The Fader – will offer exclusive insight into the singer's private world, focusing on his creative inspiration, the music that influences him and his work in the studio. The web-based film follows a similar thread to NY-Z, the 15-minute documentary featuring Jay-Z that was released last year.



■ BEST SMALL VENUE RESULT

Glasgow's King Tut's Wah Wah Hut is the best small venue in Britain, according to NME. The 306-capacity Glasgow venue, now in its 21st year, saw off competition from the likes of Norwich Arts Centre (regional winner in East Anglia) London's Barfly and Manchester Band On The Wall (North West). The NME search for Britain's Best Small Venue involved a panel of live industry experts and more than 70,000 public votes.

■ HARD ROCK CALLING SMASH

The Hard Rock Calling festival in London's Hyde Park attracted 145,000 to visit the event, headlined by The Killers, Bon Jovi and Rod Stewart. The event marked the 40th anniversary of the Hard Rock Café and, according to promoter Live Nation, now works as a complementary sell-out event to Glastonbury.

■ SHAZAM: 150M GLOBAL USERS

Mobile music recognition company Shazam has raised \$32m (£19.8m) in a new round of investment and is closing in on 150m users globally. The funding round was led by Kleiner Perkins Caufield & Byers and Institutional Venture Partners (IVP). Existing investor DN Capital also participated. The company said the investment would be used to help the service expand into TV and greater interactive services. The company is also close to having 150m users globally and said it hoped to grow this to 250m within the next two years.

■ BTDMA'S FEAT. MW

Music Week is partnering with the 2011 BT Digital Music Awards, which takes place on Thursday, September 29 at The Roundhouse in Camden. Artists and music companies last week began entering themselves for one or more of seven award categories via the BT DMA official website (www.btdma.com). A panel of judges will consider the entries and choose the winners. For the remaining three categories – best place to discover music, best place to hear music and best place to buy music – judges will draw up a shortlist, which will then be open to a public vote to decide the winner. Sites can register at

Jools gets MITs on award

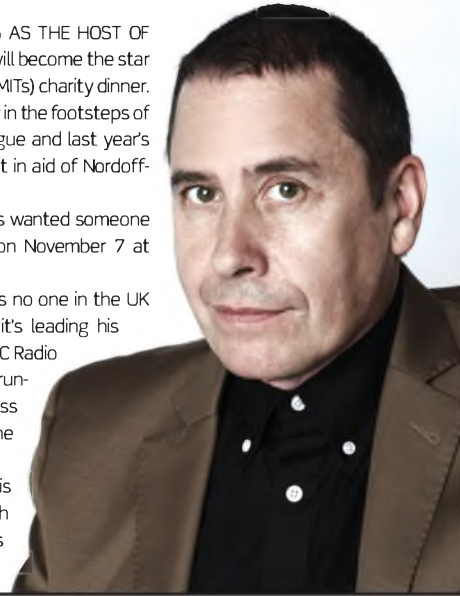
JOOLS HOLLAND HAS CLOCKED UP COUNTLESS APPEARANCES AS THE HOST OF music events and TV shows over the past three decades but he will become the star attraction himself this autumn at the 20th Music Industry Trusts (MITs) charity dinner.

The host of BBC2's Later and co-founder of Squeeze will follow in the footsteps of the late John Barry, Sir Elton John and Bernie Taupin, Kylie Minogue and last year's recipient Sir Tom Jones when he is honoured at the annual event in aid of Nordoff-Robbins and the Brit Trust.

Awards committee chairman David Munns said the organisers wanted someone special for the 20th anniversary event, which will take place on November 7 at London's Grosvenor House hotel.

"He certainly is that," he said of this year's recipient. "There is no one in the UK more associated with popularising music than Jools, whether it's leading his Rythmn & Blues Orchestra on nationwide tours, presenting his BBC Radio 2 show or presenting Later With Jools Holland, the UK's longest-running music TV show, and before that The Tube. He is also a tireless supporter of the National Autistic Society, the Prince's Trust and The Drake Music Project."

While the MITs reaches its own 20th event this year, Holland is himself heading towards several milestones, including the 30th anniversary next year since he first hosted The Tube and 20 years of Later.



www.btdma.com and download a "voting button", which will sit on their site encouraging visitors to vote.

■ GEE IS FOR GEFLEN

Artist-manager Gee Roberson has been appointed chairman of Geffen Records, where he will focus on discovering and developing new talent. Reporting directly to Interscope Geffen A&M chairman Jimmy Iovine, his role will also include the expansion of digital services and other areas of creative business, including merchandising, touring and management. Roberson started out at Jay-Z's Roc-A-Fella, before moving to the senior vice president of A&R role at Atlantic Records, heading the label's famed urban music division. He is co-chief executive of management company, HipHop Since 1978, whose clients include Kanye West, Lil' Wayne, Drake and Nicki Minaj.

■ IN THE CITY NO GO

The organisers behind Manchester-based new music convention In The City have cancelled this year's event but say they will focus on the 20th anniversary in 2012. One of the key factors behind this decision is that In The City's co-founder and director Yvette Livesey is planning to take a one-year sabbatical following her recovery from serious, long-term illness. Livesey is also getting married and starting a family this year. In The City will return in 2012, the event's 20th anniversary, on October 17-21. Full details will be announced in due course.

■ BOSS SAXOPHONIST PASSES

Bruce Springsteen has spoken of the "wonderful life" lived by his long-time E Street Band colleague Clarence Clemons following the celebrated saxophonist's death last week.

"He carried within him a love of people that made them love him," Springsteen said of Clemons, who died on June 18 aged 69 from complications caused by a stroke. "He created a wonderful and extended family. He loved the saxophone, loved our fans and gave everything he had every night he stepped on stage. His loss is immeasurable and we are honoured and thankful to have known him and had the opportunity to stand beside him for nearly 40 years."

Clemons first worked with Springsteen in 1972, the year of the first Springsteen album Greetings From Asbury Park, NJ. On this album Clemons' saxophone played a key role on the tracks Blinded By The Light and Spirit In the Night. It was a role he would continue for the next dozen years, most prominently on tracks such as Born To Run, Thunder Road and Jungleland, all from 1975's Born To Run album, Badlands from the 1978 follow-up Darkness On The Edge Of Town and Bobby Jean and I'm Goin' Down from 1984's Born In The USA, the last Springsteen/E Street Band album until they reunited in 2002 for The Rising. From that album onwards Clemons was again part of the E Street Band line-up

and also featured on the reformed band's albums Magic (2007) and Working On A Dream (2009).

Clemons this year performed on three tracks on Lady GaGa's Born This Way album. The Edge Of Glory, Hair and Highway Unicorn (Road To Love).

■ MUSIC TANK CONFERENCE

MusicTank has announced the first speakers for its fourth industry conference 'Remake, Remodel: Challenging The 'Dinosaur Myth' – which will focus on the challenges ahead for record labels and the recording industry more widely.

Next month's event, supported by Music Week, aims to build on a wide-ranging report published last month by BPI chairman and former Chairman & CEO, EMI Music UK & Ireland Tony Wadsworth, which asked key questions about the evolution of labels.

Those questions will be examined in detail at the half-day conference. Joining Wadsworth will be a distinguished panel of speakers, including: Muff Winwood (Former President Sony Music UK and Member, Spencer Davis Group) Paul Smernicki (Director Of Digital, Universal Music UK) Peter Thompson (MD [PIAS] UK) Martin Goldschmidt (Founder, Cooking Vinyl) Robert Horsfall (Founder and partner, Sound Advice)

The event will take place in the boardroom of PRS for Music at 29/33 Berners Street, London from 2.30pm to 7pm on July 14

TOP 10 STORIES ON MUSICWEEK.COM



01 Universal backs iTunes LP for Queen campaign

02 Beggars moves away from licensing deals

03 FIRST LISTEN: Beyoncé's eclectic album 4

04 Brixton Fridge to go Electric

05 Derulo set to top UK singles chart

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

07 Glastonbury: Mobile apps to come into play

08 Glastonbury 2011: Weather watch

09 Take That progress back to the top of album charts

10 Citigroup takes first steps towards EMI sale



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MUSICWEEK.COM REACTION

■ COURT REFUSES TALK TALK AND BT PERMISSION TO APPEAL DEA CASE

Paddy Grafton-Green: "It is time for the two ISPs to abide by this decision and to cease promoting their sectional interest. It would be encouraging if they would show the same dedication to respecting the rights of rights owners as they have done to pursuing this challenge"

Marky: "Yes agreed... what do they care about our industry or content? Well kicked out courts! Not so long ago they were laughing in all our faces at pennies per month and creaming millions with total unmanaged content access being the driving deal"

■ CHART HITS SLIP THROUGH THE ON AIR/ON SALE NET

Alex: "On air/on sale does run the danger of damaging the artist in the long run and the only one who I can see that benefits from it that greatly thus far is somebody like Lady GaGa. And not every artist, let's be honest, is on her scale, which is why I feel it needs to be more carefully considered for each individual artist"

BT
DIGITAL
MUSIC
AWARDS 10

NEWS

EDITORIAL MICHAEL GUBBINS

Still collateral for new festival stock?

THIS WEEK FIVE YEARS AGO, MUSIC Week carried a report about how a Devon event appropriately called Lost Weekend had found the limits to the consumer appetite for festivals.

The promoters pulled the plug after disappointing sales, despite the absence that year of Glastonbury, and commentators warned that the "bubble had burst" on an over-extended festival season.

Fast forward to 2011 and it is no great surprise to see history repeating itself. The festival circuit is surely a classic bubble business, always expanding to the point of over-capacity.

It is just too tempting to ignore the 'don't try this at home' warnings. How hard can it be, the newcomer might feel – shift out the Friesians, ship in the crusties and chemical loos, it's as Eavis as that.

The temptations have been greater over the last couple of years, not least because of the cliché about live being the one growth area in music – an essential truth that comes with 100,000 caveats.

A second factor, scanning the long list of small and medium-sized festivals this year, is the number of big names from yesteryear rolling back the years.

While there are plenty of evergreens out there, some programmes look like the back pages of *Melody Maker* meets *Night Of The Living Dead*.

It would be surprising then if we got to the end of the year without casualties joining the Kent event *Last Days Of Freedom* on the no-show list.

Even those who have done the 99% perspiration bit of the genius equation, may still struggle because so many things can go wrong, not least the weather.

Glastonbury can do filth and mud and come out smelling of roses, with picture spreads of half-naked posh girls caked in dirt in *The Telegraph*. It is easier to stay chirpy when you have already paid the big money up front and you have got a selection box of 400 or so bands to keep the spirits up. In any case, Glastonbury now goes on for so long it is a fair bet that you are going to see pretty much the full range of meteorological phenomena.

For lesser events, one look at the clouds will be enough to make a nice Victoria Sponge and a rerun of *Midsomer Murder* look like a better option, particularly given that festival trips these days are often more family outing than acid trip.

Of course, none of this has changed that much since St Dunstan was laying down some sweet-ass plainsong at Glastonbury with the Benedictine brothers.

And festival programming, like music generally, should be the triumph of hope over experience. That is how all the big names now entrenched in the festival calendar started out.

And yet there are reasons for taking a close look at the festival circuit this year. The first is that it is a useful measure of the real level of public demand for music and festivals are surely at the edge of what they can get away with in the current economic climate.

But the second, perhaps more pressing, issue is that the kinds of bands that have made for great festivals are getting thinner on the ground.

For all the live hype, money has tended to gravitate towards established acts. As *Music Week* reported in April, the stock of up-and-coming genuine rock headliners is worryingly thin on the ground.

Of course, there is more than enough inspiration to keep the festival circuit strong and we perhaps do not spend enough time celebrating the geniuses who built an essential piece of British summer culture on an unpromising expanse of turf.

But the exciting, diverse festival scene beyond the giants, which can put music at the heart of the summer for generations to come, needs to be nurtured.

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



CHARTS DATA REVEALS ONE IN FIVE UK ALBUM PURCHASES ARE

Downloaded albums sales s

DIGITAL

BY PAUL WILLIAMS

THE UK DIGITAL ALBUMS market is continuing to grow to ever-higher levels, after 2011 sales surpassed 10m units in record time.

The sector reached this sales landmark at the start of last week, representing a year-on-year growth of 39.1%, according to Official Charts Company data. It took until the last week of August for digital album sales to clock up 10m units in 2010, illustrating how quickly the sector has increased over the past year.

The number of album downloads bought legally in the first five-and-a-half months of this year is already more than what was sold during the whole of 2008, when 8.00m units were snapped up across the year, while 2011 sales should surpass 2009's entire total of 12.75m units within the next month and a half.

"The continuing growth of album downloads underlines how the music market is evolving from a wholly physically-based business to a digital business," said the Official Charts Company's managing director Martin Talbot.

"A total of 10m album downloads in 169 days this year compares to 7.1m at the same point last year; that's



Rihanna

59,000 digital albums a day on average, compared to 42,000 in the first six months of 2011. By the end of last year, 16.7m digital albums had been sold in the UK; at that rate, the market total should soar beyond 20m sales by the end of this year."

The big hike in digital album sales is a vital factor in why the overall market for artist albums is up on the year and total album sales are down by less than 1%.

While CD album sales had dropped 8.5% in the year so far up until last week, representing around 3.26m fewer units sold than at the same stage in 2010, 2.81m additional digital albums were purchased over the same timeframe.

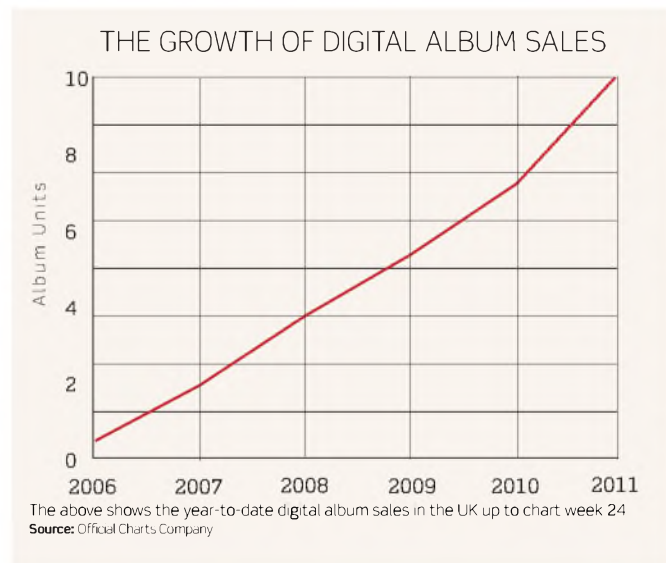
Further helped by a growth in vinyl album sales, the entire albums market, including compilations, is down a modest 0.9% year-on-year, while sales of artist titles are presently around 2.0% higher than they were 12 months ago.

Digital albums now account for more than one in every five albums sold in the UK, making up 22.1% of all album sales. This compares to them having a 15.7% share of the market at this stage in 2010, 11.3% two years ago and 3.4% in 2007.

The UK still has some catching up to do with the US, where Nielsen SoundScan data shows downloads make up around one-third of all albums sold so far this year. However, the growth in the UK market has been nothing short of stunning, especially considering just five years ago only around half-a-million downloaded albums had been sold in the first half of the year, while just one in 100 albums bought back then was not a physical product.

It is little shock to find that XL's runaway Adele album 21 is by far the year's highest-selling album digitally with its current download tally bigger than the entire digital albums market at this point in 2006. Up until last week it had sold 513,863 units digitally, more than the combined sales of the year's next four biggest digital sellers: Def Jam/Mercury's *Loud* by Rihanna, Atlantic act Bruno Mars' *Doo-Wops & Hooligans*, Island/Lava's *Jessie J* album *Who You Are* and Mercury-signed Chase & Status' *No More Idols*.

Among these albums, the Chase & Status release commands the



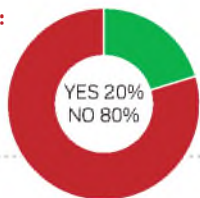
TOP 10 DIGITAL ALBUMS OF THE YEAR		Source: OCC
TITLE	Label	Units sold
01 ADELE 21	XL	0.51m
02 RIHANNA Loud	Def Jam/Mercury	0.14m
03 BRUNO MARS Doo-Wops & Hooligans	Elektra/Atlantic	0.12m
04 JESSIE J Who you Are	Island/Lava	0.11m
05 CHAS & STATUS No More Idols	Mercury	0.096m
06 ADELE 19	XL	0.091m
07 LADY GAGA Born This Way	Interscope/Polydor	0.086m
08 TINIE TEMPAH Disc-Overy	Parlophone	0.078m
09 PLAN B The Defamation Of Strickland Banks	679/Atlantic	0.064m
10 FOO FIGHTERS Wasting Light	RCA	0.064m

The above shows the 10 biggest-selling digital albums of 2011 in the UK up to chart week 24
Source: Official Charts Company

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Will Glee be as successful on Sky?



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DIGITAL DOWNLOADS

till rising

biggest digital share, with 37.3% of its total sales made up of downloads, while only 20.2% of the Adele album's sales have been achieved digitally.

Some other titles have even bigger digital shares, with 42.3% of the sales of Epic act Aloe Blacc's *Good Things* accounted for by downloads and 45.5% of Kitsune signings Two Door Cinema Club's *Tourist History* digital, while more than 60% of the sales revival of Warner's self-titled first Tracy Chapman album following the exposure of *Fast Car* on Britain's *Got Talent* is down to the digital market. Up until last week it was the 40th biggest digital artist album of the year, but only the 116th top artist seller overall.

Despite the big increase in the digital albums market, the Official Charts Company's Talbot suggested the industry should prepare for digital albums to co-exist with physical albums for some time to come.

"Digital albums still only account for 22% of all albums sold - at this stage in the life-cycle of the digital single, physical sales had declined to less than 10%. In comparison, the CD album will be around for plenty of time to come," he said.

The expansion of the download albums market is also having an impact on how overall album sales divide up between different types of retailers. At this stage in 2010 specialist retailers commanded 51.9% of total album sales, but this has dropped to 48.3% a year later, while the supermarkets' share has narrowed from 29.7% to 27.0% and the independents' share is down slightly to 2.6%.

However, what the Official Charts Company describes as "digital web" retailers, led by iTunes, have seen their share of album sales grow over the past 12 months from 15.7% to 22.0%. Digital albums sold over mobiles remain at less than one-tenth of a per cent of the market.

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MARTIN MILLS CONVINCED SMALL IS BEAUTIFUL WHEN IT COMES TO DO-IT-YOURSELF

Indies think their time has come

INDEPENDENTS

■ BY ROBERT ASHTON

THE POSSIBLE SALE OF EMI to one of its rivals and the recent UK and US indie chart successes have convinced the world's independent labels that the time has come to effectively organise as the fourth big music player.

Last week's AIM mission to New York saw a renewed optimism spread through the global indie ranks as it became evident that the majors could soon be reduced to just three with the sale of the UK major. EMI last week announced a strategic review, which is likely to lead to an imminent sale.

AIM chairman and chief executive Alison Wenham suggested that by using the resources of the indie rights agency Merlin as a global rights agency indies are poised to become the fourth player in the world music market.

Wenham added that the American Association of Independent Music (AZIM) indie week in New York last week had crystallised thinking that the world's indies had collectively embraced working together and could become powerful players.

She said the digital world played to indies' strengths - speed to market, loyal fanbases and big album buyers - while the majors continued to struggle with the new music industry world order.

"When EMI is bought by Warner or Universal we should still think of four major players," she added.

This renewed optimism was summed up by Beggars Group suggesting its days of licensing big artists were over.

Beggars chairman Martin Mills praised the job Columbia had done with breaking Adele in the US but said that in all likelihood his company had done its final licensing deal.

"With Adele it has been phenomenal but the next big artist we will do ourselves," he said.

Mills said there were plenty of good labels which could license in the US but explained that indies now no longer had to go that route.

"A small label with an artist with a buzz can do it themselves. There are new options," he added. Part of that has been the big three digital companies, Pandora, Spotify and iTunes, opening up to the indie sector without prejudice and levelling the playing field."



Martin Mills

Merlin CEO Charles Caldas stressed that the indies' agile and creative nature meant they were in a better space to understand and benefit from the new digital economy.

"We now have evidence to show new services setting up that we should be first and foremost in their minds," said Caldas. "In the

digital economy indies have a much more important role to play."

Wenham called for a joint AIM/AZIM indie week in New York to be expanded and become a permanent fixture in the indie calendar for independents from all over the world.

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WIN WANTS FUNDING

THE Worldwide Independent Network (WIN) is to be beefed up with a brief to ensure money owed to indies for the use of their music around the world is properly repatriated.

Making the announcement at the AIM mission in New York, AIM chairman and chief executive / WIN chairman Alison Wenham said the five-year-old organisation now "needs to grow up" to take advantage of the technological and corporate changes that are impacting the music business.

WIN was not formed as a corporate body and is currently a voluntary organisation representing a loose collective of indie interests from Australia to the US.

It has been active in ensuring the indies are at the forefront of technical developments such as new developments with the International Standard Recording Code (ISRC) and has pushed the sector's case on a political level.

But Wenham now wants the organisation to have proper funding. She and others in the indie sector also believe the body could become properly mandated to push the case of the indie sector at the cultural, social, economic and political level.

Wenham added cracks are now appearing in the corporate world of music - as evidenced by the success of the indies at the top of the charts recently.

But to ensure indie rights owners properly benefit from that, Wenham and others in the indie sector want WIN to tackle the issue of collecting society revenues and how these are distributed to independents.

Currently, millions owed the indies does not flow back to the companies that created the music: money is distributed on a market share basis in some territories and in Spain - for example - on the basis of radio airplay on mainstream radio.

"That doesn't benefit indies. I want WIN to be empowered to become an enabler of making sure wherever indie rights are used if they are yours then the hundreds of millions of dollars come back to you," she said.



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PUBLISHING

THE MADNESS CONTINUES FOR BREWER IN SECOND OUTING OF PRIZE-WINNING AD CAMPAIGN

Fallon/Megaforce combo return to good times

SYNCS

BY CHAS DE WHALLEY

BARELY NINE MONTHS ago, ad industry insiders were convinced that the controversial Kraft buy-out meant we would see the last of Cadbury's eye-catching Glass And A Half Full Productions commercials.

How wrong could they be? By returning to agency Fallon and hiring French video maker Megaforce to shoot an ingenious, even surreal, charity shop clip around Jermaine Stewart's 1986 hit *We Don't Have To Take Our Clothes Off*, the marketing team at Cadbury's and its supervisor Soho Music have done more than merely create a fitting companion piece to past Dairy Milk ads like *The Gorilla*, *The Dancing Eyebrows* and *Zingalo*.

The popularity of this latest and heavily-rotated spot helped catapult the Warner/Chappell-published and EMI Records-owned release back into the Top 30 for the first time in 25 years. And, who knows, it may even have bagged a future Music Week Awards Sync Prize into the bargain.

Talking of the MW awards, agency BBH has just launched episode two of the Kronenbourg 1664 - *Slow The Pace* lager campaign, which kicked off last year



with Motorhead's prize-winning acoustic performance of *Ace Of Spades* in a rural French bar.

This time, however, it is Madness who take the starring role with a low key and introspective version of their 1980 top-three favourite *Baggy Trousers*. The film also includes a reprise of sax's player Lee Thompson's high flying act from the Nutty Boys' original Nigel Dick-directed video. Publisher here is EMI

while master rights are held by Union Square, who assumed control of most of the Stiff catalogue in 2009.

Visually speaking these two executions put the majority of this month's crop of commercials into the shade. The exceptions being are EDF's silent movie collage of early Olympic documentaries - which features *Fated Breath* by Extreme Music composer Mike Beever - and



a super-stylish Peugeot 308 film underpinned by Bucks Music title *Walking In The Rain*. This piece of vintage Australian synthpop, writ-

ten and first released in 1979 by former Easybeats Harry Vanda and George Young under the name of Flash And The Pan, was popularised two years later by disco diva Grace Jones on her *Nightclubbing* LP.

Among other late 1970s cuts brightening the ad breaks over the last few weeks have been Chaka Khan's *Ashford* and Simpson-penned dancefloor anthem *I'm Every Woman* (Tesco Fashion For Living), Minnie Riperton's *Lovin' You* - which added extra resonance to the *Wedding Day* episode of BT's mini soap starring Kris Marshall and Esther Hall - and Frantique's *Strut Your Funky Stuff* (pressed into service by Adios Herbal Slimming Pills). EMI, Music Sales and Peermusic are the respective publishers while Warner, EMI and The Demon Music Group - since 1997 exclusive European licensor of the venerated Philadelphia International imprint - are the labels benefiting from these syncs.

Finally, more up-to-date hits such as East 17's *House Of Love* (T-Mobile), Run-DMC feat. Jason Nevins' *It's Like That* (Fanta Orange), Paul Johnson's *Get Get Down* (SCS Sofas), Stereo MCs' *Step It Up* (Halifax) and Duck Sauce's *Barbra Streisand* (DFS) combine to make this month's Sync Survey table particularly dance-focused

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SYNC SURVEY MAY 2011

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMPANY	AD AGENCY	SUPERVISOR
Adios Herbal Slimming Pills	<i>Strut Your Funky Stuff</i>	Robinson	Peermusic	Frantique	Demon Music Group	Bray Leino	Elli Hutton
Barclay Card	<i>Downtown</i>	Hatch	Sony/ATV	Petula Clark	Universal	BBH	BBH
BT Wedding Day TVC	<i>Lovin' You</i>	Rudolph/Riperton	Music Sales	Minnie Riperton	EMI	AMV BBDO	Band & Brand Assoc
Budweiser	<i>You! Me! Dancing!</i>	Biggs/Bromley/Paisey/Tumer/Berdichevskaia/Coleman/Waddell	Universal	Los Campesinos!	Universal - Polydor	Anomaly	Search Party
Cadburys Dairy Milk	<i>We Don't Have To Take Our Clothes Off</i>	Glass / Walden	Warner/Chappell	Jermaine Stewart	EMI	Fallon	Soho Music
DFS	<i>Barbra Streisand</i>	Farian/Huth/Huth/Jay/Macklovitch/Van Heldon	Sony/ATV	Duck Sauce	All Around The World	Uber Agency	The Synch Agency
EDF	<i>Fated Breath</i>	Beever	Extreme	Mike Beever	Extreme	AMV BBDO	N/A
Fanta Orange	<i>It's Like That</i>	McDaniels / Simmons/Smith	Warner/Chappell	Run-DMC vs Jason Nevins	Sony	McCann Erickson	N/A
Halifax Personal Banking	<i>Step It Up</i>	Hallam / Birch	EMI	Stereo MCs	Universal - Island	Delaney Lund Knox Warren	N/A
Kronenbourg 1664	<i>Le Grand Pantalon (Baggy Trousers)</i>	Barson/Bedford/Foreman/McPherson/Smyth/Thompson/Woodgate	EMI	Madness	Union Square Music	BBH	The Most Radicalist Black Sheep Music
New Look	<i>Up In The Clouds</i>	Smith	Imagem	Darwin Deez	Lucky Number	Mother	N/A
Peugeot 308	<i>Walking In The Rain</i>	Vanda / Young	Bucks	Flash And The Pan	Albert	Euro RSCG	N/A
Sainsbury's Feed Your Family	<i>Walkin' and Whistlin'</i>	Conniff	Kobalt	Ray Coniff	Sony	AMV BBDO	N/A
Samsung Galaxy	<i>Inflammable Heart</i>	Owen / Greenhalf	Warner/Chappell	Man Without Country	Warner/Chappell	Cheil Europe	Alice Kendall
SCS Sofas	<i>Get Get Down</i>	Bohannon	Universal	Paul Johnson	Defected Records	Martin Tait Redheads	N/A
Talk Talk	<i>Unchained Melody</i>	North / Zaret	MPL	The Righteous Brothers	Universal	Chi & Partners	Soho Music
Tesco Fashion For Living	<i>I'm Every Woman</i>	Ashford/Simpson	EMI	Chaka Khan	Warner	Red Brick Road	N/A
T-Mobile	<i>House of Love</i>	Goodfellow/ Mortimer	Universal	East 17	Warner - London	Saatchi and Saatchi	The Synch Agency
Wall's Cornetto	<i>Only Man</i>	Franks / Dinsdale	Face Piece / Cooking Vinyl	Audio Bullys	Cooking Vinyl	Mofilms	N/A
Weightwatchers' Propoints Plan	<i>Feeling Good</i>	Bricusse / Newley	Concord	Jennifer Hudson	Sony - RCA	McCann Erickson	N/A



PRS FOR MUSIC CEO CLAIMS APPLE'S MATCH SERVICE COULD BE TURNING POINT IN ONLINE LICENSING

MP3 amnesty could signal web sea-change

ONLINE LICENSING

■ BY CHARLOTTE OTTER

PRS FOR MUSIC CHIEF EXECUTIVE Robert Ashcroft has warned collection societies could experience an 80% drop in online licensing revenue if unlicensed material were to be admitted into a registered locker service and then legitimised.

In an interview with Music Week, Ashcroft said the industry was currently at a crossroads with regards to online licensing and explained it was essential the sector achieved fair value from cloud and streaming services if it wanted to grow.

"We are at a turning point. Either the internet becomes an economically viable replacement to CDs or else there is an admission you can't get fair value from the internet, which would lead to lasting damage to the music industry," he said.

His comments follow industry-

wide concerns over iTunes Match – a component of the iCloud service announced by Apple earlier this month – which some people believe could lead to a 'laundering' of grey market files: the service allows users to match the files in their collection – wherever they come from – against those in the iTunes catalogue and download 'clean' and fully licensed versions onto their Apple devices.

Although Ashcroft did not wish to comment directly about Apple's proposals for iCloud he said PRS's main concerns with cloud and streaming services were centred on the principles of value capture and fairness. And he predicted if the issue of unlicensed material in locker services were not addressed then industry growth could flatline.

"If you admit stuff into a service that was not actually purchased there will be value leakage. We have struggled for years to build up a viable online licensing business and we are very proud of what

"We are at a turning point. Either the internet becomes an economically viable replacement to CDs or else there is an admission you can't get fair value from the internet"

ROBERT ASHCROFT,
PRS FOR MUSIC CHAIRMAN



we have achieved. But all of that could be cut by a factor of 80%," he said, adding the industry could even reach a stage where music became so easy to steal consumers were not even aware that they were doing it.

However, Ashcroft fell short of saying revenues for publishers and writers would go into terminal decline if his worst-case prediction occurred, adding it was essential that PRS ensured there was an equitable distribution of online rights to holders within the industry.

To this end, PRS is currently investigating instances of precedence for locker services in order to build its case to the various service providers as to which rights would be paid for within the service and which would be remunerated outside of it.

This, explained Ashcroft, would include whether a subscription fee would cover all of the royalty payments from a particular service, or whether additional payments could be negotiated each

time a song was downloaded or streamed from the service (as is currently the case with services such as Spotify).

He said PRS was keen to see the creation of a service which not only acted as a locker service but also as a streaming service, allowing consumers the best of all services currently on the markets.

"It's a complicated legal landscape and one which we haven't yet got to the bottom of," he said, noting the organisation and the market in general were still yet to determine what a "real price" was for a mass-market service.

"However, the great news is that the people who are proposing to launch services like these have the penetration and the customer bases already, which means that this could also be the moment when the price goes down and the market goes up like crazy and suddenly licensing on the internet is both viable and pays money. That would be perfect."

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ON MUSICWEEK.COM

• BBC Four to screen Pet Shop Boys ballet
• The Hits launches new talent gig series

NEWS IN BRIEF

■ BBC to make The Voice available for download

The BBC is working on plans to make all songs performed on its newly-acquired talent show The Voice available to download directly after the programme airs. The Corporation confirmed last week that the show, in which contestants perform popular songs in an attempt to win a record contract, is coming to BBC One next year. The Voice has already been a hit in the US, debuting on NBC in April with 12m viewers, and it is expected to repeat this success in the UK. The twist in the talent competition format The Voice offers is that it starts with a "blind audition" in which singers are heard but not seen. This is then followed by a "battle phase" in which members of each team battle against each other by singing the same song and then live performances shows. The eventual winner in the US will receive a recording contract with Universal Republic and it is understood that the UK champion will receive a contract with one of Universal UK's labels. One radical difference, however, with the UK show is that the BBC intends to make all songs performed on the night available to download for free - or with all proceeds going to charity - for seven days. They will then be released commercially.

■ New chart show heralds 4Music relaunch

4Music is to re-launch 4Music.com and is preparing a new interactive chart show to mark the occasion. The new chart show will go out on Thursday nights at 6pm from July 7. It is intended as a reflection of what is happening in the world of music at any given time rather than a straight sales countdown, so the theme - and the name - of the chart will change every week. The first chart, for example, will be 4Music.com's 10 Hottest Girls, counting down the best female singers in the world with reference to T4 On The Beach, the C4 event taking place on July 10 in Weston Super Mare. Each week 4Music.com will set the theme of the chart a week in advance and then invite viewers to vote for their favourite artists from that week's list. The relaunched site will also include exclusive content from 4Music's biggest shows.



CORPORATION REACHES MORE THAN 6.1m WITH TELEVISED CARLISLE EVENT

GaGa brings BBC Three to new music high

TELEVISION

■ BY BEN CARDEW

LADY GAGA'S CONTROVERSIAL appearance at Radio 1's Big Weekend festival last month gave BBC Three its highest audience for a music programme to date, the BBC has revealed.

The singer, who emerged from a coffin to start her Big Weekend show and ended it with what one reviewer described as a "jazz odyssey", attracted mixed notices for her performance at the R1 event, which took place in Carlisle on May 14 and 15.

However, the show attracted a peak average audience of 1.5m, the highest for a music programme on BBC Three, after being heavily trailed on the station. GaGa's appearance also helped the singer's second full album Born This Way to chalk up the highest first-week sales of 2011 when it was released on May 23.

The BBC said that the Big Weekend - a flagship show for Radio 1 that also featured on BBC Three, online and via Red Button - had performed "extremely well" this year, with audiences up on BBC Three, largely thanks to GaGa. Overall it had 5.3m viewers on the digital channel.

The Corporation estimated that around 6.1m people heard some of the Big Weekend coverage on Radio 1, a figure based on the reach of the programme slots the coverage occupied on an average week in Q1



Lady GaGa: the Carlisle music date proved a ratings high for BBC Three. Below, Beyoncé closed this year's Glastonbury Festival

2010, as Rajar does not give figures for one-off events.

Meanwhile, the number of Big Weekend viewers on Red button was significantly up this year; 1.2m watched over the weekend and 1.9m watched in total, including the highlights available for five days after the event. Online there were 4.8m views of all live and catch-up audiovisual content on BBC websites.

All this bodes well for the figures from the BBC's coverage of the Glastonbury Festival, which continues into this week after the festi-

val finished last night (Sunday)

The BBC, which has hardly held back in its coverage of Glastonbury in previous year, said its coverage of the 2011 festival was its most comprehensive to date, taking place over BBC Two, BBC Three, BBC Four, Radio 1, 1Xtra, Radio 2, 6 Music, Radio 4, online and via Red Button.

6 Music, which is again leading the BBC's coverage of the festival, broadcast 45 hours of Glastonbury coverage, up from 42 last year, including from 10am to midnight from Friday to Sunday night.

6 Music editor Paul Rodgers said 6 Music's coverage of Glastonbury had "gone from strength to strength" over the past few years, adding, "I'm very proud of what we've been able to achieve from a small studio in a very big field."

Coverage continues this week, with BBC Three airing highlights programmes tonight (Monday) and tomorrow and all five participating stations looking back on the festival over the week.

Highlights of more than 60 performances are available to watch at the BBC's dedicated site (bbc.co.uk/Glastonbury), with iPlayer broadcasts also aggregated into the site.

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Beyoncé

CAMPAIGN FOCUS ■ BY STEPHEN JONES

PENGUIN PRISON

LEDGLING INDIE LABEL STRANGER Records has put into action a swift plot to reinvigorate club and online support for Penguin Prison, whose self-titled debut album is released on September 5.

Penguin Prison is the new name for New York artist Chris Glover, who first rose to prominence with a "crazy fake pop/hip hop boy band" at college called The Smartest People At Bard, whose demos came to the attention of Q-Tip and, through him, Interscope.

A solo album for the Universal label followed in 2009 but it attracted scant attention and in 2009 Glover left, took up the new moniker and began gaining recognition for remixes for the likes of Goldfrapp, Passion Pit and Marina & The Diamonds.

With Glover having developed an electro pop sound with producer Dan Grech-Marguerat (Scissor Sisters, Radiohead), two singles followed on



Penguin Prison

hip US indie Neon Gold in late 2009 and early 2010, plus a single Golden Train on Wall Of Sound late last year.

His music, reminiscent of everyone from Prince and Nick Heyward to Talking Heads and LCD Soundsystem, achieved support across Radio 1, with

press backing coming from Clash, The Fly, NME, Time Out and Mixmag.

Glover then signed to Downtown Records in the US and to Stranger Records - started by renowned engineer/producer Cameron Jenkins (Lemon Jelly, Badly Drawn Boy) - in

other territories, including the UK, Germany, Spain, Austria and Australia.

Marketing consultant Matt Dixon of Band2Market explained, "What we have done is had him touring America and Europe - doing further remixes and posting DJ sets - since he had those singles out, so that while the Stranger deal was being sorted fans would be able to have access in that time."

"Once the deal was done we immediately started a quick plot with remixes of Multi-Millionaire, to quickly reinvigorate club and online support."

Club promotions team Your Army serviced the track to clubs, backed by free remixes released every Friday on his Facebook page for three weeks running. These added several thousand new fans to the database and attracted widespread blog support.

New single Fair Warning is released as a one-track download today (Monday), with a B side and remix bundle coming on August 22.

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LIVE

SATURATED WITH FESTIVALS: PROMOTORS ARE STILL JOINING AN OVERCROWDED BANDWAGON

It's sink or swim for newbie festivals

FESTIVALS

BY GORDON MASSON

THE UNPREDICTABLE British summertime weather could prove to be the biggest enemy for the UK's fledgling festivals this year, with numerous new events risking economic ruin by choosing 2011 to enter the saturated market.

As the new kids on the block, debut gatherings often rely on late ticket sales, but when the heavens open the likelihood of walk-up punters diminishes, with music fans reluctant to take a risk on an unknown entity in the rain.

A summer deluge patently does not affect such weekenders as Glastonbury or the other established large scale gatherings that sell out months in advance, but for smaller start-ups the threat of rain is just another obstacle to take into account when it comes to risk evaluation.

Kent festival The First Days of Freedom last week became the latest victim of the financial squeeze when it cancelled its inaugural event because of a "gap in funding".

Aimed at school and college leavers, the festival was scheduled to take place at Port Lympne, from July 15-17 and had booked big name acts such as Tinchy Stryder, Professor Green and the Mystery Jets to headline.



Swamped festivalgoers have plenty of choice



Shot down Kent's Freedom festival did not live to see its 'first days'

The cancellation of such events, even before they get off the ground, can have a profound impact on the live music business, hitting artist revenues, harming the balance sheets of contractors and suppliers, pushing up insurance premiums and, of course, bankrupting promoters.

Other events making their bow on the UK scene in 2011 included PlayFest in Norfolk on May 28-29, the July 8-10 Extalgic

CANCELLATION

Festival on the outskirts of London and the inaugural Guernsey Festival of Performing Arts this weekend, July 2-3 featuring the likes of Ocean Colour Scene, The Gaslight Anthem, Example and The Go! Team.

"About 50% of new festivals this year are extensions of existing events or additional events by established promoters," noted Festival Awards managing director James Drury. "Those events probably stand a better chance of success because the organisers know what they're letting themselves in for and have long term business models."

Professor Green managed by GED Maloney sympathised with the organisers of First Days of Freedom but admitted the possibility of new events being cancelled was more the norm than the exception.

"The bottom line is that the people who were promoting the festival have lost a lot of money and the chances of them turning it around next year are pretty slim: it's a real shame," said Maloney.

"We all know the festival market is too crowded, so it's par for the course that all the new festivals are not going to happen"

GED MALONEY, ARTIST MANAGER

"We all know the festival market is too crowded, so it's par for the course that all the new festivals are not going to happen. From our point of view, we take a decision based on which new events we think are most likely to go ahead and as long as they don't clash with any other offers the artist gets, then we'll sign up to it."

Tinchy Stryder's agent Billy Wood at William Morris Endeavor, told *Music Week*. "I try to examine every aspect of a new festival - the financial backing, the location of the site, the concept of the event and the audience they are aiming for. First Days of Freedom was backed by taxi firm Addison Lee founder John



VIAGOGO
Ticket resale price chart

pos	prev	event
1	1	TAKE THAT
2	2	KINGS OF LEON
3	NEW	ARCTIC MONKEYS
4	NEW	GLEE LIVE!
5	5	BON JOVI
6	12	FOO FIGHTERS
7	9	NEIL DIAMOND
8	4	JESSIE J
9	7	GEORGE MICHAEL
10	8	ROGER WATERS
11	NEW	THE KILLERS
12	6	BRITNEY SPEARS
13	13	ADELE
14	10	RIHANNA
15	20	BRYAN ADAMS
16	NEW	RINGO STARR
17	17	TINIE TEMPAH
18	NEW	STATUS QUO
19	14	BRUNO MARS
20	NEW	ARCADE FIRE

HITWISE
Primary ticketing chart

pos	prev	event
1	1	TAKE THAT
2	19	ARCTIC MONKEYS
3	5	NEIL DIAMOND
4	9	JLS
5	15	ONE DIRECTION
6	18	KINGS OF LEON
7	NEW	BON JOVI
8	NEW	ED SHEERAN
9	14	EXAMPLE
10	4	GEORGE MICHAEL
11	3	JESSIE J
12	11	SECRET GARDEN PARTY
13	NEW	LADY GAGA
14	NEW	ELTON JOHN
15	12	RIHANNA
16	NEW	GLOBAL GATHERING
17	NEW	ARCADE FIRE
18	NEW	THE SCRIPT
19	NEW	GLEE LIVE TOUR 2011
20	NEW	FRANK TURNER

TIXDAQ
Secondary ticketing chart

pos	prev	event	£/m
1	1	GEORGE MICHAEL	8.0
2	2	TAKE THAT	3.8
3	3	RIHANNA	3.5
4	4	CLIFF RICHARD	2.0
5	12	ARCTIC MONKEYS	1.5
6	5	DOLLY PARTON	1.4
7	7	BRYAN ADAMS	1.0
8	8	NEIL DIAMOND	1.0
9	9	V FESTIVAL	1.0
10	10	BRITNEY SPEARS	0.8
11	11	ADELE	0.8
12	13	READING FESTIVAL	0.5
13	15	T IN THE PARK	0.5
14	6	GLEE LIVE	0.5
15	NEW	PATRICK WOLF	0.5
16	16	JOHNNY MATHIS	0.5
17	14	LEEDS FESTIVAL	0.5
18	18	JANET JACKSON	0.3
19	19	JAMES TAYLOR	0.2
20	20	ROGER WATERS	0.2

viagogo
Ranked in descending order by number of tickets purchased for UK events between June 26 - July 2 2011

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SOLD OUT!

ANCELLED!

Griffin and I liked the concept of a festival for school and college leavers and thought it could possibly work, so it's a pity that it didn't happen."

Wood said he always secures money up front for his artists "except when you're dealing with the major promoters". He added, "If everyone disregards new ideas, the business will stagnate, so I take proposals on a case by case basis. But with the weather this summer looking a bit dodgy, I wouldn't be surprised to see a few more cancellations."

One event to make it through its launch year was the High Definition Festival, held over the June 18-19 weekend near Ilford in Essex.

"It wasn't successful financially but we had a great atmosphere and at the end of it, a happy council and happy police authority, which for the first year is about as good as you can wish for," reported Daniel May, who organised the weekender with business partner Jason King.

May said that although finance was a major stumbling block to launching a festival, dealing with the red tape was the hardest task.

"To get yourself on a stage where you can even put on a festival, you have to tick numerous boxes for the local authority and that is definitely the biggest challenge," said May.

"Also, in your first year nobody wants to listen, so when it comes to finding investment or booking talent you don't stand much of a chance against the bigger festivals."

Underestimating the amount of money needed for launching new festivals is the number one reason for failure, according to Festival Awards MD Drury.

"I get the feeling there are more festivals launching this year than last year, as we're certainly getting more festivals taking part in the awards than ever before," said Drury.

"The most common mistake new promoters make is not anticipating how much money organising a festival is going to cost - and that it all has to be paid up front, not just for the first year, but potentially for a number of years."

Certainly that has been the experience of May's HD Festival. "Finances can crumble very quickly because everything has to be paid in advance," he noted. "You hope that year one will be profitable but as you get closer to the event you realise that isn't going to happen. Our hope now is that we'll break even in year two and move into profit by year three," said May.

Despite those economic realities, many promoters opt not to take out adequate insurance to cover themselves - an issue that they could come to regret should the soggy summertime continue.

"We'd encourage all promoters to take out insurance because it's not as expensive as some people imagine," said Paul Twomey, business development manager at specialist music brokers Robertson Taylor.



Harvest time Shabs Jobanputra

"The basic cover is two-fold: there's the liability cover, which covers safety of the performers and the crowd and that's needed by all events as part of their licence conditions; and there's also the insurance that covers things if rain turns the ground into a quagmire and can lead to cancellation."

Twomey said insurers are conscious of the cash flow issues that new events face and disclosed that staged payment plans can be set up to allow promoters to top up their premiums as ticket money starts to come in.

Despite early payment becoming the norm for new festivals securing talent, even the offer of cash in advance doesn't sway all agents.

"We'll only book our hands with promoters who we know well and who we know have proper funding, have carried out realistic costing and who know how to organise an event," said Solo Agency managing director John Giddings.

"There's no way we're going to send out bands to something run by some fly-by-night, because even if you are paid up front, if the event is cancelled you end up disappointing fans."

Having re-established the Isle of Wight Festival 10 years ago, Giddings is all too aware of the financial pressures that face start-up events.

"Anyone setting up a new event in this environment is barking mad," he said. "There is still a recession on and ticket sales have plummeted, so I don't think we've seen the last of the cancellations this summer."

Indeed, had the festivals market been as oversaturated a decade ago as it is now, then the Isle of Wight Festival - which sold out its daily 65,000 capacity for the June 10-12 gathering - would never have been resurrected, said Giddings.

"A promoter has to be prepared to pay everything and everyone, even if nobody buys a ticket. It is a big, big risk and I lost millions of pounds before Isle of Wight actually worked," he revealed.

Newcomer May agreed. "Anyone who wants to set up a new festival should see their doctor," he said. "I certainly didn't realise the extent of the work that would be involved but if you're not prepared to eat, breathe and sleep festival, then it is not going to work - there are not enough hours in the day."

With more than 500 festivals now part of the UK calendar, promoters hoping to come up with a successful format are increasingly identifying niche markets to concentrate on.

Among this year's new contenders will be the sold-out Live from Jodrell Bank, which will see The Flaming Lips and British Sea Power among others performing in the shadow of the massive Lovell Telescope, while elsewhere promoters Big Wheel are twinning their Harvest at Jimmy's Farm event (inset, below) with the new Alex James presents Harvest festival.

"We've established the brand already in Suffolk and we felt we had a similar market in the Cotswolds with an audience who likes what we're trying to do in setting up a family festival," said Big Wheel promoter and Virgin Records UK president Shabs Jobanputra.

Unlike the vast majority of new events, Harvest made money in its first year.

But Jobanputra warned, "We learned a lot from live events we've done in the past, so we've taken a different approach with the food element, while having a line up of talent that is not prohibitive."

Another newbie is the Wilderness Festival in Cornbury, which will see HMV-owned Mama Group pool its resources with the promoters of Secret Garden Party.

"The festival market is clearly a saturated industry but that obviously reflects a huge consumer demand for these types of experiences," said Wilderness MD Nick Ladd. "We launched Wilderness because we wanted to create a concept that offers a much broader variety of experiences and happenings that what is currently on offer. But it certainly isn't a concept that we've rushed into - we've been planning for Wilderness for nearly six years now."

With millions of pounds on the line, such prudence is imperative.

Ladd continued, "Festivals need a long-term plan, as commercially it takes time to establish new concepts in the market. The joint venture behind Wilderness means that we have some of the best thought-leaders in the development of festivals involved."

However, with newcomers such as hard rock festival Sonisphere proving there is still scope for large-scale events to make their mark, there is no shortage of people prepared to risk everything to stake a claim.

"We're already talking about dates for 2012," said May. "We need to find investment, but if you don't follow up year one with year two, you're simply throwing away all the time and money you've committed to launching it."

He added, "It's like the music industry throws this challenge at you to prove you can get through year one. We've done that now and even though it was a lot more difficult than we thought - and a great deal more expensive - we're already talking about dates for next year."

But with so many events scrambling for punters, agent Wood noted that some events will inevitably fall at the first hurdle.

"If you look at a country the size of the USA, you can name the festivals on the one hand, but in the UK we have hundreds, so unless you can bring something new to the table, you're going to struggle."

Jobanputra concluded, "It's going to be a tough summer and with the Olympics around the corner, the next 12-24 months will not be the ideal time to launch anything new. It's going to be tough but if you have a niche and you can engage your audience, there's definitely a chance to build something that can be long term."

gordon@musicweek.com



**ON MUSICWEEK.COM**• Live Nation offers HD video streaming from iTunes Festival
• Shazam raises \$32m in new investment, approaches 150m users**NEWS IN BRIEF**■ **MP3.com goes live**

The relaunched MP3.com has gone live and is offering 1m tracks for free download from acts including Arcade Fire, Paul McCartney and Britney Spears.

■ **VibeDeck raises new funding**

Direct-to-fan ecommerce company VibeDeck has raised \$2m (£1.24m) in a new round of investment.

■ **Songkick passes 100k downloads**

Songkick's free iOS concert discovery and recommendation app has been downloaded more than 100,000 times in its first fortnight.

■ **US ISPs mull graduated response**

AT&T, Comcast, and Verizon are among the US ISPs reported to be considering implementing a graduated response programme to tackle online piracy.

■ **MOG adds Moggles**

US subscription streaming service MOG has added the Moggles image recognition feature to its smartphone apps to let users add albums to their playlists by taking a photo of the sleeve artwork.

■ **iCloud projections**

RBC Capital Markets has projected that 150m iOS users could sign up to Apple's iCloud service when it launches later in the year, while 30% of those polled said they would pay to use iTunes Match.

■ **Tiësto reveals behind-the-scenes**

Tiësto's In The Booth web series for Believe Entertainment Group will launch later this year and offer

behind-the-scenes footage of the Dutch DJ's tours.

■ **YouTubeurs watch five hours of video a month**

A survey of YouTube users in the US found they watch an average of five hours of video on the service a month. It had 147.2m unique viewers in May while Vevo had 60.4m.

NEW APPS

■ **Mixcloud (iOS - free)** comes to Apple devices to offer on-demand podcasts, DJ mixes and radio shows. Available for free for a limited time.

■ **Play by Yahoo! Music (Android - free)**, currently only available in the US, is a native MP3 player app that bundles in Shazam-style music identification and Yahoo! editorial content.

NEW SERVICES

■ **BreakoutBand** is a social music game where users, both musicians and non-musicians, create tracks and compete to top the site's charts, based on user votes.

■ **BandWars** aims to find out which bands are the best by pitching two against each other and letting site users vote for the winner.

EXCESSIVE ROYALTIES ARE SHACKLING MUSIC STREAMING, SAYS PANDORA FOUNDER

Are royalty rates too restrictive?**LICENSING**

■ BY EAMONN FORDE

AN ARCHAIC LICENSING system and excessive royalty rates are holding streaming music services back, according to Pandora founder Tim Westergren (pictured) as his company moves into its next phase following an IPO.

Pandora, a US streaming and music discovery service which recently generated headlines on the back of an IPO that valued the company at \$2.56bn (£1.56bn) on its opening day, has 48m active users in the US but has yet to break even.

Westergren said this was due to excessive royalty demands. "We pay too much in royalties," he explained. "I say that as a musician who is supportive of it [the royalties system]. But we pay too much in absolute terms."

Pandora also bills itself as a personalised radio station, leading Westergren to claim that there was a dramatic disparity in royalties across different forms of radio.

"That lack of parity really needs to be addressed. Perhaps the Pandora story will emphasise that and bring it front and centre now it is a more public company. We are confident that we have a good business in the long run but there is still some work to be done on that."

While he claimed that the IPO "does not change our business at all", Westergren has very clear and aggressive global ambitions for the service, which has so far been marooned in the US because of international licensing issues.



He argued that Europe needed to follow the lead of the US and push forward with a "centralised licensing structure" such as SoundExchange. "We have been trying to get that in the UK for a while," he said. "Having one place to go to get licences is really valuable for a company like Pandora. Our hope is that it becomes the norm over time."

He continued, "Ultimately we hope that sooner rather than later

the various constituencies among rights holders will come together around that and realise that it is really the answer, in that it facilitates the launch of businesses that are good for the industry. Our hope is that what is going on in the US will be the exemplar."

And he dismissed the notion that with centralised licensing comes an unyielding monopoly that could harm services more than it helps them.

"In the US it is an arbitrated rate," he said of the deal terms there. "It is a negotiated, economically rational process. More than anything, centralisation is what facilitates the growth of the businesses."

Despite the fact that streaming services have yet to turn the corner into profitability, there is still an enormous amount of investment interest. Alongside Pandora's headline-grabbing IPO, both Spotify and we7 have secured new investment and Norway's Aspiro is seen to expand its WiMP service into Ireland (see boxes).

While it is ultimately unlikely that all these services will prosper in an increasingly crowded market consumers and investors are both still keen and Westergren believes social media may offer a way for these services to develop. Turntable.fm (see box) is already some way towards this, while Facebook is poised to put music at the heart of what it does (see box).

"In terms of social connections music is a great arena," Westergren said. "We haven't quite figured that out yet on Pandora but it is something we think a lot about. No one yet has really hit that particular bullseye. But we'll see a lot of innovation here over the next few years."

Westergren said he had no plans to take Pandora into an on-demand offering, adding, "We don't see on-demand as fundamentally competitive to Pandora."

"We see those services as complementary and consumers use them in conjunction with each other."

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FACEBOOK

Currently at the rumour stage, Facebook is said to be placing music at the centre of its f8 developer conference in August. Website GigaOm claims to have been leaked details of the proposed Facebook Music service which could, using its API, link through to streaming music services such as Spotify in Europe and MOG in the US. Rumoured features within the social network's Music



Dashboard include a "persistent play button" (so users can play music wherever they are on the site), a play history, realtime feeds of what friends are playing as well as what acts, tracks and albums are trending. With close to 700m users globally, Facebook could be the company that really takes the idea of 'social music' deep into the heart of the mainstream.

SPOTIFY

The Swedish company has given its heaviest hint yet that a US launch is mere weeks away and rumours suggest Warner is the last major it needs to strike a licensing deal with. To aid its international expansion, it recently raised an estimated \$100m (£62m) in new funding that gives it a market valuation of \$1bn (£62bn). It has more than 1m paying subscribers across seven European markets currently - equal to 15% of its active user base. It offered Facebook integration last year and its latest shift in focus has been to offer downloads directly.

TURNTABLE.FM

Currently the hottest start-up in digital music, Turntable.fm places the social at the centre of music. At the moment, users can only join if one of their Facebook friends is already registered (using the Facebook Connect platform). They then DJ in rooms, accumulating points and followers according to the number of people on the site who like what they are playing. Users create playlists from Turntable's music library or they can upload their own collections. There is concern, however, around licensing and this could cause the service problems unless it strikes agreements soon.

WE7

The ad-funded and streaming service has 3m active users a month in the UK and launched in Ireland at the start of the year. It has now raised an undisclosed sum in a new round of funding from investors including Eden Ventures, Qualcomm Incorporated and Pentech Ventures. It said it would use this money to move into "multiple countries in Europe" this year and next, with plans for broader international expansion to follow. It posted a 2009 loss of £3.66m.

**WiMP**

Aspiro is bringing its white-label subscription streaming service to Ireland in the autumn. It has announced it will offer it via an as-yet-unnamed ISP although it is unlikely to be Ireland's largest ISP Eircom, as it launched its MusicHub offering in December. WiMP is already live in Norway, Denmark, Sweden and Portugal and had 200,000 paying subscribers in May - double the number it had in February. It recently announced a new playlist importing service that lets users carry across playlists they or others created on services such as Spotify and use them within WiMP.



TALENT

LUCY ROSE / Fauna Records

■ BY STEPHEN JONES

FEW MANAGERS WOULD be brave enough to book east London's 350-capacity Cargo for the launch party for an artist's debut single.

But such is the confidence that Black Book Management's Roger Morton (Razorlight) has in 22-year-old Lucy Rose, who after more than four years in development has amassed enough fans to ensure that next Tuesday's show (July 5) is already almost sold out.

Rose is perhaps best described as a more leftfield Suzanne Vega, who enralls through her voice and intelligently crafted songwriting, as well as her engaging persona.

She hails from a village in Warwickshire, where, at the age of 15, she first came to Morton's attention as the next-door neighbour to his parents.

Rose explained, "I didn't know if I was any good. My parents didn't know either. The only person who would know would be Roger, who saw potential. He told me to focus but there was no rush."

Indeed "not rushing" might just epitomise Rose's development to date.

"Roger opened my eyes. You can't just click your fingers and you're in music; it takes years and a decision to take it seriously and hard work," she said.

This advice has seemingly paid off. Morton initially advised Rose to continue with her A-levels but became increasingly intrigued by the quality of the demos she recorded on a computer in her bedroom.



www.lucyrosemusic.co.uk

Lucy Rose... on the rise

At 18 she moved to London and became active on the open mic circuit, which led to hundreds of gigs over four years.

Rose also ran her own Ear Music night at Monkey Chews in Chalk Farm. "My songwriting improved massively by seeing a lot of other people's songwriting techniques," she said.

Morton added, "There are only two sorts of artists, the ones who make their own luck and those it doesn't happen for, regardless of how good the music is. Lucy had

the courage, the balls to go out and do all these gigs by herself. She didn't need pushing and wasn't wanting someone to do it for her."

With no material released to date, Rose's fans have turned to YouTube, where her hits regularly run to six figures: her session for Watch, Listen, Tell has had more than 335,000 views.

Rose collaborated with Bombay Bicycle Club on their album title track Flaws and she is set to feature on eight tracks of their forthcoming new album.

Meanwhile, Morton has set up Fauna Records, distributed by State 51, to release Rose's debut single Middle Of The Bed.

The track was recorded with producer Charlie Hugall, best known for producing Florence + The Machine's You Got The Love.

Further backing has come from promoter AEG and ITB booking agent Phyllis Belezos, who said, "I hate people who use the word 'organic' but Lucy genuinely is. I take great joy working with all sorts of artists but I take incredible

CAST LIST

LABEL Unsigned/Fauna Records
MANAGEMENT Roger Morton and Danny Kier, Black Book Management

NATIONAL PRESS Ritu Morton/Samuel Hextall, Six07 Press
ONLINE Jonathan Murray, Six07 Press

NATIONAL RADIO Chris Slade, Alchemy Radio

AGENT Phyllis Belezos, ITB

"I take great joy working with all sorts of artists but I take incredible joy from working with acts with a brain and a musical ability..."

PHYLLIS BELEZOS

ON LUCY ROSE

joy from working with acts with a brain and a musical ability."

Morton explained it was "too early" previously for Rose to sign a deal. "I didn't want to sell her, she doesn't need to be sold - everyone can see there is something special about her," he said.

Now, however, he is more open to the idea. "The team can and will continue to grow," he said. "I have an open mind about a deal: with some acts you feel you have to sign now and in 12 months it will be too late, but with Lucy it does not apply. Her music will be great quality in 50 years time, so we don't have to seize the moment."

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SUPERHEAVY JAGGER HEADS UP A SUPERGROUP ALL SET TO PERFORM MIRACLES

Universal has lined up a worldwide radio and commercial release date of July 7 for *Miracle Worker*, the first single from a newly-launched supergroup featuring Mick Jagger, Dave Stewart and Joss Stone.

Slumdog Millionaire soundtrack composer A R Rahman and reggae artist Damian Marley also feature as part of SuperHeavy, whose eponymous first album is due to be released via Universal's A&M label on September 19.

Jagger told *Music Week*: "Dave really wanted to make a record with a different group of musicians; in other words, with different backgrounds of music. Instead of everyone being a rock musician, or basically a blues musician, or some other genre, he wanted to get as many genres together that would fit. I said, 'It sounds like a good idea.' I never thought it would actually happen."

A&M UK managing director Orla Lee, who with her team is co-ordinat-



ing the project's global roll-out, said the unique collection of the artists involved meant the campaign could target a wide range of fans both musically and geographically.

Lee, who also looks after The Rolling Stones for Universal, added, "On paper it maybe shouldn't work but the combination of their voices together makes it work and when you look at it from a social-networking side A R Rahman, for example, has 5m

Facebook friends and The Rolling Stones 6.4m so you've got a truly global project."

Ahead of the first single's release, teaser images will roll out this week online and will include the album's artwork, designed by American artist Shepard Fairey who was behind Barack Obama's Hope poster for the 2008 US presidential election.

Other activity, including a video for the single, will follow in the run-up to

the album's release.

SuperHeavy brings together Jagger and Stewart for the first time since they worked on the soundtrack to the 2004 remake of the movie *Alfie*, while Stewart explained to *Music Week* that Stone was an "obvious" addition to the group. "She's such an incredible singer and spirit," he said.

Marley's involvement was born from Jagger and Stewart's shared love of Jamaican music. "We'd always wanted a Jamaican musician because Mick and I are crazy about Jamaica and Jamaican music," said Stewart.

As for Rahman, he ended up in the group as the album began to be recorded in his home city of Los Angeles and they crossed paths with him. "He brings so much musical knowledge, amazing musicianship, melody and singing power from a different culture," Stewart explained.

In just the first six days together 26 songs were written by the collective, while recording spread from LA to the

south of France, Turkey, Miami, the Caribbean and Chennai in India, the locations mirroring the variety of the musical and geographical backgrounds of the five members.

And, despite all those egos in the same studio, Jagger said they found a way of working harmoniously together.

"With five of you everyone has to give and take quite a lot. We tried to understand everyone wouldn't be too egotistical, start throwing things around the studio, we wouldn't have fights," he said.

"We were writing a lot of stuff and throwing it away. I would say, 'That's rubbish, another cliché Joss,' and she'd say, 'Well, you come up with something then!'"

But what emerged, according to Jagger, was something refreshing for everyone involved. "We're four vocalists. We've never worked like that before. It's great because the whole burden's not on you and that made it fun."

TALENT & DIARY

RIZZLE KICKS / Island



Well trained indie-hop

www.rizzlekicks.com

RIZZLE KICKS ARE BUSY re-recording samples for their debut album, as the internet buzz about the Brighton duo transfers to the mainstream.

The two 19-year-old MCs – who rap over indie, rock, pop, reggae, mariachi and soul samples – rose to prominence with their brand of “indie-hop” at the end of 2010 through their self-released EP *Shun The Non-Believer* and a mixtape called *Minor Breaches Of Discipline*.

Although their music is certainly commercial, the fact that they rapped over samples of the likes of Arctic Monkeys, The White Stripes and Lily Allen almost worked against them, with certain labels fearing a clearance nightmare.

However, it was the music’s similarity to the old-school hip hop which instantly appealed to the team at Island Records, when A&R consultant Joe Taylor brought the band to their attention.

A&R director Nick Huggett said, “I just screamed, ‘This is fucking brilliant, we need to be involved.’ They were getting these beats and rapping over hip hop records but they sounded like pop records.

“And there was something compelling about the video, the visual element is so strong and then meeting their personalities, realising how charismatic they are.”

Huggett concluded the deal last November in part through inviting producer Norman Cook – aka Fatboy Slim – to meet the band in a Brighton tea shop while he was trying to sign them.

Cook will now feature on production duties for the album alongside Future Cut (Lily Allen),

The Rural (Beyoncé) and Ant Whiting (MIA).

Huggett’s approach to the sample issue has been to tackle it head on. “A lot of the music has been sample based but the most important point is that they don’t stop doing that, even though it is problematic. It makes things difficult for us but I believe we can work it out.”

The duo – graduates of the Brit School – have been guided by Alley Cat Music managers Joey Swarbrick and Martha Kinn, formerly of ATC Management.

Kinn scouted the pair while at ATC, discovering them at a poorly attended 93 Feet East gig in Shoreditch last spring.

Swarbrick decided to go it alone with the band, as he explained, “They were unknown because they studied media and musical theatre, not music, and people don’t tend to look at rappers at the Brit School.

“We fell in love with their charisma and stage presence. They didn’t have many songs at the time but we kept it under the radar, developing them away from ATC before bringing it in. We then realised with a label behind them and being independent we would be able to focus on breaking them, not being part of a bigger beast.”

Prior to their signing they had already scored more than 750,000 views on YouTube, while Radio 1 C listed debut single *Down With The Trumpets* last week.

Swarbrick said, “They don’t remember a time when there wasn’t the internet and it really appealed how online savvy they are – they are almost teaching us things about how to present themselves.”

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DOOLEY'S DIARY



Old guard take charge and Brian's badger scoop

Dooley loves the spring: lambs gamboling in the fields, flowers bursting through the earth and crushing British disappointment at Wimbledon. But more than anything, Dooley loves Springwatch on BBC TV, where eagle-eyed viewers may have noticed presenter Chris Packham likes to sprinkle his links with song titles of **The Manic Street Preachers**. He has form: last year it was **The Cure** and the previous year **The Smiths**. Dooley challenges you to crowbar in Rick Wakeman song titles next year then Chris... There are, quite frankly, **worse places** to spend a Monday afternoon than the glitzy **Swarovski Lounge** in central London listening to the new **Beyoncé** album, as Dooley discovered last week. In the days of restricted budgets it was good to see the champagne flowing, the nibbles coming and some **lovely fluffy pillows** strewn around the place, although we were slightly disappointed not to receive a **goody bag** glittering with diamonds on our way out. Maybe next time... The **Sony** representatives there also hinted at a special Beyoncé event today (Monday), although they joked it will only be available to those who did **good reviews** of Beyoncé’s new opus...

Dooley is still trying to get his head round the fact that, out of all the varied programming the BBC World Service has broadcast down the years, it was the legendary **Hairy Cornflake DLT** who most helped **Burmese** pro-democracy leader **Aung San Suu Kyi** through her 15 years of house arrest. We are now looking forward to the disclosures about **Steve Wright**’s part in the fall of the Ceausescu and “Me” **Mark Page**’s role in **Nelson Mandela**’s release from prison... Talking of radio, **Radio 2** hosted its day-long 2DAY last Wednesday in which it gave a daytime platform to parts of the schedule some listeners might not have been aware of. **Joe Brown** narrowly won a **Battle of the Decades** with **Johnnie Walker**, as the Sixties triumphed by 54% to 46% over the Seventies, while revelations during the day included the time



David Jacobs had dinner at **Frank Sinatra**’s house and they ended up watching the movie **Dr Jekyll and Mr Hyde** starring **Michael**

Caine. Meanwhile, **Dermot O’Leary** demonstrated he can do more than host **The X Factor**, sharing the interviews on **Jeremy Vine**’s lunchtime show. Apparently O’Leary studied politics, so watch out **Paxman**... Picture of the week has to go to the very literally minded people at **Conehead** records, who last week signed **Engelbert Humperdinck** and then persuaded the sprightly **75-year-old** him to put a cone on his head to **celebrate**. We’d prefer a glass of champagne ourselves but it takes all sorts. They’ve also signed **Rhydian**, incidentally... But if you thought that Humperdinck was iconic, we have news for you: EMI has now signed none other than **National Treasure** and cultural icon **Sir Bruce Forsyth** to a record deal through a new label partnership with music and brand management company **The TCB Group**, which also sees them snap up



Bruce with Andria Vidlier and Steven Howard from TCB



Twigg. Both are currently putting the finishing touches to their new albums, which are expected to be released in November... Good to see Queen’s **Brian May** picked up on our

“Universal backs iTunes LP for Queen campaign” story from last week, posting a link to it on his website, **brannmay.com**. Our delight was slightly tempered, however, by the fact that it appeared lower on his site than “Welsh badgers given respite by **John Griffiths**”. It is pleasing the legendary axe man cares for the badgers, though... You may well think that you have a lot to do today but spare a thought for US rapper **Freddie Gibbs**, who last week planned to record an entire album over a 24-hour period, with the recording session broadcast via **Ustream**, so he could not even **slack off** for a cup of tea without incurring the wrath of the internet. In a turn of events entirely lacking the **Dunkirk** spirit, however, he ended up downgrading results to an EP, which should now be up on **iTunes** allowing hip hop fans to check out such titles as **getting A Bit Bored Of This Now** and **Please Can I Go To Sleep?**...

Dooley felt honoured to see guitar legend **Duane Eddy** perform hits like *Peter Gunn* and songs from his new album with **Richard Hawley**’s band in EMI’s Kensington reception. He raised more than a chuckle from them when he stepped up to the microphone to thank them for their efforts. “All these guys worked on the album but I get the credit. It’s unfair, but that’s the way it is in the record business.” Duane is pictured above with **EMI staff**... And finally, which London lawyer was getting up at 5.30am every day last week to complete the paperwork on a very **big deal**? And which legendary group are in talks about a stage musical of their songs?

CAST LIST

LABEL Island
A&R: Nick Huggett and Joe Taylor
PUBLISHER: BMG
Chrysalis (signed by former Stage Three A&R Director Alari Pell)

LAWYER: James Sully, Sherdons
MANAGEMENT: Joey Swarbrick and Martha Kinn, Alley Cat Music
AGENT: Peter Elliott, Primary Talent

PRODUCT MANAGER: Olivia Nunn, Island
NATIONAL RADIO: Steve Pitron and Phil Wtts, Island
NATIONAL TV: Andrea Edmondson and Tony Fletcher, Island

REGIONAL RADIO: Jess Clark and Ben Wolford, Island
NATIONAL PRESS AND ONLINE PR: Leo Walton, Darling
SOCIAL MEDIA: Claire Higgins, CYOA
VIDEO DIRECTOR: Toby Lockerbie

INTERNATIONAL CANADA



REBUILDING THE CANADIAN BRAND



Demand for Canadian music is high but many observers believe their country's music industry needs legislative change and a greater export push to truly flourish - a process that is now all set to take off

COUNTRY PROFILE

BY NICK KREWEN

WITH THE RECENT MAY ELECTION rewarding Canada's Prime Minister Stephen Harper with the majority Conservative government for which he has been craving following three straight terms of minority rule, this much is certain: by the end of 2011, the country's music industry will finally have a revised copyright act that will ratify the WIPO Treaty Canada signed 15 long years ago.

"During the recent election campaign, and in the Government's Speech from the Throne, we will reintroduce the Copyright Modernization Act and seek its swift passage," promises Christian Paradis, newly minted

Industry and Agriculture (Canada) Minister

"Modernising Canada's copyright regime is a priority for the Government. Relevant and responsive copyright laws will encourage new ideas and innovation, while protecting the rights of Canadians whose research, development and artistic creativity contribute to our prosperity."

That spells good news for a country whose recording industry's physical trade value has, according to IFPI, dropped 47% from \$601m (all figures in US dollars) in 2006 to \$395m in 2010.

"Passing this legislation is absolutely necessary for Canada to put itself on a level playing field with all of its trading partners," says Graham Henderson, president of the Canadian Recording Industry Association (CRIA), of the implementation of the Copyright Modernization Act.

"The failure to implement copyright reform has become an impediment in our trade relations with all of Europe and United States."

This will be the fourth time the Conservatives have attempted to pass copyright reform, with the third - Bill C32 - passing a second reading before the Feds were defeated in a non-confidence vote in March.

But a current majority of 166 out of a possible 308 seats removes any third-party impediments to stalling the bill passage once it is reintroduced in Parliament.

Henderson says the impact of the long-overdue Copyright Modernization Act will probably be felt instantaneously. "One of the most immediate effects that this will have is repairing trade relations with the rest of the world," he explains. "UK owners and creators know that Canada will protect their cultural product to the same extent that the UK affords to Canadian cultural products."

"They'll also know there's a reasonable chance that if we do our job and start to rebuild our marketplace, the market for British music in Canada will grow. Because

right now, it is about half the size of what it should be, both for domestic music and British music or French cultural products. We look like a nation of 15m people."

Until the Bill passes, there is still some outstanding concern as to what the final legislation will include.

Different industry interests are still

weighed when the Bill is reintroduced in Parliament.

"In the last Parliament, following the introduction of Bill C-32, a legislative committee undertook an extensive review of the Bill that was interrupted by the dissolution of Parliament," Paradis explains. "This committee heard from numerous stakeholders and engaged in hours of careful deliberation," says Paradis.

"We expect that once the Government introduces a new Copyright Modernization Act and it is referred to committee for study, the work and testimony from the previous Parliament will be carefully considered by the new committee to avoid unnecessary duplication of effort."

Nonetheless, the pending new copyright revision - combined with the imminent arrivals later this year of the Spotify and Pandora subscription services and Apple's iCloud and its potential promise of remunerating both Canadian record labels and music publishers for content and storage - have given some of the music industry's major players hope for a brighter future.

"I'm feeling optimistic," says Randy Lennox, president and CEO of Universal Music Canada, who believes the Canadian music business may have reached its floor.

"The car started turning a corner - probably in 2010 - and I really feel the turn now. I'm not saying we're going uphill, but what I'm saying is that the decline I believe has now stopped."

"I believe we're smartly out of denial in terms of what businesses we're good at, and we're now nurturing and focusing in on those. When you get thrown off balance, piracy-wise, like our industry was, you're grappling for normalcy."

"We're beginning to normalise our business; therefore, we can begin a foundation of growth. With the Cloud coming, with subscription coming, I'm optimistic that we will be back to a critical mass in the future. Revenue will look very different as to how it ebbs and flows, but it will be back in our tent."

Whatever the final outcome, it will be a welcome change for an industry that has been devastated by the internet era. For the fifth consecutive year, Nielsen SoundScan Canada reports that physical album sales continued to decline in 2010, despite a 25% increase in digital album sales.

An aggregate total of 31.4m units - 11% less than 2009's total 35.1m total - were sold between January 2010 and January 2011.

Although digital album sales set a new record with a 25% increase to 5.98m albums, from 4.78m albums, it did not compensate for the double-digit sales drop of physical CDs, down 16% from 2009 totals of 30.3m units to 25.4 m units in 2010.

Digital tracks also set a new sales plateau of 67m downloads, up 20% from its 2009 total of 56.7m downloads.

"Passing [copyright] legislation is absolutely necessary for Canada to put itself on a level playing field with all of its trading partners..."

GRAHAM HENDERSON, CRIA

PICTURED
Canadian export
Some of the
country's biggest
stars: clockwise
from top - Drake,
Broken Social
Scene, Michael
Bubl , Arcade Fire
and Metric

the broadcast mechanical going away and the decline of mechanical income, we struggle to retain the kind of dollars we had in the past," says Jodie Fernyhough, president of the Canadian Music Publishers Association.

Some of Fernyhough's concerns may be alleviated.

Hearings were held across Canada prior to the dissolution of Parliament to express concerns about the then-tabled Bill - and Paradis says that information will be



INTERNATIONAL CANADA



ABOVE Canadian talent: *Cancer Bats, Mother Mother and Justin Nozuka (top) and Blue Rodeo, Chilly Gonzalez, Karkwa, Death From Above, Kellylee Evans and deadmau5 (bottom from left)*

These statistics contributed to mixed results for Canada's four major record labels: Universal Music Canada and EMI Music Canada managed to increase their market shares (leader UMC grew ever so slightly from 38.02% to 38.63%. EMI Music Canada posted an increase from 9.56% in 2009 to 10.26% in 2010) while Sony Music Canada (20.23% in 2009 to 2010's 18.57%) and Warner Music (14.25% in 2009 to 12.92% in 2010) suffered declines.

Meanwhile, independent labels like Arts & Crafts, Dine Alone Records, Distort Entertainment, Paper Bag, Nettwerk, Outside Music, Six-Shooter, Tandem.mu and others collectively took up the slack, with their market share rising from 17.93% to 19.61% on the back of such domestic and international success stories as Arcade Fire, Broken Social Scene, Justin Nozuka, City And Colour, Cancer Bats, Metric, Mother Mother, Stars, Austra and The Dears.

The decline in sales has also had a devastating impact on bricks-and-mortar retail: earlier this year, Toronto-based E1 closed CD Plus, Canada's second-largest retail music chain at 55 stores. There were also early 2011 whispers that the 125-store HMV Canada chain might be pulling its business out of the country, but company president Nick Williams reassured the industry that his firm "is in the process of finalising plans to open a number of new concept locations across the country that reflect its commitment to the evolving Canadian entertainment retail landscape - an unveiling of HMV Canada's new business model is forthcoming".

Still, HMV cut its flagship Yonge Street Toronto retail square footage by 50% and has become increasingly reliant on selling ancillary non-music products such as T-shirts, video games, movies and books - to maintain its bottom line, with, of course, a multitude of reports about the music retail group's debt adding fuel to the fire.

Other big box retailers including Future Shop and Best Buy dramatically reduced their inventory by as much as 80% in 2010 and, although US retail store chain Target will be gradually entering the Canadian market this year, consumers are having difficulty finding stores that sell music.

"That's probably the most disturbing issue that we have to deal with today," says Deane Cameron (left), president and CEO of EMI Music Canada.

"We know what the future is going to be, but right now we still need to make music available to the public. We are concerned at the number of storefronts that have closed, or the existing customers that we sell to reduce the number of skews and new titles that they take. It just simply restricts choice.

"Catalogue has been hit the hardest. There are only a couple of customers in the entire country that carry deep catalogue. It's like the walls are closing in a bit. We're looking at a couple of big releases that are coming in at the beginning of this year and I simply wonder if we have enough storefronts and shelf space to get music to Canadian music lovers. It is a crisis situation."

Instead, it is the independent store chains - Sunrise Records, Quebec's Archambault Musique, CD Warehouse and scattered solo shops - that are rising to the occasion.

"Our sales actually increased last year," says Tim Baker, head buyer for Sunrise Records' 15-store chain. "It's not huge, but we were up maybe 5%.

"We're deeper in catalogue than we ever have been and

we sell a lot of vinyl. We've been getting back to basics - people want depth and quality."

If there is any aspect of the Canadian music industry that seems to be comparatively issue-free and doing stellar business, it is live music.

With a year-round supply of big-ticket concerts, intimate club dates and a stream of festivals (many of which welcome foreign acts) like Nova Scotia Music Week, Canada Music Week, North By North East, Music West, POP Montreal and Big Valley Jamboree scattered throughout the country, Canadian consumers seem to have an insatiable appetite for live acts.

Key concert markets include Vancouver, Montreal and Toronto, where acts find they can draw from the well three or four times during the touring cycle of an album.

"2010 was pretty spectacular," says Riley O'Connor, chairman of Live Nation Canada, the country's largest concert promotion firm. "We did over 1,100 concerts across Canada, grossed over \$150m and 2.5m Canadians went to concerts."

Nonetheless, O'Connor forecasts Canada's 2011 concert scenario to fall short of 2010, terming it a "maintenance" year "mainly because of the downturn in the American economy".

"I'm not expecting to do the same amount of shows, but if it's going to be down, it's going to be maybe 200 shows down," O'Connor claims. "And then I think it'll ramp up again for 2012."

When it comes to performers and recording artists, Canada, with a population of 33.7m, has acquitted itself well in establishing world talent, thanks to a strong government-driven support system. That includes a 35% Canadian music content mandate for domestic radio station playlists and federal funding from the Canada Music Fund, as administered by the Department of Canadian Heritage, that partially finances FACTOR (The Foundation To Assist Canadian Talent On Recordings) and sponsors such event initiatives as Canadian Blast, held on July 1 at Trafalgar Square in London and presented by the Canadian Independent Music Association (CIMA).

"We want to push our Canadian talent and our Canadian businesses in the music industry out to opportunities in these markets around the world, and we're also increasingly being invited to events and business opportunities around the world," says CIMA president Stuart Johnston. "We're finding that there's a tremendous hunger for Canadian music and Canadian industry expertise worldwide."

A sure sign of demand for Canadian music is the fact that this year's July 1 Canada Day in London - mixing veteran acts Blue Rodeo, Devon Sproule, Lennie Gallant and The Mahones with rising up-and-comers Alex Cuba, Jill Barber, Justin Hines, Tammy Weis and James Bryan and Karkwa - will be supplemented by Canadian Blast at the Barbican in London on July 2. It will also feature Sproule, as well as Gonzales, Mantler, Maylee Todd, Ryan Driver, Sandro Perri, The Hidden Cameras and Woodpigeon.

For the first time, similar showcases will be held simultaneously in Paris and Berlin - all aimed toward a similar goal, according to Johnston.

"It's not just to showcase the music; the music is the product," says Johnston. "It's to build the business brand and the Canadian brand behind it."

CANADIANS FIVE TO WATCH

CITY AND COLOUR



Even before the release of *Little Hell*, his third studio album recorded under the moniker City And Colour, in the UK on Cooking Vinyl, Alexisonfire's Dallas Green filled all the seats at the Royal Albert Hall and other venues in the US and Europe with his sweet, dulcet voice and primarily acoustic approach. "We sold out Albert Hall in just over an hour," says Green's manager Joel Carriere of Bedlam Management. "That's just a testament to how hardcore his fans are. They flew in from Spain and Portugal - it was wonderful." That was the first of three planned UK tour legs for the double Juno Awards winner: he returned for this past weekend's Glastonbury and next week's Hop Farm Festival, and then an eight-date tour in the autumn that will also include Europe.

NIKKI YANOFSKY



She is only 17, but Montreal's Nikki Yanofsky has already sung to more than 3.2bn people in a single performance, when she performed the 2010 Vancouver Olympics theme *I Believe*. She has also headlined at Switzerland's Montreux Jazz Festival; played at Carnegie Hall; jammed with Quincy Jones and Herbie Hancock; and had her debut Universal Music Canada album *Nikki* co-produced by Grammy-winning legend Phil Ramone. But even those accomplishments are not the impressive part: her first concert at the age of 13 was as a headliner at the Montreal International Jazz Festival. Currently working on her second pop album with fellow Canadian, the Grammy-nominated producer Greg Wells, Yanofsky has recorded songs by Diane Warren and Michael Jackson writer Rod Temperton. World domination is imminent.

REEMA MAJOR



Just 16, this Sudanese-born Mississauga, Ontario, rapper was discovered on Myspace by a BET entertainment executive and invited to freestyle at the prestigious 2010 BET Awards in New York. KISS Svengali Gene Simmons courted her for his label, but instead Major settled on a joint partnership deal with Universal Music Canada, Interscope and Cherrytree Records. One thing Major does not lack is confidence. The name of her debut album? *I Am Legend*.

LINDI ORTEGA



This Pickering, Ontario, native is a first-rate troubadour with a golden warble that brings the songwriting integrity of Emmylou Harris to mind, albeit with a country tinge. *Little Boots*, her first full-length album for Last Gang Records, has received rave reviews, with the *San Francisco Examiner* calling Ortega "one of the most important artists of the year". She will be introducing herself and her sound to UK and German audiences while touring this week with The Killers' Brandon Flowers.

THE CANADIAN TENORS



Formed in 2006, Canadian Tenors Clifton Murray, Victor Micallef, Remigio Pereira and Fraser Walters have sung their classical /contemporary pop hybrid all over the world. They have appeared on Oprah, shared the stage with Andrea Bocelli, David Foster and Sting, and played for international dignitaries that include the Royal Family, President Obama and the Canadian prime minister. This year's touring plans include trips to Europe and China - and her planned breakthrough is a Universal Records priority.

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CANADA PLAYLIST

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CANADIAN AIRS

On the eve of Canada Day in London, get acquainted with some top exports



1 LINDI ORTEGA *Little Lie* Last Gang Records

Contact Susana Morgado • susana@lastgangrecords.com



Lindi Ortega, who has just completed a new album produced by Ron Lopata and released on Last Gang Records, has already been proclaimed "one of the most important new artists of the year." (Tom Lanham, *SF Examiner*).

With her arresting vocals and unique brand of alt country, the record is a collection of songs that aims to speak to the desperado in all of us. Be sure to keep an ear out for that sweet vibrato and an eye out for those little red boots because it won't be long before Canada boasts of a brand new country darling. Ortega plays a showcase at London's 12 Bar Club on July 11 and her single *Little Lie* will be released the same day. An album follows in the UK and Europe in September.

www.lindiortega.com

2 JUSTIN HINES *Tell Me I'm Wrong* Orange

Lounge Recordings

Contact Aubrey Winfield • aubrey@theorange.com



With inspiring messages of hope and an unmatched spirit, Justin Hines is an artist who cannot easily go unnoticed. Hines has traveled the world through his music, performing in destinations like the Middle East to

China to South Africa. His optimism shines throughout his three albums, including the upcoming *Days To Recall* (out in August). The new album will feature the first single *Tell Me I'm Wrong*.

www.justinhines.com

3 REEMA MAJOR *I'm The One* Universal

Contact Carol Wright • carol.wright@umusic.com



Born in 1995, hip-hop starlet Reema Major speaks Arabic, Sudanese Tribal Tongue, as well as English, and these colorful languages and cultures inspire her music, fashion and love of life. Reema's music is a reflection of

her personal experiences and not of others around her. Since being discovered on Myspace by BET's Stephen Hill, and being invited to participate in the 2010 BET Hip Hop Awards cypher, Reema's talent continues to shine as she rubs shoulders with hip-hop veterans around the world, despite her age.

www.reemamajor.com

4 KARL WOLF *Ghetto Love* Universal

Contact Carol Wright • carol.wright@umusic.com



Lebanese-born Montreal-based producer, songwriter, multi-instrumentalist and multi-award winning singer Karl Wolf unleashes his summer smash *Ghetto Love* featuring Kardinal Offishall. Karl fuses his own style of melodies with dancehall and Arabic beats into one sexy production. The track contains an interpolation of Peter Cetera's *Glory Of Love* and *Tell Me*, which is bound to follow in the footsteps of his phenomenal worldwide multi-platinum smash *Africa*. This is the lead single from his self-titled album out in late summer.

www.karlwolf.com

5 CREATURE *So High* Universal

Contact Carol Wright • carol.wright@umusic.com



Creature joined forces in 2005 to combine Kim Ho, Sid-Z, and Lisa Ivy – all seasoned Montreal musicians. Their mission: to chew you up and spit you out. Their self-produced debut album *No Sleep At All* was a

liberating, hook-heavy record that was a sensation in Europe, Mexico, and Canada, culminating in a 2009 Juno nomination for Pop Album of the Year. Now they are back with the pulsating infectious single *So High* from their *Sick Imagination* album produced by Stephen Hague (New Order, Pet Shop Boys, Blur, Peter Gabriel).

www.creatureband.com

6 KREESHA TURNER *Rock Paper Scissors* EMI

Contact Michelle Holtzkener • michelle.holtzkener@emimusic.ca



Two years after the release of her successful debut album *Passion*, which garnered the hit singles *Don't Call Me Baby* and *Bounce With Me*, Kreasha Turner is back with a new look and sound. In crafting her second release, Turner returned to her roots and recorded several tracks in Jamaica with The Wizard before travelling to Atlanta to work with Grammy award-winning producer/mixer, Phil Tan (Rihanna, Janelle Monae). The result is an infectious fusion of dance and reggae called *Tropic-Electric*.

www.kreashaturner.com

7 DOWN WITH WEBSTER *She's Dope* Universal

Contact Carol Wright • carol.wright@umusic.com



Hailing from Toronto, this quintet are a musical force, poised to be the next international breakout from a country that is quickly becoming a leading exporter of musical sensations. Their high-energy live performances

were the catalyst that ignited a word-of-mouth buzz and fanatical following that resulted in sold-out show after sold-out show, long before releasing a single or video. And now their debut album has produced three platinum-selling singles, three number one videos and millions of YouTube hits.

www.downwithwebster.com

8 THE MIDWAY STATE *Atlantic* EMI

Contact Michelle Holtzkener • michelle.holtzkener@emimusic.ca



On their second album *Paris or India*, The Midway State aspired to make music that matters, challenging themselves as musicians and storytellers, drawing influences from everyone from U2 to Sigur Ros and Michael Jackson to Radiohead. The Juno-nominated group have toured internationally with the likes of Silversun Pickups, Kate Nash and Death Cab For Cutie, and gained a lot of buzz for the unofficial collaboration of *Don't Give Up* with Lady GaGa.

www.themidwaystate.com

9 THESE KIDS WEAR CROWNS

Jumpstart EMI

Contact Michelle Holtzkener • michelle.holtzkener@emimusic.ca



A six-piece electro dance-pop band from Chilliwack, British Columbia, their debut album *Jumpstart* is filled with big, boisterous sing-along tracks and infectious lyrics. The 11-song album – produced by Matt Squire (Katy Perry) and Garth "Ggarth" Richardson (Red Hot Chili Peppers) – contains music designed to get people off their feet and dancing. Known for their energetic live show and vocal harmonies, there is nothing laidback about *These Kids Wear Crowns*. Alex, Alan, Gypsy, Josh, Matt and Joe harness a youthful spirit that is sure to capture audiences around the globe.

www.thesekidswearcrowns.com

10 STATIC IN THE STARS *Kings Of Last Call* Independent

Contact Jordan Carriere • staticinthestars@gmail.com



This Vancouver-based band have been described as epic, triumphant rock'n'roll, combining soaring melodies with bombastic guitars in a sound that transcends boundaries and is built for the stadium. The new EP

Kings Of Last Call was produced by Tommy Mac from multi-platinum Canadian recording artists Hedley. Muchmusic.com says: "The best way I can think to describe a Static In The Stars show is guitar-shredding, drum-smashing, epic rock'n'roll you can dance to with catchy vocals that leave you singing the lyrics days later."

www.staticinthestars.com

11 OUR LADY PEACE *The End Is Where We Begin* Coalition Entertainment

Contact Devi Ekanand • devi.ekanand@coalitionent.com



OLP are one of the most successful bands in Canada today. The band has sold more than 5m albums worldwide, won four Juno Awards and 10 Much Music Video Awards – one of the highest totals of MMVAs ever awarded to any artist or group. In 2009 the band released their seventh studio album *Burn Burn* to critical accolades which has since been certified gold in Canada.

www.ourladypeace.com

12 GREG WOOD *Razorblades* Got Wood

Contact Suzanne Wood • suermw3@mail.com



Got Wood? Greg Wood, elixir for the broken hearted; a splash of bluesy-roots rock-inspired music mixed with authentic lyrics about love and lies, shaken with some smokin' guitar, goes down smooth! *Razorblades*, now

available on iTunes worldwide and released to radio in Canada, is the first single off the upcoming third album *Greg Wood III* set for release this summer.

www.gotgregwood.com

13 JUSTIN NOZUKA *Swan In The Water* Coalition Entertainment

Contact Karolina Charczuk • karolina.charczuk@coalitionent.com



Twenty-two-year-old Nozuka began writing his own songs at the age of 12. He has continued to impress. After an extremely successful first album, *Nozuka's* second release, *You I Wind Land And Sea*, has seen him headlining a 29-date worldwide tour. Playing support slots for renowned artists including Stevie Wonder, Mary J Blige, John Mayer and Jason Mraz, while lending his voice to bring attention to social causes, Nozuka continues to demonstrate an ability to impress and inspire on a global level.

www.justinnozuka.com

14 SARAH TROY *Arson* Sarah Troy

Contact Deb Clark • info@sarahtroy.com



This 16-year-old, prolific songwriter is causing quite a stir in Alberta, Canada. Her unique sound moves audiences with original songs and lyrics that demonstrate knowledge and skills far beyond her years. Her fourth, independent album release, *A Dozen Hearts*, is now available digitally and physically and has entranced all who hear it. Bruce Innes (of the Original Caste) recently said, "This young lady is in a league of her own." Sarah Troy and her music are headed for the world stage.

www.sarahtroy.com

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TRACK OF THE WEEK

THE WANTED Glad You Came (Island)



Released to radio weeks before going on sale on July 10. Glad You Came has had a massive impact, topping the pre-release charts, reaching the Radio 1 C list and racking up more than 750,000 YouTube views.

Leaving aside the arguments about the benefits or otherwise of on air/on sale, you feel Glad You Came would most likely have been a hit for The Wanted whatever the release strategy

The reason, quite simply, is that it is a canny song that somehow manages to package up a fair few of the recent pop trends in one-chart friendly bundle.

So we start with Coldplay-esque piano before launching into big-room house beats, similar to Swedish House Mafia's Save The World, there's a vague Latin tinge and it ends up with Coldplay again. It is not to everyone's taste maybe and it is hardly subtle but Glad You Came is a great summer pop song - as the video hammers home - and there is clearly taste for it.

BEN CARDEW



ALBUM OF THE WEEK

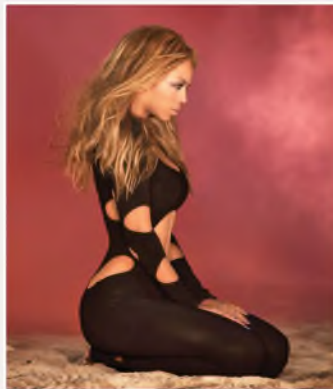


BEYONCÉ 4 (Columbia)

The fourth studio album from Beyoncé follows a nine-month break for the singer, in which she travelled the world and listened to a lot of music. These global influences have, apparently, worked their way into 4 but listening to lead single Run The World (Girls), a great idea in search of a tune, you start to wonder if this was such a good idea.

Follow up Best Thing I Never Had probably swings the pendulum too far the other way - it is a touch bland - but the album as a whole is a lot better, featuring a mix of classy ballads, stirring R&B and some genuine experimentation. The final third is the most fun - how could a mixture of Latin, pulsing techno and Beyoncé not be? - and is to be thoroughly encouraged. But it is the ballads and R&B that will probably prove the most commercial, with heavyweight collaborators and some very strong songs. Beyoncé has hardly become less high-profile in the nine months she has been away and by the time this album is released she should be sailing on the wave of a Glastonbury appearance.

PREVIOUS SINGLE (CHART PEAK): I AM SASHA FIERCE (X) BEN CARDEW



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

ALBUM ARCADE FIRE Scenes From The Suburbs (Mercury)



After the success of Arcade Fire's third album The Suburbs - 290,000 sales in the UK and counting -

Scenes From The Suburbs is more of a victory lap than a new album.

The release comes in a DVD plus CD package. The DVD features a 30-minute film inspired by The Suburbs, directed by Spike Jonze and written by Jonze and band members Will Butler and Win Butler, as well as a behind-the-scenes documentary.

The CD includes the original Suburbs album - still sounding fantastic one year from release - as well as an extended version of Wasted Hours and bonus tracks Speaking In Tongues and Culture War (both recorded during session for The Suburbs) as well as a 76-page booklet. **BEN CARDEW**

music into one coherent and particularly funky whole.

After various EPs and singles, his debut album sees him balance songwriting with the lure of the dancefloor to a large deal of success.

The production is razor sharp throughout: incorporating the mechanical grind of two-step, the sub bass of dubstep and the swing of classic house, it is, on the whole, a lovely sound.

The songs are more of a mixed bunch, however: Wildfire, for example, which features Little Dragon, is sublime but some tracks lack a real melodic punch. The decision to leave off excellent earlier single Living Like I Do is courageous but maybe misguided.

As such, SBTRKT is probably better filed under "promising" than "classic". But with the artist already snaring a Drake collaboration and becoming the toast of the blog community, he should fulfil this promise. **BEN CARDEW**

ALBUM SBTRKT SBTRXT (Young Turks)



New artists on XL label Young Turks are relatively few and far between so there is a degree of excitement

to the release of the debut album from SBTRKT, a young (ish) London producer who moulds various strands of dance

ALBUM FOSTER THE PEOPLE TORCHES (StarTime International/Columbia)



Hotly-tipped LA indie-pop band Foster The People have already made a considerable mark in the US, where their debut album

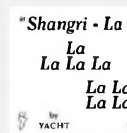
lorches reached number 1 on both the Billboard rock and alternative album charts on its May release.

Now the SXSW buzz band have set their sights on the UK, which has, to date been less receptive to their charms.

With production from Paul Epworth, Greg Kurstin, Rich Costey and Mark Foster, as well as a fairly sizeable US hits in Pumped Up Kicks, the odds look good for their brand of MGMT-esque pop, which features funky bass lines, hand-clapping riffs and quirky melody lines. Festival dates could be key, however.

CZARA-LEE ANDERSON

ALBUM YACHT Shangri-La (DFA)



It comes as something of a surprise that Shangri-La is actually the fifth

album by Yacht, who were largely unknown in the UK until 2009's See Mystery Lights - their first album to be released by DFA. But the release is quite a step up for the cult US electropop act, featuring some of their strongest songwriting to date and a more welcoming feel than previous releases. It is an instantly appealing sound that you hope would find a wider audience. **BEN CARDEW**

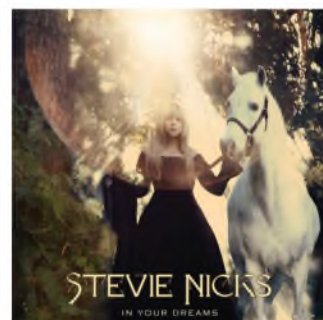
OUT THIS WEEK

SINGLES

- **ARCADE FIRE** Speaking In Tongues (Sonovox)
- **ASA** Dreamer Girl (Dramatic)
- **BEYONCÉ** Best Thing I Never Had (Columbia)
- **JAMES BLUNT** I'll Be Your Man (Atlantic/Custard)
- **BROTHER** New Year's Day (Geffen)
- **MELANIE C** Rock Me (Red Girl)
- **CROOKERS PRESENTS DR GONZO** The Gonzo Anthem EP (Southern Fried)
- **JOE JONAS** See No More (Polydor)
- **BEVERLEY KNIGHT** Mama Used To Say (Hurricane)
- **ALISON KRAUSS & UNION STATION** Sinking Stone (Rounder)
- **JESS MILLS** Live For What I Die For (Island)
- **SLIME** Increases - EP (Tough Love)
- **THE SOUND OF ARROWS** M.A.G.I.C. Remixes (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)
Previous album (first-week sales/total sales): The Suburbs (61,283/293,094)
- **STEVE BALSAMO** All I Am (Ghost Horse)
- **BEYONCÉ 4** (Columbia)
Previous album: I Am Sasha Fierce (38,615/1,405,232)
- **BIFFY CIVRO** Revolutions - Live At Wembley (4th Floor)
Previous album: Only Revolutions (43,117/567,227)
- **THE BUZZCOCKS** A Different Compilation (tbc)
- **FEM FEL** Eyes Closed (Essential)
- **FOSTER THE PEOPLE** Torches (Columbia)
Debut album
- **KAISER CHIEFS** The Future Is Medieval (Fiction)
Previous album: XXXXXXXX (xxx/xx,xxxx)
- **ALICIA KEYS** Songs In A Minor - 10th Anniversary Re-Issue (I)
Previous album: The Element Of Freedom (69,114/950,095)
- **LEON RUSSELL** Best Of (EMI)
Previous album: The Union (14,086/60,425)
- **LIMP BIZKIT** Gold Cobra (Polydor)
Previous album: The Unquestionable Truth - Pt 1 (3,226/12,273)
- **QUEEN** 1977-1982: Excess All Areas (5 Albums) (Island)
- **QUEEN** The Platinum Collection (Island)
- **QUEEN** Deep Cuts II (Island)
- **QUEENSRYCHE** Dedicated To Chaos (Roadrunner)
- **JILL SCOTT** The Light Of The Sun (Hidden Beach/Warner)



- **STEVIE NICKS** In Your Dreams (Warner)
Previous album: Trouble In Shangri-La

(5,787/22,847)

- **DAVE STEWART** The Blackbird Diaries (Weapons Of Mass Entertainment/Surfdog/Proper)
Previous album: Larz Croft - Female Icon (N/z)
- **SUEDE** A New Morning - Deluxe (edsel Demon)
- **TAKING BACK SUNDAY** Taking Back Sunday (Warner Brothers)
Previous album: New Again (3,180/9,672)
- **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)
Previous album: See Mystery Light (11w/11c1)

OUT NEXT WEEK

SINGLES

- **ALL THE YOUNG** Welcome Home (Midlands Calling/Werner)
- **LIAM BAILEY** It's Not The Same - EP (Polydor)
- **BASTILLE** Flaws/Carus (Young And Lost Club)
- **BON IVER** Calgary (4AD)
- **BRIGHT EYES** Jejeune Stars (Polydor)



- **CAGED ANIMALS** Girls On Medication (Lucky Number)
- **CHIPMUNK FEAT. TREY SONGZ** Take Off (live)
- **DJ FRESH FEAT. SIAN EVANS** Louder (MoA)
- **LOICK ESSIEN FEAT. TANYA LACEY** How We Roll (RCA)
- **FRANKMUSIK FEAT. FAR EAST MOVEMENT** Do It In The Am (Island)
- **THE GOOD NATURED** Skeleton EP (Parlophone)
- **GROUPELOVE** Itchin' On A Photograph (Canvasback/Atlantic)
- **GUILLEMOTS** I Must Be A Lover (Geffen)
- **BEN HOWARD** Old Pine EP (Island)
- **INC.** 3 (4AD)
- **JODIE-MARIE** Single Blank Canvas (Decca)
- **KINGS OF LEON** Back Down South (Hand Me Down)
- **AVRIL LAVIGNE** Smile (Columbia)
- **DAN MANGAN** Sold (Arts & Crafts)
- **RUMER** Take Me As I Am (Atlantic)
- **CLARE TEAL** Chasing Cars (Mud)
- **STEVEN TYLER** It Feels So Good (Columbia)
- **ALEX WINSTON** Choice Notes (Island)

ALBUMS

- **AIRRACE** Back To The Start (Frontiers)
- **ALLURE** Kiss From The Past (Maelstrom)
- **AUTOKRATZ** Self Help For Beginners (Ead Life)
- **AWOLNATION** Megalithic Symphony (Red Bull)
- **BROTHER** Famous First Words (Geffen)
- **THOMAS DYBDAHL** Songs (Decca)
- **BRIAN ENO** Drums Between The Bells (Warp)

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

- **LIAM FINN** Fomo (Transgressive/Warner)
- **ALICE GOLD** Seven Rainbows (Fiction)
- **SELENA GOMEZ & THE SCENE** When The Sun Goes Down (Hollywood)
- **GYPSY & THE CAT** Gilgamesh (RCA)
- **JAZZSTEPPA** Hyper Nomads (Studio R)
- **JUNIOR BOYS** It's All True (Domino)
- **KASSIDY** Waking Up Sideways (Vertigo)
- **BEVERLEY KNIGHT** Soul UK (Hurricane)
- **AMY LAVERE** Stranger Me (Archer)



- **BENJAMIN FRANCIS LEFTWICH** Last Smoke Before The Snowstorm (Dirty Hit)
- **MOLLY WAGGER** Flambeaux (Tirk)
- **REM** Life's Rich Pageant - Re-Issue (EMI Catalogue)
- **JOHN WETTON** Raised In Captivity (Frontiers)
- **YES** Fly From Here (Frontiers)
- **YUKSEK** Living On The Edge Of Time (Polydor)

JULY 11

SINGLES

- **ALL THE YOUNG** Live From King Tut's EP (Midlands Calling/Warner)
- **BEADY EYE** The Beat Goes On (Beady Eye)
- **COLBIE CAILLAT** Brighter Than The Sun (Universal Republic)
- **DANNY & FREJA** If Only You (Island)
- **DELTA MAID** Spend A Little Time (Geffen/Future)
- **DRY THE RIVER** No Rest (RCA)
- **GIVERS** Up Up Up (Glassnote/Island)
- **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** Anthem (Columbia)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **THE OVERTONES** Gambling Man (Warner Music Entertainment)
- **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)
- **YACHT** Utopia (DFA)
- **YUCK** Shook Down (Mercury/Pharmacy)

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)
- **ENTER SHIKARI** Live From Planet Earth (Ambush Reality)
- **HER MAJESTY & THE WOLVES** 111 (Chimel/Fax/Pias)
- **THE HORRORS** Skying (XL)

- **INCUBUS** If Not Now, When (Columbia)
- **JAPANESE VOYEURS** Yolk (Polycor)
- **RICKY MARTIN** 17: Greatest Hits (RCA)
- **MARKUS SCHULZ PRESENTS DAKOTA** Thoughts Become Things 2 (Armada)
- **SUNRISE AVENUE** Out Of Style (Island)
- **YES LA ROK** Them (Noppa)
- **THEORY OF A DEADMAN** The Truth Is? (Roadrunner)
- **UFO** The Chrysalis Years Vol 1 (EMI)
- **ZOMBY** Dedication (4AD)

JULY 18

SINGLES

- **BOWLING FOR SOUP** Turbulence (Brando/Que-So)
- **CHASE & STATUS FEAT. TINIE TEMPAH** Hitz (Mercury)
- **TAIO CRUZ** Troublemaker (4th & Broadway)
- **DANGER MOUSE & DANIELE LUPPI** Season's Trees/Rose With A Broken Neck (Parlophone)
- **MICHAEL FRANTI & SPEARHEAD** Say Hey (I Love You) (EMI)
- **GLASVEGAS** Shine Like Stars (Columbia)
- **IMOGEN HEAP** Heap Song 2 (Epic)
- **LADY GAGA** The Edge Of Glory (Interscope)
- **LYKKE LI** Rich Kid Blues (Atlantic/L)
- **JOSH OSHO** Birthdays (Island)
- **RED HOT CHILI PEPPERS** The Adventures Of Rain Dance Maggie (Warner Brothers)
- **NICOLA ROBERTS** Beat Of My Drum (A&M)
- **SPANK ROCK** Energy (Bac Blood)
- **WOLF GANG** The King And All Of His Men (Atlantic)

ALBUMS

- **DIONNE BROMFIELD** Good For The Soul (Island)
- **JOHN BUTLER TRIO** Live At Red Rocks (Larrah)



- **LMFAO** Sorry For Party Rocking (Interscope)
- **RINGWORM** Scars (Victory)
- **RUFUS WAINWRIGHT** House Of Rufus - Boxset (Polydor)
- **THE WOLF MEN** Married To The Eiffel Tower (Howl)

JULY 25

SINGLES

- **CAT'S EYES** Over You (Polydor)
- **CUITS** Go Outside (Columbia/tno)
- **INNERPARTYSYSTEM** Not Getting Any Better (Red Bull)
- **JLS FEAT. DEV** She Makes Me Wanna (Epic)
- **LITTLE GREEN CARS** The John Wayne (Young & Lost)
- **MAVERICK SABRE** Let Me Go (Mercury)
- **MICHAEL MIND PROJECT FEAT. SEAN KINGSTON** Ready Or Not (RCA)

- **NEWILLAGER** Lighthouse (Iamsound)
- **FRANK OCEAN** Nostalgia EP (Mercury)
- **PAJAMA CLUB** From A Friend To A Friend (EMI)
- **JOSHUA RADIN** I Missed You (14th Floor)
- **SIX D** Best Damn Night (live)
- **THE SOUND OF ARROWS** M.A.G.I.C (Geffen)

ALBUMS

- **ALEX METRIC** Remix Comp. (Virgin)
- **EMALKAY** Eclipse (Dub Police)



- **JON FRATELLI** Psycho Jukebox (Island)
- **INCH-TIME** The Floating World (Mystery Plays)
- **KARTON** Find The Constant (Sound Of Habib)
- **THE KENNETH BAGER EXPERIENCE** The Sound Of... (Deconstruction/Scny)
- **MANN** Mann's World (Mercury)
- **PAUL OAKENFOLD** Never Mind The Bollocks? Here's Paul Oakenfold (Armada)
- **RODRIGO Y GABRIELA** Live In France (Ruby Works)
- **WOLF GANG** Suego Faults (Atlantic)

AUGUST 1

SINGLES

- **APPARAT** Black Water (Mute)
- **BEASTIE BOYS FEAT. SANTOGOLD** Don't Play No Game That I Can't Win (Parlophone)
- **CHICANE** Going Deep (Modena)
- **DEV** In The Dark (Island)
- **FOE** Handsome Stranger (Stella Mertos/Mercury)
- **JOAN AS POLICE WOMAN** Chemmie (Pias)

- **CHER LLOYD** Swagger Jagger (Sycr)
- **THE MIDDLE EAST** Jesus Came To My Birthday Party (Pay It Again Sam)
- **NOAH & THE WHALE** Life Is Life (Mercury/Young & Lost)
- **PORTUGAL. THE MAN** Got It All (Atlantic)
- **RAMONA** New York City (Columbia)
- **TALAY RILEY** Make You Mine (live)
- **TODDLA T & ROOTS MANUVA** Watch Me Dance (Ninja Tune)
- **ALEX WINSTON** Ve vet Elvis (Island)
- **JAMIE WOON** Shoulda EP (Cerdent Songs)

ALBUMS

- **AZARI & III** Azari & III (Loose Lips)
- **BIRDENGINE** The Crooked Mile (Bleeding Heart)
- **FOUNTAINS OF WAYNE** Sky Full Of Holes (Lojix)
- **NEW BOYZ** Too Cool To Care (Warner Ercthers/Shotty/Asylum)



- **JOSHUA RADIN** The Rock & The Tide (14th Floor)
- **KENNY WAYNE SHEPHERD** How I Go (Roadrunner)
- **JOSS STONE** LP1 (Stone/DiSufice)

AUGUST 8

SINGLES

- **ALPINES** Cocoon (Polydor)
- **COCKBULLKID** Yellow (Island/Moshi M)
- **ELBOW** Lippy Kids (Fiction)
- **FOE** Deep Water Heart Breaker (Stella Mertos/Mercury)
- **JENNIFER HUDSON** No One Gonna Love You (I)

- **J. PEARL FEAT. SHAYNE WARD** Must Be A Reason Why (Simply Delicious)
- **NERO** Promises (MTA/Mercury)
- **CHARLIE SIMPSON** Parachutes (Music Sounds)
- **BRITNEY SPEARS** I Wanna Go (live)
- **TINIE TEMPAH FEAT. WIZ KHALIFA** Till I'm Gone (Parlophone)
- **TOM VEK** Aroused (Island)
- **WRETCH 32 FEAT. JOSH KUMRA** Don't Go (Mos/Levels Recordings)

ALBUMS

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

AUGUST 15

ALBUMS

- **DESIGN THE SKYLINE** Nevaeh (Victory)
- **BAXTER DURY** Happy Soup (Parlophone)



- **THE FEELING** 100 Sinners (Island)
- **NERO** Welcome Reality (MTA/Mercury)
- **CHARLIE SIMPSON** Young Pilgrim (Music Sounds)
- **VICTORIAN HALLS** Character (Victory)
- **WRETCH 32** Black & White (Mos/Levels)
- **THE ZOMBIES FEAT. COLIN BLUNSTONE & ROD ARGENT** Breathe Cut, Breathe In (Fechouse)

AUGUST 22 & BEYOND

ALBUMS

- **CSS** La Liberacion (V2) (22/08)
- **LENNY KRAVITZ** Black And White America (Roadrunner) (22/08)
- **TODDLA T** Watch Me Dance (Ninja Tune) (22/08)
- **WILL YOUNG** Echoes (RCA) (22/08)

THE PANEL

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



IAN ROUILLIER (IDJ)
Lee J. Malcom: Folded Spaces (EPM)
 From mesmerising electronica to driving dance floor destroyers, Folded Spaces is the sound of an artist who looks destined to be spoken about in the same breath as Nathan Fake, Jon Hopkins and Four Tet, and deservedly so. A fantastic start for both Lee J. Malcom and the EPM label.



WILL FITZPATRICK (THE FLY)
Guineafowl: Hello Anxiety! (Dew Process)
 Swathed in electronic melodicism and a healthy smattering of reverb, this Sydney lot are clearly immersed in the zeitgeist. Mr Guineafowl himself sings confidently and engagingly, and the five songs collected here recast Pinback, TV On The Radio and David Byrne, among others. A promising debut.



TOBY ROGERS (ARTROCKER/NME)
The Savage Nomads: Coloured Clutter (Alaska Sounds)
 From the hazy trip pop-infused rush of opener A Statement to the epic indie-prog of recent single The Magic Eye, Coloured Clutter revels in references to Britrock's former glories. Eclectic, offbeat and experimental, it is a thrilling album from a refreshingly original band.



STEFAN BAUMSCHLAGER (LAST.FM)
The Violet May: TV EP (Dew Process)
 On Inverted World Records imagine for a second that Josh Homme was not born in Joshua Tree, California, but in Sheffield, South Yorkshire. Then picture what desert stoner rock made in Her Majesty's country would sound like, and you've grasped the essence of my favourite new rock band.

CLUB CHARTS

Benassi does the double

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title/label
1	5	5	BENNY BENASSI FEAT. GARY GO	Cinema / AATW
2	4	4	LAIDBACK LUKE, STEVE AOKI & LIL JOHN	Turbulence / New State
3	3	5	SWEDISH HOUSE MAFIA	Save The World / Virgin
4	8	3	KYLIE MINOGUE	Put Your Hands Up (If You Feel Love) / Parlophone
5	7	4	FRANKMUSIK FEAT. FAR EAST MOVEMENT	Do It In The Am / Island
6	9	5	CHICANE	Going Deep / Modena
7	15	4	NOVENA	Houdini / Alive
8	33	2	HANNAH	Call My Name / Snowdog
9	1	6	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People / Sony RCA
10	17	4	WOLFGANG GARTNER	Ill America / MoS
11	12	5	LADY INDIRAA	Shrink / Carpe Diem
12	18	5	ROBBIE RIVERA	The Sound Of The Times / Black Hole
13	13	4	BOYS WILL BE BOYS	We Rock Ep - : We Rock/We Tell/We Party / Musical Freedom
14	2	5	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ	Where Them Girls At / Positiva/Virgin
15	14	5	CASCADA	San Francisco / AATW/MTV
16	21	4	ALLURE FEAT. JES	Show Me The Way / New State
17	24	2	ALISA	Shine / ASLV
18	27	4	KLASSIFY FEAT. SENSUS & DEVONNE	Bounce / AATW
19	25	2	SADE	Love Is Found / RCA
20	26	3	SERGE DEVANT FEAT. TALEEN	3AM Eternal / Ultra
21	34	2	CAVIN HARRIS FEAT. KELIS	Bounce / Columbia
22	19	6	DJ FRESH FEAT. SIAN EVANS	Louder / MoS
23	Re	2	BEYONCE	Run The World (Girls) / Columbia
24	30	3	RICHARD DURAND FEAT. KASH	Explode / Magik Muzik
25	29	2	FAWNI	Ready When You Are / Major Records Entertainment
26	28	2	M-BOX FEAT. DAN BROWN	Pow! We Can Leave This World Behind / GI
27	NEW		ERICK MORILLO & EDDIE THONEICK FEAT. SHAWNEE TAYLOR	Stronger / 3 Beat
28	31	11	EXAMPLE	Changed The Way You Kiss Me / MoS
29	35	2	THE NIGHTSTYLERS VS THE BLUE VAN	Run To The Sun / Iceberg
30	NEW		FRISCO HEAT FEAT. MW	Please Be Kind / Janey
31	23	7	MARTIN SOLVEIG FEAT. KELE	Ready 2 Go / 3 Beat
32	22	6	BINGO PLAYERS	Cry (Just A Little) / 3 Beat
33	NEW		WITHIN TEMPTATION	Sinead / Roadrunner
34	6	7	SEAN FINN	No Good / White label
35	16	5	TONY MORAN FEAT. TREY LORENZ	Can I Love You More / Sugar House
36	NEW		J. PEARL FEAT. SHAYNE WARD	Must Be A Reason Why / Smugly Delicious
37	NEW		CAZWELL	Get My Money Back / White label
38	NEW		MANUFACTURED SUPERSTARS FEAT. SCARLETT QUINN	Take Me Over / Magik Muzik
39	NEW		SOFIA HAYAT	Bollywood Star/Blame It On The Cookie / Hayat Music
40	32	6	LOICK ESSIEN FEAT. TANYA LACEY	How We Roll / RCA



Benny Banassi
Reflects on back-to-back number ones



Moto Blanco Assit Adele with her first dance chart number one

ANALYSIS

BY ALAN JONES

Back-to-back number ones on the club charts are extremely rare but Italian DJ Benny Benassi joins the small list of those who have achieved it, with his Chris Brown collaboration Beautiful People ceding pole position on the Upfront club chart to Cinema, on which he is joined by London singer Gary Go. With a bouncy house beat and a chorus that goes "you are my cinema, I could watch you forever," the song was promoted in interpretations by eight different mixers including Alex Gaudino, Jason Rooney and Laidback Luke. The latter's involvement is notable because Cinema's success in topping the chart is at the expense of Laidback

Luke's own new song, Turbulence, which is at number two, 8.31% behind.

Adele's chart domination takes on a new dimension this week, with Set Fire To The Rain exploding 6-1 on the Commercial Pop Chart. In mixes by Moto Blanco, it is Adele's first dance chart number one. Her only previous appearance in the Commercial Pop chart came in May 2008, when mixes by Basement Jaxx, Rusko and Out Of Office carried Cold Shoulder to a number 36 peak.

Run The World (Girls) is out of the Top 40 of the sales chart for Beyonce but completes an unexpectedly easy fifth week atop the Urban club chart, where it has a 20% margin over Pitbull's Give Me Everything, which is runner-up for the fourth week in a row.



Urban hit Run The World (Girls) still loiters atop the urban chart

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title/label
1	6	3	ADELE	Set Fire To The Rain / XL
2	2	3	THE SATURDAYS	Notorious / Polydor
3	8	3	PARADE	Perfume / Atlantic
4	10	2	CAVIN HARRIS FEAT. KELIS	Bounce / Columbia
5	20	2	BENNY BENASSI FEAT. GARY GO	Cinema / AATW
6	15	2	SWEDISH HOUSE MAFIA	Save The World / Virgin
7	13	4	TINCHY STRYDER & DAPPY	Spaceship / 4Th & Broadway/AATW
8	14	2	KYLIE MINOGUE	Put Your Hands Up (If You Feel Love) / Parlophone
9	17	3	FRANKMUSIK FEAT. FAR EAST MOVEMENT	Do It In The Am / Island
10	11	5	HER MAJESTY & THE WOLVES	Goodbye/Goodnight / Chime/Faux/PIAS
11	1	5	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ	Where Them Girls At / Positiva/Virgin
12	12	5	LOICK ESSIEN FEAT. TANYA LACEY	How We Roll / RCA
13	24	3	NOVENA	Houdini / Alive
14	28	2	LMFAO FEAT. NATALIA KILLS	Champagne Showers / Interscope
15	NEW		ALISA	Shine / ASLV
16	25	3	THE FEELING	Set My World On Fire / Island
17	22	4	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything / J
18	30	2	THE WANTED	Glad You Came / Island
19	26	3	LETHAL BIZZLE	Mind Spinning / 350
20	21	7	KATY PERRY	Last Friday Night (T G I F) / Virgin
21	27	2	JENNIFER HUDSON	I Remember Me (Album Sampler)... /
22	19	7	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People / Sony RCA
23	NEW		JLS FEAT. DEV	She Makes Me Wanna / Epic
24	4	4	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You / Def Jam
25	18	7	BEYONCE	Run The World (Girls) / Columbia
26	NEW		SELENA GOMEZ & THE SCENE	Who Says / Hollywood-Polydor
27	3	6	CASCADA	San Francisco / AATW/MTV
28	NEW		NICOLA ROBERTS	Beat Of My Drum / A&M
29	23	6	DJ FRESH FEAT. SIAN EVANS	Louder / MoS
30	NEW		DANNY & FREJA	If Only You / Island

URBAN TOP 30

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

COOL CUTS TOP 20

Pos	ARTIST	Title
1	ERICK MORILLO & EDDIE THONEICK FEAT. SHAWNEE TAYLOR	Stronger
2	WRETCH 32	FEAT. JOSH KUMRA Don't Go
3	RAY FOXX	The Trumpeter
4	ROGER SANCHEZ FEAT. MOBIN MASTER & MC FLIPSIDE	Worldwide
5	UNDERWORLD	Diamond Jigsaw
6	RETRO/GRADE	Mindfighter
7	FONZERELLI	Moonlight Party
8	SHARAM	God Always
9	ANALOGUE PEOPLE IN A DIGITAL WORLD	FEAT. SAM OBERNIK Liar
10	ARTY	Around The World
11	ELLESSE	New York Boy
12	KERLI	Army Of Love
13	WAWA FEAT. EDDIE AMADOR	The After Party 2011
14	CARL KENNEDY	FEAT. JOEL EDWARDS You
15	THE COUNT & SINDEN	Future
16	ADELE	Set Fire To The Rain
17	SKRILLEX	More Monsters And Sprites
18	METRONOMY	The Bay
19	KID MASSIVE	A Little Louder
20	CHOCOLATE PUMA	For Your Love 2011



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

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

CHARTS ANALYSIS



Bon Iver Highest new entry on the albums chart at number four

Indies dominate albums top seven

CHARTS: IN DEPTH

BY ALAN JONES

LADY GAGA'S SECOND studio album *Born This Way* continues its revival, bouncing 3-1 to secure its third week at the summit. The album is clearly benefiting from both increased radio and TV exposure of *The Edge Of Glory* and multiple screenings of Paul O'Grady's GaGa TV special.

The *Edge Of Glory* was the third of four songs lifted from *Born This Way* ahead of the album's release, and has finally usurped *Born This Way* in the affections of radio programmers - it jumps 14-11 on the radio airplay chart this week to reach a new peak, while its promotional video, which has been in circulation for less than a fortnight, rockets 68-5 on the TV airplay chart.

Debuting and peaking at number six in May, *The Edge Of Glory* has also rebounded 28-16-8 on the sales chart. GaGa put in a very strong performance of the track and several others on Paul O'Grady's GaGa special, which was first screened on ITV1 a week last Friday (June 17). Subsequent ITV2 repeats on Sunday (June 19) and Tuesday (June 21) both helped the album, which sold a further 47,184 copies last week to

boost its five-week tally to 406,628. GaGa's debut album *The Fame* also benefits, climbing 20-13 (9,381 sales). It climbs 14-12 on the list of the 21st Century's biggest selling albums, with a to-date tally of 2,626,067.

Adele is at a standstill this week, with 21 holding at number two (44,509 sales), having spent all 22 weeks of its chart life at number one or number two. Meanwhile, Adele's debut album, 19, also holds its own, remaining at number five (29,486 sales).

After surging back to number one last week, following the release of the expanded *Progressed* edition, *Take That's Progress* slips to number three (33,255 sales).

American band **Bon Iver's** 2008 debut album *For Emma, Forever Ago* was a slow burner, debuting at number 43 on sales of 4,555 copies, and peaking a place higher - but a combination of word of mouth and critical acclaim have ensured it has sold consistently ever since, shifting 158,985 copies to date. It is therefore no surprise that the band's self-titled second album makes a much bigger first impression, debuting this week at number four on sales of 31,896 copies.

With *Bon Iver* on 4AD, Adele's albums on XL Recordings, the Arctic

SALES STATISTICS WEEK 25

vs last week	Singles	Artist albums
Sales	3,063,639	1,516,856
prev week	3,087,957	1,783,532
% change	-0.8%	-15%

vs last week	Compilations	Total albums
Sales	267,197	1,784,053
prev week	384,941	2,168,473
% change	-30.6%	-17.7%

Year to date	Singles	Artist albums
Sales	78,037,295	39,493,944
vs prev year	69,539,074	38,771,954
% change	+12.2%	+1.9%

Year to date	Compilations	Total albums
Sales	7,552,020	47,045,964
vs prev year	8,741,121	47,513,075
% change	-13.6%	-1.0%

(compiled from sales data by Music Week)

Monkeys' *Suck It And See* (down 4-6, 15,802 sales) on Domino and Caro Emerald's *Deleted Scenes From The Cutting Room Floor* (up 8-7, 15,333 sales) on Dramatico, five of the top seven are on independent labels - a new record. Emerald's album reaches the highest position it has achieved since its release 38 weeks ago and will top the 100,000 sales mark later this week.

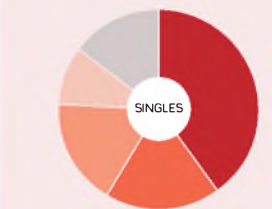
The Feeling debuted at number one with second album, *Join With Us*, on first-week sales of 41,676, but their follow-up *Together We Were Made* makes a less lofty number 22 debut (7,404 sales) this week. *Join With Us'* overall sales of 216,000 are less than a quarter of the 872,000 copies that *The Feeling's* debut album, *12 Steps And Home* - which reached number two - has sold since its 2006 release. Despite *Together We Were Made's* muted start, *The Feeling's* bassist Richard Jones still has the edge over his wife, **Sophie Ellis Bextor**, whose own latest album *Make A Scene* debuted at number 33 last week but now dips to number 124.

Six previous albums by **Pitbull** have sold 28,000 copies in the UK without charting, but the rapper's Planet Pit houses recent number one single *Give Me Everything*, and consequently debuts at number 18 (8,503 sales). **Barry Manilow**, on the other hand, has been racking up chart albums since 1978, two years before Pitbull was born. His latest, *15 Minutes*, debuts at number 20 (8,127 sales), providing the 68-year-old Manilow with his 31st chart entry.

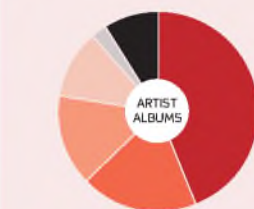
Elsewhere in the Top 40, there are debuts for **Cascada's** *Original Me* (number 24, 6,686 sales); and **Patrick Wolf's** *Lupercalia* (number 37, 4,220 sales).

The televising of key performances from the Glastonbury Festival had a considerable effect on the chart, with two of the biggest beneficiaries being **Mumford & Sons**, whose *Sigh No More* rebounds 70-26 (5,974 sales) and **Two Door Cinema Club's**

MARKET SHARES • WEEK 25



UNIVERSAL 40.2% SONY 18.5%
WARNER 17.3% EMI 9.4%
OTHERS 14.6%



UNIVERSAL 44.0% XL BEGGARS 19.0%
SONY 14.6% WARNER 11.1%
EMI 2.6% OTHERS 8.7%

Tourist History (58-27, 5,908 sales). They are their highest positions for 14 and six weeks, respectively.

After reaching a 13-week high a fortnight ago, combined albums sales retreated 17.7% last week to 1,784,053 - that's 3.2% below same-week 2010 sales of 1,843,354.

Jason Derulo scores his second number one single, while racking up his best weekly sales tally yet, debuting at the summit with *Don't Wanna Go Home*, the introductory single from his second album, *Future History*.

Borrowing from Rebin S's *Show Me Love* and Harry Belafonte's *Banana Boat Song (Day-O)*, it sold 76,581 copies last week, topping the 68,134 copies his previous number one, *In My Head*, sold on its March 2010 debut. *In My Head* was the second of five hits lifted from Derulo's self-titled debut album but it is not his biggest seller - that honour falls to third single *Ridin' Solo*, which peaked at number two but has sold 466,606 copies to date - 18.76% more than *In My Head*.

Dethroned by Derulo after two weeks at number one, **Example's** *Changed The Way You Kiss Me* continues to perform well, dipping to number two (59,443 sales). Completing the top five, *Bounce* slips 2-3 for **Calvin Harris feat. Kelis** (50,876 sales); **Pitbull's** former chart-topper *Give Me Everything* holds at number four (50,677 sales); and **Ed Sheeran's** *A Team* falls 3-5 (44,951 sales).

Jumping 24-11 (27,728 sales), *Last Friday Night (TGIF)* is on the verge of becoming the fifth Top 10 single to be lifted from **Katy Perry's** second album, *Teenage Dream*. First single, *California Gurls* (feat Snocap Dogg), is the only number one off the album, but it recently lost its status as Perry's biggest selling single. To-date sales of 702,717 place it behind the album's third single *Firework*, which has sold 713,995 copies. Outselling both, the album itself has responded to *Last Friday Night's* growing stature by rallying 64-32-31 in the past fortnight. Sales last week of 5,196 copies raise *Teenage Dream's* sales to 718,898.

Three girl groups occupy Top 50 berths. **The Saturdays's** *Notorious*, which debuted at number eight last month but dipped as far as number 33, continues its recovery by jumping 26-21 (17,138 sales), while **Parade** secure their second hit with *Perfume* (number 38, 8,091 sales) and London teen trio **SoundGirl** make their debut with *Don't Know Why* (number 45, 7,399 sales). Irish girl group **Wonderland** made their singles and albums chart debuts simultaneously a fortnight ago.

But - in a genre which usually sees singles success much easier to come by - they only reached number 57 with the single *Starlight*, while achieving a number eight debut with their self-titled album following a blitz of media appearances. Girl group fans would appear to be CD buyers: *Parade* are number one, and *The Saturdays* are number two on the CD singles chart this week. *SoundGirl's* single is available only digitally.

Overall singles sales fall 0.8% week on week to 3,063,639 - that's 16.0% above same-week 2010 sales of 2,640,783.

Alan Jones

INTERNATIONAL CHARTS

Adele's unstoppable 21 album hits new peaks around the world

ADELE'S DOMINATION OF THE GLOBAL chartscape continues, with 21 once again improving its formidable profile.

Number one for the 17th time in the Netherlands - that's even better than its UK performance - 21 also continues atop the charts in Australia, Flanders, Ireland, New Zealand and South Africa while returning to number one in Norway and reaching number one for the first time in Denmark.

21 also improves its chart placing in France (5-3), Germany (7-4), Austria (6-4), Switzerland (5-4), Spain (15-12), Italy (13-12), and Sweden (20-17). The album's first single *Rolling In The Deep* logs its seventh straight week at number one on the US Hot 100, making it the longest reigning chart-topper there by a UK act since Elton John's *Candle In The Wind* 1997 topped that chart for 14

Albums Price comparison chart				
ARTIST Album	Amazon	HMV	Play.com	Tesco
1 LADY GAGA <i>Born This Way</i>	£8.93	£8.99	£8.99	£8.99
2 ADELE 21	£6.99	£7.99	£7.99	£6.99
3 TAKE THAT <i>Progress</i>	£8.93	£4.99	£3.99	£4
4 BON IVER <i>Bon Iver</i>	£7.93	£8.99	£7.99	£9.97
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	EXAMPLE Changed The Way You Kiss Me / MoS (ARV)	
2	NEW	VATO GONZALES FEAT. FOREIGN BEGGARS Badman Riddim (Jump) / levels/MoS (ARV)	
3	2	ADELE Set Fire To The Rain / XL (PIAS)	
4	3	ADELE Someone Like You / XL (PIAS)	
5	5	ADELE Rolling In The Deep / XL (PIAS)	
6	4	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / MoS (ARV)	
7	6	ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)	
8	8	WRETCH 32 FEAT. EXAMPLE Unorthodox / levels/MoS (ARV)	
9	7	ADELE Make You Feel My Love / XL (PIAS)	
10	NEW	LETHAL BIZZLE Mind Spinning / 360 (Absolute)	
11	12	DJ FRESH Gold Dust / Data/MoS (ARV)	
12	11	EXAMPLE Kickstarts / Data/MoS (ARV)	
13	9	YASMIN Finish Line / levels/MoS (ARV)	
14	NEW	BOX BOTTOM FEAT. BIG BABBA Bounce N Boom / Bluestooth (Bluestooth)	
15	10	CARO EMERALD A Night Like This / Dramatico (ADA/CIN)	
16	17	Tiesto V Diplo Feat. Busta Rhymes C'mon (Catch 'Em By Surprise) / Wall Cf Sound (PIAS)	
17	14	GYPTIAN Hold You / levels/MoS (ARV)	
18	18	MR SAXOBEAT Mr Saxobeat / Ma Chiato (Ma Chiato)	
19	NEW	SBTRKT Wildfire / XL (PIAS)	
20	RE	STEVE ANGELLO & LAIDBACK LUKE FEAT. ROBIN S Show Me Love / Data (ARV)	

INDIE ALBUMS TOP 20			
This	Last	Artist Title / Label (Distributor)	
1	1	ADELE 21 / XL (PIAS)	
2	NEW	BON IVER Bon Iver / 4AD (PIAS)	
3	3	ADELE 19 / XL (PIAS)	
4	2	ARCTIC MONKEYS Suck It And See / Domino (PIAS)	
5	4	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico/Grand Mono (ADA/CIN)	
6	5	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)	
7	9	FLEET FOXES Helplessness Blues / Bella Union (ROM ARV)	
8	7	STATUS QUO Quid Pro Quo / Fourth Chord (ARV)	
9	6	BLACK COUNTRY COMMUNION 2 / Mascot (ADA/CIN)	
10	12	EXAMPLE Won't Go Quietly / Data/MoS (ARV)	
11	13	FRIENDLY FIRES Pala / XL (PIAS)	
12	NEW	WILEY 100% Publishing / Big Dada (PIAS)	
13	RE	BON IVER For Emma, Forever Ago / 4AD (PIAS)	
14	10	THE PRODIGY World's On Fire - Live / Take Me To The Hospita (Essential/GEV)	
15	14	EVA CASSIDY Simply Eva / Blix Street (ADA/CIN)	
16	20	FLEET FOXES Fleet Foxes / Bella Union (ROM ARV)	
17	8	SOPHIE ELLIS-BEXTOR Make A Scene / EMB's (Essential/GEM)	
18	11	FRANK TURNER England Keep My Bones / Xtra Mile (PIAS)	
19	NEW	RIVAL SONS Pressure And Time / Earache (ADA/CIN)	
20	NEW	SUEDE Head Music - Deluxe / Edsel Demon (SDU)	

INDIE SINGLES BREAKERS TOP 10			
This	Last	Artist Title / Label (Distributor)	
1	NEW	BOX BOTTOM FEAT. BIG BABBA Bounce N Boom / Bluestooth (Bluestooth Recording)	
2	4	MR SAXOBEAT Mr Saxobeat / Ma Chiato (Ma Chiato)	
3	12	SBTRKT Wildfire / XL (PIAS)	
4	3	WOODKID Iron / Green United (Green United)	
5	NEW	BENJAMIN FRANCIS LEFTWICH Box Of Stones / Dry Hit (ARV)	
6	NEW	PARTY ROCK ANTHEM Party Rock Anthem / Da Da Dam (Da Da Dam)	
7	2	EMILY BARKER & THE RED CLAY HALO Pause (The Shadow Line Theme) / Everyone Sang (Joca)	
8	13	ALEXANDRA STONE Mr Saxobeat / Puropop (Puropop)	
9	7	JAMIE XX Far Nearer / Numbers (Numbers)	
10	1	ABOVE & BEYOND FEAT. RICHARD BEDFORD Thing Called Love / Anjunabeats	

BY ALAN JONES



weeks in 1997-98. In New Zealand, where 21 has spent 11 weeks at number one, another

Adele single, Someone Like You jumps 3-1 ending the 11-week reign of LMFAO's Party Rock Anthem. From Fear To Eternity: The Best Of Iron Maiden was a new entry at number 18 in Canada and number 86 in the US last week. It has fallen out of both charts already and also experiences particularly sharp declines in Ireland (39-89), Germany (19-41) and Portugal (8-20), but it surges 50-26 in Flanders, 62-44 in Wallonia and improves marginally in the Czech Republic (5-4), while making its debut in Sweden (number six), Norway (10), Poland (26), Greece

COMPILATION CHART TOP 20			
This	Last	Artist Title / Label (Distributor)	
1	3	VARIOUS Now That's What I Call Music! 78 / EMI Virgin/UMTV (E)	
2	2	VARIOUS The Best Of BBC Radio 1's Live Lounge / Sony/UMTV (ARV)	
3	1	VARIOUS The Old Grey Whistle Test - 40th / EMI TV/Rhino/UMTV (CIN)	
4	4	VARIOUS Euphoric R&B / EMI TV/Sony (ARV)	
5	NEW	VARIOUS Clubbers Guide To Festivals / MoS (ARV)	
6	6	VARIOUS Anthems Indie / EMI TV/MoS (ARV)	
7	8	VARIOUS Reggae Collection / UMTV (ARV)	
8	10	VARIOUS R&B Club Classics / UMTV (ARV)	
9	16	VARIOUS R&B Collection - Summer 2011 / UMTV (ARV)	
10	14	VARIOUS Pop Party Pls School Of Pop / LMTV (ARV)	
11	15	VARIOUS The Workout Mix - Beach Fit / AATWEMI TV/L VTV (ARV)	
12	9	VARIOUS Going Underground / LMTV/EMI TV (ARV)	
13	NEW	VARIOUS Rolando Villazon's Guide To Opera / Cecca (ARV)	
14	NEW	VARIOUS Prom Anthems - Class Of 2011 / Sony/UMTV (ARV)	
15	5	VARIOUS Dad Rocks / EMI TV/UMTV (E)	
16	19	VARIOUS The Mash Up Mix Bass / MoS (ARV)	
17	12	VARIOUS Chilled Afterhours / MoS (ARV)	
18	7	VARIOUS Greatest Ever Dad - The Definitive / Greatest Ever USM (SDU)	
19	RE	VARIOUS Clubland Smashed 2 / AATW/UMTV (ARV)	
20	RE	VARIOUS Until One - Swedish House Mafia / Virgin (E)	

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

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

Go online for more chart data

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

THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	
1	3	5	LADY GAGA	Born This Way	Interscope 2764126 (ARV)	SALES INCREASE
2	2	22	ADELE	21 XL XLCD520 (PIAS) 9★	(FT Smith/Rubn/Epworth/Abbss/Wilson/Adkins)	
3	1	32	TAKE THAT	Progress	Polydor 2748474 (ARV) 6★	
4	New		BON IVER	Bon Iver	4AD CAD3117 (PIAS)	HIGHEST NEW ENTRY
5	5	92	ADELE	19 XL XLCD313 (PIAS) 4★	(Abbss/White/Ronson)	SALES INCREASE
6	4	3	ARCTIC MONKEYS	Suck It And See	Domino WIGCD258 (PIAS)	
7	8	6	CARO EMERALD	Deleted Scenes From The Cutting Room Floor	Drama/cco/Grand Mctno 8717092C041C7 (ADA/CIN)	
8	11	23	BRUNO MARS	Doo Wops & Hooligans	Elektra 7567882721 (CIN) 2★	
9	15	32	RIHANNA	Loud	Def Jam 2752365 (ARV) 4★	SALES INCREASE
10	7	2	BAD MEETS EVIL	Hell: The Sequel	Interscope 2773597 (ARV)	
11	13	17	JESSIE J	Who You Are	Island/Lava 2758627 (ARV) ★	
12	6	2	PAUL SIMON	So Beautiful Or So What	Hear/Concord UCL 7232814 (ARV)	
13	20	128	LADY GAGA	The Fame	Interscope 1789138 (ARV) 4★ ★	
14	9	4	SEASICK STEVE	You Can't Teach An Old Dog New Tricks	Play It Again Sam PIARS15CDX (PIAS)	
15	25	8	JENNIFER LOPEZ	Love? Def Jam 2753434 (ARV)		SALES INCREASE
16	12	11	FOO FIGHTERS	Wasting Light	RCA 88697844931 (ARV)	
17	21	21	CHASE & STATUS	No More Idols	Mercury 2745135 (ARV)	
18	New		PITBULL	Planet Pit	J 8869789C602 (ARV)	
19	19	33	CEE LO GREEN	The Lady Killer	Warner Brothers 756788289 (CIN) ★	
20	New		BARRY MANILOW	15 Minutes	Rhino 2564671642 (CIN)	
21	48	12	KATY B	On A Mission	Columbia/Rinse 88697850722 (ARV)	+50% SALES INCREASE
22	New		THE FEELING	Together We Were Made	Island 2769922 (ARV)	
23	10	30	ELO	All Over The World – The Very Best Of	Epic 5201292 (ARV) ★	
24	New		CASCADA	Original Me	AATWUMTV 2774347CD (ARV)	
25	18	8	ALOE BLACC	Good Things	Epic 88697831352 (ARV)	
26	70	89	MUMFORD & SONS	Sigh No More	Gentlemen Of The Road/Island 2716932 (ARV) 3★	HIGHEST CLIMBER
27	58	19	TWO DOOR CINEMA CLUB	Tourist History	Kitsune/Cooperative CDAC25 (PIAS)	+50% SALES INCREASE
28	27	14	NICOLE SCHERZINGER	Killer Love	Interscope 2768515 (ARV)	
29	35	16	NOAH & THE WHALE	Last Night On Earth	Mercury/Young & Lost 276C096 (ARV)	
30	22	3	GLEE CAST	Glee – The Music – Vol. 6	Epic 88697898112 (ARV)	
31	32	43	KATY PERRY	Teenage Dream	Virgin CDV3084 (E) 2★	
32	17	7	HUGH LAURIE	Let Them Talk	Warner Music Entertainment 2564672942 (CIN)	
33	30	64	FOO FIGHTERS	Greatest Hits	RCA 88697369211 (ARV)	
34	47	14	CHRIS BROWN	F.A.M.E.	Sony RCA 88697860672 (ARV)	SALES INCREASE
35	42	63	PLAN B	The Defamation Of Strickland Banks	679/Atlantic 5186584712 (CIN) 3★	
36	37	36	KINGS OF LEON	Come Around Sundown	Hand Me Down 8869782411 (ARV)	
37	New		PATRICK WOLF	Lupercalia	Hideout/Mercury HDCC11 (ARV)	
38	51	15	THE VACCINES	What Did You Expect From The Vaccines?	Columbia 88697841451 (ARV)	

39	28	4	THE PIERCES	You & I	Polyccc 275C568 (ARV)	
40	16	2	FRANKIE LAINE	Hits	Scny 88697926302 (ARV)	
41	41	32	PINK	Greatest Hits: So Far!!!	LaFace 88697807222 (ARV)	
42	14	3	JACKIE EVANCHO	Dream With Me	Sycc 88697870612 (ARV)	
43	34	88	MICHAEL BUBLE	Crazy Love	Reprise 9362496277 (CIN) 8★	
44	New		DEF LEPPARD	Mirrorball – Live & More	Frontiers/EMI FRCDVD23 (E)	
45	26	5	FRANKIE VALLI/THE FOUR SEASONS	Working My Way Back... – Collection	Rhino 5249837702 (CIN)	
46	46	8	FLEET FOXES	Helplessness Blues	Bella Union BELLACC2E5 (ROW/ARV)	
47	52	15	ELBOW	Build A Rocket Boy!	Fiction 2762228 (ARV)	
48	50	60	ELLIE GOULDING	Lights	Polyccc 2732799 (ARV)	
49	71	38	TINIE TEMPAH	Disc-Overy	Parlophone 9065132 (E) 2★	SALES INCREASE
50	53	2	ROLANDO VILLAZON	La Strada – Songs For The Movies	Deutsche Grammophon 4779729 (ARV)	
51	39	26	ALFIE BOE	Bring Him Home	Cecca 2759210 (ARV)	
52	New		OWL CITY	All Things Bright And Beautiful	Island 2769595 (ARV)	
53	Re-entry		BIFFY CLYRO	Only Revolutions	14th Floor 5186561452 (CIN) ★	
54	24	4	STATUS QUO	Quid Pro Quo	Fourth Chord 4029759061748 (ARV)	
55	29	27	QUEEN	Greatest Hits	Island 2758364 (ARV)	
56	45	11	PORT ISAAC'S FISHERMAN'S FRIENDS	Port Isaac's Fisherman's Friends	Island 2726888 (ARV)	
57	55	29	BLACK EYED PEAS	The Beginning	Interscope 2754899 (ARV)	
58	36	3	WONDERLAND	Wonderland	Mercury 2763621 (ARV)	
59	68	34	RUMER	Seasons Of My Soul	Atlantic 5052498455225 (CIN) ★	SALES INCREASE
60	49	8	THE KINKS	The Singles Collection	Sanctuary SMRCD024 (ARV)	
61	23	2	BLACK COUNTRY COMMUNION 2		Mascot M7C451 (ADA/CIN)	
62	63	9	THE WOMBATS	Proudly Present This Modern Oluch	14th Floor 2564672776 (CIN)	
63	40	14	THE DRIFTERS	Up On The Roof – Very Best Of	Rhino/Sony 88697852702 (ARV)	
64	43	33	THE OVERTONES	Good Ol' Fashioned Love	Warner Music Entertainment 5249825442 (CIN) ★	
65	59	55	BOB MARLEY & THE WAILERS	Legend	Tuff Gong 5301640 (ARV)	
66	Re-entry		THE SCRIPT	Science & Faith	Phonogenic 88697754492 (ARV) ★	
67	Re-entry		NICKI MINAJ	Pink Friday	Cash Money/Island 2754184 (ARV)	
68	72	140	KINGS OF LEON	Only By The Night	Hand Me Down 886973212121 (ARV) 5★	
69	65	3	CRAIG OGDEN	SummerTime	Classic FM CFMD2C (ARV)	
70	73	17	EXAMPLE	Won't Go Quietly	Data/MoS DATACD06 (ARV)	
71	New		SIMPLE PLAN	Get Your Heart On!	Atlantic 7567882608 (CIN)	
72	74	6	FRIENDLY FIRES	Palace	XL XLCD550 (PIAS)	
73	67	97	FLORENCE + THE MACHINE	Lungs	Island 1797940 (ARV) 4★	
74	New		IN FLAMES	Sounds Of A Playground Fading	Century Media 8977470 (E)	
75	Re-entry		PAOLO NUTINI	Sunny Side Up	Atlantic 2564680137 (CIN) 5★	

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Adelle 25 Aloe Blacc 25 Arctic Monkeys 5 Bad Meets Evil 10 Biffy Clyro 53 Black Country Communions 61 Black Eyed Peas 57 Boyz II Men 51 Bon Iver 4 Brown, Chris 34 Buble, Michael 43 Cascada 24	Cee Lo Green 19 Chase & Status 17 Def Leppard 44 Drifters 63 Elbow 47 ELO 23 Emerald Caro 7 Evancho, Jackie 42 Example 70 Feeling, The 22 Fleet Foxes 46 Florence + The Machine 73	Foo Fighters 16 33 Frankie Valli/The Four Seasons 45 Friendly Fires 72 Glee Cast 30 Goat, Ellie 48 In Flames 74 Jessie J 11 Katy B 21 Kings Of Leon 36, 68 Kinks, The 60 Lady Gaga 1 13 Laine, Frankie 40	Laurie, Hugh 32 Lopez, Jennifer 15 Manilow, Barry 20 Marley, Bob & The Wailers 65 Mars, Bruno 8 Minaj, Nicki 67 Mumford & Sons 26 Noah & The Whale 29 Noah & The Whale 29 Nutini, Paolo 75 Ogden, Craig 69 Overtones, The 64 Owl City 52	Ferry, Katy 31 Pierces, The 39 Pink 41 Pitbull 18 Plan B 35 Port Isaac's Fisherman's Friends 56 Queen 55 Rihanna 9 Rolando Villazon 50 Rumer 59 Scherezinger, Nicole 28	Script, The 66 Seasick Steve 14 Simple Plan 71 Status Quo 54 Take That 3 Tempah, Tinie 49 Two Door Cinema Club 27 Vaccines, The 38 Wolf, Patrick 37 Wombats 52 Wonderland 58	Key ★ Platinum (ccc ccc) ● Gold (ccc ccc) ● Silver (cc ccc) ★ in European sales	EPI Awards Albums Seasick Steve: You Can't Teach An Old Dog New Tricks (silver); Frankie Valli & The Four Seasons: Working My Way Back To You (gold); The Strokes: Angles (gold); Caro Emerald: Deleted Scenes From The Cutting Room Floor (gold); Bruno Mars:	CCO-Wops & Hooligans (two times platinum) Singles Adele: Rolling In The Deep (platinum)
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MusicWeek IN ASSOCIATION WITH ALL NIGHT LONG PROMOTIONS

PRESENTS

BREAKOUT

THE CREAM OF HOT NEW TALENT

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NEW AND BREAKING ARTISTS

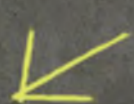
TALENT + LUCK = SUCCESS
TIMING

WEDS 13TH JULY FROM 7.30PM - 1.30AM

TIMETABLE:

- 12PM WHITE LIES DJ SET
- 11PM THE VIOLET MAY
- 10PM LONSDALE BOYS CLUB
- 9PM JACK SAVORETTI
- 8PM I AM HARLEQUIN

MAIN STAGE



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ACOUSTIC STABLE →

- 10.40PM JAZZ MORLEY
- 9.40PM EMILY BARKER
- 8.40PM AL LEWIS

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