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PIAS STOCK GOES UP IN SMOKE AFTER LONDON RIOTING

No friendly fire for indie labels



DISTRIBUTION

BY ROBERT ASHTON

THE INDIE COMMUNITY IS scrambling an emergency plan to get its stock into stores following the devastating fire that swept through the Sony DADC distribution centre early Tuesday morning.

The fire that accompanied riots in the area on Monday night has completely gutted the huge Enfield warehouse near the M25 and destroyed thousands of releases from more than a hundred PIAS-distributed labels such as XL, 4AD, Domino, Kitsune, Ninja Tune and Buzzin' Fly Records.

With releases from artists such as Adele, Seasick Steve, The Horrors and Two Door Cinema Club gone up in smoke, the indie community has been reeling from the blow.

Beggars Group chairman Martin Mills described the fire and related problems as "horrible, horrible".

NinjaTune MD Peter Quicke said it was "devastating".

SRD managing director John Knight, who distributes many indie labels, said "There's going to be gaps on shelves."

And it is likely that smaller labels will be worst hit by the disaster because Mills said his and many of the larger indies had stock stashed elsewhere. The bigger labels are also more likely to have the funds available to repress releases and get stock levels up again. "Smaller labels are going to hurt," he said.

Buzzin' Fly's label manager Marianne Frederick was struggling to come to terms with the setback. She had two new singles – from Vaughan and Dana Rouh – ready for release and said, "We'll have to put a stop on that."

Frederick added, "It's pretty devastating. We've got to presume the whole operation has gone so how do they get up and running? Fulfilment is going to be the big issue."

PIAS Group COO Nick Hartley said, "PIAS is liaising with both Sony DADC and all of our labels to put the necessary plans in place." The company also promised to issue further information to its clients as the recovery plan is formulated.

Getting new stock into stores has been recognised as the key problem by AIM. But its chairman and CEO Alison Wenham said that the indie community had rallied around.

"We have already had offers of help coming in," said Wenham, who was orchestrating a contingency plan for labels affected. "We're just ascertaining how many labels are affected and what the insurance position is."

Few expect there to be any insurance issues:

Knight suggested that most distributors carry riot, civil unrest and business interruption insurance as standard. However, he said the problem for small labels was waiting for the insurance to pay out, which means many might not be able to afford to repress for several months.

Sony DADC spokeswoman Christina Schobesberger said an emergency plan was in progress and there had been no injuries. However, she added that the extent of the damage to the complex – described as "the biggest in London on Monday night" and which needed 11 fire engines to bring it under control – or the cause would have to wait until a full investigation was carried out.

Two HMV stores in Wood Green and Enfield were also among the shops hit by the London riots over the weekend.

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RAGS TO RICHES TURNAROUND FOR UK CHART ACTS

British talent is mounting a significant comeback on the airwaves and the UK singles chart after homegrown acts slumped to their worst OCC Top 10 showing of all time in Q2.

Buoyed by the first all-domestic top five on the weekly sales countdown for the first time in nearly four years, UK artists are behind seven of the 10 biggest-selling singles over the past month, while half of Nielsen Music's Top 50 UK radio airplay chart last week was by British acts.

This marks a swift turnaround in fortunes

given that in May Music Week revealed the Official Charts Company singles chart had its lowest Top 10 presence of domestic artists since the countdown launched in November 1952.

UK artists were also struggling in the second quarter to make a mark on a number of radio stations' playlists with Music Week analysis revealing just 40 of the 100 tracks with the biggest audiences over the three months were by British acts. At Global's Capital Network only 28 of its 100 top tunes in the quarter were by Brits with 52 of them coming from Americans (see pages 6-7).

However, UK artists appear to have rapidly played a game of catch-up in the first five weeks of the new quarter with Cher Lloyd's debut single Swagger Jagger leading the first all

UK top five since fellow Syco signing Leona Lewis did the same with Bleeding Love in October 2007.

Her success along with those by acts such as Epic's JLS and Global Talent/Island's The Wanted has started to have an impact on the year-to-date top sellers. Just three of the 10 biggest singles in the first half of 2011 were by UK acts, but in the first five weeks of this current quarter seven of the biggest singles are British, led by Ministry of Sound's DJ Fresh with Louder.

This resurgence is also being reflected at radio where 25 of Nielsen's Top 50 UK radio

airplay chart last Sunday were by UK acts, while more than half of Capital's playlist is by British artists. This includes MTA/Mercury's UK dubstep act Nero whose newly-issued Promises is challenging JLS and Lloyd to top this Sunday's singles chart.

"Famine to feast would be a good description," said Capital Network head of music Mark Findlay. "As a radio network we don't make any decision about the nationality of the records we are playing. In our world it's playing the best records for the audience.

As a company we'd love to be able to play lots of British music. I know most of the labels were charged with signing and breaking new British acts and maybe we're seeing the benefits of that now."



DIGEST

▶ THE PLAYLIST

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



WRETCH 32 FEAT. JOSH KUMRA

Don't Go (Levels)

Innovative, catchy and introducing a new solo talent, this is potentially the biggest single yet from Wretch 32, whose album drops this month. (single, August 14)



SUMMERCAMP

Better Off Without You (Apricot)

Recordings/Moshi Moshi

First single proper from Summercamp's brilliant debut, this is glorious melancholy pop. (single, September 12)



JAMIE N COMMONS

The Preacher (unsigned)

A raw, arresting introduction to this UK talent who possesses a voice that will stop you in your tracks and he is starting to generate serious A&R heat. (demo)



DAPPY

No Regrets (Island)

An anthemic start to Dappy's solo campaign; a big, bright production, strong lyric and an international sound. (single, September tbc)



MASTER SHORTIE

Social Groups (Odd One Out)

An edgier sound from Master Shortie as he gets the ball rolling on his new album campaign. This is already enjoying specialist play (from mixtape, tbc)



ACTIVE CHILD

Playing House (Vagrant)

This is a soaring highlight from Active Child's second album *You Are All I See*. This serves as a strong benchmark for the album. (from album, October 24)



BON IVER

Holocene (4AD)

With a top five album in the bag and high praise from Adele broadening Bon Iver's audience, this single showcases a solid step forward. (single, September 5)



PRIS The Better You Look The

More You See (unsigned)

From the management stable of Martin Hall (The Horrors, Manic Street Preachers), Pris has the air of a modern Blondie about it. (single, demo)



LV & JOSHUA IDEHEN

Routes (Keysound)

Already building a strong club presence, this is starting to cross to specialist play from Radio 1, 1Xtra, XFM and NME Radio. (single, August 22)



THE SUBWAYS

It's A Party (Cooking Vinyl)

This rollicking taster of The Subways' forthcoming studio album is starting to generate more heat at radio. (free download, available now)

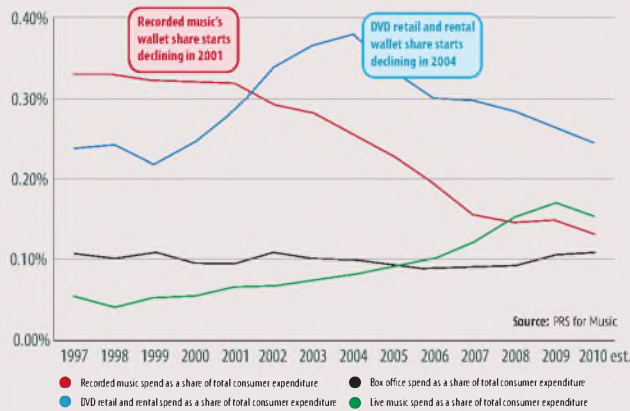


SIGN HERE

Spectrals have signed to Wichita. The debut album, *Bad Penny*, will be released in October

INDUSTRY SNAPSHOT

WALLET SHARE OF EVENTS versus RECORDING OF EVENTS



No panic as industry value suffers a dip

THE MUSIC INDUSTRY WAS WORTH £3.8bn IN 2010, DOWN slightly on the previous year's £3.9bn because of a cooling in the live market and an 8% dip in recorded music.

New figures from PRS for Music economists show the 4.8% decline was a combination of a drop-off in stadium gigs and arena shows coupled with the bad weather in the last quarter and continuing pressure on earnings.

This was offset by licensing income for record labels, publishers, artist and songwriters, which increased at home and abroad (PPL collections were up 19%). Record company B2B revenue (up 7.2% to £218m) and publisher revenue (up 0.6% at £242m) also helped improve the picture.

But there was no panic from the authors of *Adding Up The Music Industry 2010*, PRS for Music chief economist Will Page and senior economist Chris Carey.

Referring to the live scene, Page said the pair split the sector into four areas – stadiums, festivals, arenas and mid-level venues with a capacity of between 1,000–2,000 people.



Stadiums showed a fall of 70%; festivals were up 20%; arenas were down 14%; mid-level gigs were up 4%. The economists attributed some of these declines to a lack of supply of artists such as Take That (left) to fill the big stadiums and get bums on seats.

Page said, "Some were up and some were down. In the arenas it was probably down to a lack of demand."

PRS for Music chief executive Robert Ashcroft added, "The music industry is not immune to the pressures facing the wider economy therefore we have seen revenues dip. The report demonstrates how this £3.8bn industry continues to adapt and change and what a significant contribution it makes to the UK both creatively and to the economy."

NEWS DIGEST

● EMI anticipated to sell for \$4bn-plus

Speculation is mounting that bids for EMI could reach more than \$4bn (£2.4bn) – as more than 10 parties have come forward as interested in the music major. Three of the bidders, Access Industries, Platinum Equity and the Gores Group showed interest in Warner Music Group when it went for sale earlier this year. And according to sources, private equity firm Permira, which tried to buy EMI in 2006, BMG, Oaktree Capital Management and Primary Wave and Sony Corp have also registered bids for the company.

It is thought EMI could fetch far more than its rival Warner Music which sold for \$3.3bn (£2bn) earlier this year. Presentations will be made to bidders in New York next week.

● WMG reports rise in revenue

Warner Music Group has reported a 5% rise in revenue from the previous quarter thanks to a growth in digital and in its European concert promotion business, in its first set of results published under its new owner Access Industries. The sale of the music major to the private equity company, which is owned by Russian billionaire Len Blatnik, was finalised at the end of July and financial results for the third fiscal quarter finds Warner Music reporting a total revenue growth of \$686m (£420m). The company has also reported a 13.4% rise in digital revenue from the previous quarter while operating income also increased – totalling \$10m (£6.1m) compared to a loss of \$1m (£0.6m) in the previous quarter.

GIG OF THE WEEK

What: Cave Singers
When: August 20
Where: Bush Hall
Why: The Seattle trio offer a moody blend of slow, blues rock reminiscent/ clever folk which is sure to appeal to fans of Bands of Horses

● O'Brien lands Virgin marketing job

Former Geffen Records marketing and creative director Claire O'Brien has been appointed to Virgin Records VP of marketing. Her new role will begin on September 1 and finds O'Brien reporting to EMI Music UK SVP marketing Mandy Plumb. Her appointment marks a return to EMI for O'Brien who, prior to working at Geffen, worked at EMI as global director in strategic marketing for EMI Records and also as marketing director at Parlophone. Meanwhile, songwriter and musician Don Was has been named EMI's Blue Note Records chief creative officer. The move finds Was working closely with EMI Music's frontline A&R team including Capitol and Virgin labels group president Dan McCarrroll and Blue Note and Manhattan president Ian Ralfini, in order to identify and develop creative talent for the imprint.

● Music Dealers link up with Coca-Cola

Music licensing company Music Dealers has signed a worldwide deal with Coca-Cola which finds the drinks company with access to the organisation's music for use in syncs and promotion. More than 6,500 tracks will be available by Coca-Cola for use in more than 140 countries with Music Dealers acting as sourcing partner for the brand.

● Gibb hits back at India IP ruling

CISAC president Robin Gibb has written a reaction to recent High Court decisions in India over the country's copyright act. Gibb claimed the rulings are incompatible with international laws and treaties on Intellectual Property and artistic works. The court ruling effectively held that when a composer or author agrees to have his musical work included onto a sound recording he thereafter loses his exclusive right of public performance or broadcast to the producer when the sound recording is used for those purposes.

● Manchester's Ritz Ballroom to re-launch as the hmvriz music venue

Historic Manchester venue The Ritz is set to reopen its doors next month after a £2m refurbishment to relaunch the club under the new name of the hmvriz. Located on the city's Whitworth Street, the building project has involved the restoration of original architectural features, refurbishment of all areas to a high "as-new" standard of fit and finish, extensive sound-proofing, the installation of state-of-the-art sound and lighting, safety barriers and the addition of a new fire exit. The result will give the hmvriz a capacity up to 1,500.

● MW special offer: 50% discount on Vision Sound Music festival tickets

Music Week is offering readers a 50% discount on tickets to the Vision Sound Music festival next month – which aims to explore ways syncs can help to enhance adverts, films and games. The event takes place at the Southbank Centre between September 2–4 and will include a one day business seminar which will bring together the music,

Winston floats to the top of Breakout bill



ISLAND Records signing Alex Winston will top the bill at *Music Week's* Breakout night at Proud Galleries in Camden on September 14. The US indie pop singer/songwriter, who was signed by A&R director Louis Bloom (Mumford & Sons), has been working with producers Bjorn Ytting (Lykke Li), The Knocks and Charlie Hugall (Florence + The Machine, Crystal Fighters).

Other artists on the Main Stage bill include: Distiller Records-

signed Glasgow trio Sparrow And The Workshop; Warner/Chappell Music Publishing's Mercedes - described by LA-based A&R director Blue Hamilton as reminiscent of early Madonna "who raps like the lovechild of Grandmaster Flash & M.I.A."; Nashville's The Silver Seas, signed to Jonathan Morley's EMI imprint The Lights; and Jersey-based singer/songwriter Lloyd Yates from the Cowshed Music stable.

The line-up for the Acoustic Stable features: Ethan Ash who has been supporting Seth Lakeman on tour; Scottish singer/songwriter Rachel Sermanni who has been writing with Ben Lovett from Mumford & Sons; and 21-year-old singer/songwriter Loui Rose managed by Darling. Breakout is a co-venture between *Music Week* and All Night Long Promotions.

For more details, please visit www.musicweek.com/breakout.

film, advertising and video gaming industries. As a partner for the festival, *Music Week* is offering a 50% discount to the business seminar - which will reduce the ticket price from £95 to £47.50

There will also be 50% off the How To Seminar on the Saturday which will lower the ticket price from £45 to £22.50. This will allow people to meet experts and prospective employers from across the music, film production, advertising and video games industries and learn insider tips, tricks and techniques at 16 sessions presented by industry professionals.

Both offers will be available until August 11. Then, between August 11-19, there will be a 25% special rate for *Music Week* readers only. This exclusive offer is only open to telephone and in-person bookings and closes at 8pm on Sunday, August 14. Just go along, or call the Southbank Centre box office: 0844 875 0073. And quote our promo code VSM MUSICWEEK.

● PledgeMusic partners with SoundOut

PledgeMusic has integrated Slicethepie's analytical service SoundOut into its service. The move means artists signed to PledgeMusic will be able to receive a free report from the service about their tracks. Additionally, PledgeMusic will take over management of Slicethepie artists.

● Imagem brings in the Dutch

Imagem has appointed Dutch collecting society Buma/Stemra and the UK's PRS for Music to license and administer its online rights on a pan-European basis from next year. The move follows the publisher announcing that it would be withdrawing its online rights from

the European network as of December 31 2011. Imagem CEO Andre de Raaff said the company's decision to embrace the development of the online market was significant. "In choosing Buma-Stemra we will see our important relationship with them move forwards into the future. With PRS for Music, we have identified a partner who is making a success of online licensing in how they work with licensees, rightsholders and other societies," he explained.

● Absolute rule for Queen

Absolute Radio is to air a two-part documentary on Queen involving exclusive interviews with Brian May and Roger Taylor. It finds May and Taylor will discuss their songs, the way they were recorded and the influence they have had on bands today. The two one-hour documentaries, titled *Killer Queen*, will also feature contributions from contemporary musicians



including Keane's Tom Chaplin and Dave Stewart and will be broadcast across Absolute Radio and digital sister stations Absolute 80s and Absolute Classic Rock with part one airing on Monday, August 22 from 8pm-9pm. Part two will follow on Tuesday, August 23 from 8pm-9pm.

● Further changes at Music Week

Following Intent Media's acquisition of *Music Week*, Michael Gubbins has left his role as content director for the publication and website. "Mike has made an important contribution to the brand since his arrival in January and we would like to thank him for that input," said Intent Media managing director Stuart Dinsey. Intent Media took over ownership of *Music Week* from UBM on August 1, in a portfolio deal which included sister

MUSICWEEK.COM REACTION

● Team Gee Gets Classical:



Chris Stobart: "What's the news I wonder? What are they cherrypicking this time? Must be some more remasters..."

Bernardo: "We need brothers Gibb music to heard again!! Thanks for your creations and we wait to see you and Barry in Argentina again..."

● Industry adds up to slightly less in 2010

Philip Arlington: "A reduction in the number of concerts by the likes of Take That is definitely not a cultural crisis."

Kwaku: "I wonder how figures are collated for non-blanket licensed incomes, i.e. individually and privately negotiated deals for sync fees, endorsements and sponsorships? Bearing in mind the latter can be wholly or partly in kind rather than cash."

titles *Pro Sound News Europe*, *TVBE* and *Installation Europe*. Intent already publishes the leading trade magazines and websites for video games, toys, home computing, mobile content, cycling and musical instruments. Dinsey stated last week that all elements of *Music Week* across print, digital, mobile and events would be continued, but reviewed. Senior execs from Intent's management team will now work with the editorial and sales staff on a daily basis, taking the brand into a new era. "It was a privilege to help lead *Music Week* during a challenging period and I am grateful for the support of a dedicated and talented team and the encouragement of the music industry," added Gubbins. "I wish everyone at *Music Week* and its new owners all the best for the future."

● Correction

Cover Drive are managed by Kerrie Thomas-Armstrong at KTA Management and not as reported in The Playlist in last week's *Music Week*. Additionally, Lydia Baylis - Starman was reviewed for The Panel by Peter Robertson from MailOnline and not as previously stated.

TOP 10 STORIES ON MUSICWEEK.COM



- 01 Swagger Jagger looks set for number one
- 02 New owner, new publication date - a message from *Music Week*
- 03 Team Gee gets classical
- 04 Adele heads trio of UK females in US top 10
- 05 Newzbin case opens up new music front
- 06 Record numbers of festivals are being dissolved
- 07 Magic 105.4 reclaims London top spot
- 08 EMI anticipated to sell for as much as \$4bn
- 09 Government drops site blocking but brings in £20 appeal charge
- 10 Industry adds up to slightly less in 2010

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Telephone 020 7226 7246
Online www.musicweek.com

Music Week is published 50 times a year by Intent Media London, 1st floor, Suncourt House, 18-26 Essex Road, London, N1 8LR, England

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PPA Intent Media is a member of the Periodical Publishers' Association
ISSN - 0265 1548

intentmedia

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Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH

Subscription hotline 020 7226 7246
Newstrade hotline 020 7638 4666

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NEWS

EDITORIAL

Government fine tunes the fiddle while Rome burns



The Government's briefing on the Hargreaves Review and Digital Economy Act was certainly exhaustive in its scope, but at the end of it the industry was still left with plenty of questions.

Some of these queries quite clearly concern the Digital Copyright Exchange, a helpful development within the Review that will hopefully make it easier for companies to acquire licences for music and other copyright content. But last week's briefing offered no details about what shape the Exchange will take, when it will launch or who will run it, nor indeed any explanation as to how the Government came up with a somewhat ambitious claim it could annually generate as much as £2bn extra revenue by 2020.

Common sense suggests an individual from this industry or one of the other creative sectors is the most appropriate person to head it up because it will take someone who understands how these industries work to ensure the Exchange is set up properly. This will give it a much better chance of success.

Coupled with this, the industry is still left waiting on getting Ofcom's code for the DEA setting out how its initial obligations will work, while, according to Ed Vaizey at the briefing, it now seems likely notification letters will not start going out until the start of 2013. That is far too long to wait, especially given the Digital Economy Bill went through Parliament some 16 months ago just before the General Election. At this rate by the time the letters do start arriving in the post we will be nearer the next General Election than the last one.

Equally disappointing was the announcement that ISPs will now not be responsible for any of the costs of setting up an appeals process, but what we do welcome is the plan of charging a £20 fee for appeals. That is smart thinking. If your claim is legitimate you will get your money back, but this should do away with a lot of time wasters.

But there was more bad news for the industry with the decision not to proceed with site blocking, although at least the Government has left the door open for this to happen at some stage. What is not a realistic option, though, is to expect individual companies or organisations to try to stop pirate sites through the courts themselves. While the MPA v Newzbin2 case involving BT was a success, for many copyright owners this is a too expensive option to even contemplate.

One part of last week's briefing that naturally grabbed the headlines was the plan to allow private copying. Any other decision would have flown in the face of reality, but what is unfair is that the UK music industry will not be compensated in any way for this move, while a number of other countries in the EU already are.

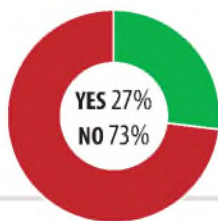
Despite these disappointments, there remains plenty to welcome from the Hargreaves Review, but what must not now happen is any unnecessary delay in seeing its aims through. And that haste applies even more to the Digital Economy Act because as every day passes that notification letters have not started to go out the more the industry gets hammered by piracy.

Paul Williams,
Head of Business Analysis

Do you have views on this column? Feel free to comment by emailing paul.williams@intentmedia.co.uk

MUSICWEEK.COM READERS' POLL

Last week we asked
Will the Newzbin case
be successful in cracking
online piracy?



This week we ask
Is Government's lack of
commitment to site blocking
a big setback for the UK
music industry?

DIGITAL COPYRIGHT EXCHANGE WORKS FOR WHITEHALL BU

Industry bounces Hargreaves

COPYRIGHT

■ BY ROBERT ASHTON

THE DIGITAL COPYRIGHT Exchange was one of the big ideas in the Hargreaves Review and has been enthusiastically endorsed by the Government, which put its weight behind all 10 recommendations in the IP expert's May report.

This is not surprising, since it has been calculated that the DCE could add as much as £2bn a year to the UK economy by 2020 – or so the Government claims.

But there is still precious little flesh on the bones of what the Exchange will look like, who will run it and when it will be ready.

Last week Business Secretary Vince Cable said the Government would know a little more this year and delayed revealing the digital champion or czar who would run it.

But the music industry, which has developed a healthy cynicism about the growth potential that the 10 recommendations can produce (the Government has put a figure on it at £7.9bn), has warned that for the Exchange to stand a decent chance of working it needs to be business rather than Government led.

"It needs to be an industry project," said PPL head of government relations Dominic McGonigal. "The key to this is business solving a business issue."

This means many in the music and creative industries such as film and publishing are in favour of an executive from their ranks taking on the role of the so-called digital champion to run the exchange; some from the Government are pushing for big name figures such as Lord Alan Sugar.

Because of the database and licensing expertise within the collecting societies, senior executives within these companies have already been sounded out.

Copyright expert and partner at law firm Reed Smith Stephen



Man of the moment |
Professor Ian Hargreaves

Edwards said the Exchange was the most radical proposal made by Hargreaves and would make it easier for rights owners to sell licences for the use of their work and for others to buy them.

However, he does not underestimate the scale or difficulty of creating it. "It's a big job because nothing like it exists, so it is quite a challenge and the Government wants to see it established by the end of 2012. This is a hugely ambitious project and one in which the Government has yet to determine what its own role should be.

"It will take a remarkable group of people to drive the processes needed

to bring this into being at all, let alone within 18 months."

McGonigal was more optimistic, suggesting that the first step would be to undertake a "scoping exercise" to find out what the requirements were and he disputed how the Government could estimate £2bn additional revenue could be generated before going through this process.

Another senior executive said, "I'd love to see the maths behind that (£2bn). Until you can define it and see what uses and demand it has how can you put a figure on it?"

The other key recommendation the Government wants to put into consultation is private copying. The Government has not proposed compensating rights holders so that people can copy their CDs to a computer or iPod.



Alan Sugar

MUSICWEEK VIEWPOINT

Andrew Chatterley,
Director muso.com

The idea that site blocking holds any kind of solution to rights holder piracy makes little sense.



The Government has seemingly passed the buck on the site blocking aspect of the Digital Economy Act – I always viewed it as unworkable any-

MUSO TNT

way – in order to allow other legal processes to set a precedent such as the recent Newzbin2 case.

However, Newzbin2 is one of at least 20 million indexing style websites

T NOT WASHING WITH BUSINESSMEN

es' big idea back



"There is not a shred of evidence to suggest there will be growth from format shifting"

ANDY HEATH, UK MUSIC



'It's a big job because nothing like it exists, so quite a challenge and the Government wants to see it established by the end of 2012'

STEPHEN EDWARDS, REED SMITH

This has upset some areas of the industry who complain that deprives musicians and cuts against European legislation.

Again, the figures banded about by Government that format shifting will create growth have been disputed by the music industry. UK Music chairman Andy Heath said, "This really bothers me. Nothing will change in consumer behaviour so how will it grow? There is not a shred of evidence to

suggest there will be growth from format shifting."

Other executives have been even more cynical. Format shifting was consulted on in 2008 and nothing happened then. A senior executive suggested the same fate could await this Hargreaves recommendation. "It's like Groundhog Day. I can't see them getting around European law so it could be quietly put aside," he said. "Back to the future."

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where users post links to illegal (and legal) content. If it closes, there are millions of other sites with this type of content already.

Surely it is better to identify the content and then remove it from the internet via a DMCA notice.

I think the best that site blocking can achieve is a stick to beat persistent offenders and also be used to hold over websites who do not comply with DMCA notices.

Unless the ISPs block every single offending site – and that includes Twitter, Facebook, MySpace and Google – it is unworkable and pointless for the industry and against the entire ethos of the internet.

The original Newzbin was closed down in May last year after another legal action, only for Newzbin2 to open in June 2010. One imagines Newzbin3 will be online soon. The only winners here are the lawyers.

INDUSTRY HOPES LAW CAN EVOLVE TO CURB INFRINGERS

BPI still supports blocking

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BY ROBERT ASHTON

THE MUSIC INDUSTRY will not give up on site blocking despite the Government kicking it into touch last week as part of a raft of proposals related to the Digital Economy Act and Hargreaves Review of IP.

Business Secretary Vince Cable and Creative Industries Minister Ed Vaizey released a DCMS paper documenting the Next Steps for Implementation of the Digital Economy Act and page one will have made uncomfortable reading for many in the industry. It states: "Following advice from Ofcom we will not bring forward site blocking regulations under the DEA at this time."

Vaizey helpfully produced a 50-plus page Ofcom document (Site Blocking to Reduce Online Copyright Infringement) to support the decision. Vaizey said the regulator had told him they were "cumbersome and unworkable" in their present state. On the face of it that looked like a disaster for the music and other creative industries, which have been pressing for Sections 17 and 18 relating to site blocking to be pushed through.

Some feared the Government was kicking the issue into the long grass or that it would now rely on the recent MPA v Newzbin2 court case – that required BT to prevent its cus-



Optimistic | Geoff Taylor hopes a balance can be found for blocking

tomers from accessing the pirate website – to police pirate sites.

Not all rights owners can afford to go to court to force ISPs to block access to rogue websites, while resorting to courts is often too slow.

But, Vaizey has not completely ruled out alternative site blocking provisions in the future. Privately, some sources suggest the minister is keen on site blocking because he is aware of its potential to reduce infringers. Vaizey has also suggested that further discussions can take place as part of the regular forum he holds between rights holders and ISPs. He has already examined site

blocking, search engines and ISPs launching digital services.

Vaizey said, "Ofcom has not said, 'Site blocking is not forever. It is more like go back and think again'."

BPI chief executive Geoff Taylor added that he would have preferred the Government has moved ahead with 17 and 18 and the concern with the roundtable was that it took time and the ISPs were involved. The next meeting is in September.

Nevertheless, he said he was "optimistic" the Government would eventually settle on a form of site blocking he was comfortable with.

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Vaizey keeps Ofcom code close to chest

The Government published its next steps for implementing the mass notification system in the Digital Economy Act, but frustratingly had nothing revealing to say about Ofcom's code.

The code, setting out the details of how the DEA initial obligations will work in practice, will apparently be "published shortly".

That is something the music industry has been hearing for the best part of a year because the code was initially promised last September. Creative Industries Minister Ed Vaizey seemed to accept that last week. "I've learned it's dangerous to set a deadline for the DEA," he said, refusing to set any kind of date.

That has frustrated industry executives, who are anxious that the date for notifications is constantly slipping and the record business continues to lose millions of pounds as each month slips by. BPI chief executive Geoff Taylor added, "Government now needs to pull



'I've learned it's dangerous to set a deadline for the DEA'

ED VAIZEY, CREATIVE INDUSTRIES MINISTER

out the stops to get the DEA up and running in 2012 while keeping a lid on costs to ensure it is affordable."

Vaizey has promised notifications can start at the beginning of 2013. The Government did publish the statutory instrument relating to

the sharing of costs between ISPs and rights holders – a drafting error delayed that – and there is no reason why the code, which has been with ministers for months, continues to be held up. "I expect it out this or next month at the latest," said one source. "There is absolutely no reason why we can't have that."

The Government has removed the obligation on ISPS to contribute costs towards an appeals body being established by Ofcom.

All other costs will be shared between copyright owners and ISPs in the ratio 75/25. That is no surprise, but the move that pleased the industry the most was that a £20 appeals fee is being introduced which Vaizey and others hope will discourage "vexatious claims".

PPL director of government relations Dominic McGonigal said it was usual to have a fee if people appeal anything so "overall it is working in the right direction".

ANALYSIS AIRPLAY

BRITISH LABELS FACE OVERSEAS CHALLENGE AS THEIR ARTISTS JOCKEY FOR RADIO SPACE

UK acts fight to make voices heard at radio

QUARTERLY FOCUS

BY PAUL WILLIAMS

LABELS STRUGGLING TO MAKE an impact with UK repertoire on the weekly singles chart are getting few favours from radio stations with Q2's biggest airplay hits dominated by overseas artists.

In the same period *Music Week* revealed that during one week in May the presence of homegrown acts in the Top 10 fell to its lowest level since the singles chart was launched in November 1952, the radio landscape was also littered with hits from the US, continental Europe and elsewhere.

As domestic artists struggled to get a look-in, Nielsen Music revealed the five biggest radio songs of the quarter were all by US artists: they were led by Def Jam/Mercury's On The Floor by Jennifer Lopez featuring Pitbull and also included Bruno Mars' Atlantic-handled The Lazy Song, the Epic-issued I Need A Dollar by Aloe Blacc and the Interscope/Polydor releases Don't Hold Your Breath by Nicole Scherzinger and Party Rock Anthem by LMFAO featuring Lauren Bennett & Goonrock.

If you exclude LMFAO's guest vocalist Lauren Bennett, who is from Kent, the best a UK artist could manage was sixth position. This was achieved by Island/Lava's Jessie J with Price Tag (featuring B.o.B.), whose endurance at radio was reflected by it having been radio's most-heard track during quarter one.

XL's Adele also figured twice in the Top 10 of the quarter, as she had in Q1, with Rolling In The Deep finishing in ninth position and Someone Like You making it to 10th spot.

However, the successes of Adele and Jessie J, who between them provided seven of the quarter's Top 100 airplay hits, were rare examples of UK

successes at the top end of the countdown. Ministry of Sound's Example was the only other British talent to finish among the quarter-end Top 20 with his Official Charts Company chart-topping Changed The Way You Kiss Me.

Across the quarter's Top 100 there were 40 tracks by British artists, compared to 43 by US acts, nine from Europe, seven from the rest of the world and one of dual nationality. While the UK's contribution to the period's biggest radio hits was slightly bigger than in the singles market, where only 35 of the quarter's Top 100 sellers were homegrown, the lack of impact on the airwaves by domestic artists must at least partly explain why British talent is struggling to sell many one-track downloads at the moment.

Despite the proliferation of ways to get music to the public these days, radio remains by far the most influential method to persuade people to buy, so acts and their labels are at an extreme disadvantage if they cannot get on the air.

Indeed, the link between what is played and what is then bought is emphasised by the significant overlap between the most-played songs and the biggest radio hits.

In quarter two, 64 of the period's 100 biggest radio hits also finished in the OCC's Top 100 across the three months, while a number of the big radio hits were only missing from the quarter's top sellers because they were recurrents such as Tinie Tempah's Pass Out and Kings Of

"If you are going for more rhythmic pop hits there will be more American hits, but if you are going for more of a Radio 2 market that will ultimately bring in more British artists..."

STEVE TANDY, COP MEDIA

Leon's Sex On Fire that were still getting lots of spins by stations but had long reached a sales peak.

One big factor in why non-UK repertoire is dominating at present is the singles market's current fixation with what could loosely be termed "rhythmic pop", an urban-style of music best represented by acts such as Black Eyed Peas, Nicole Scherzinger and Jennifer Lopez - and whose hits are largely coming out of the US.

At the same time some traditionally strong genres for the UK industry, including rock, continue to take a back seat. This generally means that the

more a station's musical output is reliant on big urban and rhythmic pop records the less its support of British music is, while other radio services airing different genres will tend to have a greater UK musical presence.

"CHR stations like Capital and the Bauer stations find urban, rhythmic pop is the best-testing music and lot of this comes from the States," says Steve Tandy, who runs independent regional promotions company Cop Media. "However, a lot of the other stations that are more Radio 2-leaning tend to support more UK artists. That's the split. If you are going for more rhythmic pop hits there will be more American hits, but if you are going for more of a Radio 2 market that will ultimately bring in more British artists."

However, one major record company source believes the lack of British acts being supported by some stations presently goes

beyond genres: they argue radio could and should be doing a lot more to be back home-grown acts.

An analysis of individual Q2 charts for some of the UK's leading music stations suggests there is something of a general divide between BBC and commercial radio when it comes to their enthusiasm for UK acts.

Global-owned Capital and Bauer's Kiss were the heaviest supporters of US repertoire - and equally the most modest backers of UK recordings - of the stations we analysed for the period, a situation at least partly explained by their output being heavily reliant on urban and rhythmic pop.

All the BBC national contemporary music stations demonstrated a greater commitment to UK acts than Capital and Kiss, although Xfm was even more British-biased with 65 of its Q2 Top 100 most-played tracks by UK artists, led by Domino's Arctic Monkeys with Don't Sit Down 'Cause I've Moved Your Chair and Columbia act The Vaccines' If You Wanna.

At fellow Global station Capital London it was a very different story, with just 28 of its 100 top songs of the quarter by UK artists, while its Top 10 was an entirely British-free zone led by J-Lo and Pitbull's On The Floor, LMFAO's Party Rock Anthem and the Mercury-issued Buzzin' by Mann featuring 50 Cent.

Although there were some UK acts registering just outside the 10, including Columbia/Rinse's Katy B and Island's Taio Cruz, the station's output was dominated by American repertoire with 52 of its Top 100 tracks by US talent. Sister brand Heart's own Brit quota was heavily helped by Adele, who provided three of its five top songs of the quarter.

Given Capital London's musical output is mirrored by the brand's eight other stations and its output



US invasion
Aloe Blacc, Nicole Scherzinger and Jennifer Lopez featured heavily on British radio in Q2

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The table below shows the Top 20 UK airplay chart for Q2 2011 based on audience size and where each track ranked on the OCC Q2 sales chart and selected individual stations' charts, based on number of plays

TOP 20 OFFICIAL UK RADIO AIRPLAY CHART Q2 2011 / SOURCE: NIELSEN MUSIC												
PDS	ARTIST/TITLE/LABEL	AUD (000s)	OCC	RADIO 1	RADIO 2	CAP	HEART	ABS.	6 MUSIC	1XTRA	KISS	XFM
1	JENNIFER LOPEZ FEAT. PITBULL On The Floor Def Jam	707.1	3	31	-	1	-	-	-	-	4	-
2	BRUNO MARS The Lazy Song Elektra	667.7	4	13	-	9	7	-	-	11	17	-
3	NICOLE SCHERZINGER Don't Hold Your Breath Interscope	629.6	24	59	-	5	-	-	-	-	14	-
4	ALOE BLACC I Need A Dollar Epic	619.8	7	1	4	30	-	-	11	1	18	-
5	LMFAO FEAT. LAUREN BENNETT/GOONROCK Party Rock Anthem Interscope	570.7	1	2	-	2	-	-	-	-	1	-
6	JESSIE J FEAT. B.O.B Price Tag Island/Lava	554.8	21	53	80	33	-	-	-	-	8	-
7	CEE LO GREEN Bright Lights Bigger City Warner Bros	528.4	34	30	26	40	-	-	-	36	21	-
8	KATY PERRY E.T. Virgin	514.4	8	25	-	6	-	-	-	-	3	-
9	ADELE Rolling In The Deep XL	506.7	28	72	60	21	-	2	94	-	-	30
10	ADELE Someone Like You XL	475.9	11	67	89	28	2	6	-	-	-	-
11	RIHANNA S&M Def Jam	457.9	22	-	-	7	-	-	-	89	2	-
12	MANN FEAT. 50 CENT Buzzin' Def Jam	440.7	14	10	-	3	-	-	-	15	9	-
13	PINK F**kin' Perfect LaFace	419.5	68	-	-	27	-	-	-	-	36	-
14	JESSIE J Nobody's Perfect Island/Lava	402.1	15	26	64	18	-	-	-	10	66	-
15	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People Sony	395.6	15	14	-	10	-	-	-	2	10	-
16	BLACK EYED PEAS Just Can't Get Enough Interscope	362.9	16	34	-	11	-	-	-	34	7	-
17	LADY GAGA Born This Way Interscope	362.6	23	45	-	15	-	-	-	-	54	-
18	CEE LO GREEN Forget You Warner Bros	343.9	76	-	-	55	1	-	-	-	56	-
19	PITBULL FEAT. NE-YO, AFROJACK & NAYER Give Me Everything J	334.0	2	27	-	14	-	-	-	6	11	-
20	EXAMPLE Changed The Way You Kiss Me MeS	311.6	10	3	-	22	-	-	-	-	24	-

NUMBER ONES BY RADIO STATION, Q2 2011 / SOURCE: NIELSEN MUSIC	
STATION	ARTIST/TITLE/LABEL
RADIO 1	ALOE BLACC I Need A Dollar Epic
RADIO 2	NOAH & THE WHALE Tonight's The Kind Of Night Mercury
CAPITAL LONDON	JENNIFER LOPEZ FEAT. PITBULL On The Floor Def Jam
HEART LONDON	CEE LO GREEN Forget You Warner Bros
6 MUSIC	ARCTIC MONKEYS Don't Sit Down 'Cause I've Moved Your Chair Domino
BBC 1XTRA	ALOE BLACC I Need A Dollar Epic
KISS	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Interscope
ABSOLUTE	ELBOW Open Arms Fiction
XFM	ARCADE FIRE City With No Children Sonovox

is driven entirely by playing the hits, the Global franchise has more impact on the overall Nielsen radio chart than any other radio operation. Sixty-one of its Q2 Top 100 were also in the overall Top 100 of the quarter, compared to 49 of Radio 1's most-played songs appearing on the same countdown.

Rival Kiss's playlists were also heavily biased towards US acts with 54 of its own Q2 Top 100 coming from the States, compared to 29 from the UK, and led by Party Rock Anthem, Def Jam/Mercury act Rihanna's S&M and E.T. by Virgin's Katy Perry. As with Capital, Ministry of Sound is getting more than its fair share of UK acts Kiss is supporting with Example, Wretch 32, DJ Fresh and Yasmin all enjoying strong backing at the Bauer station.

A different picture, however, emerges at the national BBC contemporary music stations with all four of them showing significantly more support for homegrown repertoire than Capital or Kiss.

While Radio 1 shared with 1Xtra Aloe Blacc's I Need A Dollar as its most-played song and LMFAO's Party Rock Anthem as its number two, the

network's next seven favourites were all by UK artists, among them Example, Arctic Monkeys, Mercury's Nero and Kitsuné's Two Door Cinema Club. Some 48 of the network's 100 most-played tracks between April and June were by UK artists, while 38 were by Americans.

Radio 1 support for UK artists during the quarter also included Asylum/Atlantic singer-songwriter Ed Sheeran, guitar band The Vaccines, Island's R&B artist Dionne Bromfield and Circus Records' dubstep producer and artist Flux Pavilion, reflecting a diverse musical approach to supporting emerging domestic acts.

Although it shares some of its musical DNA with Capital and Kiss, 1Xtra managed to find places for 44 UK tracks in its own Top 100 of the quarter, although Wretch 32 (featuring Example) and Island's Jessie J and Tinchy Stryder (featuring Dappy) were the only ones given enough airplay to make it into the BBC digital station's Top 10. They were joined there by the likes of Sony's Chris Brown, whose Beautiful People featuring Benny Benassi was 1Xtra's second most-spun

song of the period and one of 41 by US acts in its quarterly Top 100.

Half of both Radio 2 and its sister station 6 Music's 10 most-played tracks of the period were by UK artists with 2's list headed by Mercury act Noah & The Whale and Polydor's Clare Maguire and 6's by Domino's Arctic Monkeys. Fifty of Radio 2's most-played tracks of the quarter came from homegrown acts with 34 by Americans, while 52 of 6's top tunes were by UK artists and 39 by Americans.

Jeff Smith, who is head of music for the two stations, says, "We are committed at Radio 2 that at least 40% of the music we play in the daytime is by UK acts and with Radio 2 and 6 Music we're pretty consistent every year of being over the criteria. We're always definitely on the lookout for UK artists. We look at different things to what Capital Radio plays and I think that's the BBC difference."



Smith, a former programme controller at Capital, suggests even going back as far as the Eighties and Nineties that stations like Capital were American-oriented as they have tended to follow the model of Stateside CHR stations. He also agrees their bias now towards US repertoire is mainly about the kind of music that is popular.

Capital FM Network head of music Mark Findlay says for his stations it is all about playing the right music, regardless of where an act is from. "I don't think we necessarily make a decision we need to play a certain amount of British or US records; it's about the music that's available. If the industry and labels in the UK are providing us with really good records coming out of the States we'll play them. If they deliver fantastic British acts we'll play those," he says.

As for Smith's own stations, the Q2 charts yet again dispute any suggestions their daytime output is too similar to that of Radio 1. Only 12 of Radio 2's top 100 songs of Q2 were the same as

Radio 1's, including I Need A Dollar, Noah & The Whale's Tonight's The Kind Of Night and Adele's Set Fire To The Rain, with the station largely following its own path and heavily supporting tracks mainly ignored by the rest of radio. This is emphasised by its backing alone of some tracks enough to place them in the overall quarterly Top 100. These include Claire Maguire's The Shield And The Sword, which was Radio 2's

second top track of the quarter and 52nd on the overall chart.

While the Arctic Monkeys' Don't Sit Down 'Cause I've Moved Your Chair and XL act Friendly Fires' Live Those Days Tonight were in both its and Radio 1's Top 10s of the quarter, 6 claimed almost exclusive ownership of a number of its top songs. These included the Bella Union-handled Holdin' On To Black Metal by My Morning Jacket and Infectious act Cloud Control's This Is What I Said, respectively its seventh and eighth top songs of the quarter.

Still handicapped by a lack of big hit singles that naturally fit its musical remit, Absolute Radio heavily relied on recurrent or older tunes to fill its listening hours, while the contemporary songs that made up the station's Q2 Top 10 appeared to straddle a path some where between the tunes Radio 2, 6 Music or Xfm were also supporting. It had, for example, Polydor act The Pierces with Glorious in common with Radio 2, while it shared Open Arms by Fiction/Polydor's Elbow and The Vaccines' If You Wanna with 6 and Xfm.

Absolute could also boast an output that was strongly British with six of its seven most-played songs of the quarter by homegrown artists and 54 of its Top 100 the same, although the fact only a few of these were contemporary hits just further highlights the lack of big UK sellers occupying the singles chart most weeks. However, whether that is because radio is not giving enough support to domestic acts in the first place or there are not enough appropriate tracks by UK artists for them to play is another matter.

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MEDIA RAJARS

LOCAL FLAVOUR BEARS FRUIT FOR BAUER – BUT OTHERS SHOW FAITH IN NATIONAL ROLLOUTS

Bauer knows its Place with a local focus

RADIO

BY BEN CARDEW

TO NATIONALISE OR TO remain local remains one of the key battle grounds for the UK's commercial radio sector. Broadly speaking, Global Radio and GMG are supporters of rolling out their brands nationally, while Bauer remains convinced of the importance of keeping local stations.

In this context, the Rajar figures for the second quarter of 2011 were always likely to be closely scrutinised, coming months after Bauer decided to divide its radio portfolio into Bauer Place (for local stations) and Bauer Passion (for bigger brands) and half a year after the national rollout of the Capital brand, developments which showed the deep divide in thinking.

However, the results, in the end, were far from clear cut.

On the one hand, Bauer's flagship Place station Magic 105.4 claimed the London commercial crown from Global's Capital London (see box). The German media giant also reported strong performances across its Place portfolio, increasing its national reach by 4.5% year-on-year to 9.1 million listeners.

This result, Bauer said, supported its strategy of "increasing listener engagement through relevant and local programming content, which is tailor-made by local stations that broadcast to and from the places they live".

"Magic has renewed its focus on London in the last year, with music researched for London by Londoners. In these days of increased networking I am convinced that our strategy of respecting the specific transmission areas is bearing fruit," explained Bauer London managing director Steve Parkinson.

"If you take an important day part like breakfast within the Place portfolio, our absolute focus on talent and music in those local markets resonates more strongly, which in turn creates stronger engagement and longer listening."

But the newly-national commercial brands also performed well. Despite the London setback, Global's Capital UK network saw its audience grow 2.4% in the quarter to 6.88 million, while Heart was up 3.4% in the same period to 7.69 million.

Global director of broadcasting Richard Park said these numbers proved that audiences were responding warmly to the national rollouts.

"Do people like the changes? They must do because listening hours are rising and listener interaction is, too," he said. "It is a finger in the eye to people who said, 'Do they really want a station called Heart in Norfolk and Devon?'. The answer is, 'Yes.'"



Meanwhile, GMG's Smooth Radio network, which one year ago merged its five regional stations in England into a single national broadcaster, reported audiences up 4.1% on the quarter to 3.21 million.

One explanation for this strong performance in both the nationalised and localised commercial chains is that radio in general – and commercial radio in particular – enjoyed a robust quarter.

Total radio listening hours were up again in Q2 with a record 47.6 million adults in the UK listening to the radio every week, an increase of 845,000 from the same period last year.

"It is the highest number of listeners that Rajar has ever extracted from the market," said Park. "It is possible that both groups [Global and Bauer] can grow and that has

happened this time. Whether that continues to happen, we will see."

Meanwhile, commercial radio enjoyed its biggest share of radio listening hours since Q2 2004, with slightly more than 34 million people tuning in to 469,706,000 hours of commercial radio every week.

This gave it a 43.7% share of total listening – up 1.1 percentage points on Q1 2011 – while the BBC's share fell

by a point to 54.0%.

National commercial radio grew its audience 10.7% year-on-year in Q2, according to commercial radio body RadioCentre, while local commercial radio added more than half a million listeners in the same period.

RadioCentre CEO Andrew Harrison said the strong results in both sectors reflected the diversity of commercial radio. "Commercial radio offers a variety of approaches in the same way as the BBC does with its national and local services," he explained.

"The diverse structure of commercial radio allows it to provide a range of music and editorial content to fulfil a scope of listening tastes and we believe our audience continues to appreciate this."

By contrast, it was a slightly moribund quarter for the BBC. While speech stations Radio 4 and the re-branded 4 Extra did well, key music stations Radio 1 and Radio 2 both lost listeners.

Radio 1 saw its audience fall 1.1% in the quarter to 11.69 million, while Radio 2's reach dropped 3.9% in the same period to 13.97 million – although it remains far and away the country's biggest station.

LONDON FOCUS MAGIC MAKES THE MOST OF THE SUMMER LONDON : RAJARS

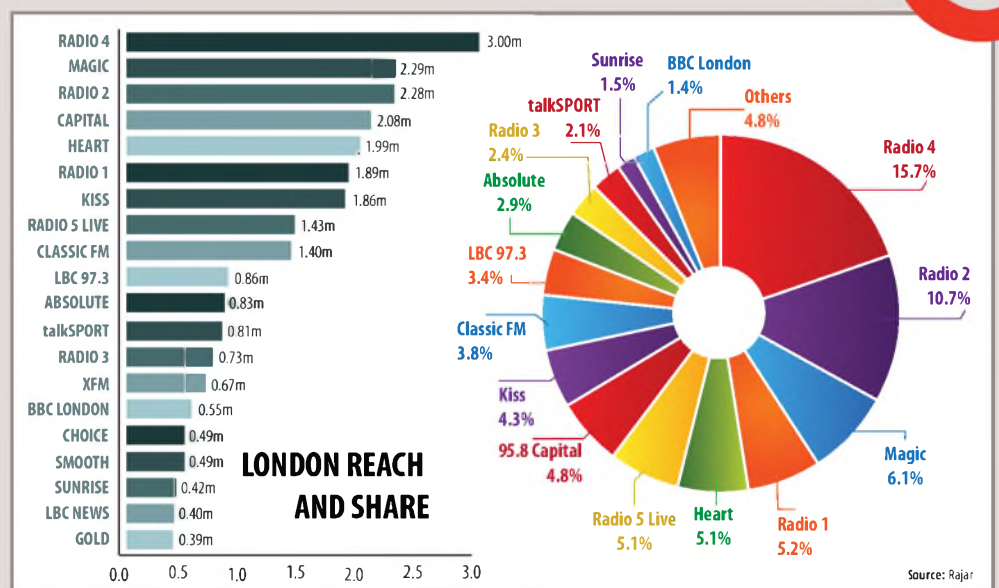
The battle for London remains key among the UK's commercial radio networks. Last time out, in the first quarter of 2011, Global Radio scored a notable victory, with its flagship Capital station earning the title of London's most popular commercial station for the first time in six years – a goal of Global CEO Ashley Tabor since his company acquired the station in 2008.

It was, however, a short-lived success: quarter two saw Bauer's Magic 105.4 knock Capital off its perch, thanks to an impressive 14.4% quarter-on-quarter rise in audience to 2.29 million, while Capital's audience fell 4.7% in the same period to 2.08 million.

Magic's success – which Bauer said was boosted by promotion for its inaugural Magic Summer Live event – meant that Magic also earned the title of London's most popular music station overall, with Radio 2 reporting 2.28 million listeners in the capital and Radio 1 posting 1.89 million.

Global's Heart London took third spot in the capital among the commercial broadcasters, with its audience down 5.6% on the quarter to 1.99 million.

Kiss 100, a flagship station for



Bauer's Passion portfolio of national brands, was not far behind, growing its audience by 2.1% in the quarter to 1.86 million.

Meanwhile, there were quarterly gains in London for Absolute Radio (its total reach across five stations was up 14.9%), Choice FM, Gold London and XFM.

Capital London could, however, console itself with its breakfast duo of Johnny Vaughan and Lisa Snowdon holding on to the

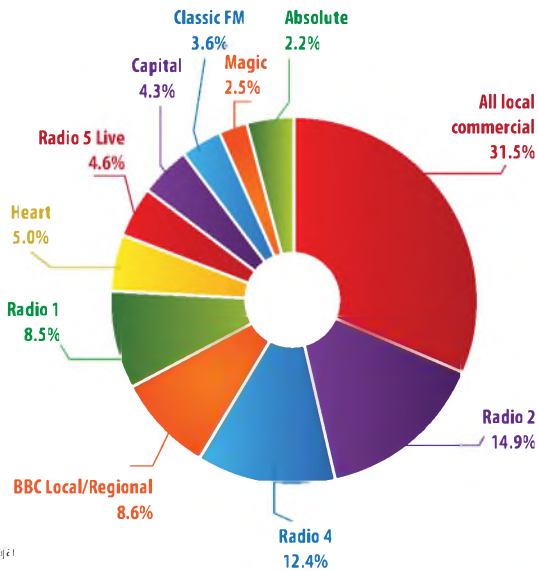
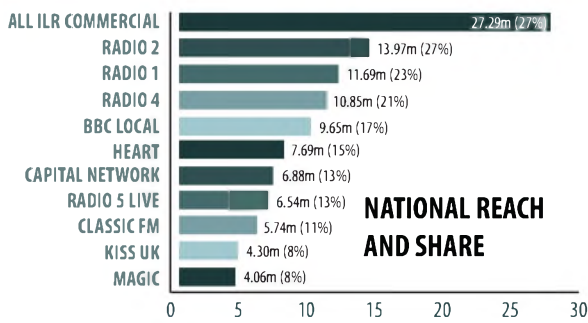
London commercial breakfast show crown.

They recorded an audience of 1.14 million – down 84,000 on the quarter but up on the

year – ahead of Magic's Neil Fox (845,000) and Heart's Jamie Theakston and Harriet Scott (792,000).

The Heart duo saw their audience fall by 68,000 in the period putting them just 3,000 ahead of Kiss 100's Rickie, Melvin and Charlie (pictured), who posted an audience of 789,000, up 28,000 on the quarter.





And it was the same at breakfast: Chris Evans' Radio 2 morning show lost 517,000 listeners in the quarter – wiping out the 460,000 gain it made in Q1 – while Chris Moyles at Radio 1 lost 80,000 listeners in the same period.

Meanwhile, 6 Music, which has routinely grown its audience since the BBC announced last year it was to shut – and continued to expand after the decision was subsequently reversed – experienced a fall in listeners, with its reach down 2.1% on the quarter to 1.27m, a result a spokeswoman for the station called “a tiny blip and not a cause for concern”.

Star performer among the BBC's popular music stations was urban music specialist 1Xtra. The digital station saw its reach increase 65.3% year-on-year (11.2% quarter on quarter) to 0.99 million.

Radio 1 and 1Xtra acting controller Ben Cooper said the result was due to a new schedule introduced at the start of the year, which saw Twin B move to breakfast,

Trevor Nelson to mornings and Gemma Cairney to afternoons, as well as a run of strong specialist content such as the Dubstep Symphony and the Summer Soundclash.

“It is a logical schedule and also really strong editorial content,” he said. “The key thing to 1Xtra is being credible but also having fun while doing it.”

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New schedule | Gemma Cairney's afternoon slot helped 1Xtra post a year-on-year increase



DIGITAL RISES



The number of people listening to the radio via digital platforms continued its steady upward trajectory in the second quarter of 2011, up 10.7% year-on-year to 22.1 million people – or 26.9% of all radio listening.

Total digital listening hours were also up, growing by 9 million hours in the quarter to 289 million.

Despite industry efforts to increase the amount of radio listening online – notably the launch of cross-industry web platform Radioplayer at the end of March – digital listening hours are still dominated by DAB and digital TV (185 million and 52 million listening hours in the quarter respectively).

In fact, in what is likely to be a blow for Radioplayer, listening hours via the internet actually fell quarter-on-quarter to 34 million, down from 39 million in Q1.

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ON MUSICWEEK.COM
 • Foster The People and Dolly Parton added to BBC Radio A List
 • Magic 105.4 reclaims London top spot

NEWS IN BRIEF

■ **R2 celebrates golden oldies**
 A week of programming celebrating 1971 kicks off later this month at Radio 2, with shows including Johnnie Walker's Sounds Of The 70s and Pick Of The Pops. 1971 Week is designed to complement Whistle Test 40, the station's new series celebrating the 40th anniversary of classic BBC music TV show, Old Grey Whistle Test. The 16-part series starts on Wednesday, August 24 at 10pm. Each episode focuses on one complete series of Old Grey Whistle Test, with the first programme covering series one, which ran from September 1971 to July 1972. Four days earlier, on Saturday, August 20 at 1pm, 1971 Week kicks off with Pick Of The Pops in which Tony Blackburn counts down the charts from this week back in 1971 with hits from artists including T.Rex and The Who.

■ **NME names names for Emerge**
 Wolf Gang and S.C.U.M. are to perform as part of NME's forthcoming Emerge NME Radar Tour. The new music showcase also sees Niki and the Dove and Australian duo DZ Deathrays perform at 14 venues across the UK from October 2. NME editor Krissi Murison said the Radar Tour had a reputation for being an early showcase for artists who go onto great success.

■ **Smooth operators**
 GMG is launching a raft of direct retail services via the Smooth and Real Radio websites, with the initial offerings including Smooth Radio Dating and the Smooth Radio Music Store. The dating service – a collaboration with WhiteLabelDating.com – launched earlier this week and will be followed on the Smooth Radio site (smoothradio.co.uk) by Smooth Radio Travel, Smooth Radio Wine Club, the Smooth Radio Music Store and a general Smooth Radio Offers section. The services are intended to appeal to the station's 40-59 year-old target market.

GUARDIAN EMBARKS ON MONUMENTAL ALBUM REVIEW ENCYCLOPAEDIA

Users to build bespoke ratings site

PRESS

■ BY BEN CARDEW

THE GUARDIAN IS PLANNING a "re-design and re-think" of its guardian.co.uk/music site, including allowing readers to publish their own live reviews.

The move comes after the paper last week launched millions of new album pages on its website, with readers invited to contribute editorially (see box).

Guardian News and Media music editor Caspar Llewellyn Smith called the launch of the album pages "pretty radical territory" for a "traditionally understood" newspaper.

But he said this was just the start of a series of changes to the paper's music site, as it looked to get away from the "we know best... ivory tower approach".

"Traditionally, the broadsheet papers have tended to show they know quite a lot about quite a lot of things – whereas the web and these sort of tools offer the opportunity to cover the most obscure subjects or the most mainstream subjects in far greater depth," he said.

Llewellyn Smith, who oversees all of The Guardian and Observer music content in paper and online, stressed that it was still early days for the album pages, promising further changes as part of a wider re-fit of the music site.

"We know that the artist and album pages are in an early stage of development. We'll be refining everything and adding new features in the months to come, as well as redesigning and rethinking elements of guardian.co.uk/music," he said.

This will include the launch of a search function for the album pages – currently readers have to access them



"We want to get away from the world of 'we know best', that ivory tower approach"

CASPAR LLEWELLYN SMITH, GUARDIAN

via the relevant artist's page or using a Musicbrainz ID, a laborious process that has drawn criticism – while readers will also be invited to add their own live reviews.

The move comes at a time when the authority – and relevance – of music reviews from established journalists is arguably on the wane, with consumers often able to get their hands on key new releases at the same time as journalists, while the prevalence of blogs and social media means anyone can publish their views.

But Llewellyn Smith said the move did not undermine The Guardian's critical authority. "I've just

been reading some excellent readers' reviews of everyone from Millie Jackson to Stephen Malkmus and the Jicks – and I've learnt things," he said.

"So I think our own criticism will be enriched through drawing on this passion and expertise. We're totally committed to the business of reviewing records ourselves – but speak to someone like Alexis Petridis or Kitty Empire, who've won umpteen awards between them, and they're excited by this."

What was more, he argued, that it was foolish to try to resist the way the technological tide was heading.

"People can write reviews on

HOW THE ALBUM PAGES WILL WORK

The Guardian's new album pages are similar to the paper's existing artist sites in that they are based on information from open content music database Musicbrainz, as well as data from The Guardian's own archive, Last.fm and Amazon.

However, to fulfil The Guardian's goal of creating an albums page for "almost every album ever released", pages are necessarily generated on demand.

The first time a user clicks on an album (typically accessed by the relevant artist page, which themselves can be found at guardian.co.uk/music/list/artists) the site automatically draws in information from these four sources to create a new site. This information is then stored for future use.

But the sheer scale of the project means that the majority of albums featured will not have been reviewed in The Guardian or sister paper The Observer. Readers, therefore, are invited to contribute their own reviews or add a star rating.

Each review will have its own unique URL and users can also use the Twitter and Facebook buttons to share the album page to social media.

Amazon, so why not on our site, where we know there's a hugely-committed community of music fans and brilliant examples of our own journalism for those readers to draw on?" he said.

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CAMPAIGN FOCUS ■ BY STEPHEN JONES

THE DEER TRACKS

CULT US indie label The Control Group is planning its first release outside of North America after signing Swedish folktronica duo The Deer Tracks.

The label, the side project of 4AD label manager Nabil Ayers – son of jazz/funk pioneer Roy Ayers – has handled a score of releases in the US over the last decade and is perhaps best known for releasing early vinyl albums on behalf of major labels for the likes of Kings Of Leon and The Killers.

But The Control Group is now stepping up a notch by signing The Deer Tracks, a boy/girl duo

reminiscent of an electronic Sigur Ros, for the world (ex-Japan) and scheduling their releases in the US, UK and Nordic territories.

Ayers signed the band – managed by digital pioneer of The Orchard, Scott Cohen (The Raveonettes, The Dum Dum Girls after discussions via Skype off the back of hearing their work alone.

He told Music Week, "Scott sent me their song Ram Ram and, well, I get tons of music from people but you can't do everything you know and like but I kept coming back to that song. Then once I got to know them it got more interest-



ing. It's not only good music but they are great people."

The band wrote and recorded the album in a remote cabin in the woods of Sweden using experimental recording techniques involving

everything from the furniture to machinery lying around the cabin to generate their unique and peculiarly affecting sound.

The Deer Tracks are the latest in a long line of Scandinavian acts Ayers has released in the US dating back to when he handled Danish indie rock band Figurines in 2006 which led to many acts from the region contacting him.

Cohen, who discovered the band at Norway music festival by:Larm in February last year, said, "This is old school development. We're not looking for a hit or week-one sales or radio to take off – we are doing the traditional things and layering the social

media, looking at how you take a band from 1,000 to 10,000 or 20,000 fans, looking at how they will be a relevant band five or 10 years down the line."

Single Fra Ro Raa/Ro Fraa is planned for September 26 – the follow-up to Ram Ram on July 4 – with the album The Archer Trilogy Pt. II released on August 22. Recent dates in the UK included Huw Stephens' Introducing... at The Social, Brixton's Whirled Cinema and The Lexington last week.

Radio support to date has come from Huw Stephens (Radio One), Mark Radcliffe (6 Music), John Kennedy (Xfm) and Guy Garvey (6 Music). A further single and a live residency in London are being planned for November.

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LIVE

CHANCE FOR LIVE SPACE EXPANSION AS LANDMARK BUILDING CONTINUES DEVELOPMENT

Live music is paramount in Ally Pally refurb

VENUES

BY GORDON MASSON

LONDON'S ALEXANDRA Palace is set to undergo a massive five-year, £29m renovation programme to create one of the UK's most extensive entertainment complexes – with live music at its core.

Although the iconic north London landmark has stepped up its live music offering in the past couple of years, just half of the building is ever used. The remaining parts of the property are derelict and in need of urgent attention.

The recently-installed new management team has a long-term plan to save the site. Alexandra Palace Trading managing director Rebecca Kane, who joined the team just over two years ago, said the building had had to endure 30 years of neglect.

"It was because we wanted to sort everything out and I would not be here unless I believed Ally Pally has a very big future," said Kane, who previously worked at English Heritage making her an ideal candidate to oversee the rejuvenation of the 138-year-old building.

Kane's ambitious plans for Ally Pally will give London an impressive new destination venue with multiple performance areas.

According to Kane, the £29m will be used to repair and maintain the 50% of the building that is derelict and bring it back into use. She added, "The whole building covers seven acres on three or four dif-



Alexandra Palace | New lease of life for landmark London building

ferent levels, so the scope of what we can do is enormous and the prospect of bringing that all back into active use is very exciting."

Currently, Ally Pally is home to London's biggest indoor standing venue, with the Great Hall licensed for a capacity of up to 10,400. The adjacent West Hall, which is used as the fan village area for larger gigs, can cater for up to 3,000 people.

But Kane revealed one of the derelict parts of the complex contains a Victorian theatre, which she hoped could be overhauled to create another venue for live music.

"The theatre in its heyday accommodated about 2,000: it's a real hid-

den gem. We've still to decide whether we would put seats in or just have the raked floor down to the stage, but it is definitely ideal for live performance of some sort, so it will be fantastic to see that reintroduced," she said.

This latest move is the second part of a four-phase project – the first stage was a scoping exercise figuring out what Ally Pally should become known for – and to resurrect Ally Pally following the devastating fire in 1980 that ravaged the building.

Stage one decided live music was the key. "Stage one was all about figuring out what we wanted to be famous for – what is Ally Pally?"

ALLY PALLY TALLY

- Seven-acre building over four floors
- 13,000 square metres of pillar free floor space
- 1,500 free car-parking spaces
- Main venue capacity up to 10,400
- Repair and maintenance bill -£29m



"This is the last chance to save Ally Pally and we want to make sure we make the most of that chance"

REBECCA KANE, ALEXANDRA PALACE TRADING

ALEXANDRA PALACE TIMELINE

1873	Opened as the People's Palace, only to be destroyed by fire 16 days later
1875	The rebuilt Palace reopens
1900	An Act of Parliament creates the Alexandra Palace and Park Trust
1935	The BBC leases the eastern part of the building
1936	First public television transmissions broadcast from the palace
1980	Fire again damages the Palace complex
1988	After restoration work, parts of the Palace reopen, administered by the London Borough of Haringey
2011	Ally Pally's trustees adopt a leisure and entertainment concept with live music at its core

When you look back at the history of the building, the common theme down the decades has been live music, supported by sports, so that's exactly what we want to focus on," explained Kane.

Stage two for Ally Pally's custodians now means securing additional funding and engaging with potential operators and developers. The management have undertaken an extensive acoustic survey of the venue and can now provide visiting sound engineers with reports to help them achieve the best quality possible for acts.

Such policies have seen the number of shows treble at Alexandra Palace under Kane's stewardship with a dozen concerts already under its belt in 2011 and shows by the likes of Alice Cooper (right), The Specials and Incubus scheduled before the end of this year.

In addition to the concert elements on the site, the venue is also expected to become home to restaurants, bars and hotels when the refurb is complete. "Although live music will be our core, we will still

host conferences and exhibitions, so the hope would be that we might have a boutique hotel as well as a bigger hotel to accommodate visitors," said Kane.

The vaulted red brick basement will also be renovated and it is envisaged this could be used by various concessions and retailers. "The reason for the phased programme is that we want to keep trading throughout the repair and maintenance work," added Kane. She added stage three would concern procurement and making deals with potential operators and stage four would be about delivering.

She added, "This is the last chance to save Ally Pally and we want to make sure we make the most of that chance, so certainly in the next five years the building will take on a different shape and form, but with live music as the lifeblood."

"The bottom line is that this unloved venue on the hill should be one of the best-loved venues in the country and it's our task to achieve that."

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Alice Cooper

VIAGOGO TICKET RESALE PRICE CHART		
POS	PREV	EVENT
1	NEW	RED HOT CHILI PEPPERS
2	1	BRUNO MARS
3	3	IRON MAIDEN
4	8	JESSIE J
5	4	RIHANNA
6	7	WILL YOUNG
7	16	DOLLY PARTON
8	10	ADELE
9	9	KATY PERRY
10	15	GEORGE MICHAEL
11	5	TINIE TEMPAAH
12	6	BOB DYLAN
13	18	ALISON KRAUSS
14	NEW	EVANESCENCE
15	11	BRYAN ADAMS
16	NEW	ARCTIC MONKEYS
17	NEW	ED SHEERAN
18	2	THE WANTED
19	14	BRITNEY SPEARS
20	12	RAMMSTEIN

HITWISE SECONDARY TICKETING CHART		
POS	PREV	EVENT
1	16	RED HOT CHILI PEPPERS
2	3	VARIOUS
3	1	ADELE
4	10	ED SHEERAN
5	13	VARIOUS
6	7	RIHANNA
7	12	IRON MAIDEN
8	15	VARIOUS
9	5	ARCTIC MONKEYS
10	NEW	DOLLY PARTON
11	14	GEORGE MICHAEL
12	2	THE WANTED
13	NEW	WILL YOUNG
14	NEW	FRIENDLY FIRES
15	NEW	THE KILLERS
16	17	IL DIVO
17	NEW	VARIOUS
18	NEW	BON IVER
19	4	JLS
20	NEW	DEEP PURPLE

TIXDAQ SECONDARY TICKETING CHART			
POS	PREV	EVENT	£m
1	1	GEORGE MICHAEL	9.3
2	2	RIHANNA	3.8
3	3	CLIFF RICHARD	2.3
4	4	BRITNEY SPEARS	1.5
5	5	DOLLY PARTON	1.5
6	6	ARCTIC MONKEYS	1.4
7	7	TINIE TEMPAAH	1.1
8	9	ADELE	1.1
9	8	BRYAN ADAMS	1.1
10	10	THE SATURDAYS	1.0
11	11	V FESTIVAL	0.9
12	12	JESSIE J	0.9
13	13	THE WANTED	0.8
14	14	KATY PERRY	0.8
15	15	BRUNO MARS	0.8
16	16	EXAMPLE	0.7
17	17	KATY B	0.6
18	18	RAMMSTEIN	0.6
19	NEW	DURAN DURAN	0.6
20	19	READING FESTIVAL	0.5

SEE MORE LIVE CHARTS AT MUSICWEEK.COM

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PUBLISHING

WARNER/CHAPPELL'S PEDL REVIEWS INITIATIVE TO EXPEDITE PAN-EUROPEAN RIGHTS LICENSES

PEDL making further European inroads

DIGITAL LICENSING

BY CHARLOTTE OTTER

WARNER/CHAPPELL IS undertaking the most extensive review yet of its pan-European digital licensing initiative as Portuguese society SPA becomes the seventh society to join PEDL.

SPA joins a group including PRS For Music, SACEM, BUMA/STEMRA, SABAM, SGAE and STIM which are already part of the service, which launched in January 2008 and works with companies such as iTunes, Spotify, Amazon, 7Digital and Omnifone to license the publisher's Anglo-American repertoire digitally.

"For us we have a product that we want to sell in terms of the music that we represent, so it's in our interest to make sure that it is represented in as many shop windows as possible," said Warner/Chappell SVP of international legal and business affairs Jane Dyball.

"It's not so much about the Portuguese market and the opportunities that it will open up for us, or what links Portugal already has with digital services. It's more about encouraging societies who want to participate to be able to look at what they have been doing and how they can improve their level of service," she said. "And if a new digital company then happens to be Portuguese, then they may want to deal with someone who speaks the same language and who comes from the same background, and we can offer that."

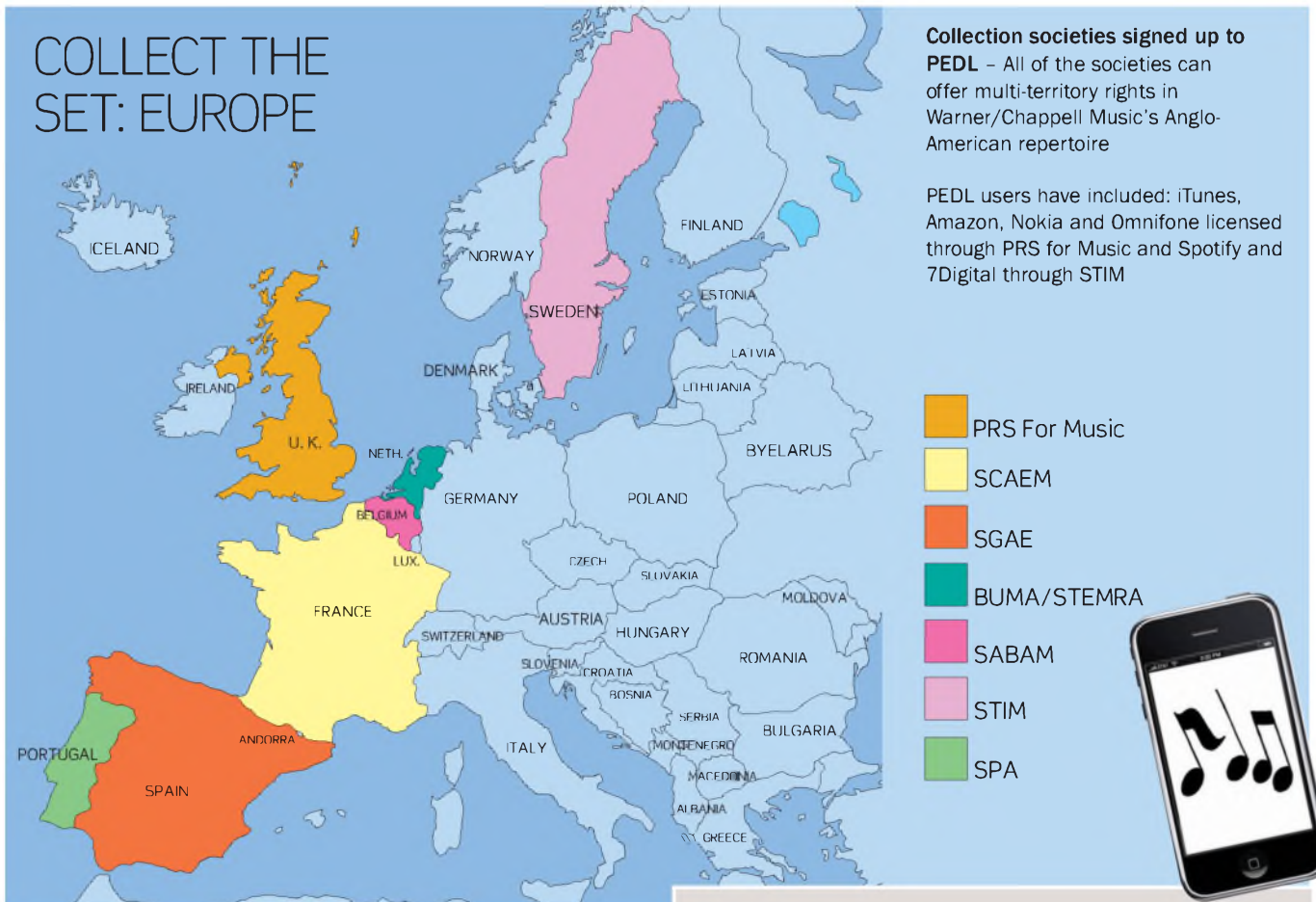
As the initiative heads towards its fourth anniversary Dyball said in the coming months Warner/Chappell would review PEDL's position in the market and work out how to develop it further.

This overview, explained Dyball, would include assessing exactly what the scheme gained from its relationship with each collection society and working out ways in which multi-territory licences could be issued to clients quicker.

"Over the past few years we have seen pan-European licensing transform from a glacial pace to walking pace. However, it can still be quicker," she said, noting that as writers increasingly relied on publishers to develop their careers and that as the digital world increasingly became the place where their careers were made, it was important the major had as close a relationship with digital services as possible.

"This means ensuring that licenses are issued as quickly and as efficiently as possible to make sure that our writers and digital services who are signed up to PEDL get the

COLLECT THE SET: EUROPE



"Over the past few years we have seen pan-European licensing transform from a glacial pace to walking pace"

JANE DYBALL, WARNER/CHAPPELL

best level of value possible," she said.

But she added if PEDL were to really take off Warner/Chappell would want to have the ability to have its entire repertoire and rights licenced throughout Europe, not just its Anglo-American works – a move which was outside of the control of the major.

"Currently, the way membership agreements [for PEDL between digital music services and collection societies] are structured means that they are not within our control. To be able to license all our repertoire therefore would need amazing flexibility on the behalf of each collection society who is signed up to the scheme. This will only change on a voluntary basis or if legislation was introduced," she noted.

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TEAM-PEDL TIMELINE

- January 2008: PEDL launched at MIDEM.
- PRS for Music and STIM (Sweden) join immediately
- June 2008: SACEM (France) join PEDL
- September 2008: SGAE (Spanish) join PEDL
- Jan 2009: BUMA/STEMRA (Netherlands) join PEDL
- October 2009: SABAM (Belgium) join PEDL
- August 2011: SPA (Portugal) join PEDL

RINGING THE CHANGES

Multi-territory licensing has come a long way since the millennium when the explosion of the online ringtone market showed how difficult it was for companies to license digital repertoire.

At the time each ringtone operator had to secure a separate licence for each individual territory in which it wanted to operate. However, with the boom in the market it soon became apparent to publishers that each of the European collection societies were licensing the ringtones on different terms in every territory – with no consensus on how to process each agreement.

This led to a number of problems, including the loss of licensing information, a lack of clarity on what services were being licensed where and a failure to track payments through the complex system – all of which led to publishers failing to fully reap the rewards from the ringtones boom.

The situation changed in 2005 when, after lobbying from the major publishers, the European Commission recommended changes to the cross-border management of copyright for digital music services.

The ruling led to the birth of PEDL, as well as the formation of

the Central European Licensing and Administration Services (CELAS) by EMI Music Publishing along with PRS For Music and GEMA, the rise of Universal Music Publishing's DEAL (Direct European Licensing) with SACEM and Sony/ATV reaching a licensing agreement with GEMA. Agreements, though, differ between each publisher and the collection societies with PEDL standing out from the schemes established by EMI, Universal and Sony/ATV by working with a variety of collection societies.

"There's flexibility for the user in the system that we have set up, which allows the user to pick and choose which collection society they want to deal with. The other three [majors] don't have this – if a user wants to license the works then they have to work with the collection societies that they have the agreement with," said Dyball who noted that because the scheme was pro-competition it had been used as an unofficial model for other licensing schemes in Brussels.

"Where we are all in agreement, however, is in our decision to go ahead and forge these relationships – which is a reflection of the lessons that were learned from the ringtone market," she added.

DIGITAL

GIGSEEN LOOKING TO REPLICATE NICHE CARVED BY NETFLIX IN AMERICA

Stream to suit acts and viewers

LIVE

BY EAMONN FORDE

LIVE CONCERT STREAMING specialist Gigseen is hoping to monetise the market for long-form concerts online, when its web-based subscription service opens fully in September.

The company's co-founder Neil Reed said that, against a collapsing music DVD market, the internet offered new financial opportunities for bands and content owners in the form of subscription and premium one-off events.

"We are able to offer a cost-effective option to stream live concerts," he said, noting that one of the service's first licensing partners ahead of its beta launch was Eagle Rock, which was looking for new ways to exploit its concert catalogue.

The site's other co-founder Andy Richmond added that content deals were in the works with more independent companies, including PIAS and Dramatico, while advanced discussions were taking place with a number of the major labels, broadcasters and large festival and event organisers.

With YouTube moving into long-form live streaming - starting with its broadcast of U2's LA Rose Bowl show in October 2009 and now including Coachella and Lollapalooza in the US - the stakes are high for Gigseen.



'As the site grows, the second facet will be originating our own music programming'

NEIL REED, GIGSEEN

However, Reed said his company would be able to target niche acts and their fanbases, pointing out that it attracted 75,000 users during its beta testing phase.

"With the YouTube mechanisms, they will pick up the larger aspects of things," he said. "There is another 95% of the industry where we will be able to commit and do things in a way that delivers genuine financial returns direct to the artists."

The Gigseen offering will be split between archive concerts - with

around 1,200 available at launch and more being added on an ongoing basis - and live streaming of special shows.

While pricing is not confirmed, a monthly subscription giving unlimited access to the archives could cost £5.99, with this being split 50/50 with content owners after mechanical royalties, VAT and credit card fees are deducted. Special live streaming shows could cost £3.99 for subscribers and up to £8.99 for non-subscribers.

The subscription mechanism means that video content will not feature pre- or post-roll ads, although there will be banner advertising on the site itself.

"People are paying a subscription to a site," Reed explained. "That is buying you the right to watch the content unhindered."

As well as concerts, Reed said Gigseen would also offer "self-created content" such as bespoke TV shows and documentaries created through its Banned TV platform and funded by sponsorship.

With a PRS blanket licence in place and apps for iOS, Android and Samsung TV on the way, the company is currently clearing rights ahead of its September UK launch.

"On launch, we are content-dependent," explained Richmond. "As the site grows, the second facet will be originating our own music programming, which is something all the majors have taken an interest in as there's nothing on TV."

The question remains, however, as to whether consumers will be prepared to pay for Gigseen, with so much live content available for free online.

Richmond is confident they will, drawing a parallel with Netflix in the US. "There is an appetite to pay for something which is premium and we are a niche premium service," he said.

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Discovery is shared success for Spotify symbiote

ShareMyPlaylists, an independent site which aggregates and ranks Spotify playlists, has secured £250,000 in new funding as it looks to re-develop and improve its current service.

But the company's founder Kieron Donoghue told *Music Week* he would not work with other streaming music services, describing Spotify as "the horse to back".

Set up in March 2009, ShareMyPlaylists provides a discovery platform on which Spotify itself has never focused.

"Spotify is really good if you know what you want to listen to, but perhaps not so good for discovery," said Donoghue of the company's origins. "I saw there was an opportunity."

The original site was set up for £500 in developer costs to fill the discovery gap that Donoghue spotted. He explained the site was "meant to be a hobby" and he had no broader ambitions for it.

"But it snowballed and people

started talking about it," he said. An initial round of investment in 2009 was able to "turn it into a proper business with staff", although it currently only employs three people full time.

Donoghue said the latest investment would be used to improve the service, adapt to different user behaviour and for recruitment.

"It's basically to get things done quicker," he said. "I want to redevelop and redesign the site. One thing that's become apparent since the US launch is we're getting about 100 new playlists uploaded a day and are getting between 400 and 500 new members a day."

"More people are coming to the site to consume rather than to share so we need to refresh that in the site and make it more branded and present people with more choices around the quality playlists."

In the site's wake, a number of new services have sprung up offering playlists for Spotify, among them the Universal Music-backed



'I think we are best focused on Spotify and the markets it is doing well in for now'

KIERON DONOGHUE, SHAREMYPLAYLISTS

Digster and BRITify, formerly known as BBCify, which creates playlists around BBC radio shows.

Donoghue said any service that promoted Spotify "was a good thing".

"It's positive that the labels are behind it in such a way that they are putting the resources and the effort into making playlists available through Spotify," he explained.

"Digster offers their own selected playlists but the public can't upload their lists so it's different to our service slightly. Overall it's great for the industry but I don't think it's a serious competitor to us as our model is a bit different."

Earlier this year, Scandinavian company Aspiro's WiMP service started offering playlist importing from other services, such as Spotify,

to coax over new subscribers.

However, Donoghue said he had no plans to work with services such as WiMP or France-based Deezer, which has more than 1.2m users and is expected to launch in the UK soon.

"For now, it's just Spotify," he said. "I've always thought it's the horse to back. It would take a lot of resources to build a specific version of ShareMyPlaylists for another provider. I think we are best focused on Spotify and the markets it is doing well in for now."

As for monetising the service, Donoghue said the model would remain based on banner ads and sponsored playlists. "I don't think we'll ever charge members as I don't see that business model working for our sort of site," he asserted.

NEWS IN BRIEF

■ Digital music market to triple by 2015

Companies & Markets is forecasting that the value of the global digital music business will increase by almost 300%, from \$7.4bn (£4.63bn) in 2010 to \$20.1bn (£12.31bn) by 2015. The key driver will be subscriptions.

■ iCloud pricing revealed

Apple's iCloud service has gone into beta in the US. Users get 5GB of storage for free, with 10GB costing \$20 (£12.21) a year, 20GB \$40 (£24.42) and 50GB \$100 (£61.04).

■ Turntable.fm gets new investment

Turntable.fm has received a reported \$7.5m (£4.6m) in investment, led by Union Square Ventures, which would value the company at \$37.5m (£22.9m).

■ Warner reveals LimeWire settlement

In its latest earnings figures, Warner Music Group revealed it received \$12m (£7.34m) in May's \$105m (£64.2m) LimeWire settlement.

■ iTunes 90-second previews to go international

Apple is reported to be planning to offer 90-second preview clips on iTunes songs internationally after piloting the scheme in the US at the end of last year.

■ Deezer UK launch rumours

French music streaming subscription service Deezer is believed to be planning a UK launch in the coming weeks. It has 1.2m subscribers in France following a deal with Orange last year.

■ JB Hi-Fi plans Australian streaming subscription service

Electronics retailer JB Hi-Fi has said it will launch a streaming music service in Australia by June 2012. JB Hi-Fi Now will be a subscription service with up to 8m tracks and a heavy mobile focus across multiple operating systems.

■ Mastodon launch 3D AR game

Rock band Mastodon have created a tie-in 3D augmented reality game for the release of their new album, *The Hunter*, which is triggered when the artwork is held up to a webcam.

NEW APPS

■ MTV Live & Local (Android - free)

Similar to Songkick's iPhone app, this scans a user's music collections and recommends upcoming gigs in their local area, links to ticket sales and offers Foursquare integration.

■ Gakufu (iOS - currently only available in Japan)

Developed by Kawai Musical Instruments Manufacturing, "the world's first real-time music score recognition" reads sheet music and plays it back on the user's device.

NEW SERVICES

■ In the wake of Turntable.fm's

success, both Outloud.fm and Rolling.fm have launched to slipstream the boom in social music discovery.

TALENT

THE KOOKS / Virgin Records

NEWLY-INSTALLED Virgin Records president Miles Leonard's history with The Kooks' management has expedited setting up the worldwide campaign for the band's long-awaited third album.

Leonard has known the group's management team of Rob Swerdlow and Dave Nicoll since the mid-Nineties when, as A&R manager at Parlophone, he signed their former alternative rock charges Mansun.

While The Kooks' new album was A&R'd by his predecessor Shabs Jobanputra as the last project he delivered before his departure in April, Leonard said that having developed and maintained that previous relationship with their managers was proving critical.

"It's been so easy - we know how to work together. Rob and Dave, what they bring to this process is incredible. They understand how to galvanise and motivate the label. This is a global record. The Kooks have a global fanbase and they have worked really hard in the US and Europe setting it up," he said.

The Kooks' story continues to prove far from conventional. Having been signed three months after forming they took the wider industry by surprise when their debut *Inside In/Inside Out* peaked at number two in the Official Charts Company artist albums chart. However, their success was overshadowed by the release of the Arctic Monkeys' debut album on the same day and subsequently overlooked by the media who painted



them as also-rans.

"They have always focussed on connecting with the fanbase rather than with the media. They deliver great pop singles but they are a great live rock band as well with a very

"We could have rushed the album out, but personally I think we rushed the second so we were conscious not to do that with this one"

LUKE PRITCHARD, KOOKS

young following from teens to twenties, which is a powerful place to be, and the band are very motivated by this," said Leonard.

While that debut sold more than two million copies worldwide, including 200,000 in the US, the follow-up *Konk* in April 2008 failed to match that initial success (see box), despite a stronger start when it debuted at one in the UK and reached 41 in the States. Then, with several members coming and going and line-ups changing seemingly week by week, the band appeared to go on an extended break, leaving fans waiting three years for a follow-up.

Frontman Luke Pritchard put the delay in part down to the repercussions of having been signed so early back at the start. "It seems like a long time but a lot has gone on in that time," he said. "We've had things within the band changing a lot. The Kooks has never been stable, there have always been ups and downs, probably going back to when we had only known each other a few weeks when we signed the record deal - it's not like we were old friends from school.

"For me to explain it, that is how

WORLDWIDE SALES

INSIDE IN/INSIDE OUT

UK 1,400,000
Europe 500,000
US 200,000

KONK

UK 300,000
Europe 400,000
US 200,000

Total worldwide album sales :
3 million

Source: record company figures

long it has taken to galvanise the band and get on the right path. We could have rushed the album out, but personally I think we rushed the second so we were conscious not to do that with this one."

Recording sessions on follow-up *Junk Of The Heart* (released September 12) with producer Jim Abbiss - who has worked with everyone from Kasabian to Adele but notably also produced that Arctic Monkeys debut - which began in 2009 were eventually abandoned, five or six songs in and at costly expense (Pritchard credits Jobanputra for being incredibly supportive during that period). However, the track *The Saboteur*

was promoted to radio although not released in June.

Increasingly inspired by the "fusion of modern and old" and wanting to record something fresher and more innovative rather than just straightforward songs, Pritchard encouraged former drummer Paul Garrod to rejoin the line-up and last November reunited with former producer Tony Hoffer (Beck) who made their first two records. "We wanted to do something different," Pritchard noted. "I felt a bit lost. I was going up a one-way stream, searching for something to happen and I phoned up Tony and he said, 'You need to take The Kooks and put it through a machine.' We sat with a laptop for two weeks in London and LA and Tony was, 'Let's fuse what you do with the ultra modern' and that's how the album started to germinate."

Pritchard has ended up writing most of the album and, while the campaign is worldwide from the get-go, the UK label is going with a different first single, *Is It Me* (released September 5), compared with *Junk Of The Heart* (Happy) for the rest of the world.

yes_stephen@yahoo.co.uk



CULLUM OUT FOR PIZZA THE ACTION

Singer-songwriter Jamie Cullum is going back to his jazz club roots to launch a search for new talent to follow in his footsteps.

Billed as a "search for the next big name in live music", The Big Audition is being run in conjunction with Pizza Express and Barclaycard Freedom.

An "open to all" competition, it invites singers and musicians - solo artists or bands - of any music style to send clips of their performances to its website.

Radio 2 presenter Cullum will head a jury which will then select the best 10 to perform for them at the Pizza Express Jazz Club in Dean Street in London's Soho, the branch where he cut his teeth as an unsigned artist a decade ago, performing for £50 and a free pizza.

The top prize is £5,000 from Barclaycard Freedom towards the

winner's career and - using similar technology seen in singing birthday cards - their voice or music will be integrated into Pizza Express takeaway pizza boxes which will play on being opened.

The Dean Street venue has seen everyone from Amy Winehouse to The Rolling Stones' Charlie Watts perform on its stage over its 40-year history. Cullum said, "A lot of my first big shows were at that jazz club in Soho - it's London's 'other' Ronnie Scott's. I've come full circle - it was my



showcase there that Universal and Soho came to in 2003 and started a bidding war over me."

Cullum stressed it was not solely a jazz competition and open to

"any type of music" and cautioned entrants must prepare for a challenge. "They will need to have some chops," he said. "It's a proper jazz club but this is not an easy stage to perform on. It's a small room and the acoustics aren't easy; there is nothing to hide behind."

He added he was in talks with a "couple of producers" and hoped to have his new album finished in the autumn for release in 2012. "I am trying to focus on keeping it having a handmade postcard feel," he said.

TALENT/DIARY

OH MY! / Warner/679



www.ohmyofficial.com

POP/RAPPER EXAMPLE IS throwing his writing skills behind Warner/679 Artists' new modern pop girl duo Oh My! who are being touted as an antidote to the likes of The Saturdays and Parade.

The collaboration came about after Example (aka Elliot Gleave) was invited down by label boss Nick Worthington – best known for signing the likes of Plan B and The Streets – to meet the girls in a studio.

Gleave, who knew Worthington from when he was signed to The Streets' Mike Skinner's The Beats label, said, "When I was first told about Oh My! my initial reaction was I don't like manufactured pop, but when I met them I was like, 'Who are these girls?' They are less Saturdays more Bananarama. I realised they have that cheekiness and confidence which reminded me of when we saw the Spice Girls for the first time, that 'in your face' attitude."

For Example the act represents the way major labels should readdress how they make modern pop records.

"You can have three major labels trying in a bidding war for a £20,000 song – that's not going to give you integrity or longevity. Getting in with the act and co-writing and finding out who they are has got to be the way forward," he said.

"We don't do that enough in the UK, we just stick them in the studio and see what works. When Sugababes came out they were edgy and then they went from really credible to being really manufactured. There is a habit at major labels of taking someone's chorus and someone's middle eight and someone else's verses – it's got to be one producer."

The duo, 19-year-old Alex from Leicester and 20-year-old Jade from Milton Keynes who take their name from the Missy Elliott tracks Oops (Oh My), met while at college in Leeds where they came to

Worthington's attention. On signing them he focused on developing them in a way which goes against the grain of modern pop A&R by teaming them with a sole producer from the off.

"I thought it important they develop their own sound and with one producer at first," said Worthington. "We wanted to find their identity and we didn't want to go with the usual people. It's pop music but not too clever, done in a way which isn't playing by the old rules."

He placed the duo with Amir Amor, an upcoming producer described by The Guardian Guide as "the new Paul Epworth", who has worked with everyone from Plan B to Giggs and built his own studio in Hoxton called Major Tom's where they have been developing their sound.

The first release was viral teaser Run This Town, which was released in May. The first download release is the electro pop number Kicking & Screaming, which will be released this coming Monday and was written by Gleave and iSHi who produced Timie Tempah's Written In The Stars.

The first proper single will be Dirty Dancer, out on October 10 and co-written by Gleave with Amor and upcoming writer Philippe-Marc Anquetil, while their debut album due next year will feature collaborations with producer MNEK, LA-based writer Nicole Morier (Britney Spears) and Bjorn from Peter Bjorn And John who has supplied "some interesting beats".

Worthington said, "From an A&R perspective it has been about putting people in the centre of it. That's when you get the best results. People have been coming to the studio and getting their vibe. (The girls) need to be comfortable with it. People are aware if it is forced and it has to be real. It's modern pop in a 21st century way."

✉ yes_stephen@yahoo.co.uk

DOOLEY'S DIARY



Knickers to that; we're off – there's a row going on down in... Woking

As rioting across the UK saw London descend into mayhem last week Dooley was gladdened to see the quiet fortitude of the music industry in the face of out-of-control teenagers. Sony Music, EMI and Universal towers braced themselves for evacuation, BMI cancelled its summer garden party and PRS for Music ensured it could keep calm and carry on with its distributions in riot torn London as it prepared to leave its **Berners Street offices** building on Tuesday afternoon after reports that **masked rioters** were **assembling** in the Oxford Circus area...

Meanwhile, Saturday's uprising in **Tottenham** saw two **HMV's** ransacked – but unlike the burning of **Sony's DADC** in **Enfield** which saw stock from dozens of indie labels go up in flames – looters seemed to maintain some sense of **decorum**, with none of the **Amy Winehouse** CD's touched by the mobs, leaving Dooley thinking that deep down, maybe the rioters still had a **shred of decency** left...

Never slow to cash in on a crisis however are **Sheffield's Reverend And The Makers** who, within hours of unrest gripping the capital, released a song called, yeah you guessed it **Riot**, on their **YouTube** site, complete with images from clashes across the weekend and Monday night.

Although a release date for the track has not been announced – it will be interesting to see if the topical track hits a chord with the **nation**...

Speaking of **perilous** activities, Dooley has done some **dangerous things** in his time – all in the good name of appreciating all sorts of genres – but **Il Divo's** comeback performance at The London Coliseum, which appeared to most-



ly attract women of a certain age and demeanour – resulted in him needing some time to recover. He expects that won't be the last time he sees a live show (being recorded for their new DVD) stop in full flow after member **Carlos Marin** (who really should stop dropping hints he is the only **unmarried member**) – to pick up a pair of **knickers** with a scrawled **mobile phone number** on thrown onto the stage by one of the audience. But he hopes never to see a **pair that big**. Ever. Again...

Whilst on the subject of **attractive** singers of a **certain age**, Dooley couldn't help but raise a solitary, Roger Moore-esq eyebrow at the news that US jazz crooner **Tony Bennett** would be collaborating with **Lady GaGa** on his forthcoming duets album. **Mariah Carey** and **Michael Bublé**, yes, but **GaGa**? One can only hope the resultant meeting of minds doesn't result in the creation of tracks such as **Rags to Meat Dress**, or similar...



Spotted at Woking's the **Lighthouse Gallery** last week was The Modfather himself **Paul Weller** dropping in on his old haunt to visit the **Snap, Crackle and Pop: British Pop Art** exhibition by artists including **Richard Hamilton**, **Eduardo Paolozzi**, **Peter Blake** and **David Hockney**. Weller, his **mom**, **Blake** and the husband and wife artist team behind



Iggy Pop's famous **Wild Thing** jacket, **John and Molly Dove**, were among those checking out key rock fashion items from **Mary Quant** and **Biba**...

Meanwhile, last week also saw Warner/Chappell snap up singing sensation **Sunday Girl** (**Jade Williams**) – signing her to a publishing deal. We hear she has formed a great writing partnership with **Martin Solveig** in recent months which will produce some major cuts – however before the wheels of the great fame machine begin turning in earnest here she is pictured with **Rebecca Coleman** (Warner Music legal), **Phil Christie** (Warner/Chappell A&R), **Jade Williams** (**Sunday Girl**), **Iain Watt** (**Machine Management**), **Mark Waring** (Warner Music Legal)...

Over the years, Dooley has never failed to be pleasantly astounded in the weird and wonderful ways in which **Decca** comes up with promoting its artists, and no more so than with **Chinese X** Factor winner, and UK songstress **Mary Jess** – with **Mandarin** dubbed promotion of her new album, **Shine** appearing on the **BBC Good Food** channel – in between episodes of (**Gary**) **Rhodes Across China**. May we humbly suggest **The God Channel** for the promotion of the album by **The Benedictine Order**

of **Notre Dame** or maybe **The London Boat** show for their **singing Gondoliers**?...


Speaking of signings, **Universal** put pen to paper with what is thought to be the **first major** label contract with a **gay men's** choir last week. Gigs so far for the **30-strong Brighton & Hove Gay Men's Chorus** have included a **Second World War** show with **Dame Vera Lynn** singing one of her signature tunes, **We'll Meet Again**, a show at the **Foreign Office** and functions for civil dignitaries in **Brighton**. Their debut album is out later this year...

Finally, **The Jewish Chronicle** will be pleased to know that it's added another reader in the form of **Universal's Darcus Bezy**. (pictured left)

CAST LIST

MANAGEMENT
Alex Bean, 679
AGENT Paul Franklin, CAA
NATIONAL
PRESS Caroline Cabral, Purple
ONLINE
Anna Meacham, Purple

RADIO Woolfie & Leighton Woods, Hungry and Woods
TV Karen Williams, Big Sister
REGIONAL
RADIO Aaron Labbate, Plug And Play & Stacy Blackman, Cherry Lips
REGIONAL
PRESS Mandy Compton, Momentum

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EIGHT OUT OF 10

MW Presents... Vol. 10 - another hand-picked, eclectic mix of up-and-coming artists



1 LUKE POTTER *I'm Coming Home* Palm 55 Music

Contact brian@palm55music.com



Luke Potter is a young and highly gifted new English singer-songwriter. His songs are written from the heart, songs that are sure to touch all with their insight and sensitivity. *I'm Coming Home* is a slow-build song with an anthemic quality, ideal for film and radio play. Influenced by Keane and Snow Patrol, the themes are universal and will appeal to teenagers and all age groups. Luke sings and plays the guitar on his new album *Just Pieces Of Me* featuring seven new songs, which is out now.

www.facebook.com/lukepottermusic

2 SPECTOR *Never Fade Away* Luv Luv Luv Records

Contact Grania Howard • grania@lululuvlulurecords.com



London, summer 2011: like a ghost in the machine of modern pop music, the spectre of Spector is rising. Here is a new band who are unlike any other around right now. They've got big ideas and big songs with even bigger hooks. They have cooked up a new kind of particularly English power pop, pitched somewhere between Roxy Music and The Strokes, The Killers and Kanye West, Pulp and Frank Sinatra. Nobody saw it coming but it was this, it turns out, that we've been waiting for since the last of the "Next Big Things".

www.spector.co.uk

3 BABE SHADOW *For Me* Luv Luv Luv Records

Contact Grania Howard • grania@lululuvlulurecords.com



Tripping on a summer ray of good vibration moonshine, Babe Shadow are an Arcadian beat-combo for our time. They make a buoyant and lovelorn guitar-twanging kind of pop music, for hot nights and romancers and dancers. Their intentions are pure. Tom and Dave Shadow co-write all the songs, an acoustic guitar each, in the time-honoured and good-old-fashioned way. Their influences are "fifties and sixties music with clean guitars." They say they particularly like Marc Bolan and The Beatles. In a scene clogged up with shoegazers and twittering electronics, Babeshadow are happy pagan luddites. "When we started this band we vowed never to use synthesisers," declares Dave, "or guitar pedals or anything like that." There are no special effects at work here beyond cigarette smoke and mirrors.

www.babeshadow.com



For more information about how to get on to the Music Week Presents... CD, please email czaralee@musicweek.com or ring 07878 983891

4 AMBROSIUS *Download Me* Keda Management

Contact Kent Da'obry • kedarngt@gmail.com



Introducing R&B act Ambrosius, real name Marvin Ambrosius. Younger brother to one of the UK's most successful soulful exports, Marsha Ambrosius (formerly of Floetry), he has written melodies and lyrics for tracks by Angie Stone, Floetry, The Game and Nas.

He has also penned tracks with Scott Storch, the title track for platinum-selling artist Alesha Dixon's album *The Alesha Show*, Cool & Dre and crossed the waters by writing a platinum selling single for Japanese boy band Toshinki. After so many years of proving his talent putting pen to paper, in the wake of international UK acts making the big time overseas such as Jay Sean and Taio Cruz - together with his writing ability, vocal talents and show-topping performances - Ambrosius is ready to take the UK R&B scene to the next level and represent with a truly international R&B sound.

www.ambrosiusonline.com

5 KAI *Flirt* Kai Kai Music

Contact Chase Collins • info@chasecollins.co.uk



New singer-songwriter Kai is ready to cause a stir with the release of the infectious self-penned track *Flirt* produced by UK producer Nutty P (Professor Green, Wretch32). Hailing from west London, Kai has previously worked with Zalon Thompson, Amy Winehouse's new artists as well as 2007's MOBO Award winner Jai Amore. Writing since the tender age of nine years old and then performing and mastering her craft through her academic years, she has also gained experience in girl groups, appearing on Nickelodeon TV and singing backing vocals for a young and aspiring Marvin Humes (now one-quarter of boy band JLS). With her feisty lyrics and cheeky undertones, *Flirt* serves as Kai's first release - a bubbly, contagious track, perfect for the summer vibes.

www.kaikaimusic.co.uk

6 CHALK *White Boy Dance*

IMC Entertainment

Contact Lloyd J • lloydj@inmycorner.co.uk



Chalk adopted his MC pseudonym after a bet with a girl at school that he could rap as well as her London MC friends. Chalk evolved into a strong battle MC, earning a spot in the Jump Off TV hall of fame after successfully beating

established artists such as Professor Green, JME and Rhymefest who were all earning their stripes on the battle circuit. Chalk later stepped into the studio with N-Dubz and their production outfit LRC and produced his debut single. He is now ready to release his next single, the cheeky *White Boy Dance* which has so far been supported by Radio 1 and 1Xtra DJ's.

www.inmycorner.co.uk/chalk

7 KILTO TAKE *Retrogress* Medical Records

Contact James McArdle • james@medicalfuture.co.uk

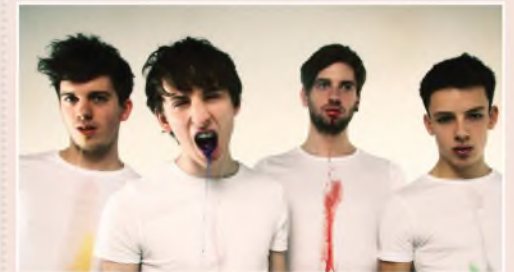


Kiltotake experienced a rapid rise to attention befitting the disciplined approach to their sound, a combination of musicality and epic indie, drawing "as good as" comparisons to Muse, U2 and Joy Division. After little more than four months, and their second live date, they were signed to Medical Records. Following a remarkable debut EP, they attracted a devoted following in the UK and abroad, and headline gigs at venues including The Cavern Club and O2 Academy. They are in the studio this summer, taking a break from festival slots, to record a debut album that already has "breakthrough" written all over it.

www.kiltotake.com

8 SCAMS *Helicopter Parents* Incredible Management

Contact Graham Filmer • graham@incrediblemanagement.com



Scams' sound is rock/pop music without bullshit and without boundaries. It is about heartfelt harmonies and searing melodies, carrying openly sincere words. The band is fronted by Andy Morgan, bass and vocals come from Adam Fenwick, second guitars, samples and vocals are provided by Jamie Macneal and Daniel Harvey completes the line-up on drums. Scams have completed a number of European dates this year with New Politics and Sick Puppies and recently returned to Germany to play several club night shows and support Frankie & The Heartstrings at Molotow in Hamburg.

www.wearscams.com



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KEY RELEASES

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TRACK OF THE WEEK

■ **HARD-FI** *Fire In The House* (Necessary/Atlantic)



Hard-Fi's follow-up to *Good For Nothing* is a majestic and triumphant offering. Produced by Stuart Price, the track starts with an electro-style synth pulse and develops into a reverb-drenched, feel-good-driving release with subtle shout outs to Friendly Fires and The Killers. Guitars and the live/programmed drums compliment a distinctive vocal from Richard Archer, which finds the frontman's delivery style up to date with his current chart counterparts. Although repeated listens will prove that the track is lyrically not as memorable as previous Hard-Fi outings, the production and melodic hooks make this release more than chart worthy.

The band will be promoting the release and subsequent album at dates throughout the UK in September and October.

PREVIOUS: GOOD FOR NOTHING (51) SIMON CHRISTOPHERS



ALBUM OF THE WEEK

■ **CHARLIE SIMPSON** *Young Pilgrim* (PIAS)



Charlie Simpson's debut solo album is a marked change of direction from the man who broke into the mainstream as one third of the boy band Busted in 2001. When the trio parted ways four years later, the now 26-year-old metamorphosed into the frontman of rock/metal act

Fightstar who then disbanded at the turn of the decade. Now into his third reincarnation, Simpson is bound to raise a few eyebrows with a fully-fledged acoustic reinvention of his sound which leans more towards Keane than Korn. Simpson sings with a solid authority with tracks including *Parachutes*, *Cemetery* and *I Need A Friend Tonight* filled with regret and longing for past relationships. However, the effect gets a little syrupy and for fans of Simpson's previous works there will be a difficulty in establishing a connection with his previous output. Funding for the album came from fans' pledges and city investors, but whether he can convince tastemakers and hard-won fans of this new-found troubadour status will remain to be seen. Whether or not a live setting will find the singer's post-rock elements developed further will also be interesting to see when Simpson embarks on tour in October.

PREVIOUS ALBUM: DEBUT SIMON CHRISTOPHERS



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

■ **ALBUM I BREAK HORSES**

Hearts (Bella Union)



But for a certain studio sheen, *Hearts* could happily be a lost shoegaze classic from the early Nineties - all breathy vocals, guitar washes and propulsive percussion.

The important word to note, however, is "classic" - because for all its retro styling, *Hearts* is a brilliant album in its own right. Whereas walls of guitar are typically used to cover up a multitude of (non) songwriting sins, *Hearts* has tunes that would sound great stripped back on an acoustic guitar.

Not that you'd want to, though: the studio trickery here - particularly the sickening de-tuning effect at the end of *Wired* - is uniformly excellent, suggesting that *I Break Horses* learned more from the My Bloody Valentine school of production than from the often predictable likes of Lush and Chapterhouse.

It is a record that sounds truly gigantic, appealing and mysterious and, while *Hearts* certainly should not come before MBV's *Loveless* on your shopping list, for fans of the shoegazing sound it is a must. No surprise that 6 Music is already on board, then. **BEN CARDEW**

■ **ALBUM BAXTER DURY**

Happy Soup (Regal)



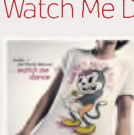
Not one to capitalise on cinematic glories, Dury Jnr has waited a good year after

the film that focused heavily on paternal relationships to release third album *Happy Soup*. And, at 40 years old and almost 10 years since his debut, Dury may have finally hit his stride. A fresh deal with Parlophone label Regal sees renewed vigour and a less shambolic sound. To that end the performer has kept on board top producer Craig Silvey from first and most successful album *Len Parrotts Memorial Lift*. The canon variously revolves on themes of loves won and lost, curious and morose tales told in equally poetic and vapid verse.

Following prior works with a Sixties psychedelic production bent, *Happy Soup* extends this palette with Sixties soundtrack vibes and Nico-esque vocals. As a whole the set is introspective but accessible and should help cement an artist that is still stumbling from a long shadow. Promotional live dates include *Standon Calling 2011* and *The Ruby Lounge*, Manchester. **SIMON CHRISTOPHERS**

■ **ALBUM TODDLA T**

Watch Me Dance (Ninja Tune)



Watch Me Dance marks a bold step forward for Sheffield producer Toddla T - real name Tom Bell. Fans

of his 2009 debut *Skanky Skanky* will be pleased to hear that none of Toddla's high-paced energy or wild mix of styles has been lost - with the follow-up jumping between high energy dancehall offerings such as *Badman Flu* to early Nineties piano-led tracks *Take It Back*.

The record also features an impressive line-up of guest vocalists - between one and four on each track including *Roots Manuva*, *Shola Amma*, *Ms Dynamite*, *Bashy* and *Rosin Murphy*. The result finds the Radio 1 DJ creating a number of sonic curveballs on the album, which transport the listener into new territories.

What makes the record a rare audio treat is the fact that by resisting jumping on the dubstep bandwagon, Toddla has marked his own path, resulting in an album which remains fresh and interesting with every listen. **CHARLOTTE OTTER**

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)
- **CSS FEAT. BOBBY GILLESPIE** *Hits Me Like A Rock* (v2)
- **DANNY & FREJA** *If Only You* (Island)
- **BAXTER DURY** *Claire* (Parlophone)
- **LENNY KRAVITZ** *Stand* (Roadrunner)
- **L-VIS 1990** *Lost In Love* (Island)
- **LADY ANTEBELLUM** *Just A Kiss* (Capitol/Parlophone)
- **MAROON 5 FEAT. CHRISTINA AGUILERA** *Moves Like Jagger* (A&M/Octone)
- **ALEX METRIC & CHARLI XCX** *End Of The World* (Positiva/Virgin)
- **FRANK OCEAN** *Nostalgia EP* (Mercury)
- **PAUL SIMON** *So Beautiful Or So What* (Hear/Concord UCI)
- **PROFESSOR GREEN** *At Your Inconvenience* (Virgin)
- **EMELI SANDE** *Heaven* (Virgin)
- **SLEIGH BELLS** *Kids* (Columbia)
- **THE SOUND OF ARROWS** *M.A.G.I.C* (Geffen)
- **TOM VEK** *Aroused* (Island)
- **ALEX WINSTON** *Velvet Elvis* (Island)
- **THE WOMBATS** *Perfect Disease* (4th Floor)
- **WONDERLAND** *Nothing Moves Me* (Mercury)

ALBUMS

- **BRAID** *Closer To Closed* (Polyvinyl)
- **DESIGN THE SKYLINE** *Nevaeh* (Victory)
- **BAXTER DURY** *Happy Soup* (Parlophone)
- **I BREAK HORSES** *Hearts* (Bella Union)
- **MR HEAVENLY** *Out Of Love* (Sub Pop)
- **NERO** *Welcome Reality* (MTA/Mercury)
- **CHARLIE SIMPSON** *Young Pilgrim* (Music 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)
- **JO BIRCHALL** *Wonderful* (Partubella)
- **BLACK VEIL BRIDES** *Rebel Love Song* (Island/Lava)
- **KERRI CHANDLER** *Intermezzo EP* (Madhouse)
- **DEFTONES** *Beauty School* (Reprise)
- **THE FEELING FEAT. SOPHIE ELLIS BEXTOR** *Leave Me Out Of It* (Island/Lava)
- **FIXERS** *Schwimmbadhaus Johannesburg* (Mercury)

- **FDE** *Deep Water Heart Breaker* (Stella Mortos/Mercury)
- **LIZ GREEN** *Displacement Song* (PIAS)
- **CAVIN HARRIS** *Feel So Close* (Columbia)
- **BEN HOWARD** *Keep Your Head Up* (Island)
- **J COLE** *Work Out* (RCA)
- **WIZ KHALIFA** *No Sleep* (Atlantic)
- **MY CHEMICAL ROMANCE** *The Only Hope For Me Is You* (Reprise)
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** *The Death Of You And Me* (Sour Mash/EMI)
- **OLIVY MURS FEAT. RIZZLE KICKS** *Heart Skips A Beat* (Epic/Syco)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** *Redemption Days* (Island)
- **NERINA PALLOT** *Turn Me On Again* (Geffen)
- **RIVAL SCHOOLS** *Eyes Wide Open* (Photo Finish/Atlantic)
- **RIZZLE KICKS** *Mama Do The Hump* (Island)
- **RAPHAEL SAAIDIQ** *Good Man* (Columbia)
- **SALTWATER BAND** *Malk* (Dramatic)
- **SEIZE THE CHAIR** *You Who?* (Too Pure Singles Club)
- **BARBRA STREISAND** *Solitary Moon* (Columbia)
- **TRIBES** *Sappho* (Island)
- **THE VACCINES** *Norgaard* (Columbia)
- **WILL YOUNG** *Jealousy* (RCA)

ALBUMS

- **ALEX METRIC** *Open Your Eyes - Remixes & Productions* (Positiva/Virgin)
- **ZEE AVI** *Gnost Bird* (Island)
- **CSS** *La Liberacion* (v2)
- **DUBSTEP ALLSTARS** *Mixed By Distance* (Rinse)
- **EUROPE** *Live At Shepherd's Bush, London* (EarMusic)
- **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)
- **JOE MCELDERRY** *Classic* (Decca)
- **MIRROR MIRROR** *Interiors* (RVNG International)
- **PURE X** *Faded* (Acephale)
- **JILL SCOTT** *Just Before Dawn: From The Vault Vol.1* (Hidden Beach)
- **BARBRA STREISAND** *What Matters Most* (Columbia)
- **TAKING BACK SUNDAY** *Taking Back Sunday - Deluxe* (Warner Brothers)
- **WILL YOUNG** *Echoes* (RCA)

AUGUST 29

SINGLES

- **DIONNE BROMFIELD FEAT. TINCHY STRYDER** *Spinnin' For 2012* (Lioness/Island)
- **COVER DRIVE** *Lick Ya Down* (Polydor)
- **CULTS** *Go Outside* (Columbia/ITNO)
- **DEVOLUTION** *Good Love* (One More Tune/Warner)
- **EX-LOVERS** *Starlight Starlight* (Mercury)
- **MICHAEL FRANTI & SPEARHEAD** *Say Hey (I Love You)* (Parlophone)
- **ALICE GOLD** *End Of The World* (Fiction)
- **JESSIE J** *Who's Laughing Now* (Island/Lava)
- **KATY B** *Witches Brew* (Columbia/Rinse)
- **BEVERLEY KNIGHT** *Cuddly Toy*

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

- (Hurricane)
- **BRUNO MARS** *Marry You* (Elektra)
- **JAMES MORRISON** *I Won't Let You Go* (Island)
- **OH LAND** *White Nights* (Epic)
- **OWL CITY** *Deer In The Headlights* (Island)
- **PANIC! AT THE DISCO** *Let's Kill Tonight* (Decaydance/Fueled By Ramer)
- **NICOLE SCHERZINGER** *Wet* (Interscope)
- **ED SHEERAN** *You Need Me, I Don't Need You* (Asylum/Atlantic)
- **TAKING BACK SUNDAY** *You Got Me* (Sire/Warner Brothers)
- **KENNY THOMAS** *The Show Is Over* (Solus)

ALBUMS

- **ANTERIOR** *Echoes Of The Fallen* (Metal Blade)
- **JO BIRCHALL** *Something To Say* (Portobello)
- **BOMBAY BICYCLE CLUB** *A Different Kind Of Fix* (Island)
- **BUTCH WALKER AND THE BLACK WIDOWS** *The Spade* (tojrx)
- **TAIO CRUZ** *Troublemaker* (4TH & Broadway)
- **CYMBALS EAT GUITARS** *Lenses Alien* (Memphis Industries)



- **THE FEELING** *100 Sinners* (Island)
- **DAVID GUETTA** *Nothing But The Beat* (Positiva/Vrgin)
- **PAUL KELLY** *The A-Z Recordings - Deluxe* (Dramatico)
- **KIDS IN GLASS HOUSES** *In Gold Blood* (Roadrunner)
- **MALE BONDING** *Endless Now* (Sub Pop)
- **PARADE** *Parade* (Asylum/Atlantic)
- **DOLLY PARTON** *Better Day* (Sony (MG))
- **SALTWATER BAND** *Malk* (Dramatico)
- **LIL' WAYNE** *The Carter IV* (Island)
- **HAYLEY WESTENRA** *Paradiso* (Decca)

SEPTEMBER 5

SINGLES

- **BIG DEAL** *Chair* (Mute)
- **BLINK 182** *Up All Night* (Geffen/Island)
- **BON IVER** *Holocene* (4AD)
- **JEFF BRIDGES** *What A Little Love Can Do - EP* (Blue Note/Parlophone)
- **MELANIE C** *Think About It* (Red Girl)
- **CLOCK OPERA** *Lesson No. 7* (Island)
- **THE DRUMS** *Money* (Island/Moshi Moshi)
- **EMMY THE GREAT** *Paper Forest* (In The Afterglow Of Rapture) (Close Harbour)
- **FOO FIGHTERS** *Arlandria* (RCA)
- **FOSTER THE PEOPLE** *Felena Beat* (Columbia)
- **WYNTER GORDON** *Till Death* (Asylum/Big Beat)
- **GROUPOVE** *Tongue Tied* (Canvasback/Atlantic)
- **THE KOOKS** *Is It Me* (EMI)
- **KREAYSHAWN** *Gucci Gucci* (Columbia)

- **BENJAMIN FRANCIS LEFTWICH** *Atlas Hands* (Dirty Hit)
- **PIXIE LOTT** *All About Tonight* (Mercury)
- **MARK RONSON FEAT. PHARRELL WILLIAMS, MNDR, WILEY AND WRETCH 32** *Record Collection 2012* (Kitsune)
- **SKRILLEX** *Ruff Neck* (Full Flex) (Asylum/Atlantic)

ALBUMS

- **AIRSHIP** *Stuck In This Ocean* (PIAS)
- **BIG DEAL** *Lights Out* (MLTe)
- **JEFF BRIDGES** *Jeff Bridges* (Blue Note/Parlophone)
- **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* (Sony)
- **DEV** *The Night The Sun Came Up* (Island)
- **DJ SHADOW** *The Less You Know, The Better* (Island)
- **GERRY RAFFERTY** *City To City - Remastered* (EMI Catalogue)
- **RED HOT CHILI PEPPERS** *I'M With You* (Warner Brothers)
- **GROUPOVE** *Never Trust A Happy Song* (Canvasback/Atlantic)
- **GRACE JONES** *Hurricane Dub* (Wall Of Sound)
- **MIRACLE FORTRESS** *Was I The Wave* (Republic Of Music)
- **OH LAND** *Oh Land* (Epic)
- **QUANTIC** *The Best Of Quantic* (Iru Thoughts)
- **THE RAPTURE** *In The Grace Of Your Love* (DFA/Co-Op)
- **STEVE REICH** *Wtc 9/11* (Nonesuch)
- **REID PALEY & BLACK FRANCIS** *Paley & Francis* (Cooking Vinyl)
- **THROWING MUSES** *Anthology* (4AD)
- **THE TOM FULLER BAND** *Ask* (Red Cap)

SEPTEMBER 12

SINGLES

- **JAMES BLUNT** *Dangerous* (Atlantic/Custard)
- **COLBIE CAILLAT** *Brighter Than The Sun* (Universal Republic)
- **CEE LO GREEN** *Cry Baby* (Warner Brothers)
- **THE DUKE SPIRIT** *Surrender* (Polydor)
- **SKYLAR GREY** *Invisible* (Polydor)
- **JONATHAN JEREMIAH** *Lost* (Island)
- **KASABIAN** *Days Of Forgotten* (Columbia)
- **LAURA MARLING** *Sophia* (Virgin)
- **NICKI MINAJ** *Did It On 'Em/Fly* (Cash Money/Island)



- **MOGWAI** *Earth Division* (Rock Action)
- **SOUNDGIRL** *Hero* (Mercury)
- **SWITCHFOOT** *Dark Horses* (Atlantic)
- **PATRICK WOLF** *Time Of My Life* (Mercury)

- **YOGI FEAT. AYAH MARAR** *Follow U* (MOS)

ALBUMS

- **CANT** *Dreams Come True* (Warp)
- **THE DRUMS** *Portamento* (Island/Moshi Moshi)
- **THE KOOKS** *Junk Of The Heart* (EMI)
- **LADYTRON** *Gravity The Seducer* (Nettwerk)
- **LAURA MARLING** *A Creature I Don't Know* (Virgin)
- **IMELDA MAY** *More Mayhem* (Decca)
- **S.C.U.M** *Again Into Eyes* (Mute)
- **ED SHEERAN +** (Asylum/Atlantic)
- **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)
- **WORLD IN UNION** *The Official Album 2011* (Decca)

SEPTEMBER 19

SINGLES

- **DAPPY** *No Regrets* (Island)
- **JASON DERULO** *It Girl* (Warner Brothers/Beluga Heights)
- **CARO EMERALD** *The Other Woman* (Dramatico)
- **FRANKMUSIK** *No Id* (Island)
- **MILES KANE** *Come Closer* (Columbia)
- **PAJAMA CLUB** *Tell Me What You Want* (EMI)
- **NICOLA ROBERTS** *Lucky Day* (A&M)
- **ROMANCE** *Who Do You Love* (Polydor)

ALBUMS

- **AKON** *Stadium* (Island)
- **TORI AMOS** *Night Of Hunters* (Decca)
- **THE DUKE SPIRIT** *Bruiser* (Polydor)
- **JESUS & MARY CHAIN** *Darklands - Re-Issue* (Demon)
- **JESUS & MARY CHAIN** *Psychocandy - Reissue* (Demon)
- **KASABIAN** *Velociraptor!* (Columbia)
- **NATALIA KILLS** *Perfectionist* (Interscope)
- **MADNESS** *A Guided Tour Of* (Salvo/Union Square)
- **OUPA** *Forget* (Boiled Egg)

- **PAJAMA CLUB** *Pajama Club* (EMI)
- **SOUNDGIRL** *Something To Dream About* (Mercury)
- **SUPERHEAVY** *Superheavy* (Polydor)



- **LESLIE WEST** *Unusual Suspects* (Provogue)

SEPTEMBER 26

SINGLES

- **ALL THE YOUNG** *Quiet Night In* (Midlands Calling/Warner)
- **ALEX CLARE** *Up All Night* (Island)
- **HUGO** *99 Problems* (Roc Nation/RCA)
- **JENNIFER LOPEZ** *Papi* (Def Jam)
- **DAVID'S LYRE** *Heartbeat* (Hideout/Mercury)
- **MARINA AND THE DIAMONDS** *Radioactive* (679/Atlantic)
- **THE OVERTONES** *Second Last Chance* (Warner Music Entertainment)
- **SUGABABES** *Freedom* (RCA)
- **VIVA BROTHER** *Time Machine* (Geffen)

ALBUMS

- **BRETT ANDERSON** *Black Rainbows* (EMI)
- **APPARAT** *The Devil's Walk* (Mute)
- **JASON DERULO** *Future History* (Warner Brothers/Beluga Heights)
- **MARCUS FOSTER** *Nameless Path* (Communion/Polydor)
- **FRANKMUSIK FEAT. FAR EAST MOVEMENT** *Do It In The Am* (Island)
- **GURRUMUL** *Rrakala* (Dramatico)
- **BETH HART & JOE BONAMASSA** *Don't Explain* (Provogue)
- **J COLE** *Cole World: The Side Line Story* (RCA)
- **JANE'S ADDICTION** *The Great Escape*

- Artist (Emi)
- **JESUS & MARY CHAIN** *Automatic - Reissue* (Demon)
- **JESUS & MARY CHAIN** *Honey's Dead* (Demon)
- **L-VIS 1990** *Neon Dreams* (Island)
- **MASTODON** *The Hunter* (Warner Brothers)
- **JAMES MORRISON** *The Awakening* (Island)
- **NICOLA ROBERTS** *Cinderella's Eyes* (A&M)
- **ROOTS MANUVA** *4Everevolution* (Big Dada/Banana Klan)



- **SPANK ROCK** *Everything Is Boring And Everyone Is A Fucking Liar* (Bad Blood)
- **WILCO** *The Whole Love* (DBPM)

OCTOBER 3

ALBUMS

- **FRON MALE VOICE CHOIR** *Voices From The Valley - Best Of* (UCI)
- **BEN HOWARD** *Every Kingdom* (Island)
- **HUGO** *Old Tyme Religion* (Roc Nation/RCA)
- **LADY ANTEBELLUM** *Own The Night* (Capitol/Parlophone)
- **MADS LANGER** *Behold* (Columbia)
- **MUTEMATH** *Odd Soul* (Warner Brothers)
- **ROACHFORD** *Addictive* (M3)
- **YOU ME AT SIX** *Sinners Never Sleep - Deluxe* (Virgin)

OCTOBER 10

SINGLES

- **LAURENT WERY FEAT. SWIFT KID AND DEV** *Hey Hey Hey* (Pop Another Bottle) (One More Tune/Warner)

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

<p>BEN PATASHNIK (ROCK SOUND) Kids In Glass Houses: In Gold Blood (Roadrunner Records) Here is what will be said about the new Kids In Glass Houses album. It's a huge step forward both in terms of songwriting and performance. Their most mature record yet, channelling everything from The E Street Band to The Replacements. This could be their breakthrough album.</p>	<p>PETER CLARK (BEARDED MAGAZINE) Monsters Build Mean Robots: WeShouldHave DestroyedOurGeneralsNot TheirEnemies (Nice Weather For Airstrikes Records) With their glorious second record, MBMR drift amongst glacial landscapes. Post-rock sounds leave your heart palpating with every orchestral uplift or percussive onslaught, only for the vocals to finally push you into Elysium.</p>	<p>ANDY KELHAM (ROCK SOUND) Modestep: Sunlight (MAX/A&M) Combining the silk of Josh Friend's soulful vocal and the percussive steel of their live dubstep sound, Modestep's latest single Sunlight is a perfect summer mix of bass and brightness. Steep drops, sharp hooks and crossover appeal blended effortlessly by one of the most exciting units in the genre.</p>	<p>DANIEL DYLAN (WRAY) John Cale: Extra Playful (Domino Records) Capturing the eccentricities and sonic variations that John Cale is capable of in one collective piece of work is a difficult task. Yet here Cale seems to be unashamedly letting out his 'Playful' side on an EP that manages to embody his personality - being simultaneously experimental, tender and as always, 'weling'.</p>
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KEY RELEASES

Stars of reality TV chase rock and roll set



Noel Gallagher's High-Flying Birds

PRE-RELEASE FOCUS

BY BEN CARDEW

WHILE THE RED HOT CHILI Peppers and Kasabian continue to dominate the pre-order charts this week, there are already signs of an exciting end to the year, with a number of hotly-anticipated new releases building heat. Making a particular impact this week is the debut solo album by

former Oasis mainstay Noel Gallagher, whose Noel Gallagher's High-Flying Birds set, released by his own Sour Mash label on October 17, climbs to six on the HMV pre-order charts and 15 at Amazon.co.uk.

Joining Gallagher on the comeback trail is 2002 Pop Idol winner Will Young whose last studio album Let It Go was released in 2008.

The three-year wait does not appear to have diminished the appetite for his music, however.

Echoes, Young's fifth studio album, this week holds tight at number two on the Play.com – behind only Red Hot Chili Peppers – climbing to seven on the HMV chart and six at Amazon.

Young's continuing success should serve as an inspiration to Matt Cardle, another reality TV graduate, whose debut album is set for release in October – the exact date still to be decided, according to his official site.

His as-yet-unnamed debut album falls off somewhat this week, despite a strong start. After entering the HMV pre-order chart at 11, the release dips to 18, although it does climb three places at Play.com to 17.

On Amazon.co.uk's pre-release chart show, only one of its top five pre-release albums – Kasbian's Velociraptor! – is by an act that made its debut this millennium, with Red Hot Chili Peppers, Pink Floyd (twice) and Paul Simon filling out the chart.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	EMINEM	1764	-25
2	DEMI LOVATO	1546	-79.3
3	SOULJA BOY TELL 'EM	1058	-75
4	RIHANNA	1060	-170
5	SKRILLEX	718	15
6	LADY GAGA	595	-130
7	GREYSON CHANCE	552	80
8	JASMINE V	471	6
9	THE LONEIY ISLAND	397	-154
10	LMFAO	308	-5
11	KE\$HA	251	-21
12	DRAKE	262	-26
13	SHAKIRA	156	1
14	MIRANDA COSGROVE	154	-8
15	AVENGED SEVENFOLD	152	-88
16	TIËSTO	151	-7
17	METALLICA	190	133
18	CONNIE TALBOT	185	-7
19	50 CENT	167	-15
20	ASHLEY TISDALE	166	6

musicmetric

Top 20 Play Pre-release chart

Pos	ARTIST	Title	Label
1	RED HOT CHILI PEPPERS	I'm...	Warner Brothers
2	WILL YOUNG	Echoes	RCA
3	YOU ME AT SIX	Sinners Never Sleep	Virgin
4	THE KOOKS	Junk Of The Heart	EMI
5	KASABIAN	Velociraptor!	Columbia
6	ED SHEERAN	+ Asylum/Atlantic	
7	DREAM THEATER	A Dramatic Turn...	Roadrunner
8	DR DRE	Detox	Interscope
9	HARD-FI	Killer Sounds	Necessary/Atlantic
10	EVANESCENCE	Evanescence	Sony
11	EXAMPLE	Playing In The...	MoS
12	EDGUY	Age Of The Joker	Nuclear Blast
13	THE DRUMS	Portamento	Island/Moshi Moshi
14	YOUNG THE GIANT	Young The...	Roadrunner
15	MACHINE HEAD	Unto The Locust	Future Publishing
16	LIL' WAYNE	Tha Carter IV	Island
17	MATT CARDLE	X Factor Winner's Album	Syco
18	BEN HOWARD	Every Kingdom	Island
19	DAVID GUETTA	Nothing But...	Positiva/Virgin
20	PAUL SIMON	Graceland	Sony

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	RED HOT CHILI PEPPERS	I'm...	Warner Brothers
2	PINK FLOYD	The Dark Side Of...	EMI
3	PAUL SIMON	Graceland	Sony
4	PINK FLOYD	Wish You Were Here	EMI
5	KASABIAN	Velociraptor!	Columbia
6	WILL YOUNG	Echoes	RCA
7	ED SHEERAN	+ Asylum/Atlantic	
8	PINK FLOYD	The Wall	EMI
9	U2	Achtung Baby 20TH...	Mercury
10	DORIS DAY	My Heart	Sony
11	HAYLEY WESTENRA	Paradiso	Decca
12	LAURA MARLING	A Creature I...	Virgin
13	NERO	Welcome Reality	MTA/Mercury
14	DOLLY PARTON	Better Day	Sony CMG
15	N. GALLAGHER...	NG's High Flying Birds	Sour Mash
16	VARIOUS	Johnny Boy Would...	Absolute
17	HARD-FI	Killer Sounds	Necessary/Atlantic
18	JOHN WILSON ORCH	That's Entertainment...	EMI Classics
19	JACQUI DANKWORTH	It Happens...	Specific Jazz
20	PINK FLOYD	The Discovery 14...	EMI

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	KASABIAN	Velociraptor!	Columbia
2	RED HOT CHILI PEPPERS	I'm...	Warner Brothers
3	ED SHEERAN	+ Asylum/Atlantic	
4	EXAMPLE	Playing In The Shadows	MoS
5	TAKE THAT	Take That...	Folydor
6	N. GALLAGHER...	NG's High Flying Birds	Sour Mash
7	WILL YOUNG	Echoes	RCA
8	NIRVANA	Nevermind: 20TH...	Geffen
9	PINK FLOYD	The Dark Side Of...	EMI
10	THE WANTED	TBC Global Talent	Island
11	LAURA MARLING	A Creature...	Virgin
12	HARD-FI	Killer Sounds	Necessary/Atlantic
13	DAVID GUETTA	Nothing But...	Positiva/Virgin
14	CHER LLOYD	TBC	Syco
15	YOU ME AT SIX	Sinners Never...	Virgin
16	JLS	TBC	Epic
17	BOMBAY BICYCLE CLUB	A Different...	Island
18	MATT CARDLE	TBC	Syco
19	JOE MCELDERRY	Classic	Decca
20	EVILE	Five Serpents Teeth	Earache

hmv.com

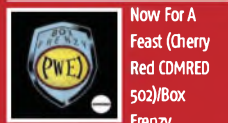
Last.fm Chart Overall chart

Pos	ARTIST	Title	Label
1	WYNTER GORDON	Infinity	Asylum/Big Beat
2	TRIVIUM	Built To Fall	Roadrunner
3	DRAKE	Headlines	Cash Money/Island
4	DRAKE	Forever	Cash Money/Island
5	HUDSON MOHAWKE	All Your Love	Warp
6	TRIVIUM	Inception Of The End	Roadrunner
7	EVERY AVENUE	Tie Me Down	Fearless
8	HUDSON MOHAWKE	Thank You	Warp
9	SWEDE MASON	...	Masterchef...DRS TV
10	GRAMATIK	So Much For Love	Pretty Lights
11	HUDSON MOHAWKE	Octan	Warp
12	EVERY AVENUE	There Tonight	Fearless
13	TRIVIUM	Dusk Dismantled	Roadrunner
14	HUDSON MOHAWKE	Cbat	Warp
15	CHER LLOYD	Superhero	Syco
16	CHARLOTTE GAINSBORG	Trick Pony	Becaus
17	VIVA BROTHER	Otherside	Geffen
18	VIVA BROTHER	David	Geffen
19	FOUNTAINS OF WAYNE	Someone's...	Lojinx
20	VIVA BROTHER	Electric Daydream	Geffen

last.fm

CATALOGUE REVIEWS

POP WILL EAT ITSELF



(CDMRED 503)

Experimental and innovative, Pop Will Eat Itself were a 'grebo' band from the Midlands who released a string of energetic, punk-infused records for the best part of a decade, achieving only modest chart success but building a solid fan base. Their 1986 debut Now For A Feast is given a 25th anniversary overhaul, with remastered sound, previously unreleased bonus tracks and a 16-page booklet featuring new liner notes and both UK and US artwork boosting the original package. It is the first of a series of PWIEI reissues planned by Cherry Red, and is issued simultaneous with a similarly stretched version of second album Box Frenzy wherein the band really got its act together, with songs that brilliantly fused their original musical with a legion of samples.

JOHN DENVER



(CDMRED 503)

1997, John Denver's tuneful tenor and likeable personality made him popular on both sides of the Atlantic, with a large body of work in folk, country, pop and adult contemporary settings. Although he had 33 Hot 100 entries in America, his only Top 40 success in the UK came with the number one single Annie's Song in 1974. He was seen as much more of an albums artist here, and racked up 18 chart albums. A replacement for A Song's Best Friend: The Very Best Of John Denver, which has sold 123,000 copies since its 2004 release, The Ultimate Collection is a sublime and succinct set, which includes 15 of his US hits among its 19 tracks, including all four number ones. Highlights include Rocky Mountain High, a passionate tribute to his home state of Colorado; the anthemic Calypso, a surprisingly rousing and

worthy celebration of French explorer and filmmaker Jacques Cousteau; and Fly Away, a shimmering, delicate confection beautifully decorated by the uncredited vocals of Olivia Newton-John, who was repaying Denver for writing her UK Top 20 hit Take Me Home Country Roads, which is on here in its original version. Also included is Denver's own version of leaving On A Jet Plane, an early composition that prospered when covered by Peter, Paul & Mary.

VARIOUS



(CDMRED 503)

Reggae's most important label is celebrated in suitable style by this imposing box set, which features 123 tracks across five CDs, housed in a stylish 50-page book and accompanied by stickers, postcards, flyers and other promotional material. With individual CDs entitled The

Producers, The Artists, The Labels, UK Hits and Unreleased Gems, Rarities & Oddities, no fewer than 87 of the tracks are new to CD, of which 20 make their first appearance in any format. The familiarity of Desmond Dekker's You Can Get It If You Really Want It is nicely offset by unreleased gems such as Double Barrel Man – Dandy's skit on the Dave & Ansel Collins hit.

OTIS REDDING



(CDMRED 503)

With Jay-Z and Kanye West heading for the Top 40 with Otis, on which Otis Redding's definitive recording of Try A Little Tenderness is extensively sampled, this is an opportune moment for Music Club to drop its new mid-priced two-CD compilation, which cherry picks 38 soulful selections from the catalogue of Redding, who died in a plane crash in 1967, aged just 26. It contains pretty much everything it should, including (Sittin' On) The Dock Of The Bay, Hard To Handle and Mr. Pitiful.

CATALOGUE TOP 20 SINGLES



This Last Artist Title Label Distributor

1	7	AMY WINEHOUSE	Back To Black	/ Island (ARV)
2	NEW	AMY WINEHOUSE	Tears Dry On Their Own	/ Island (ARV)
3	NEW	AMY WINEHOUSE	Rehab	/ Island (ARV)
4	NEW	AMY WINEHOUSE	Love Is A Losing Game	/ Island (ARV)
5	NEW	AMY WINEHOUSE	You Know I'm No Good	/ Island (ARV)
6	NEW	AMY WINEHOUSE	Valerie	/ Island (ARV)
7	NEW	MARK RONSON FEAT. AMY WINEHOUSE	Valerie	/ Columbia (ARV)
8	2	SNOW PATROL	Chasing Cars	/ Fiction (ARV)
9	NEW	AMY WINEHOUSE	Will You Still Love Me Tomorrow	/ Island (ARV)
10	1	COLDPLAY	Fix You	/ Parlophone (E)
11	6	U2	With Or Without You	/ Mercury (ARV)
12	NEW	LIVING COLOUR	Cult Of Personality	/ Epic (ARV)
13	3	ADELE	Make You Feel My Love	/ XL (PIAS)
14	5	TRACY CHAPMAN	Fast Car	/ Elektra (ARV)
15	9	BEYONCE	Single Ladies (Put A Ring On It)	/ Columbia (ARV)
16	4	EVANESCENCE	Bring Me To Life	/ Epic/Wind-Up (E)
17	16	COLDPLAY	Viva La Vida	/ Parlophone (E)
18	8	COLDPLAY	The Scientist	/ Parlophone (E)
19	14	BLACK EYED PEAS	I Gotta Feeling	/ Interscope (ARV)
20	10	DJ FRESH	Gold Dust	/ Data/MoS (ARV)

Official Charts Company 2011

CLUB CHARTS

Club charts are available on **MusicWeek.com** every Friday

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	4	4	EXAMPLE	Stay Awake	MoS
2	6	2	ANALOG PEOPLE IN A DIGITAL WORLD FEAT. SAM OBERNIK	Liar	Hysterical
3	9	3	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Postiva/Virgin
4	12	6	DENZAL PARK VS WIZARDS SLEEVE	I'm A Drum...	Hed Kandi/Xs
5	16	3	MOBY	Lie Down In Darkness	little idiot
6	11	4	INNA	Love	3 Beat
7	13	3	RIHANNA	California King Bed	Def Jam
8	22	4	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MIMA/Mercury
9	18	3	DUCK SAUCE	Big Bad Wolf	3 Beat
10	15	4	CHER LLOYD	Swagger Jagger	Syco
11	21	5	COCKNBULLKID	Yellow	Island/Moshi Moshi
12	25	5	SARVI	Stereo Love	White Label
13	31	2	LEONA LEWIS	Collide	Syco
14	29	2	AVICII	Fade Into Darkness	MoS
15	2	3	NERO	Promises	MIA/Mercury
16	1	5	ARMIN VAN BUUREN	Mirage - Album Sampler	Armada
17	3	6	CAHILL FEAT. JOEL EDWARDS	In Case I Fall	3 Beat
18	32	2	ROBYN	Call Your Girlfriend	Konichwa
19	26	4	ANDAIN	Promises	Black Hole
20	10	3	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
21	28	4	DALAL	Taste The Night	White Label
22	40	5	ANGRY KIDS FEAT. NICK KERSHAW	Wouldn't It Be Good	Pic
23	36	2	ARTFUL FEAT. KAL LEVELLE	Could Just Be The Bassline	Workhouse
24	RE	2	LIK & DAK	Fiesta	Mowance
25	33	2	MAVERICK SABRE	Let Me Go	Mercury
26	5	5	KID MASSIVE & PEYTON	A Little Louder	Transmission
27	NEW		THE 2 BEARS	Bear Hug	Southern Fried
28	35	2	DARREN CORREA & MEHRBOD FEAT. MAYA SEGA	Over To You	Camel Rider
29	19	7	ERICK MORILLO/EDDIE THONEICK/SHAWNEE TAYLOR	Stronger	3 Beat
30	NEW		S.A.F. FEAT. NICHOLE ALDEN	Live So Free	Redstick
31	14	4	WAWA FEAT. EDDIE AMADOR	The After Party 2011	Haiti Groove
32	NEW		JESSIE J	Who's Laughing Now	Island/Lava
33	NEW		FRED LILLA	Wisteria/Strain	Millie
34	NEW		RAY FOXX FEAT. LOVELLE	La Musica (The Trumpeter)	Detect
35	38	2	BETSIIE LARKIN	All We Have Is Now	Magik Muzik
36	NEW		YOGI FEAT. AYAH MARAR	Follow U	MoS
37	24	5	RADIO KILLER	Lonely Heart	AAIW
38	23	6	ADELE	Set Fire To The Rain	Xi
39	8	4	BRITNEY SPEARS	Wanna Go	Jive
40	NEW		AURAPHEEL/AURADANIELLE SENIOR	Heavy Session 2K11/Every Emotion	Loverush Digital

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	3	3	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
2	6	3	EXAMPLE	Stay Awake	MoS
3	11	2	LEONA LEWIS	Collide	Syco
4	4	4	CAHILL FEAT. JOEL EDWARDS	In Case I Fall	3 Beat
5	20	2	RIHANNA	California King Bed	Def Jam
6	1	4	BRITNEY SPEARS	Wanna Go	Jive
7	18	3	CHIPMUNK FEAT. TREY SONGZ	Take Off	Jive
8	18	3	OLA	All Over The World	3 Beat
9	10	3	INNA	Love	3 Beat
10	25	2	M DOUBLE U + KT	Driving Seat	Warner Brothers
11	30	2	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Postiva/Virgin
12	21	2	OLLY MURS FEAT. RIZZLE KICKS	Heart Skips A Beat	Epic/Syco
13	13	4	M CORTIVE LAMEDUCA	3 Beat Sampler Vol 2 (Part 2): I Rock I...	3 Beat
14	19	3	SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone
15	15	4	DALAL	Taste The Night	White Label
16	2	4	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
17	7	5	CHER LLOYD	Swagger Jagger	Syco
18	NEW		AVICII	Fade Into Darkness	MoS
19	23	4	BELLA VIDA	Kis Kiss Me Bang Bang	White Label
20	NEW		TENNY TEN AKA 10 SHOTT	Let Your Hair Down	ZY
21	17	8	THE WANTED	Glad You Came	Global Talent/Island
22	24	7	JLS FEAT. DEV	She Makes Me Wanna	Epic
23	NEW		MAROON 5 FEAT. CHRISTINA AGUILERA	Moves Like Jagger	A&M/Octone
24	NEW		DUCHESSE	All The Boys	AAIW
25	NEW		SUGABABES	Freedom	RCA
26	NEW		WILL YOUNG	Jealousy	RCA
27	NEW		BIG TIME RUSH	Til I Forget About You	Columbia/Nickelodeon
28	NEW		YOGI FEAT. AYAH MARAR	Follow U	MoS
29	NEW		ARTFUL FEAT. KAL LEVELLE	Could Just Be The Bassline	Workhouse
30	5	3	RADIO KILLER	Lonely Heart	AAIW

Example wakes up the Upfront



Example | Stay Awake

ANALYSIS

BY ALAN JONES

STAY AWAKE IS THE SIXTH single in less than two years to feature Example as the primary artist – and the sixth to reach number one on the Upfront club chart. In mixes by Pitron & Sanna, Micky Slim, Maum, Alvin Risk and Delta Heavy, the track annihilates all opposition this week, finishing up 23.81% ahead of nearest challenger, Liar, by APDW feat. Sam Obernik. Stay Awake is the second single from Example's upcoming third album *Playing In The Shadows* and arrives at the summit 12 weeks after the first, *Changed The Way That You Kiss Me*. Example previously topped the chart with *Two Lives*, *Won't Go Quietly*, *Kickstarts* and *Last Ones*

Standing. As well as his own singles, Example featured on Professor Green's *Monster* and Wretch 32's *Unorthodox*, which had Upfront chart peaks of number 56 and number three respectively.

Despite his massive Upfront majority, Example is denied pole position on the Commercial Pop chart by Beyonce, who jumps 3-1 with *Best Thing I Never Had*. It extends her sequence of consecutive number ones on the chart to eight – six singles from her last album, *I Am...* Sasha Fierce plus *Run The World (Girls)* and *Best Thing I Never Had* from 4.

No change on the Urban chart where *The Mack* spends a third week at number one for Mann feat. Snoop Dogg, condemning the latter's Boom collaboration with T-Pain to a second straight week as runner-up.



Sam Obernik | Partners APDW



The Mack | Mann feat. Snoop Dogg

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	6	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
2	2	7	SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone
3	3	5	TALAY RILEY	Make You Mine	Jive
4	5	4	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
5	9	6	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MIMA/Mercury
6	4	5	CHER LLOYD	Swagger Jagger	Syco
7	7	10	JASON DERULO	Don't Wanna Go Home	Warner Brothers/Beluga Heights
8	8	3	GENEVA	Karma	GI Recordings
9	10	9	BOX BOTTOM FEAT. BIG BABBA	Bounce 'N' Boom	DI BB
10	16	3	RIHANNA	California King Bed	Def Jam
11	15	4	STARBOY NATHAN FEAT. WRETCH 32	Hangover	Mana/Vibes Corner
12	12	3	SUAVE DEBONAIR	Turn It On Its Head	One Time
13	6	4	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
14	17	4	CHIPMUNK FEAT. TREY SONGZ	Take Off	Jive
15	14	14	LOICK ESSIEU FEAT. TANYA LACEY	How We Roll	RCA
16	13	7	SIX-D	Best Damn Night	Jive
17	11	16	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	J
18	24	5	NICKI MINAJ	Super Bass	Cash Money/Island
19	27	2	DEVOLUTION	Good Love	One More Time/Warner
20	20	2	COVER DRIVE	Lick Ya Down	Polydor
21	18	12	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam
22	26	2	JESSIE J	Who's Laughing Now	Island/Lava
23	23	11	BLACK EYED PEAS	Don't Stop The Party	Interscope
24	NEW		YETUNDE	Waiting	GreenGarden
25	21	10	ORLANDO PEREZ	Taking It Higher	Street Vibes UK
26	19	13	BEYONCE	Run The World (Girls)	Columbia/Parkwood Ent.
27	29	15	WIZ KHALIFA	Roll Up	Atlantic
28	22	7	CHRONIC & VERSES FEAT. ALLEGRA	Kinda Gurl	White Label
29	25	5	BIGZ FEAT. CHIPMUNK	I Just Want The Paper	Flygeria Ink
30	30	5	JLS FEAT. DEV	She Makes Me Wanna	Epic

COOL CUTS TOP 20

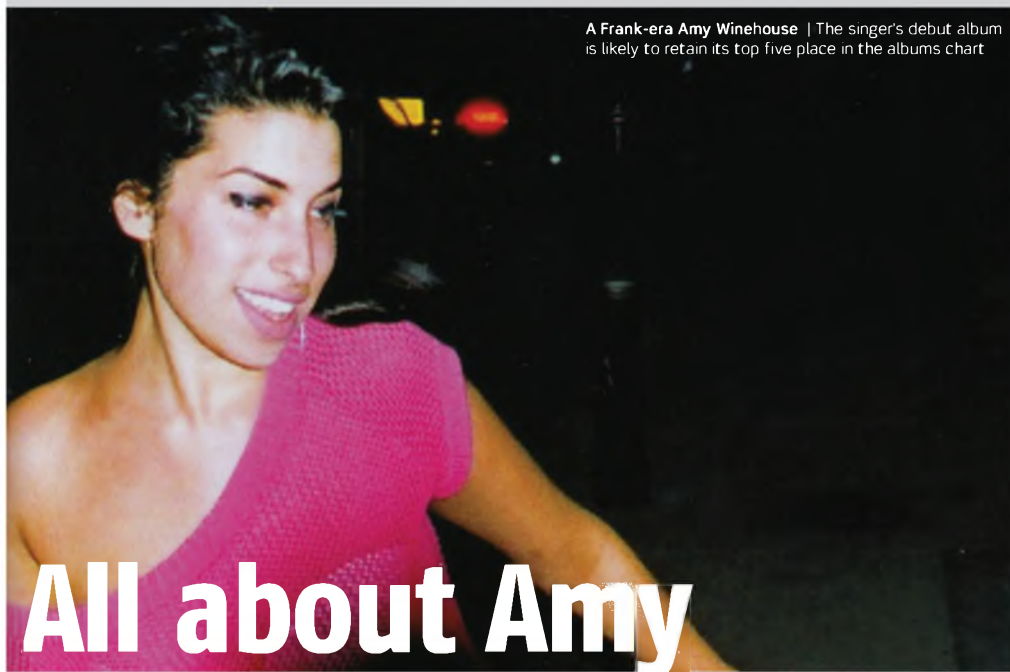
Pos	ARTIST	Title
1	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl
2	MODESTEP	Sunlight
3	RAY FOXX FEAT. LOVELLE	La Musica (The Trumpeter)
4	AFROJACK & STEVE AOKI FEAT. ALYSSA PALMA	No Beef
5	KATY B	Witches Brew
6	YOGI FEAT. AYAH MARAR	Follow U
7	LEONA LEWIS	Collide
8	PNAU	Solid Ground
9	DIRTY SOUTH & THOMAS GOLD	Alive
10	THE 2 BEARS	Bear Hug
11	HUDSON MOHAWKE	Thunder Bay
12	THE GOODMEN	Give It Up 2011
13	ROBBIE RIVERA	Dance Or Die
14	GRACE	Not Over Yet 2011
15	SPILLER	Pigeonman's Revenge
16	CHRIS KAESER & JONATHAN MENDES	Walking Away
17	CRISTIAN MARCHI & GIANLUCA MOTTA	Love Comes Rising
18	EVA	Ashes
19	PAUL WELLER	Starlite
20	TIESTO	Work Hard Play Hard



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

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

CHARTS ANALYSIS



A Frank-era Amy Winehouse | The singer's debut album is likely to retain its top five place in the albums chart

ALBUMS FOCUS

BY ALAN JONES

AMY WINEHOUSE'S BACK To Black tightened its grip on the artist albums chart last weekend, but faces a stiff challenge from the new Jay-Z/Kanye West collaboration Watch The Throne as it looks to spend another week at number one this coming Sunday. The Winehouse album remained ahead on Tuesday's sales flashes, though its sales were off more than 20% week-on-week, and the newly-issued Watch The Throne was 1,500 sales behind at this early stage. The Kanye/Jay-Z album's first single Otis (feat. Otis Redding) slips a little as the album is released, falling 38-39 on Tuesday's midweeks.

Back To Black goes into the new chart week having seen its sales rise week-on-week by 43.10% last week, of which 89.72% were physical, compared to just 10.28% the week she died. Winehouse's debut album Frank also climbed to a new peak, improving 5-3 (19,811 sales), while the deluxe doublepack Back To Black/Frank slid 10-38 (2,995 sales) – its decline being consistent with the fact that physical supplies were hard to find, accounting for just 10 sales (0.33%) last week. Meanwhile, all of the eight Winehouse songs listed on last week's Top 75 suffered big declines, with Back To Black (8-32, 10,107 sales) continuing to lead the way.

Frank is likely to retain its top five status this Sunday, while Floridean heavy metal band Trivium are on course for their third straight Top 20 entry, with fifth album In Waves ranking sixth on the first sales flashes and veteran R&B/soul singer Randy Crawford's new Best Of compilation showing up in 14th place. A little further off the pace, Mary-Jess Leaverland's debut album Shine ranks 30th.

The 21-year-old from Gloucester sensationally won China's Min Xing Chang Fan Tan – a local equivalent of The X Factor – and was snapped up by Decca.

Adele's 21 extended its residency of the top two on last Sunday's chart to 28 weeks, spending its 10th week at number two, albeit with 35,200 sales, the lowest weekly tally of its career – but slips to third place on the midweeks.

Her debut album 19 spent its 30th straight week in the Top 10 last week, holding at number four (15,831 sales). With Beyoncé's 4 falling 3-5 (15,113 sales) and Lady GaGa's Born This Way climbing 7-6 (10,022 sales) on last Sunday's chart, female solo artists had the top six albums for only the second time in chart history, having filled the top seven places the week prior.

The highest-ranked album in the chart not by a female solo artist was No More Idols, by drum & bass duo Chase & Status. The album rallied 9-7 (9,602 sales), achieving its highest chart position for 11 weeks and raising its overall 27-week tally to 326,075. It did so despite the fact that the set's latest single Hitz appears to have stalled. The track, which features Tinie Tempah, reached number 39 a fortnight ago, retreated 49-50 (5,810 sales) on last Sunday's chart and had dropped to 68 on the Tuesday midweeks. Blind Faith (feat. Liam Bailey) was the first and biggest hit from the album, reaching number five. Subsequent offcuts Hypest Hype (feat. Tempa T) and Time (feat. Delilah) fared less well, peaking at number 70 and number 21, respectively.

Spring release schedules were busy this year but the summer drought continues, with the only new albums capable of denting the Top 40 last Sunday being much-vaunted Slough band Viva Brother's debut set Famous Last Words (number 34, 3,141 sales), and X Factor graduate Rhydian's third album Waves which caused only a small ripple, debuting at number 39 (2,933 sales).

While Pitbull's On The Floor collaboration with Jennifer Lopez fell 25-29 (11,982 sales) on its 19th week in the Top 40, Pitbull showed he did not play favourites having debuted at number 41 (6,769 sales) on last Sunday's chart with Rain Over Me, on which his vocal foil is played by none other than Lopez's estranged husband Marc Anthony. The success of the latter helped to stimulate sales of Pitbull's Planet Pit album, which re-entered the Top 75, at number 14 (6,791 sales), beating its June debut/peak (number 18) and was pushing closer to the Top 10 for the first time on Tuesday's midweeks.

Now That's What I Call Music! 79 opened with the biggest sale of any album this year a fortnight ago, when it sold nearly 300,000 copies. It remained number one by a huge distance on the compilation chart, with 148,701 sales in its latest frame, nearly 12 times as many as runner-up 80s Groove Volume 2 (12,625 sales), and remained on schedule for a third crushing victory on the midweeks, although its tally of just over 26,000

Compiled from sales data by Music Week

SALES STATISTICS WEEK 31

VS LAST WEEK	SINGLES	ARTIST ALBUMS
SALES	2,979,410	1,223,809
PREV WEEK	3,129,866	1,262,712
% CHANGE	-4.8%	-3.1%

VS LAST WEEK	COMPILATIONS	TOTAL ALBUMS
SALES	419,348	1,643,157
PREV WEEK	551,875	1,814,587
% CHANGE	-24.0%	-9.4%

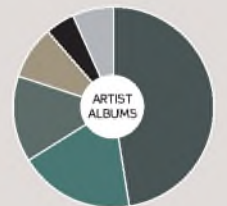
YEAR TO DATE	SINGLES	ARTIST ALBUMS
SALES	96,600,927	47,352,694
PREV YEAR	86,168,591	47,668,067
% CHANGE	+12.1%	-0.66%

YEAR TO DATE	COMPILATIONS	TOTAL ALBUMS
SALES	9,615,333	56,968,027
PREV YEAR	11,421,727	59,089,794
% CHANGE	-15.8%	-3.5%

MARKET SHARES • WEEK 31



UNIVERSAL 34.5% SONY 30.3%
EMI 16.2% WARNER 9.0%
OTHERS 10.0%

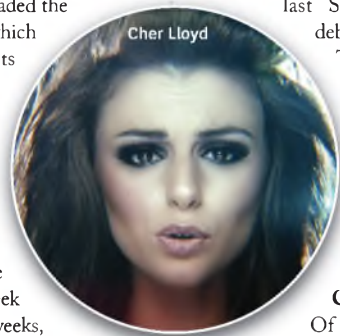


UNIVERSAL 47.5% SONY 18.8%
XL BEGGARS 13.7% WARNER 8.7%
EMI 4.8% OTHERS 6.5%

sales was merely seven times that of 80s Groove Volume 2. Overall album sales were down 9.45% last week at 1,643,156 – 12.59% below same-week 2010 sales of 1,879,795.

SINGLES FOCUS

After a first all-domestic top five in the UK singles chart there are now three Brits in realistic contention to be number one this coming weekend. They include Cher Lloyd whose first single Swagger Jagger debuted in pole position on sales of 66,316 copies last Sunday and headed the first top five in which the primary artists were all British acts (JLS's single includes a minor contribution from America's Dev) not only for the first time this year but also for the first time since week 43 of 2007 – 197 weeks, or nearly four years ago – when the top five consisted of X Factor winner Leona Lewis, Take That, McFly, Sugababes and Mark Ronson feat. Amy Winehouse.



Lloyd, who finished fourth in last year's season of The X Factor, took over at the top of the chart from JLS, the 2008 runners-up, whose She Makes Me Wanna dipped to number two (53,317 sales). Lloyd's single is the 24th number one spawned by The X Factor. They were joined in the top five by Glad You Came, which slipped 2-3 for The Wanted (44,536 sales), The A Team holding at number four for Ed Sheeran (37,915 sales) and Louder falling 3-5 (34,662 sales) for DJ Fresh feat. Sian Evans.

However, in Tuesday's midweek sales flashes Lloyd had been overtaken by JLS – albeit by just a few hundred sales – but both acts were trailing

Promises, the newly-released fourth single by dubstep act Nero, which itself was only narrowly ahead of the JLS/Dev single.

Frenchman David Guetta is the most likely to end UK domination of the top five. His 11th Top 10 hit Little Bad Girl, (feat. Taio Cruz and Ludacris) jumped 13-6 (33,874 sales) last Sunday, and rose to number four on early midweeks, while yet another Guetta song – Titanium – will also chart this weekend. Titanium features Australian singer Sia on vocals.

Rap duo Rizzle Kicks provided the Top 10's only other new entry last Sunday with their debut hit Down With The Trumpets jumping 20-9 (26,623 sales), but it had slipped back a notch on the midweeks.

An American hit last year, Christina Perri's Jar Of Hearts has been available here for 11 weeks



GET YOUR CHARTS ON MONDAYS!

You can download a PDF of our singles and albums chart pages every Monday morning. To access, please visit www.musicweek.com



CHARTS KEY
 ■ HIGHEST NEW ENTRY
 ■ HIGHEST CLIMBER

CHARTBOUND

Based on midweek sales, the following releases are expected to debut in or around the Official Charts Company singles and artist albums Top 75 this Sunday...

UK SINGLES CHART



- NERO Promises Mercury
- CHARLIE SIMPSON Parachutes Music Sounds
- DAVID GUETTA FEATURING SIA Titanium Virgin
- JESSIE J Who's Laughing Now Island/Lava
- NICOLE SCHERZINGER Wet Interscope/Polydor
- PAUL WELLER Starlite Island
- MORILLO/THONEICK/TAYLOR Stronger

Strictly Rhythm

UK ARTIST ALBUMS CHART

- JAY-Z & KANYE WEST Watch The Throne Def Jam/Mercury
- TRIVIUM In Waves Roadrunner
- RANDY CRAWFORD Best Of Rhino
- MARY-JESS Shine Decca
- GLEE Cast Glee - The 3D Concert Movie - OST Epic
- JOHN HIATT Dirty Jeans & Mudslide Hymns New West
- JONATHAN WILSON Gentle Spirit Bella Union

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at musicweek.com. Source: Official Charts Company

but only broke into the Top 40 for the first time on Sunday. Moving 46-17 (17,688 sales) to match its US peak, it is benefitting from a big increase in exposure (it climbs 59-32 on the radio airplay chart), and a 59p price tag at iTunes, and is set for even loftier heights, jumping to number six on the midweeks.

Overall singles sales in the week to last Saturday were down 4.81% week-on-week at 2,979,410 - 10.83% above same-week 2010 sales of 2,688,330.

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)	MoS (ARV)
1	1	DJ FRESH FEAT. SIAN EVANS Louder / MoS (ARV)	
2	2	ADELE Set Fire To The Rain / XL (PIAS)	
3	3	EXAMPLE Changed The Way You Kiss Me / MoS (ARV)	
4	4	ADELE Someone Like You / XL (PIAS)	
5	NEW	SWEDE MASON Masterchef Synesthesia / Dental Records Shine TV (AWAL)	
6	5	VATO GONZALES FEAT. FOREIGN BEGGARS Badman Riddim (Jump) / Levels/MoS (ARV)	
7	6	ADELE Rolling In The Deep / XL (PIAS)	
8	8	ADELE Make You Feel My Love / XL (PIAS)	
9	10	CARO EMERALD That Man / Dramatico/Grand Mono (ADA ARV)	
10	11	EXAMPLE Kickstarts / Data/MoS (ARV)	
11	12	WRETCH 32 FEAT. EXAMPLE Unorthodox / Levels/MoS (ARV)	
12	9	FRIENDLY FIRES Hawaiian Air / XL (PIAS)	
13	18	TIESTO V DIPOLO FEAT. BUSTA RHYMES C'mon (Catch' Em...) / Wall Of Sound (PIAS)	
14	7	LITTLE DRAGON Ritual Union / Peacefrog (E)	
15	NEW	JAY MYA FEAT. JASON QUAINOO Chasing Rainbows / Drunken Boy (Ditto)	
16	13	DJ FRESH Gold Dust / Data/MoS (ARV)	
17	19	THE 2 BEARS Bear Hug / Southern Fried (PIAS)	
18	14	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / MoS (ARV)	
19	NEW	S MOUSE Slap My Elbow / Demon (SDU)	
20	NEW	ED SHEERAN Cold Coffee / Sheeran Lock (Tunecore)	

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)	MoS (ARV)
1	1	ADELE 21 / XL (PIAS)	
2	2	ADELE 19 / XL (PIAS)	
3	3	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico/Grand Mono (ADA ARV)	
4	4	ARCTIC MONKEYS Suck It And See / Domino (PIAS)	
5	8	EXAMPLE Won't Go Quietly / Data/MoS (ARV)	
6	NEW	RHYDIAN ROBERTS Waves / Conehead (Nova ARV)	
7	10	BON IVER Bon Iver / LAD (PIAS)	
8	9	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)	
9	7	JOSS STONE LP1 / Stone d/Surfdog (E)	
10	5	THE HORRORS Skying / XL (PIAS)	
11	3	LITTLE DRAGON Ritual Union / Peacefrog (E)	
12	13	FRIENDLY FIRES Pala / XL (PIAS)	
13	12	BEVERLY KNIGHT Soul UK / Hurricane (Absolute ARV)	
14	RE	EVA CASSIDY Simply Eva / Blix Street (ADA ARV)	
15	14	METRONOMY The English Riviera / Because (ADA ARV)	
16	NEW	FOUNTAINS OF WAYNE Sky Full Of Holes / Lojinx (Shellshock SRD)	
17	15	FLEET FOXES Helplessness Blues / Bella Union (RDV ARV)	
18	16	ED SHEERAN Loose Change / Sheeran Lock (Tunecore)	
19	RE	ARCTIC MONKEYS favourite Worst Nightmare / Domino (PIAS)	
20	11	VINTAGE TROUBLE The Bomb Shelter Sessions / Vintage Trouble (Essential/IGEM)	

INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)	MoS (ARV)
1	1	VINTAGE TROUBLE The Bomb Shelter Sessions / Vintage Trouble (Essential/IGEM)	
2	NEW	BEIRUT The Rip Tide / Pompeii (Forte)	
3	5	SBTRKT SBTRKT / Young Turks (PIAS)	
4	3	KING CREOSOTE & JON HOPKINS Diamond Mine / Double Six (PIAS)	
5	8	BLACK VEIL BRIDES We Stitch These Wounds / Standby (PIAS)	
6	2	FALLING IN REVERSE The Drug In Me Is You / Epitaph (ADA ARV)	
7	9	WASHED OUT Within And Without / Weird World (PIAS)	
8	17	BELLOWHEAD Hedonism / Navigator (Proper)	
9	12	WARPAINT The Fool / Rough Trade (PIAS)	
10	10	GHOSTPOET Peanut Butter Blues And Melancholy Jam / Brownswood (PIAS)	

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)	MoS (ARV)
1	1	VARIOUS Now That's What I Call Music 79 / EMI Virgin/UMTV (E)	
2	NEW	VARIOUS Anthems R&B 2 / MoS/Sony (ARV)	
3	2	VARIOUS 80s Groove - Vol 2 / MoS/Sony (ARV)	
4	4	VARIOUS Latino Summer / AATW/Sony/UMTV (ARV)	
5	NEW	VARIOUS Back To Life - 90s Soul Groove & Club / UMTV/EMI TV (ARV)	
6	3	VARIOUS Dubland 19 / AATW/UMTV (ARV)	
7	NEW	VARIOUS Superclub Ibiza / EMI TV/Rhino (E)	
8	6	VARIOUS Running Trax 3 / MoS (ARV)	
9	7	VARIOUS Now That's What I Call Music 78 / EMI Virgin/UMTV (E)	
10	NEW	VARIOUS UKF - Bass Culture / UKF (PIAS)	
11	5	VARIOUS Chilled R&B Summer 2011 / Sony RCA (ARV)	
12	3	VARIOUS The Best Of BBC Radio 1's Live Lounge / Sony/UMTV (ARV)	
13	11	VARIOUS The Old Grey Whistle Test - 40th / EMI TV/Rhino/UMTV (ARV)	
14	10	VARIOUS Euphoric R&B / EMI TV/Sony (ARV)	
15	3	VARIOUS Good Vibrations / EMI TV (E)	
16	12	VARIOUS Getdarker Pts This Is Dubstep 2011 / Getdarker (PIAS)	
17	16	VARIOUS Until One - Swedish House Mafia / Virgin (E)	
18	13	VARIOUS Epic - Vol 2 - The Biggest Tracks / EMI TV/Rhino/Sony (ARV)	
19	14	VARIOUS Clubbers Guide To Festivals / MoS (ARV)	
20	15	VARIOUS Big Bass Anthems / AATW/UMTV (ARV)	

JAZZ & BLUES ALBUMS TOP 10

This	Last	Artist Title / Label	MoS (ARV)
1	1	AMY WINEHOUSE Frank / Island (ARV)	
2	2	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico/Grand Mono (ADA ARV)	
3	3	RUMER Seasons Of My Soul / Atlantic (ARV)	
4	4	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)	
5	5	ALOE BLACC Good Things / Epic (ARV)	
6	6	HUGH LAURIE Let Them Talk / Warner Music Entertainment (ARV)	
7	7	EVA CASSIDY Simply Eva / Blix Street (ADA ARV)	
8	8	IMELDA MAY Love Tattoo / Blue Thumb (ARV)	
9	10	FRANK TURNER England Keep My Bones / Xtra Mile (PIAS)	
10	9	MADELEINE PEYROUX Standing On The Rooftop / Emarcy (ARV)	

CLASSICAL ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)	MoS (ARV)
1	1	LAURA WRIGHT The Last Rose / Decca (ARV)	
2	3	MILOS KARADAGLIC The Guitar / Deutsche Grammophon (ARV)	
3	4	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / Decca (ARV)	
4	6	LUDOVICO EINAUDI Islands - Essential Einaudi / Decca (ARV)	
5	5	ALFIE BOE Love Was A Dream / Decca (ARV)	
6	2	JOSEPH CALLEJA The Maltese Tenor / Decca (ARV)	
7	7	KATHERINE JENKINS The Ultimate Collection / Decca (ARV)	
8	10	ANDRE RIEU The Collection / Philips (ARV)	
9	8	CRAIG OGDEN Summertime / Classic FM (ARV)	
10	RE	ALFIE BOE You'll Never Walk Alone - The Collection / EMI Classics (E)	

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INTERNATIONAL CHARTS

BY ALAN JONES

Three British women are making a big impression on the world's charts this week - Adele continues her phenomenal run, while the recent death of Amy Winehouse causes a major resurgence in support for her catalogue and Joss Stone's fourth album makes a conspicuously higher debut in several territories than it did in the UK last week.

With apologies to Adele, whose 21 remains the one to beat globally, we will start with Amy Winehouse whose classic second album Back To Black returns to the Top 10 in 10 territories. The 2006 album, which

has topped the UK listings for the last fortnight, makes its biggest impression in Switzerland, where it previously spent nine week at number one and re-enters in that position this week. The album is also Top 10 in Germany (number two), the Netherlands (two), Austria (three), New Zealand (three), Ireland (four), Canada (six), the US (seven), Portugal (nine) and Flanders (10). It completes its portfolio with re-entries in Brazil (16), the Czech Republic (16) and Poland (28). Winehouse's debut album Frank was less successful than Back To Black, and

understandably takes on a supporting role, except in Italy, where it enters at number 71, while Back To Black fails to re-chart. Elsewhere, Frank is charted in the Netherlands (seven), Portugal (10), Austria (11), Germany (12), Ireland (15), Switzerland (16), New Zealand (22), Australia (23), Brazil (27), the US (33) and Canada (52). The doublepack featuring Frank and Back To Black charts for the first time in New Zealand (16), Australia (18), Portugal (19), Switzerland (20) and Ireland (48). Winehouse also impacts on the singles chart in 10

countries, with Rehab her top re-entry in five of them, Back To Black in four and Valerie in one. Rehab is the only song to make all 10 lists, with top placings in Spain (seven), Switzerland (12), the Netherlands (13) and New Zealand (13). Meanwhile, Adele's 21 is number one in seven countries. While continuing to rule the roost in Australia, Canada, Ireland, the Netherlands and New Zealand, the album reverses 1-2 in the US and 1-3 in Switzerland but recaptures the title in Denmark, and makes a spectacular 17-1 surge in the Czech

Republic, where it had previously climbed no higher than number nine. Joss Stone's fourth album LP1's number 36 domestic debut last week was a big improvement on 2009 predecessor Colour Me Free's number 75 peak. It does even better in Switzerland (number two), Germany (five), the Netherlands (six), the US (nine), Austria (15) and Canada (17) but not France (52). Finally, with Winehouse at one, Stone at two and Adele at three, Switzerland has an all-UK, all-female top three for the first time ever.

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

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer)	Label / Catalogue number (Distributor)	
1	New		CHER LOYD Swagger Jagger	Syco GBHM100005 (ARV)	HIGHEST NEW ENTRY
2	1	2	JLS FEAT. DEV SHE Makes Me Wanna	Epic GBAR100512 (ARV)	
3	2	4	THE WANTED Glad You Came	Global Talent/Island GBUM7104495 (ARV)	
4	4	8	ED SHEERAN The A Team	Asylum/Atlantic GBAS1100199 (ARV)	
5	3	5	DJ FRESH FEAT. SIÂN EVANS Louder	MoS GBCE110117 (ARV)	
6	13	4	DAVID GUETTA FEAT. TAIQ CRUZ & LUDACRIS Little Bad Girl	Positiva/Virgin GB:8K1100017 (E)	+50% SALES INCREASE
7	5	6	BEYONCÉ Best Thing I Never Had	Columbia/Parkwood Ent. USSM1102904 (ARV)	
8	10	13	NICKI MINAJ Super Bass	Cash Money/Island USCM11000734 (ARV)	SALES INCREASE
9	20	5	RIZZIE KICKS Down With The Trumpets	Island GBUM71100891 (ARV)	SALES INCREASE
10	6	5	LOICK ESSIEN FEAT. TANYA LACEY How We Roll	RCA GB110100199 (ARV)	
11	7	16	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything	USJAM1100032 (ARV)	
12	9	8	KATY PERRY Last Friday Night (T.G.I.F.)	Virgin USCA21000264 (E)	
13	12	11	ADELE Set Fire To The Rain	XL CBBS110000548 (PIAS)	
14	11	8	ALVIN HARRIS FEAT. KELIS Bounce	Columbia GBAR11000468 (ARV)	
15	22	8	CHRIS BROWN FEAT. JUSTIN BIEBER Next To You	Sony RCA USJ11000078 (ARV)	SALES INCREASE
16	14	14	ALEXANDRA STAN Mr Saxobeat	Bea1/AATW GBXS11000095 (ARV)	
17	46	6	CHRISTINA PERRI Jar Of Hearts	Atlantic USAT21000098 (ARV)	+50% SALES INCREASE
18	16	2	MAVERICK SABRE Let Me Go	Mercury GBUM7103282 (ARV)	
19	19	14	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ Where Them Girls At	Positiva/Virgin FRZ1D100006 (E)	
20	18	18	AIOE BLACC I Need A Dollar	Epic US2511046001 (ARV)	
21	17	9	EXAMPLE Changed The Way You Kiss Me	MoS GBCE11000336 (ARV)	
22	30	7	FOSTER THE PEOPLE Pumped Up Kicks	Columbia USSM11002931 (ARV)	SALES INCREASE
23	15	7	JASON DERULO Don't Wanna Go Home	Warner Brothers/Beluga Heights USWB11000143 (ARV)	
24	52	2	BENNY BENASSI FEAT. GARY GO Cinema	AATW/ULTRA USUS110000974 (ARV)	+50% SALES INCREASE
25	31	5	TINIE TEMPAH FEAT. WIZ KHALIFA Till I'm Gone	Parlophone GB71P1000192 (E)	SALES INCREASE
26	21	20	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem	Interscope USUM711000661 (ARV)	
27	24	18	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People	Sony RCA USJ11000070 (ARV)	
28	23	13	LADY GAGA The Edge Of Glory	Interscope USUM7100648 (ARV)	
29	25	19	JENNIFER LOPEZ FEAT. PITBULL On The Floor	Def Jam USA21100127 (ARV)	
30	26	16	BRUNO MARS The Lazy Song	Elektra USAT21001886 (ARV)	
31	28	9	COLDPLAY Every Teardrop Is A Waterfall	Parlophone GBAYE11000774 (E)	
32	8	39	AMY WINEHOUSE Back To Black	Island GBUM71006698 (ARV)	
33	35	28	ADELE Someone Like You	XL CBBS110000554 (PIAS)	
34	32	13	RIHANNA California King Bed	Def Jam USUM71026619 (ARV)	
35	38	4	SCOUTING FOR GIRLS Love How It Hurts	Epic GBAR11000487 (ARV)	
36	55	5	EMINEM Space Bound	Interscope USUM71015395 (ARV)	SALES INCREASE
37	New		SWEDE MASON Masterchef Synesthesia	Dental Records Shine TV CERP1139699 (Aval)	
38	67	2	JAY-Z & KANYE WEST FEAT. OTIS REDDING Otis	Roc-a-fella USUM7110634 (ARV)	+50% SALES INCREASE

This wk	Last wk	Wks in chart	Artist Title (Produce) Publisher (Writer)	Label / Catalogue number (Distributor)	
39	39	7	VATO GONZALES FEAT. FOREIGN BEGGARS Badman Riddim	(Jump) levels/MoS GBCE11000332 (ARV)	
40	40	13	NICOLE SCHERZINGER FEAT. 50 CENT Right There	Interscope USUM7100530 (ARV)	
41	85	2	PITBULL FEAT. MARC ANTHONY Rain Over Me	USJRV1000041 (ARV)	HIGHEST CLIMBER
42	47	9	LMFAO FEAT. NATALIA KILLS Champagne Showers	Interscope USUM71008376 (ARV)	
43	43	16	JESSIE J Nobody's Perfect	Island/Lava USUM7100947 (ARV)	
44	51	29	ADELE Rolling In The Deep	XL GBBS110000335 (PIAS)	
45	53	27	JESSIE J FEAT. B.O.B Price Tag	Island/Lava USUM71029357 (ARV)	
46	44	10	SNOOP DOGG VS DAVID GUETTA Sweat (Wet)	Capitol/Parlophone USCA21000463 (E)	
47	27	19	AMY WINEHOUSE Tears Dry On Their Own	Island GBUM710063494 (ARV)	
48	57	12	SWEDISH HOUSE MAFIA Save The World	Virgin GB120100032 (E)	
49	54	15	WYNTER GORDON Dirty Talk	Asylum/Big Beat USAT20902954 (ARV)	
50	49	5	CHASE & STATUS FEAT. TINIE TEMPAH Hitz	Mercury GBUM71030653 (ARV)	
51	34	2	SIX-D Best Damn Night	Jive GB110000519 (ARV)	
52	61	12	BLACK EYED PEAS Don't Stop The Party	Interscope USUM71026669 (ARV)	SALES INCREASE
53	36	7	ENRIQUE IGLESIAS FEAT. USHER & LIL' WAYNE Dirty Dancer	Interscope GBUM7103450 (ARV)	
54	58	105	SNOW PATROL Chasing Cars	Fiction GBUM70600345 (ARV)	
55	69	2	ROBYN Call Your Girlfriend	Konichiwa SEWK21000203 (ARV)	SALES INCREASE
56	29	62	AMY WINEHOUSE Rehab	Island GBUM70603730 (ARV)	
57	56	14	JENNIFER LOPEZ FEAT. LIL WAYNE I'm Into You	Def Jam USUM7103299 (ARV)	
58	98	38	RIHANNA Only Girl (In The World)	Def Jam USUM71032200 (ARV)	+50% SALES INCREASE
59	70	7	U2 With Or Without You	Mercury GBAA8790003 (ARV)	SALES INCREASE
60	50	2	MAGNETIC MAN FEAT. P MONEY Anthem	Columbia GBAR11000728 (ARV)	
61	42	11	THE SATURDAYS Notorious	Polydor GBUM71002628 (ARV)	
62	65	26	LADY GAGA Born This Way	Interscope USUM7100638 (ARV)	
63	74	20	DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor	Interscope USUM71029033 (ARV)	SALES INCREASE
64	33	5	AMY WINEHOUSE Love Is A Losing Game	Island GBUM70603489 (ARV)	
65	Re-entry		ENRIQUE IGLESIAS FEAT. LUDACRIS & DJ FRANK E Tonight (I'm Lovin' You)	Interscope GBUM71029652 (ARV)	
66	59	15	DEV FEAT. THE CATARACS Bass Down Low	Island USUM7103196 (ARV)	
67	72	41	KATY PERRY Firework	Virgin USCA21001262 (E)	
68	Re-entry		BRUNO MARS Marry You	Elektra USAT21001887 (ARV)	
69	71	8	BAD MEETS EVIL FEAT. BRUNO MARS Lighters	Interscope USUM7100879 (ARV)	
70	68	20	NICOLE SCHERZINGER Don't Hold Your Breath	Interscope USUM71029856 (ARV)	
71	37	13	AMY WINEHOUSE You Know I'm No Good	Island GBUM70603488 (ARV)	
72	Re-entry		PLAIN WHITE T'S Rhythm Of Love	Island USHR1031263 (ARV)	
73	60	8	TINCHY STRYDER & DAPPY Spaceship	4th & Broadway/AATW GBUM7103702 (ARV)	
74	48	8	MANN FEAT. SNOOP DOGG & IYAZ The Mack	Def Jam USUM7107063 (ARV)	
75	Re-entry		BEYONCÉ Single Ladies (Put A Ring On It)	Columbia USSM10803760 (ARV)	

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Anthem 6C	Changed The Way You Kiss Me 29	Every Teardrop Is A Waterfall 31	Let Me Go 18	Notorious 61	Save The World 48	The A Team 4	Key	BPI Awards
Back To Black 32	Chasing Cars 54	Firework 67	Lighters 68	On The Floor 29	Set Fire To The Rain 13	The Edge Of Glory 28	* Platinum (600,000)	Albums
Badman Riddim (Jump) 39	Cinema 24	Give Me Everything 19	Little Bad Girl 6	Only Girl (In The World) 58	She Makes Me Wanna 2	The Lazy Song 30	● Gold (400,000)	Elbow: The Seldom Seen Kid (3 x platinum)
Bass Down Low 66	Dirty Talk 45	Glad You Came 3	Louder 5	Party Rock Anthem 26	Single Ladies (Put A Ring On It) 75	The Mack 74	● Silver (200,000)	
Beautiful People 27	Dirty Talk 45	Hitz 50	Love Is A Losing Game 64	OTIS 38	Someone Like You 33	Till I'm Gone 25		
Best Damn Night 51	Don't Hold Your Breath 70	How We Roll 10	Marry You 68	Party Rock Anthem 26	Space Bound 36	Tonight (I'm Lovin' You) 65		
Best Thing I Never Had 7	Don't Slip The Party 52	I Need A Doctor 65	Masterchef Synesthesia 37	Rain Over Me 41	Spaceship 73	Where Them Girls At 19		
Born This Way 62	Don't Wanna Go Home 2	I Need A Dollar 20	Mr Saxobeat 16	Rehab 56	Super Bass 8	With Or Without You 59		
Bounce 44	Jar Of Hearts 17	I'm Into You 57	Next To You 16	Rhythm Of Love 72	Swagger Jagger 1	You Know I'm No Good 71		
California King Bed 34	Last Friday Night (T.G.I.F.) 12	Jar Of Hearts 17	Nobody's Perfect 43	Right There 40	Sweat (Wet) 46			
Call Your Girlfriend 55	Trumpets 9	Last Friday Night (T.G.I.F.) 12		Rolling In The Deep 44	Tears Dry On Their Own 47			

As used by Radio 1



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THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
1	1	95	AMY WINEHOUSE Back To Black (Ronsón/Salaamemmi.com)	Island 1713041 (ARV) 6★6★	
2	2	28	ADELE 21 XL CD (PIAS) 10★	(FT Smith/Rubin/Epworth/Abbiss/Wilson/Ackins)	
3	5	112	AMY WINEHOUSE Frank & Ian 1765835 (ARV)	(Commissioner Gordon/Remi/Winehouse/Hogarth/Rowe)	SALES INCREASE
4	4	98	ADELE 19 XL CD (PIAS) 4★	(Abbiss/White/Ronsón)	
5	3	6	BEYONCÉ 4 Columbia/Parkwood Ent. 88697908242 (ARV)	(Knowles/Nash/Stewart/Bhasker/Taylor/Babyface/D'Kon/Si/West/Swift/HDP/Plur/Edder/Kutler)	
6	7	11	LADY GAGA Born This Way Interscope 275426 (ARV)	(Lady Gaga/Garibay/Lauren/DJ White Shadow/ReDOne/Sparks)	
7	9	27	CHASE & STATUS No More Idols Mercury 2745135 (ARV) ★	(Kennard/Milton/Nowels/Sub Focus/Plan B)	SALES INCREASE
8	8	29	BRUNO MARS Doo-Wops & Hooligans Elektra 7567882721 (ARV) 2★	(The Smeezingtons/Needlz/The Stups Dupps)	
9	6	12	CARO EMERALD Deleted Scenes From The Cutting Room Floor Dramatico/Grand Mono 877092004107 (ADA ARV) ●	(Schieffels/Wieringen)	
10	12	38	RIHANNA Loud Def Jam 2752365 (ARV) 5★	(StarGate/Vee/Harrell/Bozeman/The Runners/Riddick/Pollow/DaDoni/Shezi/Mei&Mus/Stewart/Dear/Soundz/Alex Da Kid)	SALES INCREASE
11	13	20	CHRIS BROWN F.A.M.E. Sony RCA 88697850572 (ARV)	(McCall/The Underage/The Bessies/Diplo/Blackstreet/SchoolHamory/JC Harri/6/The Messengers/Brown/Bigg/D'Nevedy/11/West/Forster/and/Follow/De/Doni/Minim/direct/The/SeasType)	SALES INCREASE
12	14	23	JESSIE J Who You Are Island/Lava 2738627 (ARV) ★	(Dr. Luke/Brissett/Cornish/Martin K/Oak/The Invisible Men/Parker & James/Thombs/Gad/Gordon)	
13	11	49	KATY PERRY Teenage Dream Virgin CDV3084 (E) 2★	(Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Aminu/Wells)	
14	Re-entry		PITBULL Planet Pit J 88697890602 (ARV)	(Mini/Afrique/K/RedOne/Vee/Affect/Drop/DJ Buddha/Apster/Dr. Luke/Blanco/Sparks/SoulSho.K/Hurley/DJ Frank/Luttrell/Love/Red)	
15	17	38	TAKE THAT Progress Polydor 2748474 (ARV) 6★	(Price)	
16	31	36	NICKI MINAJ Pink Friday Cash Money/Island 2734184 (ARV) ●	(Kane/Swizz Beatz/Crawford/Money/Rotem/Warner/10Knot - Minus/Will.I.am/Drew Money)	+50% SALES INCREASE
17	18	22	NOAH & THE WHALE Last Night On Earth Mercury/Young & Lost 2760096 (ARV) ●	(Fink/Lader)	
18	16	39	CEE LO GREEN The Lady Killer Warner Brothers 7567889289 (ARV) ★	(FT Smith/The Smeezingtons/Allen/Marsh/Remi/Simpkins/Splash/Dr. Luke/Ng/ish/Green)	
19	15	17	FOO FIGHTERS Wasting Light RCA 88697844931 (ARV)	(Vig)	
20	25	95	MUMFORD & SONS Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 3★	(Wev)	SALES INCREASE
21	19	134	LADY GAGA The Fame Interscope 1719397 (ARV) 4★ ★	(RedOne)	
22	29	69	PLAN B The Defamation Of Strickland Banks 679/Atlantic 5186584712 (ARV) 3★	(Drew/Epworth/HApple/uley/McEwan)	SALES INCREASE
23	20	21	ELBOW Build A Rocket Boy! Fiction 2762328 (ARV) ●	(Potter)	
24	27	44	TINIE TEMPAH Disc-Overy Parlophone 9065132 (E) 2★	(Teege/Clare/Shux/McKenzie/Roberts/Hill/SH/SH/Swedish House Mafia/Haynie/Naughty Boy/Harrison)	SALES INCREASE
25	23	10	THE PIERCES You & I Polydor 2750568 (ARV)	(The Deiktoses)	
26	30	55	DAVID GUETTA One Love Positiva/Virgin 6401220 (E) ★	(Guetta)	SALES INCREASE
27	44	21	THE VACCINES What Did You Expect From The Vaccines? Columbia 8869784451 (ARV)	(Gre.h-Marguerit)	SALES INCREASE
28	21	9	ARCTIC MONKEYS Suck It And See Domino WIGCD258 (PIAS)	(Ferc)	
29	37	23	EXAMPLE Won't Go Quietly Data/MoS DATA CD6 (ARV)	(The Heezers/Henry/Su/Elting/Sr/Smith/Cher/RedOne/Su/Su/Su/These & Status/Vue/Debu/Wilder/Stewart/Wild/Henry/Bergan/The Wideboys/Fa/ter/Lakes/Hart)	SALES INCREASE
30	41	70	FOO FIGHTERS Greatest Hits RCA 88697369211 (ARV)	(Jones/Norton/Kasper/Reskull/inec/Vig)	SALES INCREASE
31	45	38	PINK Greatest Hits... So Far!!! LaFace 88697807232 (ARV)	(Perry/Briggs/Austin/Storch/Armstrong/Fleiss/Manna/Machpsycho/Dr. Luke/Martin/Kasz Money/Plan/Danja/Shellback)	SALES INCREASE
32	43	6	FOSTER THE PEOPLE Torches Columbia 88697744572 (ARV)	(Kustlin/Foster/Epworth/Costey/Hcfier)	SALES INCREASE
33	26	18	KATY B On A Mission Columbia/Rnise 88697837222 (ARV)	(Greeney/Bengal/Magnell. Man/Zinc)	
34	New		VIVA BROTHER Famous First Words Geffen 2764059 (ARV)	(Street)	HIGHEST NEW ENTRY
35	39	8	BAD MEETS EVIL Hell - The Sequel Interscope 2773587 (ARV)	(Havoc/Chim-Queen/Gilbert/Rccms/Mr. Porter/Crawford/Blowoff/The Smeezingtons/Battle Roy/56/DJ Khal/Trill/ine/In)	
36	55	94	MICHAEL BUBLE Crazy Love Reprise 9362496277 (ARV) 8★	(Foster/Ruck/Gatl./Chang)	HIGHEST CLIMBER
37	38	40	RUMER Seasons Of My Soul Atlantic 505249845225 (ARV) ★	(Brown)	
38	10	2	AMY WINEHOUSE Frank/Back To Black Island 0602517895584 (ARV)	(Commissioner Gordon/Remi/Smith/Hogarth/Winehouse/Ruck/Star/Hogarth/Rowe/Ronsón)	

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	New		RHYDIAN ROBERTS Waves Conehead CON:27 (nova arvalo)	(Fitzgerald)	
40	42	7	BON IVER Bon Iver 4AD CAD3117 (PIAS) ●	(Vernon)	
41	32	34	THE WANTED The Wanted Geffen 2741607 (ARV)	(MacLebeg/Cutfather/Ram/falk/The Wideboys/Kursin/Barry Blue/Phat fabe/Woodford/Chambers/Flack/Dreamlab/Hartman/Sommerdahl/Young)	
42	40	10	SEASICK STEVE You Can't Teach An Old Dog New Tricks Play It Again Sam PIASR315CDX (PIAS) ●	(Wold/Wold)	
43	54	36	ELO All Over The World - The Very Best Of Epic 5201292 (ARV) ★	(lynn/Quagliari)	SALES INCREASE
44	36	2	JOSS STONE LP1 Stone's d/Su/rdog 233418 (C)	(Stewart/Stone)	
45	53	36	THE OVERTONES Good Ol' Fashioned Love Warner Music Entertainment 5249825442 (ARV) ★	(Southwood)	SALES INCREASE
46	46	14	ALOE BLACC Good Things Epic 8869783132 (ARV)	(Dynamite/Michels)	
47	56	25	TWO DOOR CINEMA CLUB Tourist History Kitsune/Cooperative CD4025 (PIAS) ●	(James/Zdar)	SALES INCREASE
48	50	20	NICOLE SCHERZINGER Killer Love Interscope 2766515 (ARV)	(RedOne/Bea/Gee/Jimmy Jone/Jai/0105/Soni/Ami/Alexander/len/beng/loris/Mason/Swinsky/Stargate/Neve/Stewa/Kashi/Hamell/Taylor/Bon/Idal/Maven/Boys/Harmo)	
49	34	5	SELENA GOMEZ & THE SCENE When The Sun Goes Down Hollywood/Polydor 0001374302 (ARV)	(Rock Me/fai/Karang/Lu/Gar/Kitakru/Dreamlab/Kursin/Abing/toni/Alexan/ter/Stein/Beig/Neil/Portmann/Cortazar)	
50	35	4	THE HORRORS Skying XL CD 539 (PIAS)	(The Horrors/Silvey)	
51	52	66	ELLIE GOULDING Lights Polydor 2732799 (ARV)	(FT Smith/Stersmith/Frank/Music)	
52	28	3	LMFAO Sorry For Party Rocking Interscope 2774463 (ARV)	(Party Rock/Amun/Harris/RedFoot/LMFAO)	
53	51	42	KINGS OF LEON Come Around Sundown Hand Me Down 88697782411 (ARV)	(Petraglia/King)	
54	33	44	THE SCRIPT Science & Faith Phonogenic 88697754492 (ARV) ★	(Sheehan/D'onnghue/Frampinn/Kipner)	
55	61	34	OLLY MURS Oly Murs Epic/Syco 88697765022 (ARV) 2★	(Prime/Saak/Future Cut/Robson/Argyle/Bammer/Green/Fitzmaurice/Shanks/Abott/Black/Byrne/The Invisible Men/Taylor/Horn)	SALES INCREASE
56	22	2	LITTLE DRAGON Ritual Union Peacefrog PFG150 (C)	(Little Dragon)	
57	48	14	JENNIFER LOPEZ Love? Def Jam 2753434 (ARV)	(Re/One/Harrell/Stewart/Nash/Stargate/D'Mile/Bea/Gee/K/Radin/Hills/Jimmy Jnker)	
58	Re-entry		EMINEM Recovery Interscope 0602327394527 (ARV)	(Dust/Blaze/DJ Khal/Mr. Porter/K/Thin-Queen/Gilbe/2/Emine/Haynie/Bo/Idal/Evans/Burnet/D/Kon/Sin/Shepher/D/Dr. Dre/Biongers/Alex Da Kid/Havou/Magne/Dr)	
59	New		JOSHUA RADIN The Rock & The Tide 14th Floor 5249835532 (ARV)	(Schnepl)	
60	49	24	ANDREA BOCELLI Vivere - Best Of Sugar/Lucy 1746680 (ARV) ★	(Cetroniano/Dwygng)	
61	66	78	BIFFY CLYRO Only Revolutions 14th Floor 5186564452 (ARV) ★	(GG Garth/Biffy Clyro)	
62	71	31	CELINE DION My Love: Essential Collection Sony BMG 8869741422 (ARV)	(Various)	SALES INCREASE
63	64	9	GLEE CAST Glee - The Music - Vol. 6 Epic 88697898112 (ARV)	(Anders/Astrom/Murphy)	
64	69	126	RIHANNA Good Girl Gone Bad Def Jam 1735109 (ARV) 5★3★	(Carter Administration/Sturken/Rings/Various)	
65	57	95	BEYONCÉ I Am Sasha Fierce Columbia 88697194922 (ARV) 4★	(Gad/Tedder/The Dream/Stargate/Stewart/Various)	
66	Re-entry		PAOLO NUTINI Sunny Side Up Atlantic 2564690137 (ARV) 5★	(Nutini/Jones)	
67	24	2	LAURA WRIGHT The Last Rose Decca 2773051 (ARV)	(Berry)	
68	Re-entry		KINGS OF LEON Only By The Night Hand Me Down 88697327121 (ARV) 5★	(Petraglia/King)	
69	59	9	MILES KANE Colour Of The Trap Columbia 88697827601 (ARV)	(Carter/Den The Autocrotor/Silvey/Rhys)	
70	Re-entry		EMINEM Curtain Call - The Hits Interscope 9887893 (ARV) 3★	(Dr. Dre/Various)	
71	Re-entry		THE WOMBATS Proudly Present... This Modern Glitch 14th Floor 2564672776 (ARV)	(Crosley/Valentine/Walker/Leel/The Wombats)	
72	Re-entry		MEAT LOAF Piece Of The Action - The Best Of Camden Dallas 88697467082 (ARV)	(Various)	
73	Re-entry		ELBOW The Seldom Seen Kid Fiction 1764098 (ARV) 2★	(Potter)	
74	Re-entry		HURTS Happiness Major Label/RCA (ARV) ●	(Hurts/Quent/The Nexus/Cross)	
75	60	10	PJ HARVEY Let England Shake Island 2753189 (ARV) ●	(Harvey/Harvey/Parish/Flood)	

Official Charts Company 2011.

Adele 2	Chase & Status 7	Gomez, Selena & The Scene 49	Lady Gaga 21	Pierces, The 25	Take That 15	Key
Adele 4	Dion, Celine 62	Guilford, Ellie 51	Little Dragon 56	Pink 31	Tempah, Tinie 24	★ Platinum (300,000)
Aloe Blacc 46	Elbow 21	Guetta, David 26	Lmfao 52	Pitbull 14	Iwo Door Cinema Club 47	● Gold (100,000)
Arctic Monkeys 28	Elbow 73	Harvey, PJ 75	Lopez, Jennifer 57	Plan B 22	Vaccines, The 27	● Silver (50,000)
Bad Meets Evil 35	ELU 43	Horrors, The 90	Mars, Bruno 8	Radin, Joshua 59	Viva Brother 34	★ in European sales
Beyonce 5	Emerald, Caro 9	Hurts 74	Meat Loaf 72	Rihanna 10	Wanted, The 41	
Beyonce 65	Eminem 58	Jessie J 12	Minaj, Nicki 16	Rihanna 64	Winehouse, Amy 1	
Biffy Clyro 61	Eminem 70	Kane, Miles 69	Mumford & Sons 20	Roberts, Rhydlan 39	Winehouse, Amy 3	
Boceili, Andrea 60	Example 29	Katy B 33	Murs, Olly 55	Rumer 37	Winehouse, Amy 38	
Bon Iver 40	Foo Fighters 19	Kings Of Leon 53	Noah & The Whale 17	Scherzinger, Nicole 48	Wombats, The 71	
Brown, Chris 11	Foo Fighters 30	Kings Of Leon 68	Nutini, Paolo 66	Script, The 54	Wright, Laura 67	
Buble, Michael 36	Foster The People 32	Lady Gaga 6	Overtones, The 45	Seasick Steve 42		
Cee Lo Green 18	Glee Cast 63		Perry, Katy 13	Stone, Joss 44		



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WEDS 14TH SEPTEMBER; FROM 7.30PM - 1.30AM

TIMETABLE:

- 11PM SPARROW & THE WORKSHOP
- 10.10PM ALEX WINSTON
- 9.40PM MERCEDES
- 9PM THE SILVER SEAS
- 8.15PM LLOYD YATES

MAIN STAGE



ACOUSTIC STABLE

- 10.40PM ETHAN ASH
- 9.40PM RACHEL SERMANI
- 8.40PM TBC

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