

MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

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DIGITAL 06 AMERICAN DREAM?

Can Spotify make the leap from initial hype to long-term success in the US?



MASTERCLASS 20 BILL ROEDY

MW gets the inside tips from the MTV exec Bill Clinton called the 'best businessman in the world'



TALENT 22 WILL YOUNG

Getting behind the scenes of new album Echoes



A record company can drop an artist after one or two albums. [Executives] are scared about their own jobs and if a record is doing well they'll support you, but I would be very interested if Kate Nash keeps her record deal, and Duffy, because it's a cut-throat business out there. The record business is disappearing. The record shops are disappearing..."

Rocket's man

EXCLUSIVE: Elton John talks to *Music Week* about how his new company Rocket Music Entertainment Group is hitting back at the industry's current impatience for breaking talent by giving its acts the time they need to develop. ■ SEE PAGES 18-19 FOR FULL STORY

INDIES OWN MERCURYS

NEW MUSIC WEEK RESEARCH HAS revealed the indies have come to dominate the Mercury Awards over the last two decades with nearly 50% of all albums nominated coming from the indie sector.

The exclusive analysis on the eve of 2011's shortlist being announced has shown that 46.3% of the 19 Mercury shortlists has comprised releases from independent labels.

This compares to the most-nominated major, EMI. It has contributed around one fifth of all nominations since the prize was launched in 1992. Universal, including releases by its predecessor PolyGram, contributed around 18%.



The indie sector's leading presence at the Mercurys has also been reflected in the roll-call of winners with 10 of the 19 victors to date being indie albums. Six of these indie successes occurred in the last eight years including The xx's self-titled debut (pictured above), which was released by Young Turks/XL and won in 2010.

The in-depth *Music Week* study also revealed that more than 45% of all nominated albums since 1992 have been debut releases, 13 of which went on to win, including Ms Dynamite's *A Little Deeper* and Dizzee Rascal's *Bay in Da Corner*.

Rock is the most prevalent genre providing almost half of all nominations, followed by dance.

More than a fifth of albums that have been shortlisted by the judges topped the Official Charts Company artist albums chart.

The 2011 shortlist will be announced tomorrow (Tuesday).

■ SEE FEATURE ON PAGES 16-17

TAKE

PROGRESS

29 SOLD OUT STADIUM SHOWS

MAY 2011

Fri 27 SUNDERLAND STADIUM OF LIGHT
Sat 28 SUNDERLAND STADIUM OF LIGHT
Mon 30 SUNDERLAND STADIUM OF LIGHT
Tue 31 SUNDERLAND STADIUM OF LIGHT

Sat 18 DUBLIN CROKE PARK
Sun 19 DUBLIN CROKE PARK
Wed 22 GLASGOW HAMPDEN PARK
Thu 23 GLASGOW HAMPDEN PARK
Fri 24 GLASGOW HAMPDEN PARK

Mon 27 BIRMINGHAM VILLA PARK
Tue 28 BIRMINGHAM VILLA PARK
Thu 30 LONDON WEMBLEY STADIUM

JUNE 2011

Fri 03 CITY OF MANCHESTER STADIUM
Sat 04 CITY OF MANCHESTER STADIUM
Sun 05 CITY OF MANCHESTER STADIUM
Tue 07 CITY OF MANCHESTER STADIUM
Wed 08 CITY OF MANCHESTER STADIUM
Fri 10 CITY OF MANCHESTER STADIUM
Sat 11 CITY OF MANCHESTER STADIUM
Sun 12 CITY OF MANCHESTER STADIUM
Tue 14 CARDIFF MILLENNIUM STADIUM
Wed 15 CARDIFF MILLENNIUM STADIUM

SOLD OUT

JULY 2011

Fri 01 LONDON WEMBLEY STADIUM
Sat 02 LONDON WEMBLEY STADIUM
Mon 04 LONDON WEMBLEY STADIUM
Tue 05 LONDON WEMBLEY STADIUM
Wed 06 LONDON WEMBLEY STADIUM
Fri 08 LONDON WEMBLEY STADIUM
Sat 09 LONDON WEMBLEY STADIUM



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CONCERTS

KENNEDY STREET

DIGEST

▶ THE PLAYLIST

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

LAURA MARLING

A Creature I Don't Know (Virgin)
A breathtaking first taste of Marling's third Ethan Johns-produced album. A dark, sparse performance that is very special indeed. (from album, September)



OH MY!

Kicking And Screaming (679)
The mouthy duo follow viral debut Run This Town with this catchy iSHi-production Gobby and unashamedly poppy, it might have a shot. (single, August 15)



DEVOLUTION

Good Love (QMT)
A collaboration between Artful Dodger founder Pete Devereux and Size Records artist Tom Devos, this is already generating heat. (single, August 29)



KASABIAN

Days Are Forgotten (Columbia)
Another firm highlight from Kasabian's forthcoming *Velociraptor!* This is the sound of a band raising the bar once again. (from album, September tbc)



COLD SPECKS

Holland (Unsigned)
Canadian artist currently drawing A&R interest, Cold Specks' demos are emotive, musically ambitious songs dominated by her arresting vocal. (demo)



ENCORE

Tit For Tat (Island)
National support dates with Jessie J and N-Dubz, and links with Tinie Tempah, put this trio in good stead with this first single proper. (single, July 17)



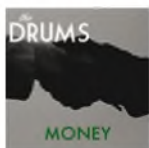
LIZ GREEN

Displacement Song (PIAS)
Her enchanting mix of muddy blues-tinged folk songs possess a warmth that gets immediately under your skin. From her new album. (single, August 22)



PUSHA T FEAT. TYLER

Trouble On My Mind (G.O.O.D. Music)
From T's new album, this dark and gritty Neptunes production backdrops the contrasting wordplay between Pusha T and Tyler. (single, available now)



THE DRUMS

Money (Moshi Moshi)
Premiered on Radio 1 last week, this is a bright, upbeat return by the US trio. From the new album *Portamento* due later this year. (single, September 5)



BLINK 182

Up All Night (Interscope)
New material ahead of their rescheduled UK tour and the formula is well and truly intact: punk pop with a big chorus. (from album, September tbc)



SIGN HERE

Sony/ATV has signed a long term world wide agreement with singer-songwriter **Sian Evans**. The deal will cover Evan's current number one single with DJ Fresh

BMG Chrysalis has also signed a worldwide administration deal with Wedge/linear Publishing representing world music act **Tinariwen**



GIG OF THE WEEK

Who: Portishead
Where: Alexandra Palace
When: July 24
Why: Two day festival hosted by ATP, featuring Factory Floor, The Books, Doom, PJ Harvey and Beak along-side a headline slot from Portishead. Expect everything and more – this is a show not to miss

Spotify mixes it up for US debut



THREE YEARS after its European debut and following protracted licensing negotiations, Spotify finally launched in the US last week.

The Swedish streaming service entered the market two years after its plans were first announced. The final label deal with Warner Music Group was the final piece in the jigsaw.

Spotify essentially offers US users a mirror of its European version with an advertising-supported free service and two ad-free premium levels (\$5 and \$10 a month). The free service, however, is initially by invitation only with wider availability coming later.

The amount of free content available has been a key issue for

CEO Daniel Ek's company this year, and he announced in May that non-paying users would be restricted to 10 hours of streaming use per month.

It remains to be seen how US audiences will respond to the mix of free and subscription in what is a highly-competitive field, including established services Pandora and Rhapsody

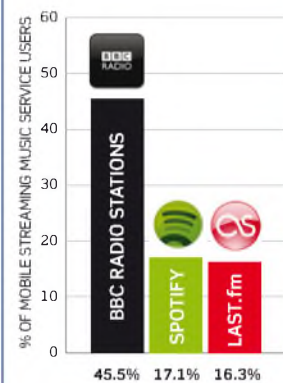
Spotify currently services the UK, France, Spain, the Netherlands, Sweden, Norway and Finland, claiming 1.6 million paying subscribers, but it has been held back by copyright issues, and breaking the US is essential to its business plans.

■ See pages 6 and 7 for more analysis on this story.

Source: comScore Mobile

INDUSTRY SNAPSHOT

MOBILE MUSIC STREAMING SERVICES USAGE



■ SO LONG FOR JANICE'S LIVE SESSIONS AT BBC



The BBC has defended its live music policy at Radio 2 after facing criticism for ending live sessions on Janice

Long's late-night show. Friday was the last Janice Long live session on Radio 2, after 11 years hosting bands. An emotional Long told her final guest, Robinson, on air: "I'm sad to say you are doing my last live session." However, the BBC said it was not the end of live music on the station and that it would get a greater airing throughout the day. Long's programme, it promised, would also continue to broadcast the occasional live music performance.

■ MW ON BOARD LONDON FILM-MUSIC FESTIVAL

Music Week is partnering with a new three-day festival in London which celebrates the relationship between audio and visual cultures. The Vision Sound Music Festival takes place at the Southbank Centre from September 2 to 4. Festival director Andrew Missingham said the event was a recognition of how important syncs were to the music industry, with income from recorded music falling.

Vision Sound Music kicks off on Friday September 2 with a one-day business seminar, bringing together the music, film, advertising and video games industries. Participants include Beyoncé video director Jake Nava, production companies Big Balls and Pulse Films, the Music Publishers' Association and Soundcloud.

Missingham said the day would not include panels but would instead be a "show and tell", with participants bringing along projects to show off. Other events over the three days include Vision Sound Music How2, which is aimed at aspiring musicians, game and sound designers and filmmakers, and Inside The Magical World Of OK Go, examining the band's YouTube success.

NEWS DIGEST



■ REFORMED BUSH PUSH SELF-RELEASED ALBUM

Bush are to follow a growing number of established acts self-releasing their work, with their long-awaited new album *The Sea Of Memories*. The band made four hit albums with Interscope before they broke up in 2002.

Now the re-formed group have decided to self-release the new album in September, through their own Zuma Rock Records.

Original frontman Gavin Rossdale and drummer Robin Goodridge are joined on the new album by bassist Corey Britz and guitarist Chris Traynor. Rossdale claimed the band (pictured above) would be "developing and morphing" their sound on the album.

Bush join a growing list of big names releasing their own work, including Radiohead, Wilco and Noel Gallagher. And R.E.M are believed to be considering the same for their next album.

» For daily news visit musicweek.com

Breakout photos (below and page 7): Sally Evans / www.eversophoto.co.uk

Savouring Savoretti



MORE THAN 1,000 PEOPLE including major industry names attended Music Week's Breakout live music event at Proud Galleries in Camden last week as the event goes from strength to strength.

Seven acts performed over two stages concluding with Polydor/Fiction's White Lies DJing late into the night, following their iTunes Festival appearance at The Roundhouse next door earlier.

US-based industry veteran Seymour Stein – VP of Warner Bros. Records and co-founder of Sire Records, famous for signing artists including Madonna, Talking Heads and The Ramones – was among several A&Rs in attendance checking out unsigned singer/songwriter Jack Savoretti (pictured) on the Main Stage. The British/Italian singer-songwriter is currently working with Ivor Novello winning producer Steve Booker (Duffy).

■ SEE PAGE 7 FOR MORE.

■ INTELLECTUAL PROPERTY UNDERVALUED

Two new Government reports show that the value of intellectual property has been undervalued by around £3bn. The reports – *The Role of Intellectual Property Rights in the UK Market Sector and Film, Television and Radio, Books, Music and Art: UK Investment in Artistic Originals*, both commissioned by the Intellectual Property Office – also demonstrate that investments made by businesses that are protected by intellectual property rights are worth £65bn a year. IPO minister Baroness Wilcox said that businesses which decide not to protect their intellectual assets are taking a huge financial risk because they may lose any rights to their creative ideas.

■ PPL CONSULT ON PUB AND CLUB FEES

PPL has begun consulting on the fees it charges pubs and clubs to host DJ events after third-party research questioned whether music was getting a fair deal – but pub trade body ALMR has already given an angry response, claiming proposed tariffs would be a “dawn raid”.

The royalties collection firm is looking at changes to its Specially Featured Entertainment tariff (SFE), which applies to discos and DJ events in pubs, nightclubs, hotels and venues hosting “ad hoc events” such as “festivals, dance parties and similar events”.

Any new tariff would come into place next April. Jonathan Morrish, director of PR and corporate communications said, “This document is part of an extensive consultation process between PPL and its licensees for SFE.

“The provisional tariff proposals detailed in the document have been determined on the basis of substantive, third-party economic research into the value that consumers attribute to music for such events and remain subject to consultation with our licensees at this stage. We look forward to a constructive dialogue with all our licensees and trade associations.”

■ MIDEM TO SHIFT FOCUS IN EVENT OVERHAUL

Midem director Bruno Crolot has announced changes to next year's festival – which will put new artists, branding and networking at the heart of the event. The former Sony Music Entertainment France executive said it was important for the B2B music festival to evolve to reflect the changes taking place within the music industry. Midem 2012 will see the creation of the D2F Camp (direct to fan camp), a dedicated area of the event floor for up-and-coming artists, stalls and speakers.

Next January's event will also see the start of the Innovation Factory – an area where tech companies will showcase their wares to the industry. Additionally Midem Net will be amalgamated into the four-day event, with Saturday's keynote speech now taking place on Monday instead.

There will be a change in the live music offering with the launch of a music festival, open to customers and the general public which will be held in one venue in Cannes.

■ MAMMA MANDARIN!

Abba musical *Mamma Mia!* has premiered in Shanghai, becoming the first contemporary Western musical to be performed in Mandarin in China. The production features the familiar Abba music and has been brought to



the Chinese by the creative team behind the London stage version. *Mamma Mia!* is produced by United Asia Live Entertainment Company, the commercial wing of China's Ministry of Culture, by arrangement with Judy Craymer, Richard East, Bjorn Ulvaeus and Benny Andersson for Littlestar, in association with Universal Music.

■ UNIVERSAL'S FISHER MOVES ACROSS THE POND

One of Universal UK's longest-serving employees, executive vice president Clive Fisher, is retiring from his full-time role at the end of July. Fisher, who has been with the company for 33 years, is moving to Colorado with his wife Coni, after a career in which he built a reputation, in the words of Universal UK chairman and CEO David Joseph, as “one of the industry's most respected legal brains and deal-makers”.

Fisher, who will continue as an advisor to Universal, is being replaced by Adam Barker, who becomes director of business affairs at Universal UK from August 1.

■ STILL STANDING: FESTIVAL FACES UP TO THE PRESSURES



Standon Calling has reported increased ticket sales this year despite being hit by recent scandal, market saturation of festivals and the continuing economic gloom. The independent music festival, in its 11th year, was rocked at the beginning of the year when founder Alex Trenchard was found guilty of theft and fraud. But the festival, which runs from August 12–14, says that this year's event is looking robust and that it is already planning to run next year. This year's acts include Spiritualized, Battles, The Correspondents, Trophy Wife, Saul Williams and Baxter Dury.

■ DIGITAL FESTIVAL PUSHES NOKIA'S BUTTONS

Nokia has launched its first digital festival aimed at breaking new music. Titled Bootleg, the event will be aired from Nokia's Facebook page and will feature videos by acts including Young The Giant (pictured), The Vaccines, Katy B and Cults over the next two months. The festival's first video, *Trouble On The Way* by US group Mona, was posted last week and has so far received more than 2,000 views.

■ LOWE ENDS FESTIVAL ON HIGH



Radio 1 DJ Zane Lowe is to close London's biggest indoor festival Live Fest at The O2 on July 23. The final line-up includes Tinchy Stryder, Roll Deep, Tempa T and The Hoosiers. There will also be DJ sets from post-hardcore rockers Funeral For A Friend, alternative rock quintet Kids In Glass Houses, Guillemots, and Gary Powell from The Libertines. The programming will be spread over five venues within the O2 complex, from Proud2 to Union Square, Inc Club, IndigoO2 and ASBaG. Tickets for the event are priced at two-for-one for a limited period and can be purchased from the Live Fest website.

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MUSICWEEK.COM REACTION

■ INDUSTRY PRS:

NEWS OF THE WORLD CLOSURE IS “DISASTROUS”

TruthSayer: “These PR types blow my mind with their lack of Moral Compass”

Tim London: “Here's the attitude that has allowed Murdoch to shaft the UK. Come on boys, show some backbone and prove that pop PR has ethics!”

Film Producer: The self-righteous moral outrage displayed above would have been at home on the pages of the tabloids – including the *NOTW*. It's simplistic and wrong-headed. The fact is that 200 people lost their jobs – most of whom were innocent scapegoats. The sudden impact of such a closure isn't just confined to those 200; consider the suppliers, distributors, etc. who may be forced to lay off staff. For the music industry or any act, publicity is a massive issue. The disappearance of a mass market publication prepared to devote pages to music matters a lot. Why should collateral damage to the music industry go unacknowledged and unreported?



TOP 10 STORIES ON MUSICWEEK.COM



- 01 Adele heading back to the top of UK albums chart
- 02 Beyoncé remains at top of album charts
- 03 Robertson Taylor founder Willie Robertson dies
- 04 Beyoncé's 4 overtakes Adele to top world sales chart
- 05 Universal sets up licensing agreement with Last.fm
- 06 Rhapsody, Spotify and the battle for the US
- 07 PJ Harvey favourite to win Mercury Prize
- 08 Top A&R names in 1,000-plus crowd at MW Breakout
- 09 Island awakening for James Morrison
- 10 Fraser T Smith reveals plans for production collective

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NEWS

EDITORIAL PAUL WILLIAMS

Indie route not always automatic for the people



THE FACT REM ARE EVEN CONTEMPLATING the possibility of self-releasing their next album speaks volumes about how an increasing number of acts believe they no longer need the support of a label.

When the band renewed their deal with Warner in 1996 for a further five albums – an agreement that concluded with this year's *Collapse Into Now* – it was one of the biggest record company tie-ups in history, amounting to a reported \$80m. It reflected R.E.M.'s status at the time as mega-selling superstars with each new album's sales measured in the millions.

Fifteen years on and everything has changed completely for both the band and the record industry, which makes you understand why Michael Stipe's online announcement last week he was in the studio working on a new R.E.M. album has been accompanied by speculation they may issue this one themselves.

While it should be clearly stressed no such decision has yet been announced, if they do go down this route they will join an ever-increasing number of artists. One key element of the recent excellent run of success by the independent sector in both the UK and US has been the number of acts self-releasing their albums, including Def Leppard, Marti Pellow, Status Quo and Beady Eye. Bush last week joined the party, while the Beady Eye members' former colleague Noel Gallagher will put out his debut solo album himself this autumn (via EMI Services) rather than sign a lucrative deal with a big label befitting his status.

In R.E.M.'s case it would be perfectly understandable if they decided to follow suit. Both the band and Warner have benefitted enormously from their two-decade relationship, a period in which they rose spectacularly from a critically-acclaimed band with moderate sales to – for a few years anyway – multi-million-selling superstars. But it has been a good few years now since they had anything approaching a huge, sustaining commercial success. Irrespective of their quality (and *Collapse Into Now*, for example, has a good few highlights), every one of the band's recent albums has tended to perform fairly respectably week one when the loyal fan base buys it, but sales then quickly drop away.

In truth that sales pattern is applicable to countless other acts, which is why the self-releasing sector is so busy now. If you can reach your dedicated fans every time with a new album and they will largely be the only ones who buy it why would you need the backing of a label?

But it is also telling that the acts who typically have been most effective putting out their own recordings are established artists whose initial success was fostered in the record company system they have now opted out of. Self-releasing can work, but you really need a large enough fan base and to establish one is most easily done within a traditional label. Although there are a few examples – Enter Shikari, say – who sold decent numbers of albums having not previously been part of "the system", largely the most successful self-released albums have been by already-established acts. It seems you can only get so far yourself commercially before you need to hook up with a label to reach the next level, Ed Sheeran being one such recent example.

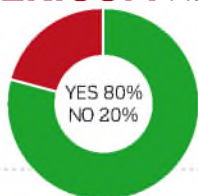
However, even those with lengthy careers self-releasing might not be the best option. Yes, you can reach your loyal fans yourself just as easily as a label could, but it would be much harder without such backing if you also wanted to reach others in any meaningful way. The test then is the level of an act's ambition and whether they think they have reached their natural fan capacity or there are still other potential fans to chase.

It all demonstrates that the self-releasing debate is not a straight-forward one and must be giving R.E.M. plenty of food for thought right now. While for some acts it makes perfect sense, for others they may be better off sticking to the old model.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:
Will other labels follow Universal's lead over the Last.fm deal?



THIS WEEK WE ASK:
Will Spotify be a success in North America?
Vote at www.musicweek.com

IN BID TO CONQUER THE US, SPOTIFY SEEK OUT SPECIALIST

Indie gold rush for comprehensive

DIGITAL

BY ROBERT ASHTON

THE MUSIC INDUSTRY HAS a lot resting on Spotify's success in the US. Such digital services have at least the potential to offer a consistent revenue stream for music.

Last week's Stateside launch of the Swedish streaming service certainly created the necessary hype. The traditional media were generally supportive in extensive coverage and social media ensured that, at the very least, the site was hard to ignore.

That marrying of social media and extensive music repertoire is critical to the appeal of Spotify, and one area where it seems to have established a lead over existing US rivals.

Nonetheless, it is a big leap from initial enthusiasm to long-term success and there are critical obstacles that must be overcome.

The first is that streaming, for all the hype, is far from a dominant force in US music consumption and no streaming site has yet cracked the market.

Spotify's chances of breaking the US mould will turn on overcoming the market's resistance to streaming by offering levels of repertoire to compete with iTunes married with a consumer-friendly service.

It has an advantage over its many competitors, however, in that it has an ad-free tier. While the ad-supported free-to-user product was offered on an invitation-only basis last week, US users will get up to six months unlimited access to the 15 million-song library.

Like Europe, the free service will eventually be pegged back to 10 hours a month, and no more than five plays of the same track to encourage subscriptions but months of free access may encourage a streaming habit.

The second issue is whether Spotify itself has the business model to survive, given the competition, the necessary change in consumer behavior and the financial challenges. A leaked document this month showed the service is working towards a very ambitious target of 50 million users. That will certainly require the social aspects of the site to pull their weight.



Spotify's comprehensive service could put the competition in the shade

Daniel Ek, Founder and CEO of Spotify is convinced that it can make a big impact on social media: "We believe that music is the most social thing there is and that's why we've built the best social features into Spotify for easy sharing and the ultimate in music discovery."

The rumoured deeper integration with Facebook may be crucial in that respect.

But it is subscription that drives the business model, as the recent limits to free access demonstrate.

The service launched in the US with two ad-free premium levels (\$5 and \$10 a month).

And industry executives expect the Swedish company has a far better chance of success than rivals such as Rdio, MOG and Rhapsody of making people pay, because it is offering a near complete range of repertoire, which they argue gives it a "major point of differentiation".

Spotify boasted about 1.6m subscribers in the US before launch, compared to just 10,000 subscribers signed up to MOG and 800,000 paying Rhapsody users.

The signing up of the final label deal last week, ending a two-year wait for launch, is a sign that the industry has at least decided that Spotify has to be given a chance.

Spotify North America chief content officer and managing director Ken Parks confirmed that, in addition to the four majors, the service had brokered a deal with indie rights oper-

ator Merlin earlier this year to cover last week's US launch. Merlin was understood to now contribute somewhere between 13-15% of repertoire on Spotify.

In addition to this agreement, Spotify's New York office has gone out of its way, however, to mop up other indie deals directly. Recently three people were hired to trawl the internet and find indies not represented by Merlin with which Spotify could also do business with. That means small jazz labels in Chicago and folk imprints in South Carolina have been approached to broaden the Spotify offer: it now boasts around 12m tracks, with something like 2m coming from indies.

Merlin chief executive Charles Caldas added, "Spotify understands it is not just technology that makes these services work. People need to hear the music they want to hear and it is the active digital music users who are the ones driving these services and they are demanding more than just Lady GaGa."

Caldas and others have said that the Spotify move represented the first time consumers in the US have been offered "truly comprehensive" repertoire, which can help overcome the perception that streaming services are incomplete services. "No other similar service is comparable," said Caldas, who added that a lot of US members of Merlin, such as Naxos and Sub Pop, had now engaged directly with Spotify. robert@musicweek.com

MAJOR HASSLE CAUSED DELIVERY DELAY

NO ONE HAS BEEN MORE frustrated about the long delay in launching in the US as Spotify executives who have been leant on to tinker with the service.

According to sources blame for the delay in launching the service in the US should not be attributed to companies being unconvinced by

the offer or problems in signing deals to make repertoire available.

One insider said pressure had been brought by some major labels, which own nearly 20% of the company, to try to re-design the service for their own benefit.

The Swedish company appeared to have resisted. "The

major labels have been trying to shape how the service should look in the US, but Spotify has been successful in rebuffing them," said a source. "It is counterproductive for labels to try and tell a service how it should be run. It is akin to telling a retailer what colour to paint his walls or where to stack CDs."

CONTENT SUPPLIERS

ANDY HEATH AND GEOFF TAYLOR TO REPRESENT THE MUSIC INDUSTRY

ive service

New Council to help ring the changes



Ken Parks

ROLL-OUT RECEIVES RAPTUROUS RESPONSE

SPOTIFY MADE A BIG IMPACT IN the US on its first day, despite its invitation-only free option, with endorsements from artists and industry and rave press reviews, while Naptser co-founder Sean Parker claimed it would migrate millions away from piracy.

Writing on Facebook, Parker, claimed Spotify 'represents the realisation of a dream. For a decade I have waited for a music service that could rekindle my excitement about music by enabling music to be shared freely across the world - all the while empowering artists to reap the economic benefits of selling their music. Spotify is the service I have been waiting for.'

Among musicians Tweeting their support were Britney Spears, while the US music industry was broadly supportive, with Merlin CEO Charles Caldas saying that Spotify lived up to the hype.

Press reviews were mainly positive. The San Francisco Chronicle said 'No other U.S. music subscription service offers anywhere close to this much free music. Rhapsody, Spotify, MOG, and the rest suddenly look like ripoffs'; the Huffington Post welcomed its 'Incredible selection of music; ability to choose music by the track; mobile and offline access'; while Fortune said the service 'already promises to potentially transform the way U.S. listeners consume music.'

The technology press was also impressed with influential web service CNET calling the service 'the best free music option since stealing' in a 4.5 out of 5 review.

The press support, however, came with caveats with concerns about the long-term business model in a highly-competitive market.

LEGISLATION

BY ROBERT ASHTON

THE NEWLY-FORMED Creative Industries Council tasked its music industry representatives with helping to improve access to finance, beefing up skills within the sector and innovation at its first get-together last week.

The inaugural meeting of the Council, created to provide the creative industries with a voice in heavyweight Government departments and to help ministers map out strategies to grow the sector, was largely designed to provide a potent structure for the two dozen strong team of high-profile creative executives.

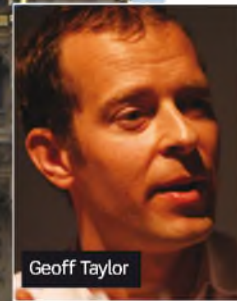
But, according to UK Music chairman and Beggars Group director Andy Heath, the meeting also made 'huge progress'. He added, 'It has the capacity to be a powerful focus and to allow the creative industries to speak to the Treasury, Department for Education and Home Office in ways that it never has before. The Council has the capacity to be very effective at getting the larger departments of Government to pay attention to the requirements and imperatives of the creative industries.'

Other insiders suggest the Council will want to see more work on data gathering and Treasury-endorsed analysis on the size of each sector; this particularly applies to music, with the DCMS supplying figures for the size of the sector, which are regularly disputed - the industry claims it is undervalued.

The Council will focus on a limited number of key issues - finance,



Andy Heath



Geoff Taylor

skills and routes to scale, which covers intellectual property, innovation and exports. It was envisaged that each area would be examined by a working group made up of Council members with the greatest expertise in the subject.

Heath confirmed this and added that he expected to focus on all three key issues where they impacted the music industry. He said, 'Various people have been tasked with various things.' But Heath would not elaborate on what those tasks were.

Business Secretary Vince Cable and creative industries minister Ed Vaizey, who revealed their ambition to create the Council in the Government's Plan for Growth published alongside the Budget in March, managed to corral around 25 top calibre executives at the Department for Business Innovation and Skills on Wednesday afternoon.

Cable said, 'The Council will provide a forum for action by the industry and will ensure that it has a strong voice in developing a partnership with the Government.'

In addition to Heath and BPI chief executive Geoff Taylor, who will speak for the music industry, the other 14 creative sectors were represented by around 25 leading company bosses from TV, fashion, computer games, publishing and film. They included Design Council chief executive David Kester, Amazon UK managing director Chris North, Microsoft managing director and vp consumer and online Ashley Highfield, British Fashion Council chief executive Caroline Rush and Google UK chief executive Matt Brittin.

The Council is expected to present findings and recommendations when it next meets in six months time.

✉ robert@musicweek.com



"The Council will provide a forum for action by the industry and will ensure that it has a strong voice in developing a partnership with the Government..."

VINCE CABLE, LIBERAL DEMOCRATS

BREAKOUT STARS SWING OUT

ARTISTS APPEARING ON STAGE AT Music Week's Breakout live music night are beginning to enjoy success at all levels as the night moves from strength to strength.

The monthly night at Proud Galleries in Camden - still in its first year - pulled more than 1,000 people through its doors on Wednesday, the same week as May's stars Australian alternative rock outfit The Jezabels signed to PIAS for Europe.

Also last week, US soul/rock outfit Vintage Trouble who appeared on the Main Stage in February and British solo artist Ed Sheeran who launched Breakout's Acoustic Stable in March made a significant impact on the week's pre-release chart.

Juan Zelada, the former Liverpool Institute for

The Performing Arts student who appeared in January - at a event dedicated to artists who had graduated from music tuition colleges - moved up to the Radio Two A-List.

Organisers announced today that the bill next month will include RCA's 21-year-old urban pop act Loick Essien - who shot to number two in the UK Top 40 last week above Sheeran - joining unsigned buzz A&R acoustic artist Lucy Rose and five others at the event on August 10.

Last week saw another significant A&R turn out, with US-based VP of Warner Bros. Records and co-founder of Sire Records Seymour Stein (Madonna, Talking Heads) among those attending

to see seven acts on two stages.

Music Week's Stephen Jones who co-promotes the event held every second Wednesday of the month with All Night Long Promotions said: 'So far we have had four acts appear on this last series of Later... With Jools Holland and last week's numbers made it the fourth event this year at the 1,000 mark which, together with this positive news and the feedback we are receiving from executives at every level, means that Breakout is achieving what we set out to do - support great new music and the industry.'

Vintage Trouble was the highest new entry on the Amazon pre-release charts, with their album The Bomb Shelter Sessions entering at 11.

The band has been building its reputation as a great live act. Since the Breakout, they have



Jezabels

toured with Brian May and Kerry Ellis and supported Bon Jovi.

And Asylum/Atlantic's Ed Sheeran - who since playing Breakout signed with Sony/ATV Music Publishing - is in the top-10 of the pre-order charts at HMV, Amazon and Play.com with +

Music Week Breakout is free before 9pm to readers who register at www.musicweek.com/breakout where you can also hear music from and interviews with artists who have appeared on the Breakout podcasts

BREAKOUT

LIVE

VENUE AND MUSIC SOLUTIONS LAUNCHES WITH THREE-VENUE DALE END SITE IN BIRMINGHAM

Forster's Ballroom to lead with price blitz

VENUE GROUP

BY GORDON MASSON

FORMER MAMA GROUP LIVE managing director Steve Forster has established a major new live group after buying the legendary Hummingbird club in Birmingham.

Forster's company, Venue and Music Solutions (VMS) has been involved in live music and club consultancy work over the past decade, but the new purchase sees Forster go directly up against large venue operators such as the Academy Group and Mama.

He also claimed that the move was an attempt to "rebalance the venue model" in favour of the artist by offering promoters a unique no-fee rental.

There will be three venues on the Dale End site, The Ballroom (3,100 capacity), Other Room (600) and The End (200). But it is the deal structure which will excite many in the sector.

Forster will make the venue "free" to the promoter/artist with only legitimate show costs applied. The VMS business model means anyone hiring the main venue will not be charged a rental fee, while across all three spaces there will be no merchandise commission – a policy Forster successfully championed when he was at Mama Group.

Forster is keen to emphasise the independent nature of the business and its willingness to work with artists and promoters to make the choices that they want about their event. Thus, the venue will only look to retain 45% of tickets to sell through its own channels, giving promoter



Steve Forster's (below) Birmingham Ballroom was previously the Hummingbird venue, notorious in the acid house and grunge scenes of the late Eighties and early Nineties. Acts that played there include Nirvana, the Ramones and Sonic Youth (pictured right)



"I really want to try and rebalance the model to reflect a greater recognition of the fact that it is the artist/event that is the draw and we are really the facilitators"

STEVE FORSTER, VENUE AND MUSIC SOLUTIONS



and artist more flexibility about how they want to allocate the majority of their tickets.

Forster added that because they were unsponsored the group would also not give any priority bookings.

VMS will also offer in-house production for a fee for events that do not have their own equipment.

Forster has calculated this would put him ahead of the competition because he argued that on a sell-out show in Birmingham, in a comparable

3,000 capacity, venue promoters could be invoiced venue charges of around £1 per head.

"Then you are immediately £3,000 worse off," he added. "If you then factor in merchandise concessions that some venues charge, the artist will lose 25% plus VAT of gross sales, which on sales of £4 per head is another £3,000 on 3,000 sales. Add on parking charges, telephone costs, Wi-Fi and other extras and it all adds up to the best part of £8,000."

Forster said this scale of money would be available "to go back into the pot for the artist and promoter on a sell-out in the main room".

"This is a value proposition, which I think in the current economic climate is a good place to be going forward," Forster added. "I really want to try and rebalance the model to reflect a greater recognition of the fact that it is the artist/event that is the draw and we are really the facilitators."

In addition to catering for the talent, VMS is keen to make the clubs as attractive as possible to punters. "I really feel that customers are looking for both the perception and delivery of value and we will be looking to do this in everything from bar pricing to ticketing fees. There is much ongoing debate about the complexity and costs of ticket buying, so a simple 10% booking fee, with a cheaper print at home option to avoid outrageous transaction charges will also be part of our offering," stated Forster.

VMS has plans to expand into other major cities, although the speed of that development is largely dependent on the success of The Ballroom. Forster said, "What I have tried to do with The Ballroom is show that there is an alternative way of operating, where the artist and promoter makes the key decisions, and the venue facilitates them, so hopefully would this will be the first of a number of similar ventures throughout the UK over the coming years."

A venue has been on the site for many years. It was originally known as the Rank Ballroom, but changed its name to the Hummingbird in the early Eighties when it put on bands such as Nirvana. However, that venue closed down in 1994 and remained shut until the Academy Group moved in in 2000. The venue closed its doors again two years ago when the Carling Academy Birmingham moved to new premises in the city.

A £500m scheme to redevelop the Dale End area where The Ballroom is located has been shelved due to the economic downturn

ACCESS FOR ALL BOOSTS SALES

A NUMBER OF UK FESTIVALS HAVE signed up to a highly-rated campaign to improve access for deaf and disabled people.

Attitude is Everything is designed to improve deaf and disabled people's access to live music by working in partnership with audiences, artists and the music industry to implement a best practice charter across the UK.

The organisation has already secured a deal with the London borough of Tower Hamlets to partner with a number of festivals in London's Victoria Park.

Among those events are Lovebox, Field Day, High Voltage, Under Age, The Apple Cart and LED festivals. The Victoria Park-based festivals join another 35 live music venues and festivals around the country, including Brixton Academy, Wembley Arena, Royal Albert Hall, and Reading and Leeds Festivals, that have pledged to improve access

for disabled people.

Tower Hamlets' senior arts and events manager Pam McCrea said event organisers had been responsive and had fed back to them how valuable the training and guidance Attitude is Everything had provided them.

She added, "They have also reported an increase in ticket sales to date from disabled patrons due to the new measures they have been implementing."

Additionally, the UK Festival Awards will include disabled access as part of its award assessment criteria for this year. Attitude is Everything CEO Suzanne Bull said this was a major breakthrough in making sure the music industry continued to meet the requirements of their deaf and disabled customers. "It raises the public's awareness of the issues that deaf and disabled people face at music festivals across the UK," she said.



Suzanne Bull Attitude is Everything CEO

VIAGOGO Ticket resale price chart

pos	prev	event
1	1	TAKE THAT
2	NEW	RAMMSTEIN
3	NEW	PULP
4	12	JESSIE J
5	7	NEIL DIAMOND
6	8	ARCTIC MONKEYS
7	NEW	WILL YOUNG
8	NEW	BLACK CROWES
9	11	RIHANNA
10	9	GEORGE MICHAEL
11	NEW	SLASH
12	10	BRYAN ADAMS
13	NEW	KESHA
14	17	ADELE
15	NEW	KATY PERRY
16	NEW	TINIE TEMPAH
17	20	DOLLY PARTON
18	NEW	MORRISSEY
19	16	BRUNO MARS
20	NEW	JAMES

HITWISE Primary ticketing chart

pos	prev	event
1	1	TAKE THAT
2	NEW	WILL YOUNG
3	NEW	RAMMSTEIN
4	NEW	ADELE
5	NEW	PULP
6	3	BEYONCE
7	7	RIHANNA
8	19	WESTLIFE
9	NEW	ED SHEERAN
10	4	NEIL DIAMOND
11	12	V FESTIVAL
12	NEW	JLS
13	13	T IN THE PARK
14	NEW	BEVERLEY KNIGHT
15	10	ALICE COOPER
16	NEW	READING FESTIVAL
17	NEW	TONY BENNETT
18	6	COLDPLAY
19	NEW	NASS FESTIVAL
20	15	FOO FIGHTERS

TIXDAQ Secondary ticketing chart

pos	prev	event	£m
1	1	GEORGE MICHAEL	9.5
2	2	RIHANNA	3.6
3	3	CLIFF RICHARD	2.3
4	4	DOLLY PARTON	1.5
5	6	BRITNEY SPEARS	1.5
6	5	ARCTIC MONKEYS	1.4
7	7	TINIE TEMPAH	1.0
8	8	BRYAN ADAMS	1.0
9	9	V FESTIVAL	1.0
10	11	ADELE	1.0
11	10	JESSIE J	1.0
12	12	THE SATURDAYS	0.8
13	13	KATY PERRY	0.8
14	NEW	EXAMPLE	0.7
15	NEW	KATY B	0.6
16	NEW	BRUNO MARS	0.6
17	15	READING FESTIVAL	0.5
18	17	LEEDS FESTIVAL	0.5
19	NEW	IRON MAIDEN	0.5
20	NEW	JOHNNY MATHIS	0.4

viagogo
Ranked in descending order by number of tickets purchased for UK events between July 2 - July 9 2011

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DIGITAL



NEWS IN BRIEF

■ EMI sells music through Bopler games

EMI has signed a deal to retail its music through MXP4's Bopler social gaming titles. Tracks will be sold via Facebook Credits, where Facebook takes a 30% cut of all sales.

■ Last.fm adds friends

Last.fm has added a new 'find your friends' feature, allowing users to draw in friends from Facebook, Gmail and Yahoo! Mail.


■ RootMusic has 30m users

RootMusic now has 30m monthly users for its service that helps musicians build rich profiles on Facebook.

■ Twitter closes in on Myspace

Myspace has 33.5m unique visitors in the US in June while Twitter had 30.6m according to comScore numbers. Facebook still leads by a comfortable distance with 160.8m uniques in June.

■ NZ ISPs to charge to investigate piracy

ISPs in New Zealand will be able to charge rightsholders \$25 (£12.93) to process each allegation of a customer infringing copyright on their network under new copyright laws in the country from September.

■ Android adds new content

Google has re-launched Android Market and added in book and movie downloads. Android is the leading mobile OS in eight markets – the UK, the US, France, Spain, Germany, Italy, Japan and Australia.

■ iOS app download to grow

Piper Jaffray analyst Gene Munster projects that iOS device owners will download 83 apps each this year – up from 51 last year. User spending will grow 14% per app, with game-based apps being key drivers here.

NEW APPS

■ **Latitude (Android - free)** Mobile Roadie's first major festival app offers music from acts playing, site maps, videos and track downloads.

■ **Bullseye (iOS - £1.19)** To promote the Polyphonic Spree's new single, this "interactive, character-based narrative music video" app lets users explore a virtual sonic world.

NEW SERVICES

■ **DJ Live** is a plug-in controller aimed at iPad and iPhone owners, recreating two decks for mixing and scratching.

■ **Fast Forward** is a new service from the Hype Machine that lets users shuffle through music blogs – and hear snippets of related tracks – much quicker.

KLEIN OFFERS TO ABSORB COSTS IN EFFORT TO REMODEL

Retailer to restream revenue

RETAIL

BY EAMONN FORDE

EMUSIC HAS UNVEILED its game plan for the future with commitments to bring a full catalogue of major content to the UK and to offer a streaming cloud solution.

During a new rebranding and marketing exercise, the company has also pledged to drive up the average revenue per user of each subscriber.

In an exclusive interview eMusic president and CEO Adam Klein said the imminent refocusing would see the company add the entire catalogues of all four majors – including frontline releases – to its UK offering before the end of the year.

He said the boom in average sales per US user – they were up 22% in the first six months of 2011 – had convinced Universal and EMI to join the other two majors to offer their complete repertoire.

"It is our aspiration to have the full story," he said. "We have full front-line in the US for Warner and Sony and half front-line for the other two (majors). We believe that will become full front-line soon."

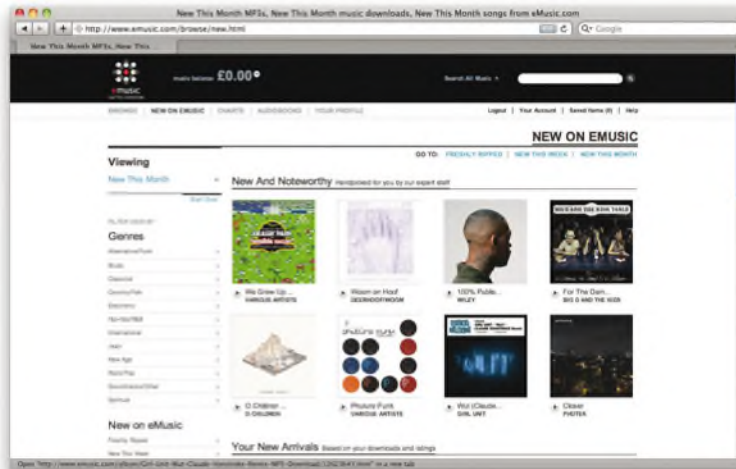
Klein called the move – coupled with a massive marketing push – the most significant step the company has made since it signed its first deal with a major in the US in 2009.

"I think what has happened is that it was a toe in the water strategy (for some majors) and now they are getting real cheques from us," says Klein. "We are seeing real volume and they understand that we are not cannibalising the popular releases."

As an example of this, he says eMusic sold only 300 copies of Lady GaGa's *Born This Way* in the US – going up against Amazon MP3's controversial \$0.99 (£0.63) promotion of the album. However, it sold more than 3,000 copies of the Bon Iver album in its first week.

The market has changed dramatically in the past few years and continues to shift on an almost-daily basis. Klein suggested that in order to remain relevant and to grow its subscriber base – eMusic claimed it has remained flat "by design" as the company figured out its new offerings – the cloud and full-track streaming were another new focus.

"One thing we know about our members is that they hate with a passion the 30-second preview," said Klein. "They want to hear the whole



"Where our true value lies with a truly identified segment, we can work to super-serve their interests"

ADAM KLEIN, CEO eMUSIC



track or the complete album. We are hoping they can stream 90-seconds, but we are in the middle of those negotiations."

Klein accepted this could incur some nominal expense on a per-month basis, but suggested the company could possibly absorb costs in its premium services.

The service's cloud offering is not finalised, but it is expected to offer users full streaming – to any device – of music that they have already purchased.

While this is a step towards an access-based model, Klein was firm that eMusic would remain an ownership-based offering for the foreseeable future. "I don't have a religious point of view against streaming to rent music," he said. "I just know what our members are interested in that now."

With average revenue per user on the rise, the company could also move into other product categories and present bundled offerings to subscribers. "Where our true value lies with a truly identified segment, we can work to super-serve their inter-

ests," Klein said. "We will consider that. Don't take that as a statement of strategy but do take as a statement of strategy that whatever they [our customers] value, we will deliver."

Klein added that the service had become much better merchandisers to existing members and cited the example of a recent US campaign, *The Essentials*, which pushed 30 handpicked, but not brand new albums, at a special price.

"These were the albums that we said all self-respecting music fans should have in their collections and we were able to price them at \$4.99," he said.

In a two-week sale eMusic sold more than 10,000 albums from the list, compared to just 586 titles in the prior six weeks. He added the company had pushed ahead with a number of similar "curated sales" based around a theme.

Adding catalogue from the majors had come at a cost for eMusic in the past. It felt pressured to revise its pricing model from one based on credits to another based on per-track costs. It also stopped subscribers from re-downloading tracks they had already purchased.

This resulted in a number of independents – among them Beggars and Domino – pulling their catalogues from the service.

Klein said these indies could now be persuaded to return when the company puts in place its new offerings. "This all happened before I joined the company and there have been significant changes in who we are," Klein said about the exit of indies. "The primary issue underlying it all is that they didn't know if we were going to remain true to our cause. Were we still going to be an important focus for indie music? That concern, both among our members and amongst the labels, is off the table. That's not a discussion we spend our time on any more."

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■ See musicweek.com for the full interview with Klein.

WHAT THE REST ARE DOING

PANDORA

Following its recent IPO, US streaming and discovery service Pandora has redesigned its web-based offering with a renewed emphasis on the social aspect. Moving from Flash to HTML5, Pandora users can build a profile showing what they are listening to, share selections and see what other users are playing, adding a new peer-driven discovery mechanism to the service.

SPOTIFY + 50M USERS / SPOTIFY AND VIRGIN MEDIA

Now Spotify has launched in the US, leaked documentation has suggested the service has bold ambitions to sign up 50m users (both those accessing the limited service for free and subscribers), partly through Facebook integration. Where Spotify may fast track its way to scale is through an ISP or carrier deal just as it has confirmed it will launch soon in the UK in partnership with Virgin Media.

RHAPSODY

Have revealed it has signed up 800,000 paying subscribers, some suggest accounting for more 50% of the total US subscription market. This is an increase of 150,000 subscribers since it was spun off from RealNetworks at the start of 2010. Rhapsody president Jon Irwin has thrown the gauntlet down and, targeting Spotify, claimed the freemium model is unsustainable.

MUVE MUSIC

Muve Music now has 100,000 subscribers in the US after its launch at the start of the year. More than 100m tracks have been downloaded on the service, which is available to Cricket Communications' prepaid wireless customers.

RDIO

Rdio has partnered with Telus, the Canadian telco, to offer its mobile users access to the US company's streaming subscription service. This will eventually see Telus wind down its own music offering.

AMAZON CLOUD DRIVE'S UNLIMITED STORAGE

Amazon is offering all users of its Cloud Drive – both on the free and paid tiers – unlimited storage space for MP3 and AAC files for a limited period. Following this promotion period, unlimited storage could cost \$20 (£12.48) a year.

WE7 IN BELGIUM / WIMP IN IRELAND

At the end of June, we7 debuted in Belgium – its third market after the UK and Ireland. Users will get unlimited we7 radio plays as well as up to 50 on-demand song requests a month. Meanwhile, Aspiro will bring its WIMP music service to Ireland in partnership with an ISP this year.

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NEWS IN BRIEF■ **NOTW missed by publicists**

Senior music industry PRs have bemoaned the loss of the *News of the World*, claiming it is "disastrous" for the industry. The paper was recently closed following of the phone hacking scandal. However, publicists in the industry have pointed to the vital role the paper filled in helping build artist exposure. Elton John's PR Gary Farrow said the shutting of the Sunday tabloid was "disastrous" for the industry. "Culturally it fitted the bill," he said. "They would always run record reviews and live reviews and always championed up-and-coming artists. I don't think the industry can afford to lose something like that, but I think there probably will be a *Sunday Sun*."

■ **Top rating for Skinner podcast**
 Absolute Radio's Frank Skinner show has become the most successful commercial radio podcast after achieving more than five million downloads in the first six months of the year. The figure breaks the show's personal best - six million podcasts across the whole of 2010 - and follows the programmes winning a Sony award for best entertainment show and an Arqiva award for the Baddiel and Skinner World Cup Podcast.

■ **Amazing airs Lester**

Music journalist Paul Lester is to present a weekly new music show on Amazing Radio from this

month. The writer became *Melody Maker* features editor in 1993 before taking part in the team which launched *Uncut* magazine in 1997.

RADIO 1 DJs ANNIE MAC AND ZANE LOWE TO BOOST IBIZA ROCKS COVERAGE**Ibiza battle hots up between C4 and MTV****TELEVISION**■ **BY JAMES WILMORE**

A BROADCASTING BATTLE over the party island of Ibiza will kick off this summer with Channel 4 taking back coverage of Ibiza Rocks for the first time in three years and going head-to-head with a new MTV event.

After last year's coverage of the event on MTV, Ibiza Rocks this year will be screened on Channel 4 and, for the first time T4, over a six-week period.

Now in its sixth year, the event will be hosted by Radio 1 DJ Annie Mac and has also secured the services of another Radio 1 DJ, Zane Lowe, as its music director for the first time.

Ibiza Rocks officially kicked-off in May, but television coverage starts on July 31 and runs until September 24. The last time the event was screened on Channel 4 was 2008.

Neil McCallum, head of T4 and music, said it was great to be linking up with Ibiza Rocks again. "We loved the relationship we had in 2008 and clearly the Ibiza Rocks brand has gone from strength to strength since then," he said. "The big step change is the coverage that will now be on T4. And it will be great having Annie Mac fronting the coverage as she is a young rising star."

Despite exclusively partnering with Ibiza Rocks last year, MTV has dropped the high profile festival to launch its own rival event, *I Want My MTV Ibiza*, which started this month.

I Want My MTV Ibiza features 10 weeks of artists and DJs - including Mark Ronson and the Business International, 2ManyDJs and



Ibiza Rocks will now be partnered by Microsoft and Channel Four

Primal Scream - playing at Ibiza superclub Amnesia. MTV UK and Ireland director of television Kerry Taylor has said the partnership with Amnesia was a coup for MTV.

Ibiza Rocks promoter Shane Murray said he was not bitter about MTV's decision to launch its own event and said the relationship had worked well last year.

Six weekly 15-minute slots of coverage, sponsored by Xbox, will be broadcast on T4 every Sunday, with an extended half hour mid-week late-night slot on Channel Four. "This is a huge lift for us in terms of audience reach and really keys in to our target audience of 18-25 year-olds," said Murray.

Murray also said he was excited to be working with Annie Mac. "We've wanted Annie for ages," he

said. "She represents our audience well and she's in Ibiza a lot, so it's a natural fit."

Talking about the prospect, Annie Mac said she had been "going back and forth to Ibiza for years" and "had some brilliant times at Ibiza Rocks". She added, "I'm looking forward to interviewing some brilliant UK acts, Plan B, Tinie Tempah, Magnetic Man and seeing their take on the White Isle." Murray also said that because many of the shows were midweek it was easier to attract top acts during the summer festival season. "Obviously for fans it's a wonderful island to visit and for bands our hospitality is remembered," he said.

Among the acts playing Ibiza Rocks this year are Biffy Clyro, headlining the event's sixth birthday



party on July 20. Bombay Bicycle Club will also be headlining next month, stepping up from a support slot last year. Other big names to appear include Tinie Tempah, Dizzee Rascal, Example, The Streets and Madness.

Murray said music director Zane Lowe had been keen to get Bombay Bicycle Club back to the island, as the DJ was a huge fan of the London four-piece.

Coverage will also feature footage from Pikes Hotel, a legendary Ibiza retreat, where headlining acts will stay. The hotel was the set for Wham's Club Tropicana video.

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CAMPAIGN FOCUS ■ **BY STEPHEN JONES****BRETT ANDERSON**

REVIVORATED BY THE SUEDE reunion shows, frontman Brett Anderson is to release his first rock record in six years backed by EMI.

After a brief flirtation with the band, The Tears, the Nineties icon has released three solo albums of largely acoustic-based material since Suede disbanded in 2003, each selling 5,000-10,000 copies to mostly die-hard fans.

But EMI Label Services is on board for his next release *Black Rainbows* on September 26, which has a distinctly upbeat, electric sound likely to appeal to a more mainstream audience.

Anderson's manager, Ian Grenfell of Quietus Management, said, "What's

happened? What's happened is Suede. Brett being on stage with 5,000 people going mental really made him look at what he was doing himself and why it helped him rediscover his rockier side. It's more commercial and rockier."

Indeed Suede's reunion at The Royal Albert Hall in March 2010 for the Teenage Cancer Trust and subsequent gigs at The O2, continuing into this year - most recently at Latitude Festival in Suffolk this weekend - fired Anderson up for his next session in the studio.

He teamed up with producer Leo Abrahams and musicians Seb Rochford and Leopold Ross in Miloco Studios in London "jamming around rhythms and writing songs".

Anderson himself describes the record as, "restless, noisy and dynamic. Electric guitars, bass, drums and vocals... no flute players, no strings, no gimmicks. Just passion". It will be preceded by the single *Brittle Heart* on August 15.

Grenfell has managed the singer since 2005 and has overseen his previous solo outings via the Drowned In Sound label he co-owns and on Anderson's own BA Songs label. And having orchestrated those and Simply Red's releases, he said it made sense to go with EMI Label Services and utilise its sales and distribution expertise while retaining ownership.

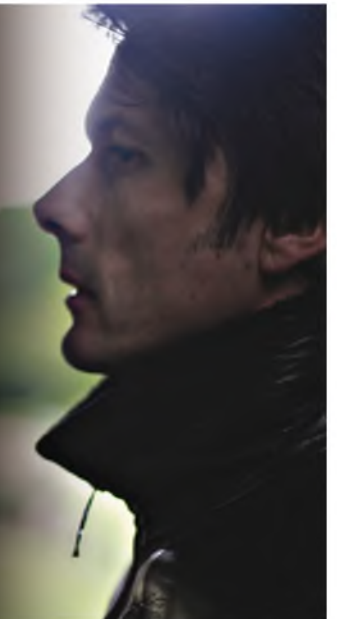
"It's a bit more commercial," he added. "He came to me and said 'I've

made dark, uncommercial records, but this is a shot at a wider audience' and so there was pressure to get a bigger deal with our ambition, not just to sell to 5,000 Brett fans but a lot more with this record."

EMI promotions and press vice president Kevin McCabe said, "Obviously we are targeting stations like Radio 2, 6 Music, Absolute and XFM but also he is an interviewer's dream, one of the most charismatic, intelligent people I have met."

"We're going for Later... With Jools Holland, but he could easily handle current affairs, so we have opened dialogue with The Andrew Marr Show among others."

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PUBLISHING



SENTRIC MUSIC CONSIDERS HIGH ROTATION TV EXPOSURE IMPERATIVE TO BAND'S SUCCESS

5 success starts Masstrax momentum

MEDIA PARTNERS

BY CHARLOTTE OTTER

INDEPENDENT PUBLISHER Sentric Music has begun talks with TV broadcasters to feature the company's up-and-coming artists following the success of a tie-up with Channel 5 which has already kick-started a raft of new careers.

The move to push its new acts' music further afield follows a link-up between the publisher and the UK broadcaster at the start of this year, which saw Sentric become one of just three companies pre-clearing music to appear on the station.

Already the move – Sentric deals directly with the TV station rather than through an intermediary – has helped new artists, including Music Week Breakout act Juan Zelda, get exposure on the channel and beyond.

"If you watch Channel 5 for an hour then you will hear at least three of our artists featured..."

SIMON PURSEHOUSE
 SENTRIC MUSIC PUBLISHING



Rolo Tomassi



Juan Zelda



The Middleman

"We are really happy with how our relationship with Channel 5 has gone," said Sentric Music Publishing's industry liaison Simon Pursehouse. "If you watch Channel 5 for an hour then you will hear at least three of our artists featured."

Since sewing up a deal with Channel 5, Sentric has almost tripled the size of its cata-



Simon Pursehouse

logue, largely because of an online and television advertising campaign by the broadcaster asking for music from thousands of emerging artists. The publisher whittled those down and profiles of each artist were created on Sentric's Masstrax catalogue platform, which Channel 5 accesses at will.

The move has seen emerging artists including Sheffield-based Rolo Tomassi, Juan Zelda and unsigned four-piece The Middleman secure a succession of high-profile syncs, including Hollyoaks, and was in EA Sports game NBA 2011 and air-play on the BBC.

Now the music publisher has confirmed it is in discussions with other networks – both domestically and internationally – to try to build on

what it has achieved for young talent with Channel 5.

The company already works on an international level with other production companies and music supervisors, both directly and via its network of sub-publishers. Pursehouse said the company believed the key to a band's success was high rotation of exposure on TV stations through adverts, promos and other programming between shows.

"Certain artists thinking the big sync, which are becoming few and far between within the UK, will solve cash flow and exposure problems when it rarely does," said Pursehouse. "The fact we're helping emerging artists gain exposure on UK terrestrial TV on an almost daily basis is something we're really proud of. Artists need infrastructure around them to land these syncs."

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IMAGEM BANKING ON OLYMPIC RETURNS

Imagem Music Group is looking to cash in on the Olympics after opening up further sync negotiations with one of the event's biggest sponsors.

The publisher wants to exploit its relationship with top-tier Olympic sponsor Lloyds TSB to push the music of classical composer Elena Kats-Chernin, who is behind the bank's For The Journey signature music in its current long-running advertising campaign.

Kats-Chernin has already penned four new reworkings of the Eliza Aria, which will be released in the run up to the games next summer in Olympic-themed TV ad spots for the bank.

The new works, which were recorded in Angel Studios last month, feature the English Session orchestra and the publisher also filmed behind-the-scenes footage of the recording process.

Imagem head of creative services Natasha Baldwin said she was keen the music was featured throughout the games and said the publisher was in talks with Lloyds TSB about how this could happen. "One possibility is that the music will be aired on big screens in the Stratford stadium during ad breaks for the bank."

"Lloyds TSB will be getting a lot of international coverage and it would be great to have her [Kats-Chernin's] music incorporated into that in some way," said Baldwin. "There is still a year to go until the

event, but Lloyds are very open about how they can further the product and their brand so we will have to see what happens."

For The Journey is the bank's most successful sync thanks to its longevity in the Lloyds TSB campaign and the opportunities the track has brought in terms of further marketing opportunities.

In 2007 Eliza Aria proved such a hit with the British public it topped the iTunes classical chart while 10,000 ringtones were made available to the bank to give away to its customers.

A dance remix of the piece was also commissioned by Boosey & Hawkes. For The Journey by Mark Brown feat. Sarah Cracknell and backed by numerous well-known DJ's made its way into the Official Charts Company Top 20 and topped the dance charts. The track has also been sold as sheet music and featured in a ballet.

Baldwin added, "in terms of longevity of the composition, Imagem has not had anything which has gone on for as long as this. There are very few brands who would want to keep just one piece of music for as long as Lloyds TSB have with For The Journey."



Elena Kats-Chernin

TALENT & DIARY

BEN HOWARD / Island Records

Island plots Howard's way



www.benhowardmusic.co.uk

THE SURPRISE EXTENDED chart success of Ed Sheeran may have certain labels searching for the next DIY acoustic success, but Island Records might have already found him in Ben Howard.

Like Sheeran before him, the 24-year-old singer/songwriter from Totnes, Devon, is building up an enviable word-of-mouth buzz about his intense live shows, which recently led to a sold-out gig at the 500-capacity Tabernacle in London last week.

This buzz began within his local surf scene and extended across Europe before picking up in London ahead of striking his major label deal five months ago; despite his surfing connections his music has more in common with Island legends like Nick Drake and John Martyn than Jack Johnson.

Howard's agent, Paul Wilson (Noah & The Whale, Lykke Li) of CAA – who signed him after first catching him at a packed Water Rats gig in King's Cross in May 2010 – explained, "It was really interesting – he already had this live following, a crowd hanging on his every word, the whole building."

Howard has nurtured a fanbase through relentless gigging, self-releasing CDs and building a database having started to take performing seriously after beginning a journalism course at Falmouth College in September 2007.

"The plan was to get spotted, but I never got spotted," Howard said. "I always had a realistic gameplan, I felt: play gigs and get a deal, but realised the industry is not tailored around that any more but I've been really lucky people like the tunes."

Howard persisted and kept performing anywhere and everywhere,

eventually connecting with the Communion stable (started by Mumford & Sons' Ben Lovett) while fans repeatedly returned with friends.

Support from the surfing community fuelled numbers at West Country gigs while a significant break came when Ninja Tunes artist Fink asked Howard to drop everything to support him in Germany and Holland, which led to further supports with folk-influenced artists Xavier Rudd, Brett Dennen, Willy Mason and Angus & Julia Stone.

Meanwhile, for the last 18 months he has developed a band with India Bourne (cello, bass) and Chris Bond (bass, drums) who has also been producing his tracks in a converted studio barn outside of Totnes for release. His profile also grew on the continent and he signed a licensing deal for France/ Belgium with the Tot Au Tard label last summer.

Wilson noted, "It's an old-fashioned way of doing it, but it's not all about getting a big hit, but building carefully and giving fans a reason to connect with him."

Howard was signed by Island A&R manager Annie Christensen and A&R director Louis Bloom (Mumford & Sons) in February. Howard noted, "Island had more of an indie approach, they let me record by myself, said they liked what I was doing, and to keep doing what you are doing."

The first release Old Pine EP, in conjunction with Communion Records, in May made the iTunes Top 20 and is followed by proper debut single The Wolves, released today (Monday), and then another single ahead of his debut album and a UK tour in October.

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DOOLEY'S DIARY



From sweaty vans to dodgy bogs... the glamour of rock'n'roll

DOOLEY HAS BEEN SUFFERING from a rare bout of nostalgia, brought on by the imminent arrival of Pickfords as we depart our **ancestral MW Towers**. Packing up the back copies has been an emotional experience, those yellowing pages a sign of age and a souvenir of the mice that ran the roost in our **palatial home**... And Dooley is surprised to discover a **forgotten anniversary** – 40 years ago this summer was the very first edition of *Music Week* under the current name. Back then, we read, the industry was struggling under the weight of a "rock crisis", "rampant piracy" and a "credit crunch" with **falling sales** raising questions about whether new acts could be supported. The issue recorded the formation of a Music Liberation Fund, which noted that many musicians had to live a "**sweaty existence**" out of the back of a van, never got a sniff of a hit and were existing below the living wage. "This must stop," they demanded... Those words were **ringing in Dooley's ears** as he trotted off to the MusicTank event on the future of the music industry (see the full *Music Week* coverage next week). Sorry to our MLF comrades, but there was more than a hint of *plus ça change* to the occasion... In fact, if there was a message that underpinned the speeches of an excellent set of panelists, it would be that the wealth of new social tools might accelerate success but blood, sweat, tears – and a van – are as necessary as ever... Sweaty vans are **bloody luxury** as far as Arcade Fire are concerned. Flushed with success this year, the Canadian rockers accepted their platinum discs for their albums *The Neon Bible* and *The Suburbs* at their Hyde Park gig last month – round the back of some **dodgy-looking portaloos** (top)... Dooley's sensitive nose can only take so much of this rock'n'roll animalism and so it was with relief, he was able to join the lucky few alongside the likes of Universal UK chairman and CEO **David Joseph** last Monday as **Elton**



John hosted a drinks reception at his W14 offices near Olympia to mark the launch of Rocket Music Entertainment Group. Very nice the surroundings were, too, but what with Elton and partner David Furnish having last December become the proud parents of Zachary, and now Rocket's client Lily Allen pregnant again, we can only hope their **crèche facilities** are up to scratch. "We're all very excited for her," Elton proudly told Dooley about the Smile singer. "We're all keeping our fingers crossed"... Meanwhile, Elt was dishing out the praise to the independent sector, including **Ministry of Sound**, which has Rocket act Pnau on its books. As the Rocket Man noted, "It's great to see a label like Ministry say, 'Hang on a minute we do compilations and we're known for dance but we now want to become a bona-fide label.' They've done a fantastic job"... Columbia Records managing director **Mike Smith** has spent the last quarter century not only checking out music talent but drawing them, too. The man whose label's roster includes Kasabian and Calvin Harris has been sketching acts while attending gigs since the late Eighties and you now have a chance to see some of what he produced at his first-ever **London exhibition**. There is a private view tomorrow (Tuesday), while the exhibition continues at Somerset House until early September. All the work is available to buy and proceeds will go to charity *New Deal Of The Mind*... And so Dooley finishes the day in need of a drink. Sadly Dooley missed the invitation to take a cup of char with **Lady GaGa** in Singapore (below) as Max

Hole and Andrew Kronfeld marked her album's 1.5m sales in south-east Asia... So The Official Charts Company farewell to senior licensing manager **Phil Matcham**, who'd been with the company for a whopping 19 years, seemed perfect. But Phil is off to pastures new, literally, to live on a remote **New Zealand farm**. And what to buy as a leaving present for such a loyal servant? Well, cranberry juice, of course – it was his favourite tippie, we are led to believe. Cheers Phil...



Thanks then to **Elbow** for reminding us of the best things in life for us in Blighty. The band have commissioned their own ale from Stockport brewery Robinsons. Build A Rocket, Boys Ale (above), however, does not have the glass to itself; folk festival favourites **Bellowhead** blew the marketing budget on their own Hedonism ale last year from Kettering brewery Potbelly – Dooley knows its ales from its elbow and notes that the folkies' beer was 4.5% ABV compared to Elbow's puny 4.0%. Taste tests later... And now back to the Music Liberation Front. Browsing the US hunting press, as one does, Dooley came across an interview with veteran rocker **Ted Nugent**. Asked which might be his one favourite firearm, he told the interviewer he would "shoot the guy that told me I could only have one. Then, I'd continue to have the hundreds I own." That's how you start a revolution.



CAST LIST

LABEL Island
A&R Louis Bloom & Annie Christensen, Island
PUBLISHER Phil Christie, Warner/C

MANAGEMENT Owain Davies, OD Management
AGENT Paul Wilson, CAA
NATIONAL PRESS Jon Lawrence, Alt-Stoked

ONLINE PRESS Matt Brown, Stay Loose
REGIONAL PRESS Monique Wallace, Island
ONLINE RADIO Jess Clark, Island

NATIONAL RADIO Claire Collins & Natalie Jennings, Scream
TV Tony Fletcher & Andrea Edmondson, Island

ANALYSIS MERCURY PRIZE

THE ROAD TO SUCCESS

From multi-million sellers to albums usually reserved for niche audiences, the Mercury Prize has embraced all records great and small in the 19 years since its creation. And on the eve of the 2011 nominations, *Music Week* research reveals what patterns and trends generate Mercurys success

AWARDS

BY PAUL WILLIAMS

IT'S THAT TIME OF THE YEAR AGAIN WHEN THE UK music industry scratches its head, strokes its chin and attempts to second-guess the Barclaycard Mercury Prize judges.

As artists, labels, the media and others eagerly await the unveiling of the 2011 nominees tomorrow (Tuesday), those supposedly in the know will be desperately trying to work out which dozen albums have been shortlisted.

Seemingly, the sheer musical variety of the British and Irish albums that have entered this year makes that task almost impossible. But a close examination of nearly two decades of previous shortlists does drop more than a few hints as to the kind of releases we can expect to show up.

The 2011 shortlist will be the 20th put together by the Mercurys since the awards launched in 1992 with contenders then including Jah Wobble, U2 and eventual first winners Primal Scream.

In recognition of this landmark, *Music Week* has undertaken the most extensive analysis yet of all the albums that made it onto the 19 previous lists.

That amounts to 216 albums in all; they range from titles that only appealed to niche audiences to multi-million global sellers, but what does emerge is a clear pattern as to the kind of releases that do consistently well.

If an artist wants to increase their chances of making the grade for the 2012 shortlist next year, the last couple of decades reveal some consistent patterns as to what kind of album they need to make.

Most favoured among the judges is rock and, more specifically, alternative rock. Debut albums also do well, while nominees are also more likely to be signed to an independent label and have had their album

RIGHT
Sing when you're winning
19 years of Mercury winners



barclaycard
**MERCURY
PRIZE**

appear in the top five of the Official Charts Company chart.

One or more of these elements is common to more than 40% of the albums that have been nominated since the contest was launched.

Rock has far and away proven to be the most-nominated genre since the event's launch, covering 47.2%

of all nominated albums. And nearly 90% of these rock-based albums could be described as alternative, a roll-call that stretches back to the very first shortlist with the likes of The Jesus & Mary Chain to last year's selection when the likes of Villagers and Wild Beasts were nominated.

Twelve of the 19 previous winners, among them albums by Suede, Pulp, Franz Ferdinand, Arctic Monkeys and 2010 victors The xx, can also be neatly slotted in this musical genre.

Dance has also been strongly represented down the years with all forms of the genre accounting for 17.6% of nominated albums.

It may initially seem surprising that folk and jazz share the billing as the third most-featured genre with each providing 6.9% of all the shortlisted titles. However, closer examination reveals there has been at least one jazz album in the nominations in 15 of the first 19 years of the

TO THE VICTOR, THE SPOILS HOW MUCH DO WINNING ARTISTS BENEFIT?



WITH INCREASED MEDIA coverage of the Mercurys in recent years, winning can be extremely profitable and always means an immediate uplift in sales for the victorious album.

But there have been sizeable differences over the years as to how much winning albums do benefit.

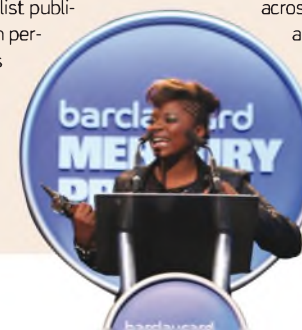
An analysis of the previous winners suggests those that have the most to gain from taking the prize are albums that have the potential to appeal to a wider audience, but prior to their win had not peaked commercially. By contrast, those benefitting the least from victory are releases that have already been big sellers or are just too niche to attract buyers much beyond their usual fanbase.

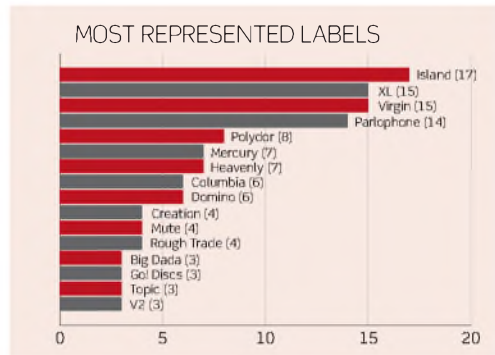
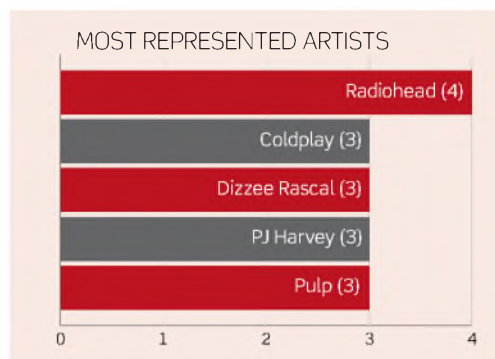
But, as with any analysis, how you interpret the figures can throw up different answers. One regular phenomenon following the nominations is retailers quickly boasting of big percentage sales increases for certain titles.

However, careful examination of the figures often reveals these same albums had only been selling very modestly prior to nomination and were only adding a few extra units following the shortlist publication. However, in percentage terms this increase in sales can appear much more impressive.

An obvious example is Speech Debelle (right).

Speech Therapy has, in percentage terms, been one of the most successful winners since the event launched in 1992. In the week she won in September 2009 the singer's album's weekly sales lifted 1,384.8%, while in the three months after winning its cumulative sales increased by 269.4%. All very impressive, but in unit terms the album sold only another 2,645 units in the week of its victory compared to the previous week, while across those three months added just 7,440 sales, the smallest units rise by far experienced by a winner to date. However, Speech Therapy's post-win units increase was still





competition, while folk has been represented in 11 years and has significantly increased its presence in recent years.

While no folk album was nominated until the contest's fifth year - when Norma Waterson's self-titled set almost beat Pulp's *Different Class* to the prize - in the past six years the shortlist has annually included at least one folk title, bringing acts such as Fionn Regan and Lisa Hannigan to a wider audience.

Folk's recent surge in popularity among the Mercury judges has happened just as they appear to have lost all interest in classical music. Classical was represented in nine of the first 11 years of the Mercurys, but since Joanna McGregor was shortlisted with *Play* in 2002 no other classical album has made the grade. However, even after an absence of seven consecutive years, classical across the entire history of the competition is still better represented than pop, providing 4.6% of the nominees to pop's 4.2%.

Once upon a time the judges seemed happy to recognise even the most commercial of pop albums with *Take That's Everything Changes*, for example, shortlisted in 1994 and *Spice Girls' Spice* three years later. But far fewer pop albums are now cropping up and those acts that do tend to be on the more leftfield side such as *Bat For Lashes*.

Like classical, folk and jazz, pop has never provided a Mercury winner - unless you count M People's 1994 success *Elegant Slumming* (classified in some quarters, including here, as dance).

more than four other winners since 1994 (we have excluded the Mercurys' first two winners from our number-crunching simply because there is no available Official Charts Company data from this period).

One of the smallest increases was experienced by PJ Harvey's *Stories From The City, Stories From The Sea*. This album sold only another 1,754 units the week after winning, although that may have a lot to do with the fact it won on September 11 2001 so the victory was hardly a media priority.

There was a smaller weekly sales increase when Domino's Arctic Monkeys album *Whatever People Say I Am, That's What I'm Not* won in September 2006.

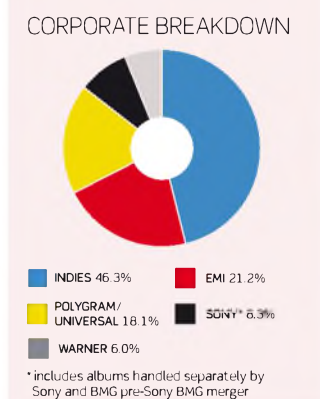
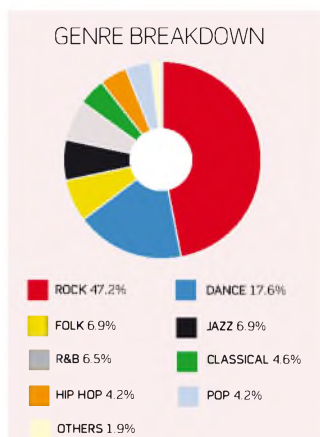
However, that victory was nearly eight months after the album had debuted with record-breaking sales so the Sheffield band's release had

already reached the vast majority of its potential audience.

While Speech Debelle's victory suffered criticism from within the music industry, partly because it did not provoke the desired sales uplift, two of the last three winners have been responsible for the biggest weekly increases in unit sales in the competition's history.

Elbow's 2008 victory with *The Seldom Seen Kid* was followed by the Fiction/Polydor album selling 17,377 more copies than it did the previous week - a massive 634.9% increase. It also added more than 150,000 sales in the three months following the win.

Last year's winner, XL act *The xx's* self-titled album, did even better with its sales rising by 20,906 units in the week of winning, while its cumulative



There have been two hip-hop winners (Dizzee Rascal and Speech Debelle), even though the sector's 4.2% share of all nominations is only the same as pop.

R&B is the fifth highest represented genre with 6.5% of nominees, including Ms Dynamite whose Polydor release *A Little Deeper* won in 2002.

The Dynamite release is one of seven Universal albums - including titles from the major's predecessor PolyGram - to have won the competition so far with a trio of these coming from Island, the most nominated label in the history of the Mercurys.

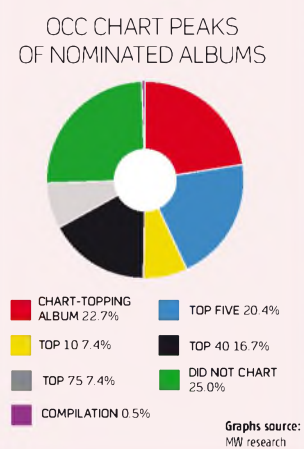
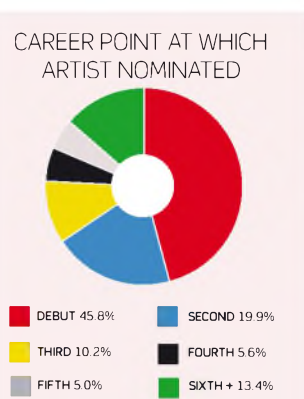
Alongside Island's wins with Pulp, Talvin Singh and FJ Harvey, the label has claimed 14 other nominations since the event's launch and is the main contributor to Universal/PolyGram's 18.1% share of all nominated albums. However, among the majors Universal/PolyGram comes off second best to EMI. The British label has been behind more than one in five (21.2%) of all nominated albums with its Virgin (15) and Parlophone (14) labels almost neck and neck with regard to how many albums



sales increased 74.0% in the following three months when it sold an extra 136,191 units.

The only other winning album to have increased its sales by more than 10,000 units in the week of victory was Rough Trade's Antony & The Johnsons album *I Am A Bird Now*, which generated an additional 14,094 takers immediately after triumphing.

Even though Franz Ferdinand's 2004 self-titled album had already established itself as a successful release - it debuted at three on the sales chart that February - when it won the same year, the Domino act's debut has sold the most copies of any winner in the three months after taking the prize. Franz Ferdinand (above) added 175,047 sales to its total tally, a 37.1% increase.



'Far fewer pop albums are now cropping up and those acts that do tend to be on the more leftfield side...'

they have had shortlisted. Despite this, the major has only ever triumphed once, in 1998 when Hut/Virgin's debut Gomez album *Bring It On* won.

But even the combined nominations of Universal/PolyGram and EMI are no match for the independents. The indie sector has been behind almost half the albums that have been Mercury-nominated. Some 46.3% of shortlisted albums since the event's 1992 inception were at the time of nomination released by an indie label; a trend reflected by independents having been responsible for 10 of the 19 winners, six of which occurred in the last eight years.

XL Recordings has provided three of the indie sector's wins - by Badly Drawn Boy, Dizzee Rascal and *The xx* last year - while its 15 nominations overall is second only to Island.

Domino has been shortlisted a more modest six times, although two of these - by Franz Ferdinand and Arctic Monkeys respectively - turned into wins and it was represented twice in 2010 through Villagers and Wild Beasts.

Apart from Primal Scream's *Screamadelica*, which came out on the still-independent Creation when it won in 1992 and Rough Trade's Antony & The Johnsons set *I Am A Bird Now* in 2005, all of the indie sector's Mercury wins have been with debut albums: 13 of the 19 winners in total came from new acts.

Against this trend is Pulp, which won in 1996 with the band's sixth album, and Elbow's 2008 winner *The Seldom Seen Kid*, which was the group's fourth release.

Across all shortlisted releases first albums are not quite as dominant as they are in the winners' circle. Debuts contribute 45.8% of all nominated albums. One in five albums shortlisted are second albums and around one in 10 third albums.

Nearly 14% of albums that have been nominated have been an artist's sixth or more offering, a list headed by Van Morrison whose 1995-nominated *Days Like These* was his 23rd solo album, one better than David Bowie's *Heathen* shortlisted seven years later.

One of the unique characteristics of the Mercury Prize is that it can place releases from completely different genres up against each other and will also shortlist mega-selling albums alongside those that have only sold several thousand copies or fewer.

Despite that open-door policy, it is still generally the more commercially-successful albums that are shortlisted. Some 22.7% of nominated albums did so after they topped the UK chart. Another 20.4% made the top five and 7.4% peaked between positions six and 10 on the Official Charts Company countdown.

Three-quarters of all albums that were shortlisted made the Top 75 beforehand or as a result of nomination. That still leaves 25% of the list which have never appeared in the published chart, a sizeable chunk given the high profile of this event.

MERCURY PRIZE WINNERS 1994-2010

YEAR	ARTIST/Album	w/w/w units sales rise	w/w/w % rise	unit sales rise after 3 months	% sales rise after 3 months
1994	M PEOPLE <i>Elegant Slumming</i>	1,646	69.0%	30,521	18.0%
1995	PORTISHEAD <i>Dummy</i>	4,058	103.6%	54,690	19.7%
1996	PULP <i>A Different Class</i>	2,274	31.3%	53,560	5.8%
1997	RONI SIZE/REPRAZENT <i>New Forms</i>	3,167	58.4%	76,972	272.7%
1998	GOMEZ <i>Bring It On</i>	4,767	115.0%	78,988	114.6%
1999	TALVIN SINGH <i>OK</i>	1,973	436.5%	22,352	100.6%
2000	BADLY DRAWN BOY <i>The Hour Of Bewilderbeast</i>	3,719	84.7%	101,004	206.0%
2001	PJ HARVEY <i>Stories From The City...</i>	1,754	126.6%	41,485	45.1%
2002	MS DYNAMITE <i>A Little Deeper</i>	5,416	46.8%	160,087	156.2%
2003	DIZZEE RASCAL <i>Boy In Da Corner</i>	3,869	66.8%	67,890	169.6%
2004	FRANZ FERDINAND <i>Franz Ferdinand</i>	6,144	44.1%	175,047	37.1%
2005	ANTONY & THE JOHNSONS <i>I Am A Bird Now</i>	14,094	867.9%	72,254	173.9%
2006	ARCTIC MONKEYS <i>Whatever People Say I Am...</i>	1,418	17.3%	55,679	5.4%
2007	KLAXONS <i>Myths Of The Near Future</i>	2,138	83.9%	25,801	10.9%
2008	ELBOW <i>The Seldom Seen Kid</i>	17,377	634.9%	153,934	115.5%
2009	SPEECH DEBELLE <i>Speech Therapy</i>	2,645	1,385.5%	7,440	269.4%
2010	THE XX <i>xx</i>	20,906	269.4%	136,191	74.0%

Mercury Prize winners from 1994 onwards and how many additional copies each album sold in the week after winning alongside the week-on-week percentage sales rise achieved; and how many additional copies each album sold in the three months after winning plus the percentage sales increase over that period. 1992 winner *Screamadelica* by Primal Scream and Suede's self-titled 1993 winner are not included as there is no available OCC data.

PROFILE

GREAT DWIG

There is another way for the record business, says Elton John, who neuter the artists he has gathered at his new company. So what h

INTERVIEW: ELTON JOHN

■ BY PAUL WILLIAMS

AS ONE OF POP'S ELDER STATESMEN, Elton John is never short of media attention. Wisely, he has exploited that position to regularly and publicly champion new talent he believes deserves greater attention.

George Michael, Eminem, Rufus Wainwright, Rumer and Plan B are just a few of the many artists whose careers were aided by having the presence of such a high-profile superstar in their corner during their early days.

But as Elton surveys the record industry in 2011 – and the way it typically handles new artists – he is not happy.

Elton's own slow-burn rise to fame was dogged with setbacks. But too frequently it now appears to him if an artist does not break through immediately they are thrown in the trash.

"A record company can drop an artist after one or two albums," he tells *Music Week*. "My first record was Empty Sky, which didn't sell that many. I lucked out with the Elton John record and I was getting known as a live artist so the record company knew there was something there and it's essential we have live artists as that is the only way they are going to sustain a career."

Easy words you might think from an artist who has sold millions of records through the same record company system he now questions, but this is a man who is putting his money where his mouth is.

The launch of Elton's new company – the Rocket Music Entertainment Group – marks a new chapter for the superstar. He can also use it to make his greatest direct contribution yet in helping to nurture new artists – plus support some established names, too – and try to give them the kind of lengthy career he himself has enjoyed.

In some ways he has been here before. In 1973 he launched Rocket Records with a roster eventually including Kiki Dee, Judie Tzuke and, in the US, Cliff Richard, helping Cliff to finally achieve Stateside success nearly two decades after his first British hit. And when Elton split with his long-time manager John Reid in 1998 he set up his own management company, firstly with Sanctuary and, following Sanctuary's takeover, with Universal.

But this new venture feels a lot different. For starters the new business will ultimately not only offer management – already boasting a roster including James Blunt, Lily Allen, Leon Russell, Ed Sheeran and Elton himself – but a record label and music publishing division.

The company, headed by chairman Frank Presland with artist manager Todd Interland as CEO, is also totally independent. Perhaps most importantly of all, it further comes backed with his own philosophy that artistic talent cannot be hurried, but must be allowed to develop at its own speed and in its own way.

"The worst thing to do is to rush people to have a record out. They'll make a record when they're ready and it comes out when it is ready," says Elton.

His take on the current system the majors and their executives operate when dealing with new artists does not pull punches. "I think they are scared about their own jobs and if a record is doing well they'll support you. But I would be very interested if Kate Nash keeps her record deal, and Duffy, because it's a cut-throat business out there," he says. "The record business is disappearing. The record shops are disappearing."



ABOVE
Stars in waiting
Rocket's latest
charges Ed Sheeran
(top) and Murray
James

"[The net] is a whole new ball game and I have to pay attention to that... It's the way artists are broken now, the way Obama got elected as President for Christ's sake..."

ELTON JOHN



Love and attention
Elton John's
collaboration
with Leon Russell
helped rejuvenate
the latter's career

But according to Elton, there is another way. It is personified by Ed Sheeran whose record company Asylum/Atlantic has only released one record – the top-three single The A Team. However, Sheeran has already put in a lot of the groundwork to build his career.

"He's been playing for two or three years and creating his own thing and now we've come along and helped him along the way," says Elton. "He's going to be huge. I'd be very surprised if his record here wasn't huge and in America because it's all about the songs. The songs are great and he can play live. He's funny. He looks great. He's a star."



Stage project
Lily Allen

It is a similar story with another of Rocket's roster, Seattle singer-songwriter Matt Becker, who has yet to have a record out. "Again he's in the process of making a record or writing for a record and when it's the right time to make it he'll make it, but there's no rush," says Elton. "Get the right amount of songs ready and then make the record. Everybody now wants everything at once and we just tell our acts, 'We've signed you because we believe in you and we're trying to do it the right way by slowing down the process and making sure, by slowing down, you have a career 30 years from now.'"

More than four decades after the release of his first album Elton clearly has plenty of experience to share with his young charges, who also include singer-songwriter Murray James, Australian dance duo Pnau who are signed to Ministry of Sound and feature Empire Of The Sun's Nick Littlemore, one-time Coronation Street actor and singer-songwriter Richard Fleeshman, Virgin-signed Ed Drewett and Danish artist Oh Land whose self-titled first album comes out this summer.

"I know all the pitfalls," he says. "I've seen them all. I've made all the mistakes myself. I'm a big connoisseur of pop. I always have been. I love the charts. I love to see what is going on so I can bring my experience and knowledge and help to these artists. I phone them on a regular basis and make sure they're OK and see how they're doing. We have someone in the office who works in a kind of counsellor capacity in case some of them have any problems with depression or confidence and stuff like that. Someone who I sat next to at an AA meeting when I first got sober and has

GHT HOPES

ose Rocket Music Entertainment Group is seeking to nurture, not has one of pop's elder statesmen got to offer to the new breed?



been my friend ever since works within the office to help those artists and when they suffer a lack of confidence they can go and confide and he can lift them up."

However, Elton readily admits parts of the modern way of doing things leave him baffled, not least the world of the internet and how acts can be promoted online. Fortunately, his company's west London offices right next to Olympia also come with a bunch of whizz-kid staff who are teaching this old master a thing or two and helping the acts get their messages out there.

"Ed [Sheeran] is good at promoting himself like that and that is something I would never know how to do and that's why as a company we have people employed to work people digitally and online," he says. "That is something - I come from a different age - I don't understand. It's vital in the artist's development and to get the attention of an artist, to get them out there on the net and YouTube and places like that.

"Murray James has done the same thing as well. There is stuff of his on the net and YouTube he did three or four years ago. It's a whole new ball game and I have to pay attention to that because I tend to stray to the old-fashioned side and I'm not technically minded, but we have to pay attention to that. It's the way artists are broken now, the way Obama got elected as President for Christ's sake.

"We've got the young kids in the office and youth is such a great thing. We've just hired three kids to work on these things and they bring a fresh air to the office and they bring energy and enthusiasm and it rubs off on everybody else and it's rubbed off on me."

Rocket is also busy currently with Lily Allen who has been writing the lyrics for a stage musical of *The Bridget Jones Diary*. "I think this week is the final kind of workshop to that before they go into rehearsals," reports Elton. "That's an incredibly exciting thing for her, an amazing step for an artist to write a full musical, especially one so young, but I think Lily is Britain's best lyricist and she's taken this mantle on which is not easy when you're young."

He also has ambitions for the company far beyond a management operation and already it houses a film

company that was behind the animated fantasy film *Gnomeo & Juliet*, which has generated more than \$100m at the US box office and has been a big international hit.

"We also have a theatre group here," he says. "We have [Elton's long-time percussionist] Ray Cooper looking after theatre. We're hoping to start a classical label so there are so many great things happening, that we can actually concentrate on but not within the confines of a conglomerate like Universal."

Rocket's most interesting plans as far as the music industry is concerned will no doubt be the launch of a label, although there are no firm ideas yet whether it will partner with another company - say, Elton's own record company Universal - or be run entirely independently.

"We're just thinking about what's the best way to do this," he says. "That's one thing we're beginning to make a decision on, but we haven't approached any major labels."

However, it is the independent record model he is most impressed with currently because the way many labels in this sector nurture and back their acts matches his own beliefs.

"I'm so happy for all the independent labels that are doing well because they stick by their artists," he says. "They don't dump them. They persevere. Some of the artists they have they know they aren't going to be regular Top 20 or Top 10 performers, but that's not the kind of artists they are. There's so much room for people who aren't mainstream who do make great music and I do think the independent record labels are really championing those people. If I put a template for our management company it would be you don't have to be commercial for us to want to manage you. You just have to be great artists."

And he reserves special praise for XL.

"XL Recordings deserve a gold star," he says. "Their template is the template to follow and I can't praise them enough about how they have stuck with their artists and they've now had enormous success with Adele and she's only 21 years old for Christ's sake."

As for his company's own label, Elton suggests its first release might be by Just Jack whose last two albums were issued by Mercury Records. "He's working on a record right now and he's an integral part of our company and he will be for years to come because

I think he's such a really great artist and he's not necessarily a commercial artist. But I think he has the capabilities of making a commercial record; he doesn't really want to be pressed into that kind of situation. Left to his own devices he'll produce astonishing stuff and probably produce and co-write astonishing stuff for other people either within our organisation or outside of it," he says.

The planned launch of a label naturally also introduces the option of Elton himself putting out his own releases through it. It is definitely a possibility, but a decision he does not need to make just yet.

"Maybe [I will]," he says. "I don't want to shit in my own nest because I do have a great relationship with Universal and they've been very helpful so I haven't really crossed that road yet. I've got two albums to do and I really want to make the best two albums I can. It would be stupid for

RIGHT
Young charges Oh Land, Richard Fleeshman and (below) Ed Drewett are all benefiting from Elton's experience and patronage



"XL deserve a gold star. Their template is the template to follow and I can't praise them enough about how they have stuck with their artists..."

ELTON JOHN

me to go anywhere else because my catalogue is with Universal."

He will begin recording the first of those albums in the new year, reuniting with T Bone Burnett who produced his album *The Union* with Elton's own mentor Leon Russell. "We've booked two weeks in the studio in January and Bernie [Taupin] is writing as we speak and I just want to make an album of good songs. I'm just going to go in the studio and write and see what happens and maybe just write before I go in and I really enjoyed working with T Bone and look forward to that experience again."

As for Leon Russell, Elton reveals he may be making a new album with producer Tommy LiPuma who has been working on Paul McCartney's next album.

The return of Russell to the public eye after years in the wilderness thanks to Elton's intervention and the subsequent *The Union* album by the pair has been a hugely significant achievement for the Rocket founder.

It also goes to show that all artists - even those with more than a 40-year career on the clock - need proper managing and guidance to fulfil their potential. In Russell's case, it has been mission accomplished.

"He's got money in the bank, his fees have gone up, he's happy," says Elton. "He now wants to make a record to define himself, so it opened the door for him in a big way. Everything I wanted to do [with him] has been achieved. He's got his respect back. My main concern was he was being neglected and forgotten about and he wasn't just a one-track writer. He wrote so many great songs and was so integral on other people's records."

The love and attention Elton has bestowed upon Russell speaks volumes about the lengths he will go to in order to aid an artist's cause - and for those young acts on Rocket's books that must give them plenty of assurance their careers are in very safe hands.



MASTERCLASS

From Vietnam to Mandela Street in Camden, Bill Roedy has seen plenty of action, not least from his 22-year tenure at MTV Networks International. Here Roedy outlines to *Music Week* a 10-point masterclass for entrepreneurs looking to build a global business

BILL ROEDY

BY CHRISTOPHER BARRETT

“THE BEST BUSINESSMAN IN THE world” is how Bill Clinton described Bill Roedy, the former chairman and chief executive of MTV Networks International (MTVNI). It may be a bold statement, but when you consider Roedy's achievements during his 22 years at MTV, Clinton's claim does not sound far from the truth.

From the first time he drew up a chair behind his desk in the MTV Europe office on Camden's Mandela Street back in 1989 to leaving his post earlier this year, Roedy built that single channel into a global operation that now includes 175 locally-programmed channels and 400 digital media properties spanning 165 countries.

In his recent book *What Makes Business Rock*, published by Wiley, Roedy outlines just how he navigated and embraced the array of cultural differences and challenges working in countries as diverse as Australia and Zambia. Believing strongly that music was a uniting force and with a respect for local culture, Roedy established what would become the world's largest entertainment network.

“It's pretty easy to generate passion about music across the world because music elicits such an amazing emotional response,” he says modestly. “I have always thought that music elicits a stronger emotional response than politics and maybe even religion.”

While music was at the core of Roedy's operation he grew it to embrace other entertainment forms including fashion and comedy with channels including Comedy Central and Paramount Comedy.

While recognising that having a global reach meant that his network was perfectly placed to deliver more than pure entertainment to the masses, Roedy worked hard to incorporate key global messages on the likes of HIV/AIDs and climate change within the networks' programming. And while local authorities did not always embrace those efforts they have been recognised on the world stage numerous times, not least in 2009 when he was named the UN Correspondents' Global Citizen of the Year.

Roedy admits that a lesser-known and somewhat surprising aspect of his career, his military past, helped him throughout his time at MTV. As well as having been in combat during the Vietnam War Roedy was, at one point, in command of three NATO nuclear missile bases in Italy where he had access to nuclear codes and war plans.

“When I first came over to the UK, I didn't reveal too much about my military background because I didn't think it would match the MTV/rock'n'roll environment particularly well, so I didn't talk about that until recently,” says Roedy. But he admits he did use the experience “quite a lot” while growing the MTV international operation, not least when coordinating the organisational design.

“I wanted to have the global operation in small fighting units without the hindrance of a bureaucracy, as bureaucracy can be a creativity killer. I wanted units of anywhere between 50 and 100 people, each of which would have its own established culture where everybody knew each other's name. They knew the local population best and could respond to the enemy, in this case the competition, more quickly.

With MTV's irreverent and often uncompromising programming rocking the boat during its swift global expansion Roedy admits to taking many, many, risks and says that one of the themes of *What Makes Business Rock* is about learning from those mistakes.

Without doubt his successes far outweigh those mistakes and Roedy is the perfect master when it comes to delivering a class on how best to build a lasting global brand while respecting local cultures. Here he offers 10 key pieces of advice to any budding entrepreneur with their eye on global success.

RIGHT
Risk taker
Roedy in his early years at MTV



“One of my favourite Churchill speeches is the one when he said, ‘Never, never, never quit’ - the only thing I would change is to add a few more nevers...”

BILL ROEDY

1 DON'T BE AFRAID TO TAKE RISKS AND BREAK THE RULES

If you want to grow a business globally you have to take risks. For us early on, the pan-Euro concept saw us launch a channel across Europe and that was a risk because there was no such thing as a pan-European television product. We did it because we needed to build scale and get a large audience early on and at the time there was no cable TV audience infrastructure in the individual countries including the UK - Sky had just started and there was very little cable. So in order to make the business work we created a Europe-wide business. It was a huge risk because we had to go across different languages and nationalities, and depend on advertisers that only advertised in specific countries. That was unheard of at the time.

Also, because there was a lack of satellite and cable infrastructure we made the decision to go on terrestrial networks, not as a 24-hour channel but for an hour or so - whatever we could beg, borrow, or steal, in order to put a patchwork of distribution together. Again, that was a risk.

Then MTV by definition was risky; it was constantly pushing the envelope; for example attaching our brand to HIV so closely was regarded by some as risky at the time. The link was manifested in some of the programming, for example condom instruction in primetime on the channel resulted in fines in the UK. One of the guiding principles of my book is that sometimes you have to roll the dice and take risks in order to succeed.

2 NEVER ACCEPT NO FOR AN ANSWER

One of my favourite Churchill speeches, which was his commensurate speech at Harrow, is the one when he said, “Never, never, never quit” - the only thing I would change is to add a few more nevers. When we tried to navigate this maze around the world we were always given a no. I think anybody who is an entrepreneur and starts a business is used to getting nos, it gets pretty incessant. That is what I wanted to ingrain in our culture; the principle is that you get a no and that is just the start of the conversation - you never accept a no - you just keep ploughing and going forward.

3 BE FIRST ON THE BATTLEFIELD AND LAST TO LEAVE

I always felt it was important while in a crisis, and when you are running a global operation there is one everyday, that you need to be on the ground with your lieutenant or in this case your channel head - they need to see you in action and you need to see them in action. I always felt it was important to be on location, wherever it was in the world, when there is a crisis.

We were very bold in Italy, where we decided to go on a terrestrial frequency, which no other cable channel had ever done. We wanted to do that because there was no other way of getting distribution. We saw Italy as a very important country to balance Germany and make the pan-Euro service less dependent on one country.

The Italian Government decided to regulate and reduce the number of frequencies so we were in danger of losing our entire distribution in Italy. We had an outstanding leader in Italy and I decided that I needed to be there on location alongside him and spent a year in Italy working with him. He guided the resolution and guided us through the complexity of solving it but I was there alongside him the whole time. I don't think you can manage things like that remotely from the headquarters - you need to have your feet on the soil on location.

4 REMEMBER TO DELEGATE

One of the mistakes I made was delegation. When I



was doing MTV Europe it was not a problem, with just one channel, but as we grew close to 200 channels I still had everything coming into me. It became overwhelming and the principle lesson for me was the need to delegate. I did have a decentralised operation but ultimately everything reported up through me and at the end it was pretty overwhelming. So for me I made a mistake in that I did not delegate fast enough.

5 BE SLOW TO TAKE CREDIT, QUICK TO TAKE THE BLAME

It is another lesson from the military, the need to create high morale. One thing you could easily say about MTV Europe

is that it was like a “take over the hill” mission culture. The pan-European idea was not particularly a good idea - it was building scale and so was necessary, at the time it was not an idea that was logical - to go across different countries and cultures. Advertisers were not even set up to advertise across Europe, so it was an average idea but it was executed very, very well. Everyone just bought into the idea. We created this environment of a work hard/play hard, high morale culture, and it became pretty compelling. We were all young and willing to do anything including working non-stop hours. When you create an environment like that, in any work place, I believe strongly that there will be a positive outcome.

6 THINK GLOBALLY AND ACT LOCALLY

Originally my whole thing was to think locally but as we got large I coined the phrase “Glocal”, which is a bit of a cliché I guess. We were one of the first media companies to design a product that truly respected and reflected local culture. It was not one burger and one cola. It was a channel that changed, and changed remarkably, depending on where you were on the planet. The personalities of the channels were very distinct. Of all the guiding principles for me over the last 23 years that is really number one - designing a product that reflects the amazing diversity around the world. We were therefore able to tell constituents that we were not just importing American product but that we were trying to export from those companies. That was a very important part of our success.

As we increased in size and went global we wanted to take advantage of that size and therefore introduced elements of a global operation into the structure so that it became a combination of global and local.

Creating a balance between the focus on local and global was key and one example I give in the book is about waking up one morning in Taiwan and turning on MTV Taiwan and seeing male nude wrestling on the channel and thinking maybe the local premise had gone a little too far. We had to reel that back pretty quickly.

So there were mistakes being made and when you do the local, decentralised operation you run the risk of losing control of your brand and with MTV being such a strong brand that could be a big risk, so over time we put procedures into the system to make sure the brand was protected while giving local autonomy. The balance of music was also interesting if you added up all the interviews around the world at any one time it was pretty close to being 50% local and 50% international but in a unique situation it can vary - China can be 80% Chinese for example. One of the things we always worked hard to do over the years was highlight local music.

7 IT IS IMPORTANT TO NURTURE CORPORATE RESPONSIBILITY AND GIVE SOMETHING BACK

We have a long history at MTV of covering a whole host of issues and we tried to cover those issues that are important to the local channels. With that said, when I left there

were three global issues; HIV/AIDS, human trafficking and climate change. By far the one that we have been most involved in over the years is HIV and we found early on that this was an issue that was important to the audience almost regardless of where the channel was around the world. The majority of new infections were among people aged 25 and below, which was our key audience demographic, so the issue overlapped our audience perfectly and when we increased our distribution into the hardest-hit areas it made for a compelling opportunity to cover the epidemic and primarily focus on prevention but also on the stigma side.

8 BE FASSIONATE AND ENJOY WHAT YOU ARE DOING

You have stress in your job no matter what, but the stress will melt away if you truly love your job. It may not come right away, you just have to be patient and find whatever turns you on. If you love what you do you are going to be more effective because you enjoy it. For me work was all encompassing, my whole life was intertwined with my job, but I would not necessarily recommend that. I was married to the job and it worked for me because I loved it so much, but you have to be careful about becoming so intertwined with the job that it defines you.

9 MAKE SURE YOU CREATE A WORK/LIFE BALANCE

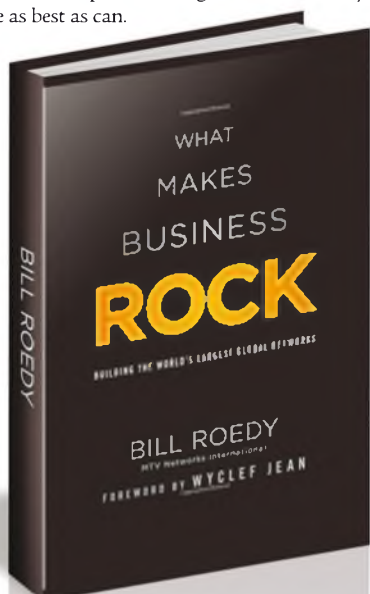
It is important not to be defined by your job. Even though I was married to the job I think having a work/life balance is very important particularly with a family. I had four children and when you travel a lot it can be difficult. It is important to nurture friends and family, it is one of the most important things about life, if you can somehow intertwine that with your job that is ideal. I married someone at MTV which helped me because they understood what I was dealing with. In this hard-charging world that requires so much of our energy, it is important to remember that eventually the business changes and the job does go away and then you realise how important friends and family are.

10 SURROUND YOURSELF WITH THE RIGHT PEOPLE

I do love people and over the years have drawn my energy, creativity and inspiration from people. When you make your choices on people it can make or break you, people are the most important part of any business and at one point I was interviewing every new person coming in. Eventually we got too big to do that, but that is how important I felt it was. The most important thing is to take care of your people as best as can.

"MTV by definition was risky; it was constantly pushing the envelope... one of the guiding principles of my book is that sometimes you have to roll the dice and take risks in order to succeed..."

BILL ROEDY



RIGHT 'Glocal' responsibilities Roedy in Rwanda (right) for his work with the Global Alliance for Vaccines and Immunisation (GAVI) and at the Global Creative Leadership Summit in New York in 2008 (far right)



GOING GLOCAL

TALENT

WILL YOUNG / RCA

BY STEPHEN JONES

INCREDIBLY, IT IS 10 YEARS ago this month that Will Young took part in his first audition for Pop Idol, the groundbreaking show which paved the way for a generation of solo artists of contrasting success and longevity.

And given the varying careers of those reality show contestants who followed in his footsteps, it is in some ways incredible that Young, now on Sony's RCA but essentially still signed to the same 19 Recordings/XIX Management deal he won via winning the series, is not only still releasing records but about to further challenge the public's perception of him as an artist.

Because for his new record, against the current pop vogue of working with a multitude of producers, Young has nurtured a new relationship with one dance producer, Richard X – a collaboration which would have been almost unthinkable a decade ago – to deliver an electronic-sounding body of work he has largely co-written himself.

Echoes (released August 22) is an infectious, haunting pop/dance

record of such warmth and confidence, over which Young's crisp, identifiable vocal both delicately and elegantly reclines, it will encourage repeated listens.

In short, it will be one of the pop albums of the year.

Talking with 32-year-old Young, a man whose independent way of thinking was revealed early on in the auditions when he famously stood up to A&R turned judge Simon Cowell, it is clear that he is as fervently excited about being in the business a decade on and – with eight million albums sales under his belt – in charge and creatively pushing the limits for his fifth studio album and follow-up to The Hits best of in 2009.

"I don't feel like I have been on a break. I have done four or five tours, summer shows, festivals and theatre – but someone came up to me the other week and said, 'You look like Olly Murs' and I said to my friend, 'I've got to get this record out quickly.'

"I didn't think The Hits would do that well – I was most pleased Changes was number one/two on the airplay chart, because I wrote it – and it's given me the impetus to do this record. It's been bubbling for two years," he said.

Further buoyed by how well his performance of Groove Armada's History was received on Friday Night With Jonathan Ross last April – "people reacting without putting their hands up in horror" – Young

Just William

"I don't feel like I have been on a break. I have done four or five tours, summer shows, festivals and theatre – but someone came up to me the other week and said, 'You look like Olly Murs'"

WILL YOUNG

www.willyoung.co.uk

set about choosing writers including Armada's Andy Cato, Kish Mauve and Pascal Gabriel. The collaborations were variously set up by former XIX Management manager Jo McCormack and his A&R at Sony, Mike Pickering, with incoming Sony president of music division

Nick Gatfield also having had input on the finished record.

Stand-out numbers include the Bronski Beat-reminiscent track Losing Myself; haunting ballad Silent Valentine; Come On which would sit happily on the recent Take That album, heartfelt pop ballad Lie Next To Me; and first single pop/dance-edged number Jealousy (released August 21) co-written with Kish Mauve who penned Kylie Minogue's All The Lovers. Jealousy will be released as a single on Saturday, August 21, unusually the day the album comes out with RCA senior marketing manager Poppy Stanton noting, "We just felt we needed all the focus and attention on that week."

The collaboration with Richard X (see box) came about after Terri Hall – then knowing she was joining Young's management team at Simon Fuller's XIX Management in December – met with him for coffee last summer and got chatting about records they had brought recently.

Young had been particularly enamoured with the recent album by former Beta Band frontman Steve Mason which Richard X had produced. Hall said "We hadn't met before but I had always liked Will Young because he was an artist who marches to the beat of his own drum. We were talking about the music he loves... and it was an interesting chat, about albums from The Coral to The Beta Band and then Steve's solo record and about the purity of the vocal, so I came away and called Richard to see if he would like to collaborate."

Young added, "I really wanted to get the voice and the performance closer to how it is live and I really liked what Richard did with Steve Mason... if I went with someone obvious it would take away from what I wanted to do. So I wrote Richard a note."

Recording began in March at the producer's favourite Milecc Studios' The Pool and Engine Room. On working with Richard X, Pickering, who has worked with Young since last studio album Let It Go, explained, "Will has good taste. He's a natural singer. All you have got to do is get him in the right mood for singing. Most of the discussion is at the song-writing phase – he's the sort of person who writes 30 songs and you choose the best. But more so than any other album this is Will's album – he's had much greater input, written an album rather than written a collection of songs."

And Young could not be happier with the finished result. "I could make more obvious pop records – but I love it," he said. "It's the sort of record I have wanted to make for such a long time. I think it's all about timing. In the pop music mainstream, which is what I am, you can't go from A-Z. The Groove Armada record was a stepping stone. Jealousy is a brave step."

And Echoes, not so much a step but a leap into the next decade for Will Young

✉ yes_stephen@yahoo.co.uk

CAST LIST

LABEL – RCA

A&R – Mike Pickering

MANAGEMENT – Simon Fuller & Terri Hall, XIX Management
Lawyer – Charles Law, Simons Muirhead & Burton

AGENT – Emma Banks, CAA

PROMOTER – Live Nation Marketing – Poppy Stanton, RCA

NATIONAL PRESS – William

Rice, Purple PR

TV – Annette Millar, RCA
Digital – Ebony Rhiney-James, RCA

NATIONAL RADIO – John Keane and Nick Goree, RCA

REGIONAL RADIO – Lynn Swindlehurst, Laura Hendeson & Lee Morrison, RCA

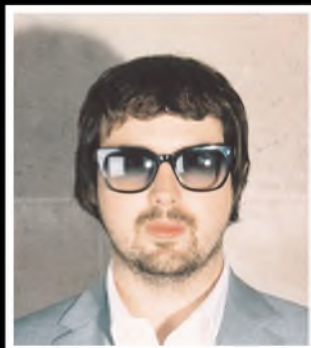


SIGNED WITH AN X

It is typical of Will Young that Richard X first heard that he wanted to work with him when he received a hand-written letter from the artist in the post.

The dance producer, aka Richard Philips, smiled, "It's something Will does. [The letter] was about how much he enjoyed the Steve Mason record; there's an atmosphere about the record and the way the voice is treated, simple but not overblown, which he liked."

Whereas Philips is used to co-writing most of his productions,



Young's songs were already completed when they met. "He'd been writing for a year and had a bulk of songs but what was great was he

had a clear idea. He's in a place he knows what he likes. He'd been working with people he got on well with. It hadn't been a merry-go-round of writers but he had honed in on people he wanted to work with.

"I had a dance history in production which is where he wanted to go and in a 'one producer' direction, which is rare. Normally I co-write, but they were already written and I was happy to produce them. I think it's really good. We've been so close to it and driven mad with detail but we're enjoying the songs as much as we started. It's quite different for Will, but still Will."

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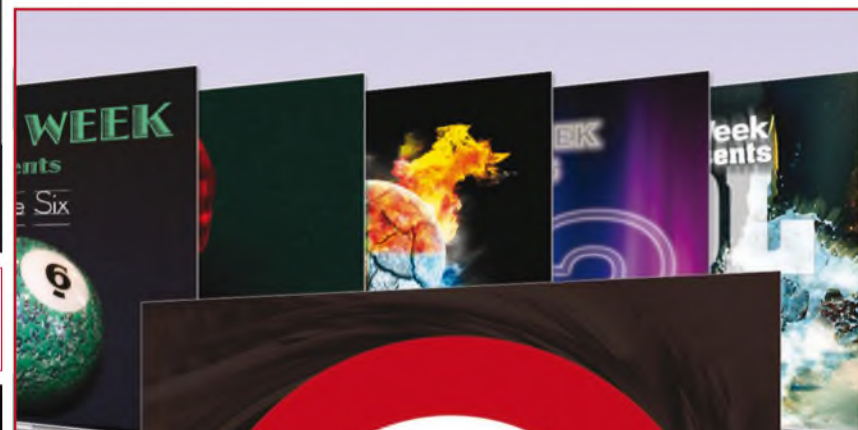
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KEY RELEASES

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TRACK OF THE WEEK

■ BIRDY Shelter (Atlantic)

Covering someone else's work has always been a tricky business, with some artists hitting the nail perfectly on the head – Jeff Buckley's Hallelujah for example, while others fall completely flat: Smokey Robinson's version of Wichita Lineman being a case in point. But despite a plethora of misses, there are some artists who are always willing to sign up to the challenge of producing something better than the original and Atlantic-signed artist Birdy – real name Jasmine Van den Bogaerde – is one of them. The follow up to her Top 20 debut Skinny Love (itself a cover of Bon Iver's folk favourite) finds the 15-year-old turning towards The xx for inspiration with far more satisfying results. Her thin voice highlights a fragility and vulnerability only hinted at in the original, while the single piano accompaniment leaves The xx's version sounding cluttered in comparison. The track precedes a debut album, set for release in the autumn which has seen the youngster work with Arctic Monkeys producer James Ford and Jim Abbiss – who collaborated with Adele on 19.

PREVIOUS: SKINNY LOVE (17) CHARLOTTE OTTER



ALBUM OF THE WEEK

■ LMFAO Sorry For Party Rocking (Interscope)

The uncle and nephew partnership follow up 2009's release Party Rock with the apologetically titled Sorry For Party Rocking. That is about as humble as they get as the newly-refined LMFAO sound aims a winning formula straight at the the world's dancefloors, following much in the vein of Guetta/Akon/Black Eyed Peas with echoes of 2 In A Room. Speaking of which, there are some great lyrics across the whole set including 'Passion in my pants – wiggle, wiggle wiggle', not to mention the superb 'Everyday I'm shufflin' helping them live up to their moniker LMFAO (web acronym for laughing my f*cking ass off).

Appearing soon as support on the UK Ke\$ha tour LMFAO have previously appeared at the Capital Summertime Ball and the Wireless Festival, Sorry For Party Rocking is a hit single-laden affair which will not disappoint live or as a soundtrack to a house party.

PREVIOUS ALBUM: PARTY ROCK (DID NOT CHART) SIMON CHRISTOPHERS



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

■ ALBUM DIONNE BROMFELD Good For The Soul (Lioness/Island)

At the tender age of 15 Dionne Bromfield has already carved a niche for herself within the industry, releasing a record of Sixties-styled soul two years ago. Although some cynics may claim Amy Winehouse's goddaughter is simply benefitting from her connections, with Bromfield's follow-up Good For The Soul being released on Winehouse's own label Lioness Records, they would also be overlooking the teenager's natural talent. Bromfield's vocals are full of sass and sweetness and this, coupled with co-writing credits from Steve Brooker (Duffy) and Paul O'Duffy (Dusty Springfield), ensures the performer is in excellent hands as she looks to capture some of the Motown magic. However, despite some punchy string arrangements and up-tempo percussion it is clear Bromfield is a talent yet to mature. But once her voice deepens, erasing some of its current nasality – the teen will be a powerful name to contend with.

CHARLOTTE OTTER

■ ALBUM WOLF GANG Suego Faults (Atlantic Records)

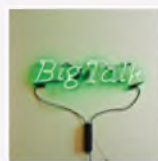
Max McElligott, the 24-year-old multi-instrumentalist behind Wolf Gang, apparently wrote much of this debut album in his North London bedroom using a ripped copy of Cubase. This might conjure up the image of a lo-fi, bedsit poet. And though unrequited love is a theme, Suego Faults' 10 tracks are often far from that image. Instead, with the help of producer Dave Fridmann, McElligott has made an ambitious, upbeat, gloriously technical record that reveals plenty of ambition and songwriting talent. There are obvious reference points, such as other Fridmann-produced bands like MGMT and Mercury Rev, in a number of tracks, particularly Something Unusual. Hints of McElligott's heroes Elton John and David Bowie also creep through in closing track Planets. Suego Faults certainly has an accessible vibe to it and Wolf Gang live performances have been well received, with more to come, notably V Festival next month. But success could well ride on whether UK audiences accept McElligott's mid-

Atlantic singing voice. It worked for The Thrills, for two albums at least.

JAMES WILMORE

■ ALBUM BIG TALK Big Talk (Little Owl/Epitaph)

So The Killers are not just all about Brandon Flowers. It turns out the band's drummer Ronnie Vannucci has a deft way with a catchy chorus, too, judging by this self-titled debut album, Big Talk. As with many side projects, the sound is not a significant departure from the day job. Having been recorded at The Killers' Las Vegas studio, produced by Joe Chiccarelli (The Strokes, My Morning Jacket) and mixed by Alan Moulder (U2, The Killers, Foo Fighters), it is no surprise there are similarities. Single Getaways is heavy on the synths, building into an infectious Radio 2-friendly sound. Many of the album's 12 tracks stick to this formula, although there are mellow moments such as The Next One Living, highlighting a delicate tone to Vannucci's voice. The band make their live debut in their hometown of Vegas later this month and are due to appear on Jimmy Kimmel Live on July 25. JAMES WILMORE



OUT THIS WEEK

SINGLES

- BOWLING FOR SOUP Turbulence (Brando/Que-Sa)
- CHASE & STATUS FEAT. TINIE TEMPAH Hitz (Mercury)
- DANGER MOUSE & DANIELE LUPPI Season's Trees/Rose With A Broken Neck (Parlophone)
- ENCORE Tit For Tat (Island)
- GLASVEGAS Shine Like Stars (Columbia)
- BEN HOWARD The Wolves (Island)
- STACEY JACKSON FEAT. SNOOP DOGG Live It Up (30Big)
- JENNY & JOHNNY Animal (Warner Brothers)
- LADY GAGA The Edge Of Glory (Interscope)
- IMOGEN HEAP Propeller Seeds (Epic)
- MEN Simultaneously (Columbia)
- RED HOT CHILI PEPPERS The Adventures Of Rain Dance Maggie (Warner Brothers)
- RIZZLE KICKS Down With The Trumpets (Island)
- RHYDIAN ROBERTS Parade (Conehead)
- ASHER ROTH FEAT. AKON Last Man Standing (Island)
- S.C.U.M Amber Hands (Mute)
- LIL' WAYNE How To Love (Cash Money/Island)
- WOLF GANG The King And All Of His Men (Atlantic)

OUT THIS WEEK

- DIONNE BROMFELD Good For The Soul (Lioness/Island)
previous: Introducing (1,823/45,205)
- GOO GOO DOLLS Live From Scho (Warner Brothers)
previous: Something for the Rest of Us (3,896/14,621)
- JOHN BUTLER TRIO Live At Red Rocks (Jarrah)
previous: April Uprising (1,401/5,463)
- LMFAO Sorry For Party Rocking (Interscope)
previous: Party Rock (212/1,867)
- OMAR Sing (If You Want It) (True Thoughts)
previous: Best By Far (972/5,574)
- LUKE POTTER Just Pieces Of Me (Palm 55)
Debut Album
previous: The Venomous Grand Design (n/a)
- RUFUS WAINWRIGHT House Of Rufus – Boxset (Polydcr)
previous: All Days Are Nights: Songs For Lulu (6,928/16,238)
- THE WOLFEN Married To The Eiffel Tower (Hcwl)
previous: Modernity Killed Every Night (n/a)

OUT NEXT WEEK

SINGLES

- CAT'S EYES Over You (Polydor)
- DANNY & FREJA If Only You (Island)
- FILMS OF COLOUR Capital/Persinette (Believe)
- INC. 3 (4Ac)
- INNERPARTYSYSTEM Not Getting Any Better (Red Bull)
- JLS FEAT. DEV She Makes Me Wanna (Epic)
- LITTLE GREEN CARS The John Wayne (Young & Lcs)
- MAGNETIC MAN FEAT. P MONEY Anthemic (Columbia)

- MAVERICK SABRE Let Me Go (Mercury)
- MICHAEL MIND PROJECT FEAT. SEAN KINGSTON Ready Or Not (RCA)
- NEWVILLAGER Lighthouse (Hamscud)
- PAJAMA CLUB From A Friend To A Friend (EMI)
- JOSHUA RADIN I Missed You (44Th Floor)
- KELLY ROWLAND Here I Am – US Version (Motown/Island)
- PHILIP SELWAY Running Blind – EP (Bella Union)
- SIX D Best Damn Night (live)

ALBUMS

- BIG SEAN Finally Famous (Mercury)
- SHARON CORR Dream Of You (Rhino)
- EMALKAY Eclipse (Dub Police)
- JON FRATELLI Psycho Jukebox (Island)
- INCH-TIME The Floating World (Mystery Plays)
- STACEY JACKSON Live It Up (30Big)
- KARTON Find The Constant (Scend Cl Habib)
- THE KENNETH BAGER EXPERIENCE The Sound Of... (Deconstruction/Scry)
- MANN Mann's World (Mercury)
- PAUL OAKENFOLD Never Mind The Bollocks? Here's Paul Oakenfold (Armada)



- RODRIGO Y GABRIELA Live In France (Ruby Works)
- JOSS STONE Lpi (Stone 'n' Surf/leg)
- WOLF GANG Suego Faults (Atlantic)

AUGUST 1

SINGLES

- APPARAT Black Water (Mute)
- BABE SHADOW Days Of Old (Luv Luv Luv)
- CHICANE Going Deep (Medienne)
- DEV In The Dark (Island)
- DJ SHADOW I'm Excited (Island)
- JOAN AS POLICE WOMAN (Hemmi (PIAS)
- CHER LLOYD Swagger Jagger (Syco)
- HUDSON MOHAWKE Satin Panthers EP (Warp)
- MONA Shooting The Moon (Island/Int)
- NOAH & THE WHALE Life Is Life (Mercury/Young & Lcs)
- THE PAINS OF BEING PURE AT HEART The Body (PIAS)
- PORTUGAL. THE MAN Got It All (Atlantic)
- RAMONA New York City (Columbia)
- TALAY RILEY Make You Mine (live)
- THE SOUND OF ARROWS M.A.G.I.C



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

(Geffen)

- **TODDLA T & ROOTS MANUVA** Watch Me Dance (Ninja Tune)
- **JAMIE WOON** Shoulda EP (Candent Songs)

ALBUMS

- **AZARI & IJI** Azari & Iji (Loose Lips)
- **BIRDEENGINE** The Crooked Mile (Bleeding Heart)
- **FOUNTAINS OF WAYNE** Sky Full Of Holes (Lojinx)
- **GERRY RAFFERTY** City To City - Remastered (EMI Catalogue)
- **MADS LANGER** Behold (Columbia)
- **MARLI HARWOOD** Clocks & Full Stops (Island)
- **NEW BOYZ** Too Cool To Care (Warner Brothers/Shout!Asylum)
- **OUPA** Forget (Boiled Egg)
- **JOSHUA RADIN** The Rock & The Tide (14Th Floor)
- **RHYDIAN ROBERTS** Waves (conehead)
- **KENNY WAYNE SHEPHERD** How I Go (Roadrunner)
- **VIVA BROTHER** Famous First Words (Geffen)

AUGUST 8

SINGLES

- **COCKNBULLKID** Yellow (Island/Moshi Moshi)
- **DEATH CAB FOR CUTIE** Codes And Keys (Atlantic)
- **ELBOW** Lippy (Kids (Fiction))
- **FOE** Deep Water Heart Breaker (Stella Mortis/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)
- **THE REASON 4** Take It All (Farwest)
- **BRITNEY SPEARS** I Wanna Go (live)
- **TOM VEK** Aroused (Island)
- **LIL' WAYNE** Nightmares Of The Bottom (Cash Money/Island)
- **WOLFETTE** Different Story (Lavaland)
- **WRETCH 32 FEAT. JOSH KUMRA** Don't Go (Levels/Mos)

ALBUMS

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



- **VARIOUS** Hed Kandi - Ibiza Album 2011 (Hed Kandi)
- **VARIOUS** Ibiza 2011 Selection (Champion)

AUGUST 15

SINGLES

- **BRETT ANDERSON** Brittle Heart (EMI)
- **BATTLES FEAT. GARY NUMAN** My Machines (Warp)
- **BEASTIE BOYS FEAT. SANTOGOLD** Don't Play No Game That I Can't Win

(Parlophone)

- **CLOUD CONTROL** Gold Canary (Infectious)
- **ELVIS COSTELLO** Sparkling Day (Island)
- **BAXTER DURY** Claire (Parlophone)
- **FITZ & THE TANTRUMS** Moneygrabber (Dangerbird)
- **WYNTER GORDON** Till Death (Asylum/Big Beat/Atlantic)
- **HARD-FI** Fire In The House (Necessary/Atlantic)
- **LENNY KRAVITZ** Stand (Roadrunner)
- **L-VIS 1990** Lost In Love (Island)
- **LANU FEAT. MEGAN WASHINGTON** Fall (Tru Thoughts)
- **FRANK OCEAN** Nostalgia EP (Mercury)
- **PAUL SIMON** So Beautiful Or So What (Hear/Concord Uq)
- **PROFESSOR GREEN.** At Your Inconvenience (Virgin)
- **EMELI SANDE** Heaven (Virgin)
- **SEA OF BEES** Gnomes (Heavenly)
- **WESTLIFE** TBC (Syco)
- **THE VACCINES** Norgaard (Columbia)
- **ALEX WINSTON** Velvet Elvis (Island)
- **THE WOMBATS** Perfect Disease (14Th Floor)
- **WONDERLAND** Nothing Moves Me (Mercury)
- **YOUNG REBEL SET** Red Bricks (Big Flame)

ALBUMS

- **BAXTER DURY** Happy Soul (Parlophone)
- **DESIGN THE SKYLINE** Nevaeh (Victory)
- **THE FEELING** 100 Sinners (Island)
- **I BREAK HORSES** Hearts (Bella Union)
- **NERO** Welcome Reality (Mta/Mercury)



- **CHARLIE SIMPSON** Young Pilgrim (Nusic Sounds)
- **TODDLA T** Watch Me Dance (Ninja Tune)
- **VICTORIAN HALLS** Charlatan (Victory)
- **WRETCH 32** Black & White (Mos/Levels Recordings)

AUGUST 22

SINGLES

- **ALPINES** Cocoon (Polydor)
- **BIG DEAL** Chair (Mute)
- **JO BIRCHALL** Wonderful (Portobello)
- **KERRI CHANDLER** Intermezzo EP (Madhouse)
- **DEFTONES** Beauty School (Reprise)
- **FIXERS** Schwimmhauss Johannesburg (Mercury)
- **GROUPOVE** Tongue Tied (Canvasback/Atlantic)
- **BEN HOWARD** Keep Your Head Up (Island)
- **J COLE** Work Out (RCA)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **BRUNO MARS** Marry You (Elektra)
- **MY CHEMICAL ROMANCE** The Only Hope For Me Is You (Reprise)
- **OLIVY MURS** Heart Skips A Beat (Epic/Syco)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH**

Redemption Days (Island)

- **RIVAL SCHOOLS** Eyes Wide Open (Photo Finish/Atlantic)
- **RIZZLE KICKS** Mumma Can Hump (Island)
- **WILL YOUNG** Jealousy (RCA)

ALBUMS

- **CSS** La Liberation (V2)
- **ALEX METRIC** Open Your Eyes - Remixes & Productions (Virgin)
- **DUBSTEP ALLSTARS** Mixed By Distance (Rinse)
- **FITZ & THE TANTRUMS** Pickin' Up The Pieces (Dangerbird)
- **THE GAME** The R.E.D. Album (Polydor)
- **HARD-FI** Killer Sounds (Necessary/Atlantic)
- **LENNY KRAVITZ** Black And White America (Roadrunner)
- **MIRROR MIRROR** Interiors (Rvng International)
- **MR HEAVENLY** Out Of Love (Sub Pop)
- **PURE X** Faded (Acephale)



- **JILL SCOTT** Just Before Dawn: From The Vault Vol.1 (Hidden Beach)
- **BARBRA STREISAND** What Matters Most (Columbia)
- **WILL YOUNG** Echoes (RCA)

AUGUST 29

SINGLES

- **MELANIE C** Think About It (Red Girl)
- **CULTS** Go Outside (Columbia/ITMG)
- **DEVOLUTION** Good Love (One More Tune/Warner)
- **MICHAEL FRANTI & SPEARHEAD** Say

Hey (I Love You) (Fazlephone)

- **JESSIE J** Who's Laughing Now (Island/Lave)
- **OH LAND** White Nights (Epic)
- **PANIC! AT THE DISCO** Let's Kill Tonight (Decaydance/Fueled By Ramen)
- **SALTWATER BAND** Malk (Drematic)
- **ED SHEERAN** You Need Me I Don't Need You (Sheeran Lock)
- **TD LIND** Coming Home (Drematic)

ALBUMS

- **BIG DEAL** lights Out (Mute)
- **JO BIRCHALL** Something To Say (Portobello)
- **BOMBAY BICYCLE CLUB** A Different Kind Of Fix (Island)
- **BUTCH WALKER AND THE BLACK WIDOWS** The Spade (Lojinx)
- **TAIO CRUZ** Troublemaker (4Th & Broadway)
- **DAVID GUETTA** Nothing But The Beat (Positiva/Virgin)
- **PAUL KELLY** The A-2 Recordings - Deluxe (Drematic)
- **PARADE** Parade (Asylum/Atlantic)
- **DOLLY PARTON** Better Day (Sony cmg)
- **SALTWATER BAND** Malk (Drematic)
- **LIL' WAYNE** Tha Carter IV (Island)
- **HAYLEY WESTENRA** Paradiso (Decca)

SEPTEMBER 5

ALBUMS

- **AIRSHIP** Stuck In This Ocean (PIAS)
- **BRIGHTON GAY MEN'S CHORUS** Brighton Gay Men's Chorus (Island)
- **MELANIE C** The Sea (Red Girl)
- **RY COODER** Pull Up Some Dust And Sit Down (Nonesuch)



- **DORIS DAY** My Heart (Scny)
- **DEV** The Night The Sun Came Up (Island)
- **DJ SHADOW** The Less You Know, The Better (Island)
- **GURRUMUL** Rrakala (Drematic)
- **GRACE JONES** Hurricane Dub (Well Of Sound)
- **MIRACLE FORTRESS** Was I The Wave (Republic Of Music)
- **OH LAND** Oh Land (Epic)
- **QUANTIC** The Best Of Quantic (Tru Thoughts)
- **THE RAPTURE** In The Grace Of Your Love (De/Decca)
- **RED HOT CHILI PEPPERS** I'm With You (Warner Brothers)
- **REID PALEY & BLACK FRANCIS** Paley & Francis (Cocking Vinyl)
- **THROWING MUSES** Anthology (4Ad)
- **THE TOM FULLER BAND** Ask (Red Cap)

SEPTEMBER 12

ALBUMS

- **THE DRUMS** Fortamento (Island/Moshi Moshi)
- **BETA HECTOR** Sunbeam Insulin (Tru Thoughts)
- **THE KOOKS** Junk Of The Heart (EMI)
- **LADY ANTEBELLUM** Cwn The Night (Capitol/Parlophone)
- **LADYTRON** Gravity The Seducer (Metwerk)
- **ANNIE MAC** Presents 2011 (Island)
- **LAURA MARLING** A Creature I Don't Know (Virgin)
- **S.C.U.M** Again Into Eyes (Mute)
- **THE SILVER SEAS** Chateau Revenge (The Lights Label/EMI)
- **SLOW CLUB** Paradise (Moshi Moshi)
- **ST VINCENT** Strange Mercy (4Ad)
- **KENNY THOMAS** The Show Is Over (Solus)

SEPTEMBER 26

ALBUMS

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

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

JAMES FOLEY
(RECORD OF THE DAY)

Toodar: Red EP (Rash Records)
Toodar's gorgeous lo-fi electro (and semi-acoustic) pop first appeared on the radar via a quirky home-made viral video for Toy that Tom Robinson enthused about on 6Music. The accompanying music is just as delightful. Their new EP has a cracking Jme.D remix of Toy which embellishes Toodar's keen, if wonderfully understated ear for melody.

BEN MYNOTT
(FLUIDNATION)

Gagarin: Biophilia (GEO Records)
Deeply beautiful glitchy ambient electronica at its very best. Third Rail is as good a track as I have heard all year. The album moves through tracks where layers upon layers of glitch are coupled with sparse keyboards, creating a LP that breathes freely. The album is bordering on the perfect headphone listen. Stunning stuff.

MARK COUSINS
(ARTROCKER)

Lupen Crook: Waiting For The Post-Man (Beast Reality)
After the hedonistic highs of his previous album, Crook is back with the inevitable comedown in the form of Waiting For The Post-Man. An introspective album that relies mainly on acoustic guitar, it is a more restrained affair but, although the music has mellowed, his attitude and spirit remain pleasingly intact.

DAN SNAITH
(CARIBOU)

Roll The Dice: In Dust (The Leaf Label)
In Dust by Roll The Dice is an album of real musical weight - a slap in the face to the vapid music that washes over us ceaselessly. It is a thing of deep beauty, dexterously combining the gravitas of something very old with the excitement of something very new. Released by the Leaf Label on double vinyl, CD and digital.

KEY RELEASES

Can High Flying Birds soar as high as Beady Eye?



High Flying: Noel Gallagher's double album set is gaining pre-release momentum

PRE-RELEASE FOCUS

BY PAUL WILLIAMS

BEADY EYE'S DIFFERENT GEAR, Still Speeding spent four weeks at the top of Play's pre-release chart earlier this year and now the band's former Oasis colleague Noel Gallagher is making his own mark on the countdown with a debut solo set.

Noel Gallagher's High Flying Birds, which will be released on October 17

on his own Sour Mash label via EMI Services, arrives at 17 on Play's survey, although is yet to register on either Amazon or HMV's Top 20. Meanwhile, John Fratelli's first solo album Psycho Jukebox enters at exactly the same position at HMV.

There is almost consensus among our three retailers about the most in-demand unreleased album with Now! 79 topping both HMV and Amazon's charts a week before release, while it climbs a place to two at Play. The compilation is denied a clean sweep

by The Kooks' Junk Of The Heart, which registers an impressive fifth successive week as Play's favourite new album.

Still more than a month away from commercial release, The Red Hot Chili Peppers' first studio album in more than five years progresses on two charts and holds its Top 10 position on a third. I'm With You climbs 9-4 at HMV, 7-6 at Play and is static at six at Amazon.

Royal College of Music student Laura Wright has been winning plenty

of support from Classic FM ahead of the release next Monday of her first album The Last Rose and that is reflected at Amazon where the title is the Top 20's fastest mover as it progresses 20-7.

A-listed at 1 Xtra and on the C list at Radio 1, Scottish singer-songwriter Emeli Sandé's first solo single Heaven moves to the top of Shazam's pre-order chart ahead of its August 14 release, while Metronomy provide the same chart's highest new entry with The Bay entering at six.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	DEMI LOVATO	2612	+346
2	EMINEM	1615	-264
3	RIHANNA	1254	-71
4	SOULJA BOY TELLEM	1068	145
5	LADY GAGA	793	-336
6	SKRILLEX	730	25
7	FRANZ FERDINAND	654	652
8	GREYSON CHANCE	599	153
9	JASMINE V	332	38
10	THE LONEY ISLAND	327	38
11	GREEN DAY	267	-80
12	DRAKE	262	-29
13	KE\$HA	252	-28
14	LMFAO	249	0
15	MIRANDA COSGROVE	211	-8
16	GORILLAZ	185	51
17	TĪĒSTO	183	29
18	ASHLEY TISDALE	132	-119
19	JONAS BROTHERS	132	-57
20	CONNIE TALBOT	159	154

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Label
1	THE KOOKS	Junk Of The Heart EMI
2	VARIOUS	Now! 79 EMI/UMTV
3	BOMBAY BICYCLE CLUB	A Different... Island
4	WILL YOUNG	Echoes RCA
5	KASABIAN	Velociraptor! Columbia
6	RED HOT CHILI PEPPERS	I'm With... Warner Brothers
7	TRIVIUM	In Waves Roadrunner
8	HARD-FI	Killer Sounds Necessary/Atlantic
9	KIDS IN GLASS HOUSES	Gold... Roadrunner
10	ED SHEERAN	+ Asylum/Atlantic
11	YOUNG THE GIANT	Young... Roadrunner
12	OPEETH	Heritage Roadrunner
13	LIL' WAYNE	The Carter IV Island
14	NERO	Welcome Reality MTA/Mercury
15	MATT CARDLE	Tbc Debut Album Syco
16	CHER LLOYD	Cher Lloyd Syco
17	NOEL GALLAGHER	Noel Gallagher's... Sour Mash
18	CHARLIE SIMPSON	Young... Nusic Sounds
19	EDGUY	Age Of The Joker Nuclear Blast
20	VARIOUS	Greatest Ever... Union Square

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Label
1	VARIOUS	Now! 79 EMI/UMTV
2	PINK FLOYD	The Dark Side... EMI
3	PAUL SIMON	Graceland Sony
4	PINK FLOYD	Wish You Were Here EMI
5	PINK FLOYD	The Wall EMI
6	RED HOT CHILI PEPPERS	I'm With... Warner Brothers
7	LAURA WRIGHT	The Last Rose Decca
8	KASABIAN	Velociraptor! Columbia
9	MIKE OLDFIELD	Incantations UMC
10	ED SHEERAN	+ Asylum/Atlantic
11	VINTAGE TROUBLE	The Bomb... Vintage Trouble
12	DORIS DAY	My Heart Sony
13	WILL YOUNG	Echoes RCA
14	PINK FLOYD	The Discovery... EMI
15	DOLLY PARTON	Better Day Sony CMG
16	HAYLEY WESTENRA	Paradiso Decca
17	NERO	Welcome Reality MTA/Mercury
18	LAURA MARLING	A Creature... Virgin
19	YOUNG THE GIANT	Young... Roadrunner
20	MARY-JESS SHINE	Decca

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Label
1	VARIOUS	Now! 79 EMI/UMTV
2	KASABIAN	Velociraptor! Columbia
3	ED SHEERAN	+ Asylum/Atlantic
4	RED HOT CHILI PEPPERS	I'm... Warner Brothers
5	NERO	Welcome Reality MTA/Mercury
6	PINK FLOYD	The Dark Side... EMI
7	BOMBAY BICYCLE CLUB	A... Island
8	EXAMPLE	Playing In... MoS
9	VIVA BROTHER	Famous First... Geffen
10	CHER LLOYD	Tbc Syco
11	TRIVIUM	In Waves Roadrunner
12	THE TING TINGS	Tbc Columbia
13	PINK FLOYD	Wish You Were Here EMI
14	CHARLIE SIMPSON	Young... Nusic Sounds
15	PINK FLOYD	Wall 2011... EMI
16	WILL YOUNG	Echoes RCA
17	JON FRATELLI	Psycho Jukebox Island
18	HARD-FI	Killer Sounds Necessary/Atlantic
19	YOUNG THE GIANT	Young... Roadrunner
20	MIKE OLDFIELD	Incantations UMC

hmv.com

Last.fm Chart Overall chart

Pos	ARTIST	Label
1	BON IVER	Perth 4AD
2	BON IVER	Holocene 4AD
3	BON IVER	Minnesota, WI 4AD
4	BON IVER	Towers 4AD
5	BON IVER	Calgary 4AD
6	BON IVER	Michicant 4AD
7	BON IVER	Hinnom, TX 4AD
8	BON IVER	Wash 4AD
9	ADELE	Rolling In The Deep XL
10	LADY GAGA	Judas Interscope
11	BON IVER	Lisbon, OH 4AD
12	LADY GAGA	The Edge Of Glory Interscope
13	BON IVER	Skinny Love 4AD
14	KATY PERRY	Last Friday Night... Virgin
15	LADY GAGA	Born This Way Interscope
16	BEYONCE	Best Thing... Columbia/Fairwood/Tru
17	ED SHEERAN	The A Team Asylum
18	FOSTER THE PEOPLE	Pumped... Columbia
19	MUMFORD & SONS	The Cave (Members Of The Family) Columbia
20	COLDPLAY	Every... Parlophone

lost.fm

CATALOGUE REVIEWS

DARYL HALL & JOHN OATES



The Atlantic Albums: Whole Oats/ Abandoned Luncheonette/

War Babies...plus (Edsel EDS 2103)

Prior to achieving global success with RCA, Daryl Hall & John Oates cut their teeth and found their direction via a trio of albums recorded for the Atlantic label.

Newly anthologised on this double disc set, they include 1972 debut Whole Oats, 1973's Abandoned Luncheonette and 1974's War Babies. Perhaps owing more to their folk/rock background than the blue-eyed soul sound that dominated their later output, Whole Oats is nevertheless a fine first effort, bristling with pretty, melodic tunes, including Fall In Philadelphia, a sweet tribute to their hometown, and the delicately ethereal They Needed Each Other. They tipped the ante considerably for Abandoned

Luncheonette, with the set's opener, When The Morning Comes, providing a bridge between the more homespun style of the first album and the slicker, more soulful direction they were now pursuing. The set includes their first hit, the formidable She's Gone, which starts as an atmospheric instrumental and builds into hard-hitting vocal tour-de-force every bit as soulful as anything that ever came out of Philadelphia.

After the first two albums under the tutelage of Arif Mardin, they switched to fellow Philly fella Todd Rundgren to produce War Babies and, although it is still an excellent piece of work, it did lose some of the impetus they had gained from Abandoned Luncheonette, with less accessible, more brooding material to the fore. The set is completed by a quartet of hard-to-find bonus tracks, and a 32-page booklet featuring all the lyrics and comprehensive liner notes.

VARIOUS



The London American Label Year By Year: 1958

(Ace CDCHO 1310)

1958 is the sixth and earliest year yet revisited by Ace's popular series devoted to the output of London Records, and the resultant compilation is arguably the most impressive featuring, among others, hits from Eddie Cochran, Duane Eddy and Little Richard which stormed the chart on both sides of the Atlantic. It was one of the busiest years for the label with a staggering 242 singles released, but with only 28 slots up for grabs on the CD the quality threshold is set very high. It strikes a perfect balance between the obscure (Big Guitar by Frank DeRosa) and the classic (Come What May by Clyde McPhatter). Mastered from the original mono tapes, the collection is further enhanced by a 32-page booklet featuring a 7,000 word essay and photos.

VARIOUS



Mixology: The Definitive Salsoul Mixes (Harmless HURTXCD 110)

The estimable Harmless imprint launches its new Mixology series with a surefire winner in the form of this triple-disc set, whose only brief is to make available the key original mixes released on Salsoul, the legendary disco label.

Although numerous Salsoul compilations have been released before – many of them by Harmless itself – they are all out of print, and included a mix of classic and obscure mixes.

With 31 original tracks arranged in chronological order and a playing time of 220 minutes, Mixology addresses the issue in style, and includes all of the label's most revered recordings, among them Ten Percent by Double Exposure, Doctor Love by First Choice, Hit & Run by Loleatta Holloway, The Beat Goes On & On by Ripple and Jingo by Candido.

CATALOGUE TOP 20 SINGLES



This	Last	Artist	Title	Label	Distributor
1	3	COLDPLAY	Fix You	/	Parlophone (E)
2	RE	EVANESCENCE	Bring Me To Life	/	Epic/Wind-Up (ARV)
3	4	TRACY CHAPMAN	Fast Car	/	Bektra (ARV)
4	17	BEYONCE	If I Were A Boy	/	Columbia (ARV)
5	12	ADELE	Make You Feel My Love	/	XL (PIAS)
6	9	COLDPLAY	The Scientist	/	Parlophone (E)
7	1	BEYONCE	Irreplaceable	/	Columbia (ARV)
8	RE	THE KOOKS	Naive	/	Virgin (E)
9	8	ELBOW	One Day Like This	/	Fiction (ARV)
10	13	WILSON PHILLIPS	Hold On	/	Capitol/Parlophone (E)
11	NEW	DUSTY SPRINGFIELD	Son Of A Preacher Man	/	Mercury (ARV)
12	NEW	SNOOP DOGGY DOGG FEAT. P WILLIAMS	Drop It Like It's Hot	/	Geffen (ARV)
13	NEW	PULP	Common People	/	Island (ARV)
14	5	COLDPLAY	Viva La Vida	/	Parlophone (E)
15	NEW	THE CRANBERRIES	Zombie	/	Island (ARV)
16	RE	THE KILLERS	Somebody Told Me	/	Lizard King/Mercury (ARV)
17	18	BLACK EYED PEAS	I Gotta Feeling	/	Interscope (ARV)
18	RE	DJ JAZZY JEFF & THE FRESH PRINCE	Summertime	/	Jive (ARV)
19	RE	FLORENCE + THE MACHINE	Dog Days Are Over	/	Island (ARV)
20	NEW	THE JAM	Town Called Malice	/	Polydor (ARV)

Official Charts Company 2011

CLUB CHARTS

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	1	3	ADELE	Set Fire To The Rain	/ XL
2	2	5	HANNAH	Call My Name	/ Snowdog
3	1	4	E MORILLO & E THONEICK FEAT. S TAYLOR	Stronger	/ 3 Beat
4	6	5	SADE	Love Is Found	/ RCA
5	7	4	J. PEARL FEAT. SHAYNE WARD	Must Be A Reason Why	/ Simply Delicious
6	23	2	RADIO KILLER	Lonely Heart	/ AATW
7	17	2	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	/ Levels/MoS
8	12	4	WITHIN TEMPTATION	Sinead	/ Roc-A-Fella
9	24	2	ARMIN VAN BUUREN	Mirage - Album Sampler	/ Armada
10	14	5	THE NIGHTSTYLERS VS THE BLUE VAN	Run To The Sun	/ Iceberg
11	13	3	FELIX LEITER FEAT. MARCELLA WOODS	Sky High	/ Hed Kandi
12	3	7	WOLFGANG GARTNER	Illmerica	/ MoS
13	NEW		ROCKWARE FEAT. ROSIE ROMERO	Turn Me On	/ White Label
14	21	3	THE WANTED	Glad You Came	/ Global Talent/Island
15	19	3	DENZAL PARK VS WIZARDS SLEEVE	I'm A Drum Machine...	/ Hed Kandi/XS
16	NEW		WAWA FEAT. EDDIE AMADOR	The After Party 2011	/ Haiti Groove
17	NEW		EXAMPLE	Stay Awake	/ MoS
18	25	3	SOFIA HAYAT	Bollywood Star/Blame It On The Cookie	/ Hayat Music
19	33	2	KID MASSIVE & PEYTON	A Little Louder	/ Transmission
20	27	3	CAHILL FEAT. JOEL EDWARDS	In Case I Fall	/ 3 Beat
21	20	4	MANUFACTURED SUPERSTARS FEAT. S QUINN	Take Me Over	/ Magik Muzik
22	22	4	CAZWELL	Get My Money Back	/ White Label
23	NEW		INNA	Love	/ 3 Beat
24	11	8	SWEDISH HOUSE MAFIA	Save The World	/ Virgin
25	31	2	SARVI	Stereo Love	/ White Label
26	29	2	COCKNBULLKID	Yellow	/ Island/Moshi/Moshi
27	18	6	KYLIE MINOGUE	Put Your Hands Up (If You Feel Love)	/ Parlophone
28	NEW		CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	/ MIA/Mercury
29	26	2	INUSA DAWUDA & IMPACT	I Feel Beautiful/All I Want	/ Kingdom Of Music
30	NEW		DALAL	Taste The Night	/ White Label
31	5	6	SERGE DEVANT FEAT. TALEEN	3AM Eternal	/ Ultra
32	36	9	DJ FRESH FEAT. SIAN EVANS	Louder	/ MoS
33	NEW		BRITNEY SPEARS	Wanna Go	/ Jive
34	37	2	ANGRY KIDS FEAT. NICK KERSHAW	Wouldn't It Be Good	/ Pic
35	NEW		ANALOGUE PEOPLE IN A DIGITAL WORLD FEAT. SAM OBERNIK	Liar	/ Hysterical
36	NEW		ANDAIN	Promises	/ Black Hole
37	NEW		CHER LLOYD	Swagger Jagger	/ Syco
38	NEW		LIK & DAK	Fiesta	/ Mowance
39	30	7	LAIDBACK LUKE, STEVE AOKI & LIL JOHN	Turbulence	/ New State
40	38	9	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	/ Sony RCA

Upfront alight with Adele



Get yer coat love Adele pulls Set Fire To The Rain to the top of the Upfront chart with help from remixer Thomas Gold (above right)

ANALYSIS

BY ALAN JONES

THREE WEEKS AFTER IT became Adele's first number-one hit on the Commercial Pop chart, Set Fire To The Rain moves into pole position on the Upfront chart. In mixes by Thomas Gold and Moto Blanco, it has just enough firepower to ease past Call My Name, which remains at number two for Hannah.

There is a non-mover at number two on the Commercial Pop chart too - JLS, whose Dev collaboration She Makes Me Wanna loses out by a small margin to The Wanted, who storm to the

summit with Glad You Came in mixes supplied by Alex Gaudino and Jason Rooney. It is The Wanted's fifth single, and all five had been furnished with club mixes resulting in Top 10 placings. Glad You Came is their first number one, and follows All Time Low (six), Heart Vacancy (10), Lose My Mind (seven) and Gold Forever (eight).

Jason Derulo hangs on atop the Urban chart for a second week with Don't Wanna Go Home but the track's support is falling and it looks susceptible to Mann's Mack and Talay Riley's Make You Mine, which both make big improvements to complete the top three.



Hannah Call My Name, 2 on the Upfront

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	5	THE WANTED	Glad You Came	/ Global Talent/Island
2	2	4	JLS FEAT. DEV	She Makes Me Wanna	/ Epic
3	6	4	NICOLA ROBERTS	Beat Of My Drum	/ A&M
4	17	2	HANNAH	Call My Name	/ Snowdog
5	8	3	WOLFGANG GARTNER	Illmerica	/ MoS
6	NEW		J. PEARL FEAT. SHAYNE WARD	Must Be A Reason Why	/ Simply Delicious
7	26	2	CHER LLOYD	Swagger Jagger	/ Syco
8	15	5	JENNIFER HUDSON	I Remember Me...	/ J
9	25	2	WYNTER GORDON	Till Death	/ Asylum/Big Beat/Atlantic
10	3	5	LMFAO FEAT. NATALIA KILLS	Champagne Showers	/ Interscope
11	16	3	SIX D	Best Damn Night	/ Jive
12	1	3	LADY GAGA	The Edge Of Glory	/ Interscope
13	18	6	ADELE	Set Fire To The Rain	/ XL
14	23	2	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	/ Levels/MoS
15	NEW		BRITNEY SPEARS	Wanna Go	/ Jive
16	NEW		MANN FEAT. SNOOP DOGG & IYAZ	The Mack	/ Def Jam
17	20	3	ENCORE	Tit For Tat	/ Island
18	27	2	BAD FORMAT	Smack U Like A Bitch	/ AATW
19	NEW		FAWNI	Ready When You Are	/ Major Records Entertainment
20	NEW		DALAL	Taste The Night	/ White Label
21	12	5	SWEDISH HOUSE MAFIA	Save The World	/ Virgin
22	11	5	KYLIE MINOGUE	Put Your Hands Up (If You Feel Love)	/ Parlophone
23	NEW		CAHILL FEAT. JOEL EDWARDS	In Case I Fall	/ 3 Beat
24	19	5	CALVIN HARRIS FEAT. KELIS	Bounce	/ Columbia
25	29	2	SERGE DEVANT FEAT. TALEEN	3AM Eternal	/ Ultra
26	28	2	SARVI	Stereo Love	/ White Label
27	NEW		BELLA VIDA	Kis Kiss Me Bang Bang	/ White Label
28	NEW		TALAY RILEY	Make You Mine	/ Jive
29	22	6	THE SATURDAYS	Notorious	/ Polydor
30	NEW		MAURICIO CORTI & EUGENIO LAMEDICA	3 Beat Sampler Vol 2...	/ 3 Beat

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	2	JASON DERULO	Don't Wanna Go Home	/ Warner Brothers/Beluga Heights
2	5	3	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	/ Def Jam
3	15	2	TALAY RILEY	Make You Mine	/ Jive
4	22	4	SIX D	Best Damn Night	/ Jive
5	3	13	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	/ J
6	2	10	BEYONCE	Run The World (Girls)	/ Columbia/Parkwood Ent.
7	7	6	BOX BOTTOM FEAT. BIG BABBA	Bounce N Boom	/ BlueStooth
8	NEW		WRETCH 32 FEAT. JOSH KUMRA	Don't Go	/ Levels/MoS
9	14	2	CHER LLOYD	Swagger Jagger	/ Syco
10	18	2	JLS FEAT. DEV	She Makes Me Wanna	/ Epic
11	6	11	LOICK ESSIEN FEAT. TANYA LACEY	How We Roll	/ RCA
12	19	3	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	/ MIA/Mercury
13	12	4	SNOOP DOGG & T-PAIN	Boom	/ Capitol/Parkwood Ent.
14	4	9	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	/ Def Jam
15	8	12	WIZ KHALIFA	Roll Up	/ Atlantic
16	10	12	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	/ Sony RCA
17	16	8	BLACK EYED PEAS	Don't Stop The Party	/ Interscope
18	9	7	BEVERLY KNIGHT	Mama Used To Say	/ Hurricane
19	NEW		STARBOY NATHAN FEAT. WRETCH 32	Hangover	/ Mana/Mibes Corner
20	NEW		BEYONCE	Best Thing I Never Had	/ Columbia/Parkwood Ent.
21	NEW		CHIPMUNK FEAT. TREY SONGZ	Take Off	/ Jive
22	20	7	ORLANDO PEREZ	Taking It Higher	/ Street Vibes UK
23	21	4	CHRONIC & VERSES FEAT. ALLEGRA	Kinda Gurl	/ White Label
24	13	6	TINCHY STRYDER & DAPPY	Spaceship	/ 4th & Broadway
25	17	5	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ	Where Them...	/ Positiva/Nirgin
26	29	5	BLUEY ROBINSON	Showgirl	/ RCA
27	11	10	NICOLE SCHERZINGER FEAT. 50 CENT	Right There	/ Interscope
28	23	2	NICKI MINAJ	Super Bass	/ Cash Money/Island
29	28	11	DEV FEAT. THE CATARACS	Bass Down Low	/ Island
30	RE		BIGZ FEAT. CHIPMUNK	I Just Want The Paper	/ Flygeran Ink

COOL CUTS TOP 20

Pos	ARTIST	Title
1	EXAMPLE	Stay Awake
2	DUCK SAUCE	Big Bad Wolf
3	CHASE & STATUS	FEAT. TINIE TEMPAH Hitz
4	EMELI SANDE	Heaven
5	MAGNETIC MAN	FEAT. P MONEY Anthem
6	BENNY BENASSI	FEAT. GARY GO Cinema
7	CHROMEO FEAT. SOLANGE	KNOWLES When The Night Falls
8	AVICII	Fade Into Darkness
9	LAIDBACK LUKE	Natural Disaster
10	RICHARD DINSDALE, SAM OBERNIK & HOOK N SLING	Edge Of The Earth
11	KINGS OF TOMORROW	Finally
12	HEADSTRONG FEAT. STINE GROOVE	Tears
13	DRUMSOUND & BASSLINE SMITH	Close
14	MOBY	Lie Down In Darkness
15	YOGI FEAT. AYAH MARAR	Follow U
16	ULTRAREED	13
17	MAVERICK SABRE	Let Me Go
18	AZARI & III	Manic
19	AEROPLANE	My Enemy
20	PENGUIN PRISON	Fair Warning



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

CHARTS ANALYSIS



Sky-high Horrors give XL another lift

ALBUMS FOCUS

BY ALAN JONES

AFTER SEVEN STRAIGHT weeks at number two, Adele's 21 returns to the top of the album chart. With sales of 43,556 last week, the album - which previously topped the list first for 11 weeks, then for a further five - climbs 2-1, swapping places with Beyoncé's 4 (32,438 sales), which topped the list for the last two weeks. In 25 weeks on the chart, 21 has spent 17 weeks at number one, the rest at number two. Although its sales last week edged up by 27 over the prior frame, 21 sold fewer copies last week than any number one since The Script's Science & Faith 40 weeks ago. It surpasses The Singles 1969-1973 by The Carpenters to secure the longest run in the top two since Simon & Garfunkel's Bridge Over Troubled Water put together a run of 29 straight weeks in the top two in 1970. Bridge Over Troubled Water also has the distinction of being the artist album to spend most weeks at number one, amassing 33 weeks at the summit in eight separate runs in 1970 and 1971 - a record which may prove beyond even 21. Adele's 2008 debut album 19 rebounds 4-3 (18,435 sales) on its 27th straight week in the Top 10, and completes the first ever top three made up entirely of numeric titles.

Of 28 chart weeks thus far in 2011, female solo artists have held sway for 24, with the only interruption to their superiority coming with single-week reigns from

the latest albums by Bruno Mars, Foo Fighters, Arctic Monkeys and Take That. With another 24 charts to go in 2011, they have already beaten the previous record for most weeks at number one by female solo artists in a calendar year, set in 2003, when albums by Avril Lavigne, Kelly Rowland, Norah Jones, Madonna, Beyoncé, Eva Cassidy and Dido racked up 23 weeks at the apex.

Adele is joined in the Top 10 this week by XL Recordings labelmates **The Horrors**, whose third album *Skying* secures this week's highest debut honours, arriving at number five (13,924 sales). It far exceeds the band's debut album *Strange House*, which got to number 37 in 2007, and follow-up *Primary Colours* (number 25, 2009). *Still Life* - the first single from *Skying* - is the last of four debuts on the Top 75 singles list at number 63 (4,224 sales).

Put together by the Nickleodeon channel in 2009 to star in its series of the same name, **Big Time Rush** reached number three in the US with their debut album *BTR* earlier this year. Helped by £4.99 pricing at Amazon and Tesco, the album now debuts here at number 14 (7,742 sales) for the quartet whose average age is 21.

Two other albums debut inside the Top 40: Californian rock band **Incubus** recover from the number 52 peak their last album *Light Grenades* reached in 2006 to make the Top 20 for the third time, debuting at number 20 (5,316 sales) with seventh studio album, *If Not Now, When*; and **Ricky Martin** debuts at number

SALES STATISTICS WEEK 28

vs last week	Singles	Artist albums
Sales	3,084,956	1,263,524
prev week	3,203,372	1,336,788
% change	-3.7%	-5.5%

vs last week	Compilations	Total albums
Sales	270,904	1,534,428
prev week	279,201	1,615,989
% change	-3.0%	-5.0%

Year to date	Singles	Artist albums
Sales	87,420,185	43,624,038
vs prev year	77,898,319	43,333,975
% change	+12.2%	+0.7%

Year to date	Compilations	Total albums
Sales	8,380,456	52,004,494
vs prev year	9,847,099	53,181,074
% change	-14.9%	-2.2%

(compiled from sales data by Music Week)

24 (5,083 sales) with *Greatest Hits*. It is Martin's fifth chart album since his self-titled 1999 debut, and eclipses the number 42 peak of his previous compilation, *The Best Of*, which has sold 177,064 copies since its 2001 release.

Joe McElderry won the second series of *Popstar To Operastar* on ITV eight days ago, beating Bucks Fizz star Cheryl Baker in the final. It caused a 127.60% uplift in sales of McElderry's debut album - from 76 to 173 - which had its best week in 21, raising its career tally to 96,885. Guest **Andrea Bocelli**'s 2007 compilation *Vivere: The Best Of* fares better, sprinting 173-19 (5,368 sales), to re-enter the Top 40 for the first time since March 2008. The album, which peaked at number four, has sold 782,018 copies.

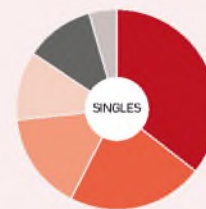
Meanwhile, **The Vaccines**' debut album, *What Do You Expect From The Vaccines?*, is also resurgent, jumping 36-21 to achieve its highest chart placing for 13 weeks. Selling 5,149 copies last week, the album has sold 123,116 copies since its release 18 weeks ago.

As the lacklustre figures above suggest, overall album sales - down 5.05% week-on-week to 1,534,428 - reach a new 21st-century low for the second time this year. In fact, they are at their lowest level since week 18 of 1999 - 636 weeks ago, when they totalled 1,529,035 - and 18.80% below same-week 2010 sales of 1,889,629.

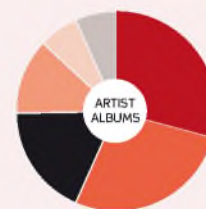
SINGLES FOCUS

Fifty weeks after debut single *All Time Low* stormed to a chart-topping debut, **The Wanted** return to the summit, this time with *Glad You Came*. Written by the same team of Steve Mac, Wayne Hector and Ed Drewett, it sold 117,166 copies last week, the highest weekly sale of any single thus far by *The Wanted*, and the fourth-highest weekly tally of 2011. It beats the 84,174 copies that *All Time Low* sold on its debut, and

MARKET SHARES • WEEK 28



UNIVERSAL 35.6% SONY 22.1%
EMI 15.8% WARNER 11.1%
MINISTRY 11.0% OTHERS 4.4%



UNIVERSAL 29.2% SONY 27.6%
XL/BEGGARS 18.0% WARNER 12.2%
EMI 6.5% OTHERS 6.5%

position for 18 weeks, selling 3,252 copies, and raising its career sales tally to 391,384.

Despite securing the highest weekly sale of any single for 25 weeks on its debut **DJ Fresh**'s *Louder* slips to number two on sales of 79,083 copies.

Meanwhile with radio and TV support growing rapidly, *Best Thing I Never Had* - the second single from Beyoncé's 4 - rebounds 6-4 (46,172 sales), just failing to pass Ed Sheeran's *The A Team*, which holds at number three (46,583 sales).

With four number ones and 10 Top 10 hits to his credit **David Guetta** is France's most successful export to the UK singles chart ever and his career sales passed the 4m mark last week thanks largely to the continued success of *Where Them Girls At*, his Flo-Rida & Nicki Minaj collaboration which dips 17-18 (19,191 sales) on its 11th week in the chart; and follow-up *Little Bad Girl* (feat. Taio Cruz and Ludacris) which debuts at number 16 (20,210 sales).

Both tracks are taken from the 43-year-old Parisienne's fifth studio album *Nothing But The Beat*, which is released on 22 August. Guetta's biggest selling singles are *Sexy Chick* (659,791) and *When Love Takes Over* (543,480) with vocals from Akon and Kelly Rowland respectively.

Scouting For Girls secure their eighth Top 40 hit with *Love How It Hurts*, from their as-yet-unnamed third album, debuting at number 17 (20,183 sales).

Girls Aloud star **Nicola Roberts**' debut solo single *Beat Of My Drum* has had a rollercoaster time thus far. *Moving* 27-64-88-145-76-50 its revival has coincided with a blitz of TV by Roberts, including appearances on *T4 On The Beach*, *Paul O'Grady*, *Style The Nation* and *Tonight's The Night*. The track has a peak position of number 792 on the radio airplay chart but its promotional videoclip has fared better, reaching number 37 on the TV airplay chart.

Singles sales slip 3.70% week-on-week to 3,084,956 - 9.44% above same-week 2010 sales of 2,818,794.



Glad they came: *The Wanted* enjoy success at the singles chart summit.

the 82,489 copies the band's last single *Gold Forever* sold when it reached number three in March. Lifted from their yet-to-be-named second album, it rounds off a great first year for the band, who have amassed five Top 20 hits with total sales of 1,188,278, of which *All Time Low* contributed 440,965. While the release date for the follow-up has yet to be announced, *The Wanted*'s self-titled debut album advances 85-45. It has climbed for four weeks in a row and reaches its highest chart

INTERNATIONAL CHARTS

Japanese favourites Arashi push Beyoncé and GaGa aside

BEYONCÉ PERFORMED THE RARE FEAT of topping Adele from the top of the international sales chart a week ago, with 4 storming to a number-one debut globally thanks largely to first week sales of 310,000 in Beyoncé's native America. 4 still has a slight lead over 21 - but neither was the world's number one last week. That honour fell to Japanese boy band Arashi who secure their 10th number-one album domestically with

Beautiful World on sales of just under €31,000 - 20 times those of Lady GaGa's *Born This Way*, which ranks second. It is the third time Arashi has had a first-week sale in excess of 500,000 since 2007, during which time no-one else has done it even once. Extant since 1999, the Tokyo-based quintet have also done pretty well on the singles chart, where 31 of their 35 releases have reached pole position.

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£6.99	£6.99	£6.99	£6.99
2 BEYONCÉ 4	£8.93	£8.99	£8.99	£8.97
3 ADELE 19	£4.99	£4.99	£4.99	£7.99
4 LADY GAGA <i>Born This Way</i>	£8.93	£8.99	£8.99	£8.99
5 THE HORRORS <i>Skying</i>	£7.93	£7.99	£7.99	£9.97

CHARTS KEY
 ■ HIGHEST NEW ENTRY
 ■ HIGHEST CLIMBER

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INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	DJ FRESH FEAT. SIAN EVANS Louder / MoS (ARV)
2	2	EXAMPLE Changed The Way You Kiss Me / MoS (ARV)
3	3	ADELE Set Fire To The Rain / XL (PIAS)
4	4	VATO GONZALES FEAT. FOREIGN BEGGARS Badman Riddim (Jump) / Level1MoS (ARV)
5	5	ADELE Someone Like You / XL (PIAS)
6	6	ADELE Rolling In The Deep / XL (PIAS)
7	NEW	THE HORRORS Still Life / X. (PIAS)
8	8	ADELE Make You Feel My Love / XL (PIAS)
9	9	LAIDBACK LUKE, STEVE AOKI & LIL JOHN Turbulence / New State (E)
10	NEW	LEWI WHITE, DEVLIN, ED SHEERAN, GRIMAL & YASMIN Young Guns / 360 (Absolute Anvato)
11	15	DJ FRESH Gold Dust / Data1MoS (ARV)
12	14	EXAMPLE Kickstarts / Data1MoS (ARV)
13	13	WRETCH 32 FEAT. EXAMPLE Unorthodox / Level1MoS (ARV)
14	RE	FRIENDLY FIRES Hawaiian Air / XL (PIAS)
15	11	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / MoS (ARV)
16	17	CARO EMERALD That Man / DramaticoGrand Mono (ADA Anv)
17	16	GYPTIAN Hold You / Level1MoS (ARV)
18	18	ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair / Domino (PIAS)
19	NEW	ED SHEERAN Little Bird / Sheeran Lock (Tunecore)
20	20	MR SAXOBEAT Mr Saxobeat / Ma Chiatto (Ma Chiatto)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	2	ADELE 19 / XL (PIAS)
3	NEW	THE HORRORS Skying / XL (PIAS)
4	3	CARO EMERALD Deleted Scenes From Cutting Room Floor / DramaticoGrand Mono (ADA Anv)
5	5	ARCTIC MONKEYS Suck It And See / Domino (PIAS)
6	7	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)
7	6	BON IVER Bon Iver / 4AD (PIAS)
8	4	BEVERLEY KNIGHT Soul UK / Hurricane (Absolute Anvato)
9	9	EXAMPLE Won't Go Quietly / Data1MoS (ARV)
10	11	FRIENDLY FIRES Pala / X. (PIAS)
11	10	FLEET FOXES Helplessness Blues / Bella Union (ROX Anv)
12	NEW	WASHED OUT Within And Without / Weird World (PIAS)
13	13	LPO/PARRY The 50 Greatest Pieces Of Classical / X5 (X5)
14	15	ED SHEERAN Loose Change / Sheeran Lock (Tunecore)
15	8	BENJAMIN FRANCIS LEFTWICH Last Smoke Before The Snowstorm / Dirty Hit (ARV)
16	NEW	ALKALINE TRIO Damnesia / Hassle (PIAS)
17	19	METRONOMY The English Riviera / Because (ADA Anv)
18	20	EVA CASSIDY Simply Eva / Blix Street (ADA Anv)
19	17	BLACK COUNTRY COMMUNION 2 / Mascot (ADA Anv)
20	RE	THE STROKES Angles / Rough Trade (PIAS)

INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	WASHED OUT Within And Without / Weird World (PIAS)
2	NEW	LPO & DAVID PARRY The 50 Greatest Pieces Of Classical / X5 (X5)
3	NEW	SPIERS & BODEN The Works / Navigator
4	2	SBTRKT SBTRKT / Young Turks (PIAS)
5	NEW	ZOMBY Dedication / 4AD (PIAS)
6	NEW	CHAMELEON CIRCUIT Still Got Legs / DF18A
7	7	WU LYF Go Tell Fire To The Mountain / LYF
8	10	RIVAL SONS Pressure And Time / Faheeda (E)
9	3	WARPAINT The Fool / Rough Trade (PIAS)
10	NEW	HILLSONG LIVE God Is Able / Hillsong

BY ALAN JONES



Jill Scott: first US albums chart number one

Bumped to second place on the world scene, Beyoncé's 4 remains at number one only in the US and Brazil slipping 1-2 in Ireland, 1-3 in Spain and Switzerland and 1-8 in France. It makes its belated debut in countries where chart compilation is a slower process entering in the Czech Republic (two), Portugal (three), Italy (four), Denmark (five), Sweden (13) and Mexico (36). It climbs in Norway and Finland, but is otherwise down everywhere.

Although 4 had the edge on 21 on sales again last week, 21 had a much better week in chart terms, holding at number one in Australia, Canada

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Dubland 19 / AATW/JMTV (ARV)
2	4	VARIOUS Running Trax 3 / MoS (ARV)
3	NEW	VARIOUS Latino Summer / AATW/Sony/JMTV (ARV)
4	2	VARIOUS Chilled R&B Summer 2011 / Sony (ARV)
5	3	VARIOUS Now That's What I Call Music 78 / EMI Virgin/JMTV (E)
6	NEW	VARIOUS Epic - Vol 2 - The Biggest Tracks / EMI TV/Rhinc/Sony (ARV)
7	5	VARIOUS The Best Of BBC Radio 1's Live Lounge / Sony/JMTV (ARV)
8	8	VARIOUS Getdarker Pts This Is Dubstep 2011 / Getdarker (PIAS)
9	10	VARIOUS The Old Grey Whistle Test - 40th / EMI TV/Rhinc/JMTV (ARV)
10	NEW	VARIOUS Big Bass Anthems / AATW/JMTV (ARV)
11	6	VARIOUS Euphoric R&B / EMI TV/Sony (ARV)
12	NEW	VARIOUS Amnesia - Ibiza Anthems / New State (E)
13	9	VARIOUS Clubbers Guide To Festivals / MoS (ARV)
14	12	VARIOUS Pop Party Pts School Of Pop / JMTV (ARV)
15	7	VARIOUS Motown Summer Mix / JMTV (ARV)
16	15	VARIOUS Cream Ibiza - Laidback Luke / New State (E)
17	13	VARIOUS Reggae Collection / JMTV (ARV)
18	11	VARIOUS The Sound Of UK Garage / MoS (ARV)
19	RE	VARIOUS Until One - Swedish House Mafia / Virgin (E)
20	14	VARIOUS Anthems Indie / EMI TV/Rhinc (ARV)

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	1	FOO FIGHTERS Wasting Light / RCA (ARV)
2	3	FOO FIGHTERS Greatest Hits / RCA (ARV)
3	2	BIFFY CLYRO Revolutions - Live At Wembley / 4th Floor (ARV)
4	5	LINKIN PARK A Thousand Suns / Warner Brothers (ARV)
5	4	LIMP BIZKIT Gold Cobra / Interscope (ARV)
6	6	BLACK COUNTRY COMMUNION 2 / Mascot (ADA Anv)
7	RE	LINKIN PARK Hybrid Theory / Warner Brothers (ARV)
8	7	METALLICA Metallica / Vertigo (ARV)
9	10	GUNS N' ROSES Greatest Hits / Geffen (ARV)
10	RE	AVENGED SEVENFOLD Nightmare / Warner Brothers (ARV)

DANCE ALBUMS TOP 10

This	Artist Title / Label
1	VARIOUS Running Trax 3 / MoS
2	VARIOUS Dubland 19 / AATW/JMTV
3	CHASE & STATUS No More Idols / Mercury
4	DAVID GUETTA One Love / Positiva/Virgin
5	KATY B On A Mission / Columbia/Rinô
6	NEW VARIOUS Amnesia - Ibiza Anthems / New State
7	VARIOUS Hospitality - Festival Drum & Bass / Hospitality
8	VARIOUS Getdarker Pts This Is Dubstep 2011 / Getdarker
9	VARIOUS Cream Ibiza - Laidback Luke / New State
10	RE VARIOUS Until One - Swedish House Mafia / Virgin

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Flanders: the Netherlands (for the 20th time) and New Zealand, while rebounding 2-1 in Denmark, France and Ireland, and 6-1 in Switzerland. 21 also holds at number two in the USA, Wallonia, Norway and South Africa, and achieves new peaks in Hungary where it re-enters the chart at number 31 and Spain, where its 14-9 jump takes it into the Top 10 for the first time on its 24th chart appearance. Adele's first album 19 also reaches a new peak in Australia where it climbs 9-6.

After hitting the charts in Flanders, the Netherlands, Spain

and Sweden last week, Kaiser Chiefs' The Future Is Medieval falls out of them all, except the Dutch chart, where it falls 40-52 - but it makes up for its losses by debuting in Greece (15), Australia (25) and Wallonia (37).

Now fronted by Canadian singer Benoit David, British prog rock veterans Yes extended their chart career to five decades domestically last week, with new album Fly From Here debuting at 30. It now finds favour in Germany (16), Sweden (31), Switzerland (29) and the Netherlands (43).

CHARTS SALES



The Official UK Singles and Albums Charts are produced by the Official Charts Company, based on a sample of more than 4,000 record outlets. They are compiled from actual sales last

THE OFFICIAL UK SINGLES CHART

Table with columns: Rank, Artist, Title, Label, Catalogue number, Distributor. Contains chart entries from rank 1 to 38.

Table with columns: Rank, Artist, Title, Label, Catalogue number, Distributor. Contains chart entries from rank 39 to 75.

Official charts company 2011.

Summary table of chart statistics and key information, including 'As used by Radio 1' and 'Key' information.

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