



THE BUSINESS OF MUSIC www.musicweek.com

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Nero success promises much for fledgling record label MTA



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MW examines the changing landscape of the South African music industry – plus free CD

Kasabian target a rapt audience

KASABIAN FRONTMAN Tom Meighan (far right) and guitarist/songwriter Serge Pizzorno have spoken at length to *Music Week* about the making of their forthcoming fourth album *Velociraptor!*.

Meighan spoke about their evolving partnership, moving away from the "Lad Rock" tag and being recognised as one of the UK's leading bands and pretenders to the throne vacated by Oasis.

Pizzorno explained how he deliberately set out to write an important, modern classic album which had value and fans would want to own in a world of free download availability.

Velociraptor! (released September 19) was co-produced in Leicester, London and San Francisco by Dan The Automator and is one of Sony's first significant releases under new chairman and CEO Nick Gatfield.

See page 12 for a feature including interviews with the band's management and Columbia Records managing director Mike Smith and online at www.musicweek.com for an in-depth 6,000-word interview with the band and a detailed track-by-track review with Pizzorno.



INDUSTRY RALLIES FOR RIOT RECOVERY

As the Government and country comes to terms with last week's riots, the music industry has formulated its own response by uniting behind PIAS and Sony DADC to help tackle the crisis facing the indie sector in the wake of last week's arson attack on the Enfield record warehouse.

The good news from the live sector was that venues that had been boarded up during the riots were largely open again and postponed gigs back on.

Senior PIAS and Sony DADC executives were working furiously earlier this week to get an alternative warehousing and distribution plan in place. PIAS managing director Peter Thompson (pictured) said he expected to be able to reveal that this week.

To help replenish low stock in stores, Sony DADC has begun producing 1.5m CDs and the company's direct-to-retail distribution system has been extended with the first re-pressed discs of albums destroyed already delivered.

This contingency plan has been married to a remarkable outpouring of goodwill for the 150-plus indies and their artists affected by the fire, which destroyed an estimated £10m worth of stock.

That has manifested itself in a variety of ways including funds established by BPI, AIM and PIAS and MCPS waiving mechanical royalties for labels who want to re-press titles lost in the fire. There have been eBay auctions of signed T-shirts from Bella Union acts including Fleet Foxes and further help from the industry is expected.

The industry's response has also found support from Nick De Bois, the local MP for Enfield North. De Bois wants to keep Sony DADC, who has pledged Government help in the form of financial relief packages.

● See pages 4-5 and Live news on page 10.



NEW PUSH BY INDUSTRY AS BEATLES ANIMATION REIGNITES CAMPAIGN

Fab Four film to focus minds on why Music Matters

CAMPAIGNS

BY PAUL WILLIAMS

THE BEATLES ARE AT THE heart of a new bid by the UK music industry to capture the media and public's imagination about its Music Matters initiative.

The Fab Four are the latest recruits to the campaign, which aims to highlight the emotional value of music via a series of short animated films, each recounting an artist's career and their musical legacy, while trying to direct fans to legal digital music sites.

Music Matters was launched in March 2010 on the back of an idea by Universal UK chairman and CEO David Joseph. But, despite the best efforts of the business, it has so far failed to be widely embraced.

This new push with The Beatles may finally change that. It also follows a move in May to shift the campaign "above the line" as the BPI took over financing the campaign with a six-figure sum put behind it.

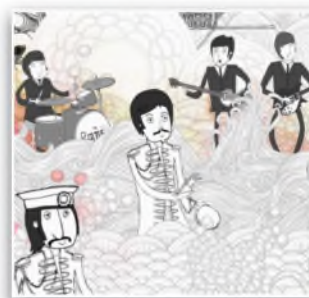
The Beatles film was premiered on Tuesday night at a gathering of senior industry executives in London. It has been animated and directed by Lee Gingold and, via the use of tracks such as *Hey Jude* and *Octopus's Garden*, recounts how Gingold grew up listening to the group and how the band's music marked various milestones in his life. The film simultaneously debuted on all the official Beatles online channels ahead of being rolled out more widely.

Universal UK head of creative content Niamh Byrne, charged by Joseph to execute Music Matters, said:

"This will give us incredible awareness, which is what we need so we can make people aware of the legitimate places online where you can buy music and also to get other artists on board. It would be nice to have a number of new artists involved and lots more artists from the indie side. It's not just about established acts."

Byrne said work on the Beatles animation started about nine months ago when a rough treatment of a film was put together and sent over to Apple Corps, the group and their representatives for approval.

"Essentially they saw what we were doing and really liked the films, especially the Blind Willie Johnson film," Byrne said. "We went through the approval process and each of the band members and their families approved it."

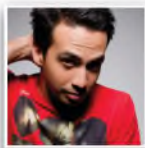


Elbow, Bernard Butler and Paloma Faith are also on board with short films, adding to a roll-call that includes Kate Bush, The Jam and Sigur Ros which can be viewed at www.whymusicmatters.org.
 paul.williams@intentmedia.co.uk

DIGEST

▶ THE PLAYLIST

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



LAIDBACK LUKE VS EXAMPLE

Natural Disaster (MoS)

Enjoying strong radio support, this collaboration between the two MoS-signed artists sounds like a surefire commercial smash to us. (single, September 25)



YOU ME AT SIX

Loverboy (Virgin)

The opening track from the band's third album, this is a punchy slice of commercial, guitar-driven rock with a firm commercial sensibility. (single, September 25)



BEN HOWARD

Keep Your Head Up (Communion/Island)

From debut album *Every Kingdom*, due in October, this achieved single-of-the-week status from Zane Lowe – another coup for Communion. (single, September 26)



THEME PARK

Wax (paradySe)

The first release on Transgressive's new singles label, Theme Park's debut is generating heat on both sides of the Atlantic with plenty of radio support. (single, August 29)



GIVERS

Mean Time (Glassnote)

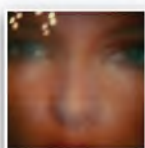
Fresh from recent UK shows, Givers step things up with the new single from their forthcoming debut. Catchy folk-pop awash with melody and charm. (single, October 3)



DUCHESS

All The Boyz (AATW)

Specialist play is heating up for this UK girl group who performed at MW's Breakout event. SBTv, 1Xtra and Choice are all backing them. (single, August 22)



ST LUCIA

All Eyes On You (HeavyRoc)

Generating blog heat, this debut is a mix of upbeat rhythms, swoony synth sounds and a subtle but infectious Eighties undercurrent. (from EP, September tbc)



FALLULAH

I Lay My Head (RCA)

Danish singer Fallulah is set to join the ranks of the new emerging wave of proud, bold and adventurous female pop artists with this debut release. (single, August 31)



MARCUS FOSTER

I Was Broken (Communion/Polydor)

Covered by Robert Pattinson for the *Twilight* soundtrack, Foster's new single boasts three million YouTube views in its previous incarnation. (from album, September 26)



FATRICK JAMES PEARSON BAND

American Lover (unsigned)

Cornwall's FJP Band performed on the BBC Introducing stage at Glastonbury and posses a sound which mixes a blues country swagger and jangly guitar. (demo)



SIGN HERE

Ryan Adams has signed to Sony/Columbia Records in the UK, and EMI/Capitol for the rest of the world (excluding Spain) for new album *Ashes & Fire* which is due for a UK release on October 10

The Bicycle Music Company has acquired **Glen Ballard's** *Aerostation* catalogue, which includes songs recorded by artists such as Michael Jackson, Alanis Morissette and the Dave Matthews Band



The only way is up for One Direction

SYCO MUSIC MANAGING DIRECTOR SONNY TAKHAR HAS claimed the first five days of pre-orders for One Direction's forthcoming single *What Makes You Beautiful* have been the biggest in Sony Music's history – following the track's debut on radio last week.

What Makes You Beautiful, which has been written by Rami Yacoub along with Savan Kotecha and Carl Falk, is not set for digital release until September 11 – with the physical single hitting shops the next day – but already excitement around the boy band, who were runners-up in the 2010 *X Factor* final, is mounting, as the eighth series of the TV talent show premieres this Saturday on ITV.

Takhar said he was hopeful the track would debut at number one on its release – replicating the success of fellow contestant Cher Lloyd who saw her single *Swagger Jagger* enter the charts earlier this month in pole position.

And he noted the as-yet-unnamed album, which is scheduled for an autumn release, was currently in the process of being mastered and described the recording process as a “very intensive period” for the band.

“We started working with the band immediately after the show had finished – they went to LA and recorded with RedOne. Then, while the boys were out on the *X Factor* tour between February and April, we started finding and sourcing songs and creating situations where songs were written for the boys in preparation for them to record once they had finished,” he said.

Takhar added the resulting album was one of the best pop records made by Syco in the past few years and that he was confident it would become a strong contender for the Christmas number one.



COLDPLAY'S FIFTH STUDIO album *Mylo Xyloto*, the follow-up to 2008's *Viva La Vida*, will be released on October 24 by Parlophone.

The album was produced by long-term collaborators Markus Dravs and Rik Simpson as well as the band's front-of-house engineer Daniel Green, with what is described as “enoxification” and additional composition

the live sector. He was also widely regarded as one of the architects of the modern live music business and was largely responsible for the improvement in venue facilities over the past decade. In a tribute to its CEO, the company said, “John was one-of-a-kind, an industry professional, an easy-going, all-round good guy, classically handsome, with a kind, caring and unassuming personality.” Northcote is survived by his wife Sanae and children.

NEWS DIGEST

● Lott lead draw for R1 Teen Awards

Pixie Lott has been named as the headliner of the 2011 BBC Radio 1 Teen Awards which are set to take place in October.

The ceremony, which will be held at Wembley Arena on October 9, celebrates remarkable and inspirational teenagers from the UK and Lott will also form part of the judging panel which will select three, ‘teen heroes’ chosen from nominations put forward by Radio 1 listeners.

Additionally, Radio 1 has commissioned a YouGov poll which will help inform the station's programming over the next 12 months. The survey will question 4,600 people between the ages of 13-24 about the attitudes and opinions in order to help keep the station relevant with its core listenership. Radio 1 commissioning editor Piers Bradford said the poll would inform all of the station's social activity over the next year and noted that it demonstrated the network's commitment to listening to the views of young people in Britain.

● Edge made RCA CEO

Sony Music Entertainment CEO Doug Morris has promoted Peter Edge as RCA Music Group's chief executive officer. Edge was previously RCA Music Group A&R president, a position he took up in 2007, and in his new role he will be responsible for RCA, Jive, J, Arista and their affiliate labels. At the same time Tom Corson has been appointed RCA Music Group president and chief operating office, taking charge of promotion, marketing, publicity, digital, sales, international, video and operations.

● Academy's Northcote dies

John Northcote, the chief executive officer of venue owner Academy Music Group, has died in hospital after a long illness. He was 62. Northcote was into his fifth decade in the business. Having started out in the Seventies in retail, he was a savvy marketing exec and had a keen eye on

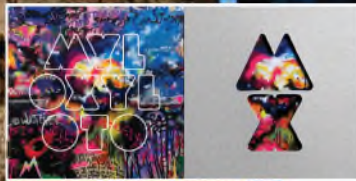
● Adele takes American record

Adele has achieved the longest-running US chart topper by a UK act in more than 20 years with her album 21. It has now surpassed 2.9 million US sales and has become the longest number one on the Billboard 200 since the beginning of 2000 – matching the run accomplished by Santana's Grammy-winning *Supernatural* album. It is also now the longest chart-topper by a British album since George Michael's *Faith* spent a dozen weeks at number one in 1988 with its next target in sight Pink Floyd's *The Wall*, which enjoyed 15 weeks ruling the Billboard 200 in 1980.

● Financial crisis could halt EMI sale

Media analysts have warned the deepening financial crisis could result in Citigroup putting the sale of EMI on ice if the current weaknesses in the markets continue. Singer Capital Markets media analyst Jonathan Barrett cautioned the recent stock market falls could leave prospective buyers from the private equity sector struggling to raise enough funding from the banks in order to buy the music major. This, said Barrett, could

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from Brian Eno, who produced Viva La Vida.

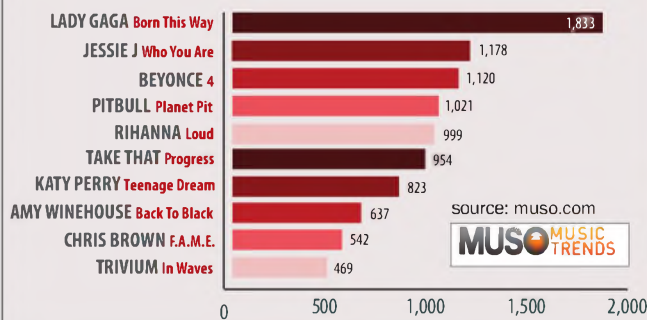
The album includes single Every Teardrop Is A Waterfall, which reached number six in the UK singles charts earlier this year and has racked up 177,000 sales domestically, as well as next single Paradise, which goes on sale on September 12, the same day it goes to radio – an important boost for supporters of the on air/on sale initiative.

Mylo Xyloto (pronounced my-lo zyl-toe) will be released as a CD, download and on vinyl, as well as a “pop-up” album version, which will include a hardback book containing graffiti pop-up art designed by David A Carter, vinyl, CD and exclusive content such as photographs, excerpts from the studio diary and the band’s personal notebooks. The 180-gram vinyl edition will include a 12 x 36-inch poster. The album includes

“reversible” cover art: half of the CDs will be packaged with the full colour artwork as the cover, while the other half will have the CD booklet flipped, showing the silver initials M X via a die-cut sheet placed over the colour image. The album is likely to be one of the biggest of the year: Viva La Vida was the biggest-selling album in the world in 2008, has sold more than 2.8 million in the US and more than 1.3 million in the UK.

INDUSTRY SNAPSHOT

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com ON AUGUST 14



even find the value of the music company, which is currently owned by Citigroup, drop by as much as £0.5bn – thanks to the financing requirements surrounding the purchase of such a large company. There are currently around 10 organisations eyeing up the music major, with music companies including BMG, Sony, Universal and Warner in the running alongside private equity companies such as Platinum Equity, The Gore Group and MacAndrews & Forbes, the investment arm of billionaire Ronald Perelman.

● Five die in Indiana stage collapse

Five people have died after a stage collapsed at the Indiana State Fair. Wind gusts between 60 and 70mph toppled the main stage where an estimated 12,000 people were waiting to see country outfit Sugarland play on Saturday night. Four victims died at the scene and more than 50 were taken to hospital – where one subsequently died overnight.

● Queen to receive BMI honour

Queen are to be named as BMI Icons as part of the organisation’s London awards ceremony in October. The band will join past honourees including Don Black, Van Morrison and Donovan at the event which recognises the most performed UK and European songwriters and publishers on US radio and television. The cere-

mony is set to take place on October 4 at London’s Dorchester Hotel, Park Lane.

● Loick is key at Breakout bash

Almost 650 people attended *Music Week’s* Breakout night last week – to watch eight acts, including Sony/RCA’s new urban pop talent Loick Essien (pictured), who shot to number two in the UK singles chart last month with How We Roll. There was also significant industry turnout for unsigned singer/songwriter Lucy Rose, including radio presenter Steve Lamacq who has also been championing her on his Radio 2 show while new AATW/Island Records signing Duchess, a female



Photo: Sully Evans www.sullyphoto.co.uk

MUSICWEEK.COM REACTION

● AIM urges fans to buy digital and help indies after warehouse fire:

Ricardo: “Hang on, I thought CD sales were in freefall. Isn’t everything downloaded now, legally or otherwise?” Ricky Lopez: “[Ricardo], you obviously have no idea about distribution or retail of albums (ie. the physical to digital breakdown of sales). May I suggest you do a little more research? Otherwise you may sound like a tabloid journalist plank. SME labels along with various other long-standing, respected companies, distributed or fulfilled via SonyDADC, could be screwed as of today, while their stock smoulders. The worst fear is that Sony will never rebuild on that property, when they could easily relocate to their German site. So no longer a north London employer.”

Cally: “My tiny label packages CDs in a lovingly lavish book fashion and sales have been fantastic. Now, our future profits are properly threatened. This industry needs Domino, Wichita, Bella Union and all the amazing small labels who bother to make their CDs far superior to mere electronic versions.”

vocal harmony quartet who have been working with Black Eyed Peas musical director Printz Board and producer RedOne (Lady GaGa), received considerable praise.

● Cohen signs to Cooking



Cooking Vinyl has signed Leonard Cohen’s son, Canadian artist Adam Cohen. The label plans to release his new album *Like A Man* on October 3. This fourth album release will see Cohen abandon the pop/rock stylings of his previous releases and embrace his family inheritance with an album of “romantic poetic folk-pop” that has echoes of his father’s work.

TOP 10 STORIES ON MUSICWEEK.COM



01

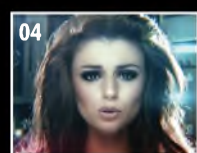
01 Indie warehouse burns down in Enfield

02 Swagger Jagger looks set for number one

03 New owner, new publication date - a message to MW readers

04 Cher Lloyd leads first all-UK top five since 2007

05 Team Gee gets classical



04

06 AIM urges fans to buy digital and help indies affected by fire

07 Adele heads trio of UK females in US top 10

08 Newzbin case opens up new music front

09 Sony and Universal staff sent home as riots expected to spread

10 PIAS and Sony DADC make progress after fire crisis

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NEWS

EDITORIAL

Industry comes together to keep Indies trading



Given the countless terrifying events that rampaged through London and other major population centres night after night last week, the fire that destroyed the Sony DADC distribution centre and with it millions of independent CDs and vinyl releases was in many ways simply a footnote to what occurred.

As bad as the destruction was, nobody was actually injured or died in the fire. All that was lost were pieces of plastic, which can ultimately be replaced.

But, while putting everything into its rightful context, at the same time it would be too easy to underplay the terrible impact this fire is having right now on dozens of independent music labels, many of whom simply cannot afford to suffer any sudden halt to their day-to-day businesses and will now be wondering how they will cope in the days, weeks and months ahead.

Yet we are talking about the independent community here – and it really is a community – and it is utterly typical of those working within it that their immediate reaction to the fire was not to look for pity but to rally round and see how they could help one another get through all this.

The emergency fund set up by AIM and PIAS basically to help keep afloat indie labels affected by the fire shows the industry working at its very best and this has been further illustrated by the BPI and its label members following suit by launching another fund of more than £100,000 to offer similar help. In both cases the funds will provide interest-free loans to labels, some of which saw their entire stock go up in smoke.

Sure, the labels in question and their distributor PIAS will probably have adequate insurance policies that will ultimately compensate them, but without help now by the time any of the policies start paying out some of these companies – especially those without deep pockets – would have already gone to the wall.

For every Beggars, whose own releases were in that warehouse, there are many labels affected here who, without assistance, could not afford to restock while they wait for the insurance cheque to come through. They need help immediately.

As we explain opposite in Music Week, the fire is already having a significant impact on some labels' plans with forthcoming releases having to be postponed or scrapped, entire catalogues lost and campaigns already in place having to be spiked because there is no longer any physical product available to sell. It was such a different story we were telling about the independents just weeks ago.

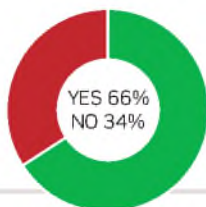
Back then we were rightly noting 2011 was shaping up to be the year of the indies, not only with XL Beggars' staggering success with Adele, but with many other releases by the likes of Arctic Monkeys, Fleet Foxes, Caro Emerald and Example enjoying significant commercial success. Now the sector has this massive setback to contend with. But it will take more than a fire to halt the independents and out of the awful events of last week once again the labels have united as one. With their spirit, if anyone in the industry can get through this it is them.

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
Is Government's lack of
commitment to site
blocking a big setback
for the music industry?



This week we ask
Will The Beatles help the
Music Matters campaign
capture the public's
imagination?

INDUSTRY RALLIES OVER WRECKED INDEPENDENT STOCK

Arson fires blitz spirit



DISTRIBUTION

BY ROBERT ASHTON

IN ONE OF ITS MOST REMARKABLE – and devastating – weeks the music industry has rallied from the loss of £10m of stock torched in the Sony DADC warehouse arson attack and averted a disaster that threatened to bring the indie sector to its knees.

The blaze at the Enfield warehouse last week destroyed 3.2 million CDs, vinyl releases and rare boxed sets from thousands of artists and had the potential to cripple many of the 150-plus labels whose stock was distributed by PIAS and stored at the facility.

But, just a week after the fire, the industry has already demonstrated its resilience, fortitude and reluctance to crumple as it faces one of the biggest crises to sweep through the sector since the collapse of the distributor Pinnacle three years ago.

In a well-judged move the BPI, AIM and PIAS have come together to set up funds totalling £350,000, which will be made available to some of the labels who have lost valuable, often irreplaceable, stock.

BPI chief executive Geoff Taylor said the move to assist the indies was made because the whole record industry could only benefit from a strong independent sector. BPI deputy chairman Mike Batt added: "We want indie labels to get back to normal business as quickly as possible."

Sony DADC, whose IT systems remained intact (they are run from headquarters in Austria), has already engaged a new warehousing partner in the interim and some titles stocked in other warehouses throughout Europe have already been shipped direct to stores.

The biggest test facing the labels, which include XL, Stolen Recordings, Buzzin' Fly and

"The immediate problem is the cash flow because there is no money coming in and these companies need to repress and restock. The insurance will be a long time coming"

ALISON WENHAM, AIM



I PREDICT A RIOT

Riots, civil unrest and any kind of protest have always been manna from heaven for more socially-conscious bands and artists.

The Clash's Joe Strummer and Paul Simonon, caught up in the riots at the Notting Hill Carnival in August 1976, famously converted their experiences of lobbing bricks and torching cars into the band's debut single White Riot.

And the latest disturbances in Britain have been no different with Reverend & The Makers one of the first groups to find their muse in broken windows and looting.

The band have recorded new song, Riot, and lead singer Jon McClure said: "I watched the events unfolding on the news the other night same as everyone else and was gutted to see the buildings on fire and people losing their businesses."

He reworked an unfinished track for the new song. "I feel it's my job as an artist to talk about and react to what's happening in my own way...to keep schtum when there's rioting in the streets just ain't me," he said.

The Featured Artist Coalition's CEO Mark Kelly added that artists

have always commented on events, although he was not aware any of his members were tackling the subject matter. "It's always happened. Music can be a force for good," Kelly said.

But there can be a price to pay. Although some great songs have resulted from upheaval and unrest, it is often at the expense of some tragedy. Many in the industry are hoping there will not be another wave of violence at the Notting Hill Carnival – just a couple of weeks away – even if it has the potential to spark a burst of creativity.



INDIE RELEASES DELAYED

TITLE	ARTIST	LABEL	ORIG RELEASE DATE
Watch Me Dance (album)	Toddla T	Ninja Tune	August 15
The Hellcat Spangled Shalalala (single)	Arctic Monkeys	Domino	August 15
Heartbreak Theme (single)	Ronny & Renzo	Rekids	August 29
Nina Kraviz (album)	Nina Kraviz	Rekids	n/a
My Machine (single)	Battles	Warp	August 15

Domino, is surviving the next few weeks and months until stocks are replenished and cheques from the insurance companies begin to arrive. PIAS will make claims for all the labels affected on the Sony policy.

But AIM chairman and chief executive Alison Wenham warned insurance payouts could take many months. She said: "The immediate problem is the cash flow because there is no money coming in and these companies need to repress and restock. The insurance will be a long time coming."

Also, as Wenham and others pointed out, the insurance pay-out - loss adjusters are working now to figure out a total figure - will only cover manufacturing loss. "There are all sorts, vinyl and rare boxed sets that the indies do so well. Some of this stuff will never see the light again," added Wenham.

Rekids owner James Masters, whose company was also hit hard by (distributor) Amato's failure in 2007, agreed that cash flow was the chief concern of his and other labels affected. "Obviously, cash flow is now even more critical than ever. The speed of insurance claim will aid this," he said.

UK Music chairman Andy Heath said the setback for some labels could be "the straw that breaks the camel's back". He added: "I suspect for some they will pause for a while."

Getting stock repressed will also be a significant hurdle. Beggars Group, which was understood to have lost about 750,000 units of stock and others, will want to remanufacture as soon as possible.

But, as Ninja Tune head of international Jamie Collinson said, there is under-capacity at many of the big European manufacturing plants in France and Germany. Vinyl manufacturer MBO France has closed completely (see story opposite).

"Unfortunately, the European manufacturing plants are short of staff. This is the downside of being the holiday season. That said, we've placed re-orders on new titles and dozens of lines of back catalogue," Collinson added.

In an unparalleled call to arms, AIM and PIAS have already separately or together:

- Made £250,000 funds available as interest free and security free loans repayable within a year. Wenham said the fund was being added to daily with donations coming from as far as New Zealand.
- Persuaded MCPS to waive mechanical royalties on AP2 licence labels. MCPS licensing manager Andy Ewbank said: "No one will have to relicence for replacement stock."
- Urged music fans to buy digital and also visit their local stores to buy indie stock still available.
- Garnered the support of BBC 6 Music, the radio station it helped save from extinction, to play music from bands on labels affected.
- Via PIAS production geared up manufacture for labels affected with extended credit terms agreed.
- Established a PIAS project team led by sales director Richard Sefton to handle problems as they arise and a dedicated email address: recovery-plan@pias.com.
- Mobilised the support of other music organisations, including the Featured Artists Coalition. FAC chief executive Mark Kelly said: "This (fire) will directly affect livelihoods, including many of our members and the labels some of them are signed to. We urge fans and music lovers to buy digitally from legal download sites."

One silver lining - if that is possible in this crisis - is that it is summer and a relatively quiet release period. Wenham and others are confident that the sector can bounce back. "These are extraordinary times, but the indies are an extraordinary community. Those who are able to help will help those less able," she said, referring to Beggars Group and other larger labels which have already contributed to the fund. "These are market leaders and these market leaders take their role very responsibly."

Beggars Group chairman Martin Mills agreed: "Small and new labels are the future and need support from their peers"

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Indies count the cost of Enfield blaze

BUZZIN' FLY

With virtually all Buzzin' Fly and Strange Feeling stock destroyed in the arson attack, a huge slice of the label's history has gone up in smoke. There are a handful of copies of some releases (and a full download catalogue) left on sale on the Buzzin' Fly online shop. It is unlikely much of the company's stock will ever be repressed.

NINJA TUNE

Lost 100,000 units of stock, across all formats and 21 years of back catalogue. The immediate effect is that a key new release from Toddla T has had to be moved back and the company has had to try and rescue the retail marketing planned around this big priority. The company will also be unable to ship key back catalogue titles and recent releases such as Wiley's new album.



DOMINO

Domino has lost a large quantity of its CD and vinyl stock and is currently working with Sony DADC to maintain the label's release schedule and keep business going as usual. The physical release of Arctic Monkeys' new single The Hellcat Spangled Shalalala has already been hit and limited quantities of the seven-inch version were made available for its planned release date of Monday (August 15).



to re-manufacture some of its catalogue and recent new releases. The forthcoming Bjork release will not be affected as it has not yet been manufactured.

REKIDS

Lost all physical stock, including all remaining physical copies of everything from the label's first release from 2006 right up to the new release and repressed stock delivered a couple of weeks ago. Many early titles will now be out of print.



LEX RECORDS

Lost its entire catalogue, although had not got any new stock in the warehouse. The label is confident it can manufacture more CDs and keep going.

ONE LITTLE INDIAN

Fortunate perhaps that had it no key releases current, although will have

XTRA MILE

Lost all its stock, past and present, including "thousands of copies" of Frank Turner's new album England Keep My Bones.



Vinyl solution could take three months



Vinyl | Indie stock lost may never be repressed

FANS OF VINYL WILL BE ONE OF the big losers from last week's warehouse fire because limited manufacturing capacity in the UK means it could take several months to repress, distribute and deliver vinyl albums to stores.

Some 8,500 different artist releases were destroyed in the fire and PIAS COO Nick Hartley said many of those artists had produced vinyl copies. But, because of the small number of vinyl manufacturing plants left in the UK, Beggars Group has already warned it could take up to three months to restore its vinyl stocks whereas it had aimed to get CDs back in stores within 10 days.

While sales of vinyl albums have actually increased over the last four years in the UK - from 205,000 units in 2007 to 234,000 in 2010, according to figures from the Official Charts Company - they remain a niche concern. By compar-

"Labels will not be rushing to manufacture all their old vinyl again"

TOM BROWN, LEX RECORDS

ison, some 98.5 million CD albums were sold in 2010 and 21 million album downloads.

As a result, vinyl pressing plants are few and far between and not geared up for massive production runs. The situation has been exacerbated because the MBO France pressing plant, one of the largest vinyl plants in Europe, has closed for the summer holidays.

Ninja Tunes head of international and Big Dada label manager Jamie Collinson said: "CDs are a mass-market format and very easy to make; so plants are set up to do large volumes quickly. Vinyl - especially quality vinyl - is essentially a

limited-edition, low volume, deluxe type of product now. Far fewer places are set up to do it and to do lots of it."

For smaller labels re-stocking some vinyl releases after the fire may simply not be feasible.

"Labels will not be rushing to manufacture all their old vinyl again," said Lex Records founder Tom Brown. "While it makes sense to pay for warehousing for stock that only sells a few units a year, it won't make sense for labels to press new runs. Most Lex vinyl sleeves are really posh. Realistically, they will never be reissued."

In fact some catalogue vinyl titles might never see the light of day again. Soma label manager Glenn Gibbons said: "With older vinyl I doubt very much whether we will repress any of these, as you need to buy a minimum run of 500. So all older vinyl catalogue will now become very rare indeed."

NEWS IN BRIEF

■ Absolute rock royalty

Absolute Radio is to air a two-part documentary on Queen involving exclusive interviews with the band's Brian May and Roger Taylor. The series – entitled *Killer Queen* – 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 the following day from 8pm-9pm. It sees May and Taylor speaking in detail about a number of their songs, the way they were recorded and their influence on other bands.

■ GMG Radio get Carter

GMG Radio has promoted Smooth Radio brand managing director Andy Carter to the newly-created position of group managing director. Carter, who was also managing director for GMG Radio in the North West, will now focus on the strategic developments of the Smooth and Real Radio brands, working alongside group programme director John Simons and group commercial director Jonathan Gillespie. Managing directors of GMG stations in each region, who are responsible for the day-to-day running of stations, will report into Carter. Carter's promotion means that Michael McIntyre, currently the company's regional sales director, will assume the position of managing director of GMG Radio's North West operations in addition to his current role.

■ Outpost taps into global market

Outpost Media has launched an international PR service to deal with the growing needs of its clients to focus campaigns beyond the UK. The service will cover key media titles in 35 countries across Europe, America, Australia and Japan and will be headed by Mel Ruben. Outpost managing director David Silverman said the growth of smart phones, downloads and social media had created a global music marketplace. Outpost's first project is for US-based Polyvinyl Records on the label's fundraising title *Japan 3.11.11: A Benefit Album*.

PROGRAMMERS TO CHOOSE ONE CLIP TO HYPE ACROSS ALL PLATFORMS

MTV Most Wanted to create heroes

SATELLITE TV

■ BY BEN CARDEW

MTV UK AND IRELAND has launched a programming initiative which will allow it to throw its full weight behind one new music video a week.

MTV's Most Wanted – nothing to do with the Nineties MTV Europe programme of the same name – sees the MTV UK talent and programming team choose one promo each week to receive priority rotation on air, as well as support across the full range of MTV UK platforms.

The initiative kicks off on Friday August 19, replacing the less comprehensive MTV Loves... video slot, and will run each week from Friday to Thursday.

The first Most Wanted video is expected to be The Saturdays' *All Fired Up*.

Support for the Most Wanted video will include plays across MTV, MTV Music, Viva and additional genre channels (appropriate to the artist selected), giving each Most Wanted clip more than 150 plays on the network during the week.

Every time the video is broadcast, MTV will precede it with a 60-second artist spotlight, highlighting release details and artist activity.

The Most Wanted video will also receive online exposure, including promotion on the network's official mtv.co.uk website, which has 2.5 million unique users a month. There will also be a dedicated Most Wanted site (mtv.co.uk/mostwanted) and the initiative will be backed by the official MTV UK Facebook and Twitter pages.

Online, videos will be supported by additional material, including an artist profile and an extended version of the artist spotlight, with all single

The Saturdays | All Fired Up MTV's first Most Wanted



'Labels know that if they get their video as Most Wanted it will be supported across the network week one, then there will be a playlist commitment through to the release date and impact date'

MATT COOK, MTV

and album release information.

MTV UK director of talent and music programming Matt Cook said the intention was to give MTV an opportunity to back new music, while providing labels with sustained support for their acts.

"Most Wanted came about because we wanted to highlight the best artist and best releases week on

week to our audience," he said. "It is about giving labels some valuable promotional currency when they need it most, not just on the channels but on the website, too."

Cook explained this support would not be limited to just one week. "Labels know that if they get their video as Most Wanted it will be supported across the network week one, then there will be a playlist commitment through to the release date and impact date," he said.

To qualify for Most Wanted status, videos must be new – although the song itself can be an album track or single already on sale – and the artist must be available for interview.

While Most Wanted will not be exclusively limited to UK acts, Cook

said the channel would try to focus on British talent – both new and returning – whenever possible.

"It is important for us as MTV to focus on domestic talent. We will still be looking at the big international releases, but it is not going to be Lady GaGa, followed by Katy Perry and Beyonce. I want us to be more forward thinking than that," he said.

The introduction of Most Wanted means MTV UK and Ireland now has three domestic vehicles for supporting new videos: each of the seven channels (MTV Music, MTV Rocks, MTV Base, MTV Dance, MTV Hits, VH1 and Viva) has its own single of the week and the broadcaster also runs high-priority video exclusives.

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CAMPAIGN FOCUS ■ BY STEPHEN JONES

RISE TO REMAIN

A MERCHANDISING DEAL HAS enabled Raw Power Management to fund the making of the debut album by hotly-tipped metal band Rise To Remain.

The deal allowed the experienced management company, which handles acts including Bullet For My Valentine and You Me At Six, to A&R the record prior to signing it directly to EMI UK president Andria Vidler in February.

Raw Power co-founder Craig Jennings – whose partner Rod Smallwood manages Iron Maiden – said: "I A&R'd the record with my co-manager Matt Ash. We want to bring

this band into the mainstream but on our terms, so to start with we've made a strong record."

He added that in exchange for the advance, Global Merchandising, who are fronted by Iron Maiden frontman Bruce Dickinson's son Austin, "get the rights for a certain time".

"In terms of a traditional metal band they have the potential to get to arena level. There is no straight way to get a deal nowadays. We knew the record we ultimately wanted to make and this gave us more time," he added.

"We have made a record which is really progressive in its genre but also has great songs and hooks – there is so much melody in this



record, and songs we can work at radio as long as we get the touring plot right – and a not a lot of other bands are doing that."

It might prove a canny move for the investor given rock's steady trajectory through other genres.

Jennings stressed they intended to build this band in two ways "with a strong live plot and great radio plot".

The five-piece London outfit have toured the UK extensively as well as

performed at Download and at Sonisphere's festivals through the summer and will headline a 19-date UK tour from September 7 and feature on the Defenders Of The Faith III tour alongside Trivium in December. They have widespread support from specialist media, which includes having won nest new band at Metal Hammer's Golden God Awards – an award decided by more than 400,000 voters internationally – and

best British newcomer at last year's Kerrang! Awards.

Paul Fletcher, marketing director at EMI Marketing, said, "They stand out. They are heavy and credible and have such an accessibility and their performance ability is outstanding."

Their album *City Of Vultures*, produced by heavy rock producer Colin Richardson (Slipknot, Bullet For My Valentine), is released on September 5. After signing to EMI, a set-up single *The Serpent* received more than 10,000 downloads from their website in 24 hours in March. Their first commercial single *Nothing Less*, released in June, gained specialist radio support and even a daytime Radio One play by Fearnie Cotton. Next single *This Day Is Mine* follows on September 19.

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PUBLISHING SONGWRITERS

BRUNO AND THE SMEEZINGTONS STILL ON TOP DESPITE COMPETITION ON SEVERAL FRONTS

Mars bars the ways to songwriting rivals

QUARTERLY FOCUS

BY PAUL WILLIAMS

BRUNO MARS AND HIS Smeezingtons pals withstood the onslaught of multiple hits from Lady GaGa and LMFAO's mega-selling Party Rock Anthem to continue their reign as the most successful hit songwriters in the UK in quarter two.

Having finished as the leading hit songwriters across the whole of 2010 and then remaining top in the first quarter of this year, Mars and his colleagues Philip Lawrence and Ari Levine outperformed everyone again in the following three months to remain top of *Music Week's* exclusive songwriters chart.

It was hits by Mars himself that mainly kept their place at the top of the countdown, led by The Lazy Song – his third UK number one out of three releases – which sold 450,000 copies and ranked fourth for the quarter. Its predecessors Grenade and Just The Way You Are (Amazing) also delivered again, finishing respectively as the 43rd and 65th top sellers of the period, as did their Cee Lo Green collaboration Forget You, in 76th spot.

But the Bug/EMI-signed US songwriting and production trio faced competition on several fronts to replace them at the top of the songwriters chart, which is based on songwriting shares of the UK's 100 biggest-selling singles of the quarter, according to the Official Charts Company.

Firstly, it had to overcome the writers of Party Rock Anthem, the period's top seller with nearly 700,000 units shifted across the three months. Its co-writer David Listenbee came the closest to unseating them, ranking in sec-



Bruno's best | Mars' individual hits kept him and his Smeezingtons collaborators top of the Q2 songwriters' chart

ond position for the quarter, while his Global Talent-handled colleagues Stefan Gordy aka Redfoo and Skyler Gordy aka SkyBlu, who make up LMFAO, turn up in seventh position on the songwriters chart.

Then there was the return of Lady GaGa whose newly-issued second album *Born This Way* was immediately backed by four hit singers in the market, all of which figured among the top 100 sellers of the quarter. They were led in 13th place by Judas, while The Edge Of Glory was 17th, the album's title track 23rd and Hair 96th, and all co-authored by GaGa who finishes as the quarter's third top hit songwriter.

Two of those songs – Judas and Hair – were co-written by her Sony/ATV colleague and most successful collaborator RedOne who previously also co-penned with her the likes of Poker Face, Just Dance and Bad Romance, and he makes it to ninth place. However, it was his On The Floor collaboration, recorded by Jennifer Lopez and Pitbull, that proved to be his most successful song of the quarter as it sold more than 500,000 units and was only outperformed by Party Rock Anthem and Give Me Everything, another Pitbull hit but this time with Ne-Yo and Afrojack.

All three of Give Me Everything's named artists crop up in the songwriters chart, led by Bucks-signed Afrojack in fifth place, while Sony/ATV's Pitbull is 14th and Imagem's Ne-Yo is 34th.

Since their emergence last year as one of the world's leading songwriting and production team, The Smeezingtons have most severely been pushed by the Stargate pair of Mikkel Eriksen and Tor Erik Hermansen at the top of the songwriters chart. The

TOP 10 UK HIT SONGWRITERS Q2

POS	WRITER/PUBLISHER
1	ADELE ADKINS Universal
2	ADAM WILES aka CALVIN HARRIS EMI
3	JESSICA CORNISH aka JESSIE J Sony/ATV
4	IAN BROWN & JOHN SQUIRE Imagem
5	ELLIOTT GLEAVE aka EXAMPLE Universal
6	MICHAEL WOODS BMG Chrysalis
7	ED SHEERAN Sony/ATV
8	NERO EMI
9	TAKE THAT EMI, Farrell/Notting Hill, Sony/ATV, Universal
10	PAUL EPWORTH EMI



UK's best Adele, Calvin Harris, Jessie J and Ed Sheeran



GAGA STRENGTHENS HER HAND BUT ADELE HOLDS TIGHT TO TOP SPOT

TOP 20 ALBUM SONGWRITERS Q2 2011

POS	WRITER/PUBLISHER	POS	WRITER/PUBLISHER
1	ADELE ADKINS Universal	11	EG WHITE Sony/ATV / Universal **
2	STEFANI GEMANOTTA aka LADY GAGA Sony/ATV	12=	THE CURE Universal
3	FOO FIGHTERS Universal, Bug	12=	RYAN TEDDER Kobalt
4	TAKE THAT EMI, Farrell/Notting Hill, Sony/ATV, Universal	14	THOMAS CALLAWAY aka CEE LO GREEN BMG Chrysalis
5	THE SMEEZINGTONS Bug/EMI	15	JESSICA CORNISH aka JESSIE J Sony/ATV
6	ALEX TURNER EMI	16	CHASE & STATUS Universal
7	PAUL EPWORTH EMI	17	NADIR KHAYAT aka REDONE Sony/ATV
8	ROBIN PECKNOLD BMG Chrysalis	18	KATHLEEN BRIEN aka KATY B EMI
9	DAN WILSON BMG Chrysalis	19	FERNANDO GARIBAY Warner/Chappell
10	CHARLES FINK Universal	20	SANDY WILHELM aka SANDY VEE TrueLove

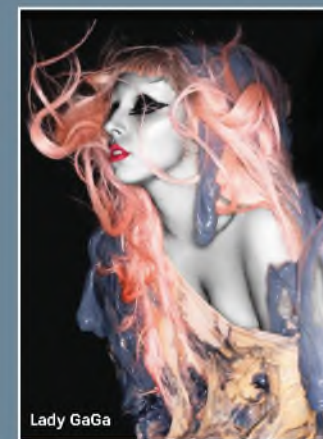
BY HER OWN HIGH STANDARDS Adele had a quieter second quarter in the UK albums market, but that was still enough to deliver another 1.2 million sales and retain her place at the top of *Music Week's* quarterly albums songwriters chart.

Even with fewer album sales this time – although 21 and 19 were still the first and third top sellers of the quarter – the Universal songwriter continued to have a commanding lead at the top of this countdown, which is based on writing shares of the period's 20 biggest-selling artist albums.

The one-time Brit School student, though, came up against a mighty new opponent in Lady GaGa, whose *Born This Way* was the second top album of the quarter and, with all its songs co-written by her, she finishes second on the album songwriting chart.

Sony/ATV-signed GaGa's hand is strengthened by a revival of her first album *The Fame*, which sold an additional 90,000 copies in the quarter to finish in 16th place as the newly-released *Born This Way* topped 438,077 sales.

The songwriters' chart is also littered with co-writers on Adele's and GaGa's albums, although nothing like in the dramatic way it happened with Adele's second set in quarter one when five of the period's 10 top album songwriters were on 21. Three months later EMI's Paul Epworth, whose 21 contributions include *Rolling In The Deep*, is seventh, BMG Chrysalis's *Someone Like You* co-author Dan Wilson is ninth, Sony/ATV's *Eg White* 11th after having three songs collectively on the two Adele albums (Universal handles his



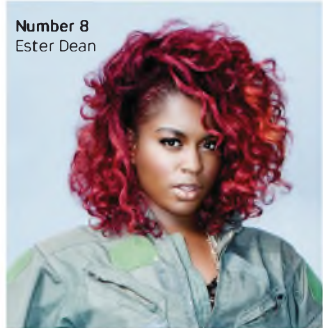
Lady GaGa

19 cuts) and Kobalt's Ryan Tedder and Universal's The Cure joint 12th thanks to their own 21 contributions.

Meanwhile, Sony/ATV's RedOne is in 17th place after being the main songwriter contributor across GaGa's two albums outside the artist herself

Above: * for 21 contributions ** for 19 contributions

Source for all tables: Music Week research/Official Charts Company data



Number 8
Ester Dean



Number 19
Example

TOP 40 SONGWRITERS Q2 2011

POS	WRITER/PUBLISHER	POS	WRITER/PUBLISHER	POS	WRITER/PUBLISHER
1	THE SMEEZINGTONS Bug/EMI	11	MARCO, ALESANDRO BENASSI aka BENNY & ALLE BENASSI EMI	21	SANDY WILHELM aka SANDY VEE TrueLove
2	DAVID LISTENBEE Global Talent	12	BLACK EYED PEAS BMG Chrysalis	22=	ANDREI NEMIRSCHI Universal
3	STEFANI GEMANOTTA aka LADY GAGA Sony/ATV	13	TRACY CHAPMAN EMI	22=	MARCEL PRODAN Universal
4	STARGATE EMI	14	ARMANDO PEREZ aka PITBULL Sony/ATV	24	MICHAEL WOODS BMG Chrysalis
5	NICK VAN DE WALL aka AFROJACK Bucks	15	JESSICA CORNISH aka JESSIE J Sony/ATV	25	ED SHEERAN Sony/ATV
6	ADELE ADKINS Universal	16	MAX MARTIN Kobalt	26	CLAUDE KELLY Warner/Chappell
7	LMFAO Global Talent	17	IAN BROWN, JOHN SQUIRE Imagem	27	NERO EMI
8	ESTER DEAN Peermusic	18	JOHN SMITH Spirit	28	THE CATARACS Sony/ATV
9	NADIR KHAYAT aka REDONE Sony/ATV	19	ELLIOTT GLEAVE aka EXAMPLE Universal	29	JEAN BAPTISTE BMG Chrysalis
10	ADAM WILES aka CALVIN HARRIS EMI	20	LUKASZ GOTTWALD aka DR LUKE Kobalt	30	JUSTIN VERNON Kobalt
				31	DAN WILSON BMG Chrysalis
				32	ANDRE BRISSETT Universal
				33	CHRIS BROWN Universal
				34	SHAFFER SMITH aka NE-YO Imagem
				35	KATY PERRY Warner/Chappell
				36	KEINAN WARSAME aka K'NAAN Sony/ATV
				37	DAVID GUETTA Present Time
				38=	EGBERT DAWKINS aka ALOE BLACC Universal
					LEON MICHAELS Kobalt
					NICHOLAS MOVSHON Kobalt
					JEFFREY SILVERMAN Kobalt

New York-based Norwegians were runners-up on the overall chart for 2010, third in quarter one and now fourth on the latest songwriters countdown having co-written an unrivalled eight of the period's 100 top singles, the highest being the Jennifer Lopez featuring Lil Wayne hit *I'm Into You* in 25th place.

EMI-signed Stargate were also represented again by three Rihanna hits – *S&M* (22nd top seller of the quarter), *Only Girl (In The World)* (71st) and *What's My Name* (81st) – while their other quarter-end Top 100 hits comprised *Black And Yellow* (33rd) and *Roll Up* (80th) by Wiz Khalifa, Alexis Jordan's *Good Girl* (62nd) and the Katy Perry smash *Firework* (63rd).

Three of Stargate's Q2 hits were co-authored by Peermusic's Ester Dean who finishes as the period's

eighth top songwriter after not only appearing among the credits of *S&M*, *What's My Name* and *Firework* but also contributing to the Nicole Scherzinger hit *Right Here* (18th of the quarter) and Nicki Minaj's *Super Bass* (40th).

Having finished as the top Brit in quarter one, Adele reprised the role in the following quarter, albeit in reduced circumstances. The Universal songwriter had been outperformed only by The Smeezingtons during the first three months of 2011 as she secured two of the period's five top singles, but she slips to sixth in this newly-announced songwriters chart, her lower status reflecting a swift decline overall of UK writers on the countdown.

In quarter one, 18 of the 40 top hit songwriters were British, but this more than halved to eight in Q2

with only Adele and EMI's Calvin Harris breaching the Top 10.

Adele's run was once again led by *Someone Like You* (11th of the quarter) and Rolling In The Deep (28th), while *Set Fire To The Rain* was the period's 57th top seller. However, Adele has once again topped *Music Week's* chart of the top songwriters based on writing shares of the 20 top artist albums of the quarter (see separate story below).

Calvin Harris's 10th place is down to his new hit *Bounce*, which sold 163,730 copies to finish as the quarter's 27th top single, but also the Chris Brown hit *Yeah 3x* whose notable similarity to Harris's 2009 chart-topper *I'm Not Alone* led to the UK writer gaining a significant credit on the song.

Meanwhile, former Stone Roses colleagues Ian Brown and John Squire are ranked 17th after London

rapper *Wretch 32* sampled their Imagem-handled 1989 classic *Fools Gold* for his number two hit *Unorthodox*, which sold 202,408 units in the quarter.

Universal's Example also gained a writing and artist credit on *Wretch 32's* *Unorthodox* – but it was his own first UK chart-topper *Changed The Way You*

Kiss Me which is the main reason he is 19th on the songwriters chart. The single was the only one by a British act in the quarter-end Top 10 sellers, shifting more than 300,000 to occupy 10th place, while its BMG Chrysalis-handled co-writer Michael Woods is the period's 24th top hit songwriter.

Just below fellow Sony/ATV writer Pitbull, Jessie J followed up her eighth place in the Q1 songwriters chart by making it to 15th posi-

tion three months later as *Nobody's Perfect* (the quarter's 15th top seller) and *Price Tag* (21st) sold around 430,000 copies between them.

There were other fresh faces among the few Brits in the songwriters chart, including Sony/ATV singer-songwriter Ed Sheeran, whose self-penned *The A Team* sold just under 150,000 units during the period to place him 25th in the songwriters chart.

That is two places higher than UK dubstep act Nero, who are led this time by *Guilt* and could figure even higher in Q3's songwriting chart after debuting at number one on the Official Charts Company's singles chart last Sunday with *Promises*.

Meanwhile, Tracy Chapman makes an unexpected appearance in the songwriters chart in 13th place after her EMI-handled 1988 classic *Fast Car* sold another 200,000 units in the quarter after contestant Michael Collins covered it on Britain's *Got Talent*.

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Classic Gold
Brown and Squire
hit paydirt courtesy
of *Wretch 32*



Tracy Chapman
Another blast
from the past



Take
That

with his *The Fame* co-writes including the hit singles *Just Dance*, *Poker Face*, *Bad Romance* and *Alejandro*, while his *Born This Way* contributions include *Judas*, *Hair* and *Scheiße*.

Warner/Chappell's Fernando Garibay has also had a very significant impact on *Born This Way*, co-writing eight songs, including *Marry The Night*, *Highway Unicorn (Road To Love)*, *The Edge Of Glory* and the title track. This takes him to 19th spot on the album songwriters chart.

Runners-up last time to Adele, Bug and EMI's The Smeezingtons slip to fifth place three months later, after sales of Bruno Mars' album *Doo-Wops & Hooligans* halved from the first quarter, although it still shifted another 200,000 copies to make it to seventh place in the quarter-end chart.

The trio also contributed to Cee Lo

Green's album *The Lady Killer*, which was the quarter's 11th most successful artist album and helps Green himself to 14th place on the songwriters chart. BMG Chrysalis-signed Green is also credited on Chase & Status's album *No More Idols*, which was the quarter's 10th top seller, while the Universal-signed British duo are the 16th top album songwriters.

While Adele, Lady GaGa and The Smeezingtons are among the top half-dozen songwriters on both *Music Week's* Q2 songwriters charts respectively covering the singles and albums markets, there are some significant differences elsewhere with regards to which songwriters are showing up.

A glaring example of this is Universal's Foo Fighters who are in

third place on our songwriting chart covering albums performance but nowhere on the equivalent hit songwriters survey. This follows the band's entirely self-written album *Wasting Light* selling 277,316 units to finish as the quarter's fourth biggest artist album, according to the Official Charts Company, but their top single of the period *Rope* was only the quarter's 114th top seller. As a result they are excluded entirely from *Music Week's* songwriters chart based on hit song performance.

Take That and Arctic Monkeys' Alex Turner also did not make the grade for Q2's hit songwriters chart, although at least the two acts did register somewhere among the period's 100 top singles sellers with Take

That's *Love Love* the 54th top tune and the Domino Records act's *Don't Sit Down 'Cause I've Moved Your Chair* in 64th place.

However, both acts had a far better time in the albums market: an expanded version of *Take That's* *Progress* sold around 200,000 copies to finish as the period's fifth top seller and Arctic Monkeys' *Suck It And See* sold 142,610 units, giving the band a fourth UK number one album out of four releases. This results in fourth spot on the artist songwriters chart for Take That, whose publishing is shared between EMI, Farrell (via Notting Hill), Sony/ATV and Universal, while the Arctic's EMI-signed Alex Turner is sixth.



Alex Turner and the Arctic Monkeys

Hit singles written by one person are very rare these days, but Fleet Foxes' BMG Chrysalis-signed Robin Pecknold and Universal's Noah & The Whale frontman Charles Fink are respectively in eighth and 10th places on the album songwriters countdown after authoring their band's latest albums entirely on their own. Fleet Foxes' *Helplessness Blues* sold 104,554 units to finish as the quarter's 14th top artist album, while Noah & The Whale's *Last Night On Earth* was 19th after shifting 87,666 units.

LIVE

MUSIC VENUES PREPARED FOR INSURANCE PREMIUMS TO RISE AFTER CIVIL DISTURBANCES

Venues still cautious after riotous nights

RIOTS

BY GORDON MASSON

THE LIVE MUSIC INDUSTRY remains on high alert after last week's riots across the UK shut shows from Camden Town to Manchester.

Many venues in London's music capital Camden closed their doors during the early part of the week and took additional security measures following warnings that rioters could raid venues and bars.

Although the police have been criticised for their response to the riots from some sections of the business community and the public, promoters and venue owners in Camden have largely praised the force for the level of communication they received and the efforts made by rank and file officers to protect livelihoods.

"Police advised us that they had intelligence to suggest there would be problems in Camden and boy were they right," reported Camden Bars founder Jeremy Ledlin, whose neighbourhood was targeted by looters on Camden High Street and Chalk Farm.

"We hired extra security and originally had the mentality of the show must go on, but when we got to the point where the police advice got so strong, we decided to pull some shows to ensure customer safety."

Ledlin reported that Camden's Monarch venue, one of seven in the company's portfolio, had windows smashed but that damage was kept to a minimum because it had taken the



Building insurance | Venue owners wary that premiums may rise



Gig capital | Police tipped off venues



Makeshift | Establishments' DIY defence

"The show must go on, but when we got to the point where the police advice got so strong, we decided to pull some shows to ensure customer safety"

JEREMY LEDLIN, CAMDEN BARS

precaution of boarding up premises.

Another Camden Bars venue, the Shackwell Arms in Dalston, was probably saved by the efforts of the local Turkish community in the area. Ledlin said: "I have to applaud the Turkish community who came out on the streets to protect their property against the looters. Ultimately the Turks are retailers, like ourselves, and

wanted to defend their businesses. The knock-on from that was other businesses in Dalston were also protected, so they should be commended for their bravery."

Academy Music Group said that a night featuring unsigned acts at the O2 Academy in Islington – targeted by rioters on Monday – had been cancelled, while Live Nation said a Modestep event at the near-by Relentless Garage had been rescheduled for August 23.

Smaller gigs at London clubs Hoxton Square Bar & Kitchen, Favela Chic, The Lexington, Electrowerkz, White Heat Club, Cafe Otto and The Alibi were also shelved.

WeGotTickets founder Dave Newton said the company had been informed of eight cancellations nationwide, including events in Leeds and Manchester. "There was a gig in Manchester and another in Leeds which we hadn't sold any tickets for, and the remaining three were in London. I think those were pulled because promoters were concerned that their customers would not want to be travelling across the city, which is wholly understandable."

Fortunately, the timing of the riots has helped to keep disruption to a minimum because the country is in the middle of festival season and, therefore, very few shows are being hosted in major venues during the summer. Newton said it was unlikely festivals would be targeted. He added: "There

aren't many widescreen TVs to steal from greenfield sites, so I can't see any festivals being affected."

Other promoters throughout the country, including CMP in Liverpool, SJM in Manchester and venues such as Rock City in Nottingham and Thekla in Bristol have reported that typically the numbers of fans in venues had been lower than expected.



Dave Newton

A source at The O2 arena added: "This has happened in what is probably the quietest week of the year for us. We are liaising very closely with police and if we are advised that there might be a problem, we would look to postpone any events as guest safety and the safety of our staff is paramount."

One long-term issue concerning some in the live music industry is the potential increase in insurance premiums following the wanton destruction of property by the looters.

However, Paul Twomey, business development manager at music insurance brokers Robertson Taylor, was quick to reassure the sector. He said increasing premiums was unlikely.

"Quite often you get a knee-jerk reaction from insurers where they'll simply exclude something – like the volcanic eruptions in Iceland," noted Twomey. "But as far as I'm aware there has been no reaction from insurers toward the live music business, as the rioters have been targeting shops where things can be looted, rather than venues where there isn't a lot to steal."

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

HITWISE PRIMARY TICKETING CHART		
POS	PREV	EVENT
1	5	VARIOUS
2	2	VARIOUS
3	NEW	NOEL GALLAGHER
4	NEW	THE OVERTONES
5	3	ADELE
6	NEW	BRUNO MARS
7	1	RED HOT CHILI PEPPERS
8	8	VARIOUS
9	4	ED SHEERAN
10	6	RIHANNA
11	NEW	JESSIE J
12	10	DOLLY PARTON
13	NEW	VARIOUS
14	19	JLS
15	12	THE WANTED
16	7	IRON MAIDEN
17	NEW	INCUBUS
18	NEW	EXAMPLE
19	NEW	YOU ME AT SIX
20	NEW	ERASURE

TIXDAQ SECONDARY TICKETING CHART			
POS	PREV	EVENT	£m
1	1	GEORGE MICHAEL	9.0
2	2	RIHANNA	4.0
3	3	CLIFF RICHARD	2.0
4	5	DOLLY PARTON	1.5
5	4	BRITNEY SPEARS	1.5
6	6	ARCTIC MONKEYS	1.3
7	8	ADELE	1.0
8	7	TINIE TEMPAH	1.0
9	9	BRYAN ADAMS	1.0
10	10	THE SATURDAYS	1.0
11	11	V FESTIVAL	0.9
12	13	THE WANTED	0.8
13	12	JESSIE J	0.8
14	14	KATY PERRY	0.8
15	15	BRUNO MARS	0.6
16	18	RAMMSTEIN	0.6
17	16	EXAMPLE	0.5
18	17	KATY B	0.5
19	19	DURAN DURAN	0.5
20	20	READING FESTIVAL	0.5

AGENT CALLS ON SECTORS TO BOND

A top London agent has called on the different parts of the live sector to work more closely amid fears new technology has not only stumped CD sales, but is also harming the chances of emerging talent.

The Agency Group UK managing director Geoff Meall contended that, although the live side of artists' revenue streams has remained fairly buoyant, the same problems that have decimated the sales of recorded music are now hampering the careers of new acts when it comes to establishing a live fanbase.

"My biggest concern in the live business is the way that new technology has created a non-CD buying generation," said Meall. "It has always been a bit of a fight to engender band loyalty among fans, but new technology is definitely making that more difficult, as fans seem a lot more reluctant to stay with new bands at all."

With 20 years' experience

under his belt, Meall said it was only some forward-thinking record labels, managers and publishers that had actively engaged with booking agents. He wanted others to come to the table to work together on planning their acts' careers.

"The main issue is that a new act will put out a first album and they might do quite well with that, but by the time the second album comes out" the live business really drops off and that's something we haven't experienced before," he explained.

Meall admitted there were obvious exceptions to that rule – notably Adele – and said emerging talent was a lot savvier when it came to using social networking to connect with their fans. But he wanted to improve cross-industry cooperation to back up those efforts to ensure that the business could develop artists who were capable of building up their following to support arena level tours.

SEE MORE LIVE CHARTS AT MUSICWEEK.COM

DIGITAL



ON MUSICWEEK.COM

• Spotify: taking the rough with the smooth in the US
• Google+, Facebook and the new gaming platform war

INDUSTRY LOOKING FOR NEW WAYS TO CONTINUE THE ALBUM FORMAT

Cox leads way with USB release

ALBUMS

BY EAMONN FORDE

ARTISTS AND LABELS are increasingly experimenting with ways to make the album relevant for the digital age, as the digital album format sputters into life.

After a quiet start, sales of album downloads are quickly rising in the UK: the Official Charts company reported that more than 10m digital albums were sold in the first half of the year – compared to 7.5m in the same period of 2010 – and now account for 22% of all album sales.

In addition, there have been some notable digital albums successes over the past few months: Adele's 21 recently became the first album to sell more than 500,000 copies digitally in the UK while Eminem's Recovery was the first to cross 1m sales in the US with 21 quickly following.



But, while digital is often seen as the perfect conduit for single-track sales – and indeed now accounts for 98.7% of all single sales – there is a

feeling among some artists that more can be done with the digital album.

In this respect, DJ and producer Carl Cox has become an unlikely pioneer. For the release of his new album, All Roads Lead To The Dancefloor, Cox is using “never before seen” USB technology, which will allow fans to access new and exclusive content at three main stages during the album campaign for a flat price.

“How you sell records has changed a lot over the last few years,” he told *Music Week*. “What I didn't want to do was spend over £100,000

to create a conceptual album, put it on iTunes, TrackItDown or Beatport and then people choose one or two tracks and the rest is lost.

“There had to be another way where people felt they could buy into something that had a tangibility about it.”

Cox explained that in 2011 an album – and in particular a digital release – had to go beyond the typical 12 track/70-minute running time spec.

The USB album offers a neat way to do this. Equally, its £17.99 price point and generous range of extra content – including remixes, videos and access to live footage – means a premium price point for artist and label and value for money for fans.

“As far as I'm concerned, if you've paid the money for the album, you have bought into everything,” Cox explained.

“As long as it takes or as short as it takes, you've already got your money's worth. So we're just giving you bonuses all the time. It doesn't cost much for us to do that, based on what we have already set up.”

Music Week has examined (see box below) eight artists and labels who are experimenting with the album format digitally and considers how digital is helping to redefine what the album experience and package is.

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“What I didn't want to do was spend over £100,000 to create a conceptual album, put it on iTunes, TrackItDown or Beatport and then people choose one or two tracks and the rest is lost”

CARL COX, ARTIST/DJ

RESURRECTING THE ALBUM

RE-VINYL

Re-Vinyl: keep taking the tablets

A new start-up launching soon whose focus is on bringing “the album experience into the 21st century through the integration of album art, music videos, interactive liner notes, and social media”. It will allow acts to create media-rich albums for access on tablet devices and sell extra products. Re-Vinyl says it plans to partner with Turntable.fm in the coming months.

Kaiser Chiefs: build your own album

In June, the band created a ‘build your own album’ site for the release of their *The Future Is Medieval* album. From a choice of 20 tracks, which users could stream in advance, fans could create their own 10-track album, design their own cover artwork and download it for £7.50. They could also sell their variation on the band's site, receiving £1 for each copy sold. The album, in a 13-track incarnation, also got a standard release.



Björk: app album

Currently being rolled out track by track, Björk's *Biophilia* album was created for release on the iPad across a series of apps. Users download the ‘mother app’ for free and over a number of weeks 10 tracks will be released with a dedicated app for each. They cost £1.49 per app and include extra content such as essays about the music, lyrics, a game and remix options.



7digital: FLAC store

After getting the global exclusive on Radiohead's *The King Of Limbs* album in the high-quality FLAC format, retailer 7digital has created a new section on its site in 32 markets to sell albums in 16- and 24-bit. Albums will sell for £9.99 in the UK – significantly higher than standard 320kbps MP3 albums on the site.



David Gray: Groupon album

For the release of his *Lost & Found: Live In Dublin* album in June, David Gray partnered with daily deals site Groupon. For a 24-hour period the album was available in the US as a download for \$6 (£3.70),

around half the price of other download sites. It contained extra tracks that were exclusive to the Groupon release.

Burning Shapes: free album for using QR code

UK alternative band Burning Shapes are offering free downloads of their new album, as well as extra content, through QR codes ahead of its October release. The band will hide the codes, which can be unlocked when scanned with a smartphone, on their website, on merchandise and at gigs.



Spin magazine: free Nirvana covers album for Facebook ‘likes’

A twist on the covermount album, Spin magazine marked the 20th anniversary of Nirvana's *Nevermind* album by commissioning covers of all the tracks by a variety of contemporary acts. Readers were able to access it for free on Spin's Facebook page – but only after they ‘liked’ the page.

Mastodon: augmented reality cover

An example of using digital to push a physical release, the cover artwork of rock band Mastodon's new album due in September, *The Hunter*, can be held up to a user's webcam to unlock a 3D augmented reality game. The release comes in different tiers with different levels of access, extra content and experience attached to each.



NEWS IN BRIEF

News Corp. loses \$254m on Myspace

News Corp. reports that it lost \$254m (£156.4m) on the recent sale of Myspace. It bought the social network for \$580m (£357m) in 2005.

Wal-Mart pulls MP3 store

Wal-Mart is closing its MP3 download service in the US at the end of August. It launched in 2003 but only managed to grab 1.8% of the download market according to NPD figures. By 2008, iTunes had overtaken it to become the biggest music retailer in the US.

HTC invests in Beats

HTC is acquiring a 51% stake in Beats Electronics, the company that makes Beats by Dr. Dre headphones and speakers. This follows HP using Beats technology to boost audio quality on its laptops last year.

Spotify hits 175k US subscribers

Spotify is reported to have 1.4m users in the US, of which 175,000 are paying subscribers. It could be on course to reach 20m US users and 3m paying subscribers within its first year.

Live Nation reveals Groupon success

Live Nation has revealed that it sold more than 420,000 offers via Groupon in the US in Q2 following its partnership with the daily deals company.

Services pull in-app iOS subs

Several music subscription services – including MOG, Rhapsody, Spotify and Napster – have disabled the in-app subscription option within their iOS apps. This follows a change in rules at Apple's App Store where it takes 30% of all subscriptions served within apps.

Deadmau5 and Puma turn to Last.fm visualisation

A new campaign by Deadmau5 in collaboration with Puma draws on Last.fm's API to create a visualisation of a user's listening history based on what they have scrobbled.



NEW APPS

V Festival (iOS, Android, BlackBerry Nokia – free)

The UK festival's dedicated app emphasises location to guide users round the site and find Facebook friends. Nokia users get additional features including a line-up clashfinder and photo sharing.

Vevo (BlackBerry – free)

The premium video channel is now available for the BlackBerry PlayBook tablet, offering HD streaming and playlist management.

NEW SERVICES

Switchr converts audio files to and from a variety of formats – including AAC, MP3, FLAC, AIF, OGG, WAV and WMA – without software.

ConcertCrowd is a Facebook app that shows and recommends acts playing in a user's local area, indicating which ones they and their friends have ‘liked’ on the social network.

TALENT**KASABIAN / Columbia**

Kasabian's Velociraptor! set to rip it up

NEWLY-INSTALLED Sony UK chairman and CEO Nick Gatfield could not have hoped for a better start to his new role than with Kasabian delivering an album not just likely to be one of the biggest of the year but potentially heralded as a classic.

Velociraptor!, the Leicester indie rock quartet's fourth studio set, will not just surely match the critical and commercial success of predecessor West Ryder Pauper Lunatic Asylum, but likely better it.

Moreover, it is an important record, comprising enough tunes and swagger to potentially reinject life into the flagging Brit rock scene and a deteriorating albums market while allowing the band to appropriate the 'rock band of the people' throne vacated by Oasis.

Co-manager John Coyne – who with partner Graeme Lowe has a previous relationship with Gatfield when as Universal Island president he signed their artists The Fratellis – says: "I don't know if they are 'of the people'-like Oasis, but there is a gap for a big rock band and absolutely they can fill it – that's the aim."

"We were very affiliated to (departed chairman and CEO) Ged Doherty – but we have a great relationship with Nick; he is very supportive. We're in safe hands – it couldn't be better."

If anything, the groundwork for this album was largely achieved by its predecessor with the band and management – knowing they needed to do something different to break free from the 'Lad Rock' tag and away from their peers – having taken a risk on its left-of-centre psychedelic sound, artwork,

album title and choice of singles. It not only sounded relevant, but was their most commercially successful to date in the UK, also scooping them a host of Mojo, NME, Q and Brit awards.

"I wouldn't say it was 'make or break' but we needed to do something. Not now, now we have breathing space and are going into this album

"Make something that's so fucking amazing then they've gotta buy it 'cos (they) want to own it"

SERGE PIZZORNO, KASABIAN

campaign more confidently. For me, this is the most accomplished record they have made," adds Coyne.

Guitarist and songwriter Serge Pizzorno tells Music Week the band deliberately set out to record a body of work – in a world of free music availability – which has value. Pizzorno says he wanted to "make something that's so fucking amazing then they've gotta buy it 'cos (they) want to own it", a modern classic which would surprise critics and fans.

It is arguably "mission accomplished" – an enthralling listen from start to finish, the making of Velociraptor! almost just seeming to have happened to deliver a slew of potential hit singles as a bi-product, several of which sound nothing like previous Kasabian tracks.

Columbia managing director Mike Smith agrees: "That's what Serge intended. He made huge inroads with West Ryder, which was a step up from (predecessor) Empire and, while they have always been underdogs, never been treated for what they deserved, they enjoyed a complete critical reappraisal and this record is about solidifying that."

Smith, who was first played the finished album in the back of Lowe's car – "it blew me sideways!" – says the album's influences run deep. "It's everything you could wish for on a fourth album; the flow is so beautiful, from Arthur Lee to David Axelrod to

Public Enemy. It's the most blatantly pop they have ever been, embracing that Ray Davies song-writing element, yet the core of what they have always been, a brilliant, ferocious Mod band with a hip hop drive behind them."

Velociraptor! (released September 19) was written and recorded largely at Pizzorno's

CAST LIST**LABEL:** Columbia**PUBLISHER:**

Sony/ATV Music Publishing

MANAGEMENT:

John Coyne & Graeme Lowe

LIVE AGENT: Mike Dewdney, ITB**LAWYER:** Paul Lennon,

Statham Gill Davies

MARKETING: Lee Jenson, Columbia**NATIONAL PRESS:** Barbara

Charone & Fred Mellor, MBC

NATIONAL RADIO:

Rob Lynch, Airplayer

REGIONAL RADIO: Gary Hobson,

TV: Samantha Sewell, Columbia

REGIONAL & ONLINE PR: Louisa

Worskett, MBC

home in Leicester on the back of him becoming a new father and "sleep deprived" last August with the record's drums and string parts completed in a week at British Grove Studios. It was co-produced by Dan The Automator – who worked on West Ryder – and mixed at his studio in San Francisco in February where frontman Tom Meighan laid down the vocals.

The band spoke at length to Music Week (see www.musicweek.com) about the writing and recording of the record, their ambitions and how they are perceived. The first single Days Are Forgotten (released September 11) is about being a "rock'n'roll cliché" and frontman Tom Meighan talks about his evolving partnership with Pizzorno. He says: "We're not/we are Mick and Keith, John and Paul – or fucking – Liam and Noel or whatever it is! I suppose we are that cliché."

Of his desire for this record to further the band globally, including America, he adds: "Any band that says, 'I'm not interested' is a fucking liar. Any frontman that says that is full of shit. And you can be the arty type cool and say 'Nah, it's not for us' they're all full of shit, they'd love to be fucking as big as U2 or Coldplay. You know what I mean. I'd be lying... Course we would!"

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VELOCIRAPTOR! TRACK BY TRACK

Kasabian's guitarist and songwriter Serge Pizzorno discusses new album Velociraptor track-by-track.

**GOODBYE KISS**

"I've never really written a song like this before. I had this beautiful tune for ages and didn't know what to do with it. It's got a Phil Spector, Burt Bacharach kind of feel."

LET'S ROLL JUST LIKE WE USED TO

"We've always started each album off with a banger. Club Foot, Empire, Underdog. This time we wanted to do something different. It's a mental tune."

LA FEE VERTE

"It's a psychedelic tune about those moments when you look around and think the dream is over, and the only thing left to do is pull out the absinthe and head for oblivion."

DAYS ARE FORGOTTEN

"It's the sort of song which will sound great crunching out of the radio. The lyrics were inspired by hip-hop MCs like Doom and Gift Of Gab. I love that whole, 'This is us, and if you don't like it, fuck off!' attitude."

VELOCIRAPTOR!

"It's the natural end to the first half of the album. A great place to flip the record over. Musically, it's like (last single, released February 2010) Vlad The Impaler's older brother."

ACID TURKISH BATH (SHELTER FROM THE STORM)

"There's a Native Indian call at the start. It's got that (Led Zeppelin) Immigrant Song feel to it. We were after that huge John Bonham drum sound to go with it."

I HEAR VOICES

"It was inspired by being in a club in Paris and hearing a Daft Punk tune. I had this riff which reminded me of my raving days."

RE-WIRED

"A big tune. It starts off with a 'Stones', disco groove then locks in with this chorus which sounds like Nirvana, almost."

MAN OF SIMPLE PLEASURES

"This is a really simple song, just guitar, bass and drums. It's traditional and perfect in a weird way. There's a bit of a bluesy, country feel to it."

SWITCHBLADE SMILES

"This is full-tilt Kasabian. The title was inspired by this interview with Morgan Freeman where he described someone as having a switchblade smile."

NEON NOON

"It was inspired by hearing Pink Floyd's Wish You Were Here on the radio in New York. Neon Noon has got a bit of that feel, with a modern electro feel to it. Acoustic guitars and the Chemical Brothers, and lyrics about skeletons in the desert under a neon sky (laughs)."



(See www.musicweek.com for a more detailed track-by-track interview.)



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- 10.10PM ALEX WINSTON
- 9.40PM MERCEDES
- 9PM THE SILVER SEAS
- 8.15PM LLOYD YATES

MAIN STAGE



- ACQUSTIC STABLE → 10.40PM ETHAN ASH
- 9.40PM RACHEL SERMANI
- 8.40PM TBC

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TALENT/DIARY

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DUBSTEP ACT NERO'S NUMBER one single with Promises on Sunday and possible chart-topping album this weekend is not just a success for the London act but for the fledgling record label started by artists Chase & Status.

The electronic production duo of Saul Milton (Chase) and Will Kennard (Status) – famed for helping the careers of the likes of Plan B, Ms Dynamite, Rihanna and Maverick Sabre – started MTA Records less than two years ago. Nero's debut Welcome Reality is now their very first album campaign.

MTA Records began from an enthusiasm by the pair to champion music they discovered on the road, with a double A-side release 501/Cotti & Doctor in November 2009. Milton explained: "We get sent a lot of music as DJs. We do find a lot of talent and were thinking, 'Wouldn't it be good if we could have signed them'."

Although the duo were signed to Mercury Records, breaking the Top 10 and gaining a reputation for having 'great A&R ears' through uncovering featured artists, Milton and Kennard wanted to keep their own label "on the down-low", so arranged distribution through SRD and enlisted Sam Wire to run it as product manager.

The label rented space from seasoned music mogul Pete Waterman at County Hall on London's South Bank where the duo have their own studio and then things stepped up a gear early last year when the label beat off major label competition to sign Nero.

Kennard said: "It was quite a cheeky move. Our label was under-established. We were doing quite well as artists so thought we could play on that."

Milton added, "Our ethos was to be as honest and transparent with our artists as possible", with Kennard noting, "Every story you hear about labels not paying the right royalties... it's bad

business – every artist wants to leave. We just thought, 'Let's do it the right way.'"

The first Nero release, Innocence, in May 2010 was a significant underground hit and the label steadily moved into parallel releases – using all the label bosses' production knowledge – most notably Redlight's What You Talking About, which is credited with relaunching Ms Dynamite's recording career. It shifted 12-15,000 units when prior releases had sold 1-2,000 vinyl copies and 2-3,000 downloads.

MTA also signed dance act 16bit (who have since gone on to produce Bjork and Professor Green) as its next album act and employed ex-Fabric/Matter promotions manager Sophie Hall as head of marketing.

Eventually Nero moved into studios upstairs from the label and were producing more commercial tunes, notably Me & You which charted Top 15 in January and which called for the label to seek investment. Several major labels were keen but MTA signed with Mercury Records – Chase & Status' label home – for an "injection of capital, distribution, marketing... stuff we couldn't do with a label," said Kennard who stressed they retained 100% creative control.

Nero's success might not be the only surprise on the agenda as the label moves to complete two or three signings before Christmas. Milton said, "They will be completely different. People need to understand, MTA is not a dubstep or electronic music label. We'd sign a folk artist tomorrow."

And as they focus on developing Chase & Status in parallel, Kennard added, "It's had a positive effect. Running a label has kept us in touch with what is currently happening in British music to an underground level. If we didn't have MTA, God knows what kind of music we'd be making."

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DOOLEY'S
DIARY

Do you know your CISAC from your SID? or J2K for that matter...

AND SO, AS DOOLEY FINALLY gives up hope of a late, Indian summer – his attention turns once more to the next big season on the horizon – Christmas. Despite the rest of the world behaving like it is still August; the music industry is already gearing itself up for the festive spend-a-thon which is just a mere four months away. And, who better to lend the spirit of seasonal cheer to the occasion than Lady GaGa? – with the news that the Poker Face songstress is to open up her own boutique over the holiday period – in a move which is undoubtedly aimed at reminding her fans about the true spirit of Christmas. The grotto, nay, workshop will be situated in New York department store Barneys and will sell books, CD compilations, sweets, toys and makeup – all presumably designed in a way to pay dutiful homage to the star. Dooley can only wonder what she will get up to next: a Mother's Day themed tribute album perhaps? Or possibly a hairdressing salon specifically for Valentine's Day? The mind truly boggles...



Last week was a busy week for the good people down at Cooking Vinyl with the news that not only had the label signed Leonard Cohen's son Adam but also London grime collective Roll Deep. Luckily for us, folk still managed to take a pause to pose for a quick snap of the prestigious moment. Pictured on the back row standing (L-R) – Dexter Hubbard (Cooking Vinyl International), Steve Crane (product manager), Breeze, Tania Foster,



© Avid Image

Manga, Karnage, Simon Harrison (manager), Suge Reid (J2K manager), Target, Scratchy, Flow Dan while sitting down include Martin Goldschmidt (Cooking Vinyl MD), Brazen and J2K...

Not one to be left out of the action, 2009 X Factor runner up Stacey Solomon also signed a recording contract with Conehead UK last week. The bubbly Essex singer said she was keen to make an album which was "true to who I am" and not simply release a cover album. Dooley for one applauds such as brave and noble move but can't help but worry which side of Solomon's multi-faceted personality fans will get to experience? The girl next door perhaps – or the girl who left the talent show a loser but emerged from the jungle a victor? Or maybe Solomon's latest alter ego as the new face of Iceland (supermarket not country)? One can only wait with bated breath for the release, but in the meantime, here's a lovely picture of her with Max Clifford and Conehead MD Graham Stokes...

Despite juggling commitments such as recording a classical tribute to

the Titanic and being president of CISAC, Robin Gibb managed to take time out to join the dapper Culture Select Committee chairman John Whittingdale for an evening at the theatre for the stage version of Yes, Prime Minister. Nice to know that as the man in charge of repealing adverse copyright law around the world has a regular dialogue with the Government on such issues. Pictured above is (from left): Vanessa Brady (president of Society for Interior Design), Robin and John...

Now, onto the refreshing honesty of Kasabian frontman Tom Meighan who described the band as a cliché last week. He said the group had always wanted to be rock stars and, while he and songwriter Serge Pizzorno were not exactly Mick and Keith, John and Paul or even Liam and Noel they were proud of their working class background and the fact they had risen through rock royalty to cement themselves as part of the next generation of super groups. If only more bands were as direct about their musical ambitions...

And finally onto a subject which is extremely close to Dooley's heart, with the sad news that N-Dubz have been dropped by Universal's Def-Jam label. The band were signed by the label's then boss LA Reid last year, releasing their US debut, Love.Live.Life, in November but were let go after "creative differences" – at least according to the label. Not one to falter in the face of adversity, though, is the female member of the trio, Tulisa Contostavlos who immediately announced she was to star in gritty Britcom, Big Fat Gypsy Gangster. The programme has been labelled as Snatch meets This Is Spinal Tap and promises to take viewers on a, ahem, 'roller coaster ride of violence, madness and mayhem' – and Dooley for one will be glued to the small screen for the resulting show when it hits TVs later this year...



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INTERNATIONAL SOUTH AFRICA

A CHANGING LANDSCAPE

A little later than the rest of the world, the South African music industry is facing up to the challenges of a booming digital market – while at the same time, homegrown artists are beginning to flourish on the global stage



COUNTRY PROFILE

■ BY LLOYD GEDYE

THE SOUTH AFRICAN MUSIC INDUSTRY IS in a state of transition. For many years it was protected by low broadband penetration due to exorbitant pricing, which stalled the development of the digital market.

But thanks to regulatory interventions dealing with key bottlenecks that had kept internet pricing artificially high, South African businesses and consumers have seen cheaper products and thus more uptake.

Many of the SA music industry professionals who *Music Week* spoke to agreed that the industry would no longer be protected by the low broadband penetration and they expected things to shift in a massive way over the next few years.

Arthur Goldstuck of technology research company World Wide Worx says that only 11% of South Africa's 53 million population had internet access in 2009 and the result was 89% of South African consumers had a massive barrier to entry regarding the digital download market.

However, Goldstuck points out that this figure has grown to 14% currently – or 6.8 million consumers – and is expected to grow to 16% by the end of the year.

"We have seen the fastest internet growth in this country ever over the last two years," he adds.

He says that while the music industry may have been protected over the last few years, this protection is vanishing rapidly.

"The industry has known about this for a long time, but they tend to focus on the market as it is right now and not what it will look like in five years."

Smartphone penetration in South Africa is much higher than broadband which explains why up to 85% of all digital sales in South Africa are via mobile phones rather than more traditional online platforms.

Goldstuck argues that the reasons for this are twofold. He says South Africa's record labels have not had the vision to develop a viable download market and also that the ring-tone market in the country is a very mature industry.

As this digital market grows, South Africa's labels will have to move quickly to minimise the impact on their businesses.

"Certainly the SA industry has mirrored the global decline in physical sales, particularly on international product," says Universal Music South Africa's Benjy Mudie.

ABOVE
Tone perfect | The biggest rock act in South Africa, The Parlotones have achieved multi-platinum status and performed at the 2010 FIFA World Cup celebration concert to a worldwide audience

Sheer Sound's Richard Woodin agrees, stating it is becoming increasingly difficult to shift physical products.

"The digital domain – although growing – is not making up for the hole that is left," says Woodin. "Hence the industry, again like the world, is moving to more 360°-type arrangements where companies take a piece of master rights/publishing/events/merchandising – that way they can invest more knowing there are more streams to claw back from."

However, Andre Le Roux, the chairperson of Moshito, South Africa's annual music industry conference, and a

DIGITAL UNDERGROUND SA'S MARKET PLAYS CATCH-UP

THE FACT that some South African music industry professionals described the country's digital music market as "laughable" speaks volumes about the reality of digital sales in SA.

Faced with very few digital music retailers and low broadband penetration, South Africa's recording industry desperately needs to get its act together.

Just Music head Karl Anderson says the South African music industry is starting to face the same issues that the likes of the UK and US have gone through over the past few years – the closure of many physical retail outlets, the move to digital which is still challenging in South Africa due to the fact it doesn't have iTunes and most of the digital download sites that have set up over the past few years have failed dismally.

"We need a strong digital brand and desperately need to get iTunes in South Africa before we'll see any significant growth in digital sales," he says. "There have been many

digital platforms that have launched and failed in South Africa over the past five years for a variety of reasons, such as Pick and Play and Telkom's digital download service.

"Hopefully DSTV's Omusic and Look & Listen's new digital download stores will make some inroads."

Sony South Africa's head of A&R Lance McCormack says it is still early days in the digital music market.

"We have no Spotify service, no legal iTunes store that one can visit and easily obtain the music," he says, "although there are some interesting bright spots like the Look & Listen download store, the Nokia OVI service and the OMusic store."

McCormack points out that because there are no official digital sales figures/charts yet it is hard to see the true commercial picture of the digital market.

However, he says, with the huge uptake in smartphone and mobile data offerings

and internet price reductions in South Africa, this digital market will most likely catch up fairly quickly.

"SA lags behind the rest of the world in digital download content," says Universal Music's Benjy Mudie. "This is largely due to the demographics of the buying public – who are largely still buying physical product – and the lack of non-mobile-phone music providers. If and when iTunes opens in SA you will see a huge move towards digital downloading."

Cocktail records boss Bill Botes says most of the significant digital growth will be in the mobile arena but internet-based downloads will start to relax as broadband supply strangleholds and outrageous bandwidth tariffs are relaxed over time and start to resemble those internationally.

"It's growing fast and receiving more focus from industry and consumers [though] access is mainly mobile," he says.

Just Music



LOCNVILLE

Running To Midnight album Soundcloud link: <http://soundcloud.com/justmusicsouthafrica/sets/locnville-running-tc/>

New York born, Cape Town raised twin brothers, Andrew and Brian Chaplin's second studio album, *Running To Midnight*, was written and recorded over the past nine months in Cape Town, Europe and the U.S. and was engineered, mixed and co-produced by Alan Armitage (Chris Brown/The Game/Swizz Beatz). Locnville have achieved a No.1 Platinum selling success with their debut album *Sun In My Pocket* in SA; winning the SAMAs (SA Grammy Awards) for Best Newcomer and Biggest Selling Album & appearing in the Playstation TV campaign & EA's FIFA 11 game.

Guns & Money album Soundcloud link: <http://soundcloud.com/justmusicsouthafrica/sets/shadowclub-guns-money-2011>

SHADOWCLUB

Shadowclub, Johannesburg-based trio, make rootsy, bluesy rock. Like the classic rock acts that inspire them, Shadowclub are about powerful songs performed with a passion that explodes from the speakers and, live, can be felt at full force by their fans. You'll hear shades of The Doors and The Ramones on the title track. Elsewhere, you'll spot hints of The Who, The White Stripes, John Lee Hooker and Howlin' Wolf. The album was produced by Matthew Fink & mastered in the States at Magic Garden Studios by Brian Lucey (The Black Keys).



goodluck.



GOODLUCK

Goodluck album Soundcloud link: <http://soundcloud.com/justmusicsouthafrica/sets/goodluck-goodluck-2011-studio>

Goodluck is South Africa's biggest new pop/dance act of 2011. Goodluck's brand of 'electro-swing' has produced two Top 10 singles over the past 3 months and they have just completed a European tour playing various festivals and clubs. The package includes an impressive line up of international remixes from the likes of StoneBridge, Wez Clarke, Lissat & Voltaxx, Stefano Noferini & David Jones to name but a few. They recently charted on the DMC Buzz Charts & Ibiza Club Charts.

Machineri album Soundcloud link: <http://soundcloud.com/justmusicsouthafrica/sets/machineri-2011-debut-album/>

MACHINERI

Cape Town band Machineri produce seductive, blues-infused rock. Their music is influenced by everything from John Lee Hooker and LedZeppelin to Malian blues and Portuguese folk. Fox's husky, smoky vocals - part Marianne Faithfull, part Patti Smith, but with shades of The Cocteau Twin's Liz Fraser and a bit of Kate Bush. Each song distils a dozen influences, from the obvious nods to Patti Smith and Janis Joplin to the famed Portuguese singer Amalia Rodrigues. The album artwork was designed by the legendary Storm Thorgerson (Fink Floyd, Muse, Led Zeppelin).



pascal
pearce &

PASCAL & PEARCE

<http://soundcloud.com/justmusicsouthafrica/sets/pascal-pearce-passport-2011-1/>

Pascal Elianas and Dave Pearce have emerged as South Africa's hottest production and DJ team. The duo have made their name over the past 18 months doing official remixes of some of SA's biggest artists. Their remixes have charted on Beatport, DMC's Buzz Chart and on Europropaganda's Ibiza Club Charts. Their debut album *Passport* features their distinctive electronic beats and includes collaborations with vocalists including: Michelle Breeze, Locnville, Greg Carlin from Zebra & Giraffe, Yoav, Louise Carver & Swedish rapper Lazee.

Just Music is South Africa's leading independent music company and the South African home of some of the world's leading independent artists & labels: Beggars Group (including XL, Matador, Rough Trade and 4AD), Mute, Domino, Ninja Tune, Ministry of Sound, Spinnin and Dramatico.

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INTERNATIONAL SOUTH AFRICA

senior manager at the South African Music Rights Organisation, says that artists are starting to see 360° deals as exploitation.

"The survival for the record companies, they believe, is the 360° deal, but artists often see them as 360° of exploitation and are starting to wake up by managing their own products, online and through social networking," he says.

Mudie says that with advances in recording technology and the marketing opportunities that social media bring, it is easier for artists to record and distribute their music to their respective fanbases, thereby in many instances sidestepping the traditional record company structure.

"On the whole I would say SA has a healthy industry," says Woodin. "Certainly it is radically changing, but it is not dying and will always exist."

Promoter Leon Retief from Southern Pulse sees things differently. "As a whole industry, I am amazed we make a living from this chaos," says Retief. "There are of course a few individuals that make a difference, but overall the recording industry needs to relook at itself and reinvent itself."

"Some labels are taking these steps, others are blinded by change. South African bandwidth is terrible, but this is starting to change and most people in SA will enjoy super-fast, constant access to information and content as in other developed countries.

"If the local industry is not providing the same service as our international counterparts, I think we will have a tough time to have our industry garner a viable platform."

Sony South Africa's head of A&R Lance McCormack believes the industry has been hit by the sluggish economic times. "But there are still key growth areas such as digital, artist management, branded entertainment and, of course, the live circuit," he says.

While South Africa's digital market may not be in rude health, on the actual music front, South Africa is doing very well.

There are more and more South African musicians making inroads overseas. Artists like Tumi and the Volume, Freshlyground, The Parlotones, BLK JKS, Goldfish, Lira,



PICTURED
International inroads | Tumi and the Volume (above) and (below) Cape Town's dance duo Goldfish are moving into European and US markets. BLK JKS (right), meanwhile, have toured China

Locnville, Dear Reader, Die Antwoord, Tidal Waves, Simphiwe Dana and Thandiswa Mazwai are developing fanbases in Europe and the US.

Woodin says South Africa has never had opportunities like it does presently in terms of accessing the world's ears and minds. "There's no question we've always had world-class talent, but I also think the overall standard has improved hugely as the professional recording industry grew strongly over the past decade or so," says

McCormack. "The key fact is we are now plugged into the global village and this makes it possible for breakthroughs to happen a lot quicker."

"Goldfish are cracking the huge global dance scene, after years of working their butts off on that circuit; Vusi Mahlasela is about to go on a big US tour with 2011 Grammy winner Ray LaMontagne; and Freshlyground will be playing in China before the year is out – and the interest in them continues to grow."

Add to that the fact that Tumi and the Volume are making inroads in Europe, the BLK JKS have recently toured China and South America and that Lira has just completed a run of international shows and it is clear there are many South African success stories.

"One has to respect the likes of The Parlotones and Goldfish who are grinding away, making inroads internationally through constant touring and hopefully they'll both crack it," says Anderson. "From our side, Locnville have made steady inroads internationally over the past 12 months and there is genuine interest in GoodLuck and Shadowclub on both sides of the Atlantic."

The general consensus is that there is a lot of talent in South Africa and it is just a matter of getting the lucky breaks, which will only come if that talent is coupled with hard work.

However, the music industry in South Africa is also in transition, slowly catching up with the international music markets in terms of the effects of digital downloads.

The next few years will be crucial to see how the South African industry transitions into the digital world and whether it can support the many talented musicians emerging in SA.



DUST BROTHERS OPPIKOPPI, SOUTH AFRICA'S PRIMARY MUSIC FESTIVAL

THE BONE-DRY BUSHVELD of South Africa's Limpopo province may not be the most hospitable environment for a festival, but Oppikoppi, now in its 17th year, is undoubtedly the region's premier musical event – and provides a perfect snapshot of trends and stars.

It is the place to see the best South African musicians and a smattering of international acts in one place over three days – as 16,000 punters did from August 5–7.

There is nowhere else in the country where you can watch the latest kwaito/house sensation Zakes Bantwini one minute and legendary Afrikaans songwriter David Kramer the next.

Founded in 1994 as a small festival with one stage and 27 acts, Oppikoppi was named after the colloquial abbreviation of the Afrikaans phrase *op die koppie* which means "on the hill".

When you arrive at the festival site just outside of the Limpopo mining town of Northam, it becomes pretty clear why it got its name.

The festival's stages are built around the base of a large hill, with a bar and performance area at the top of the hill, too.

Sprawling out from the music areas is a massive campsite covered in thorn trees and divided by dirt roads named after famous South African musicians. This is where the masses camp – and for the uninitiated it can be a horrifying experience.

For those who don't fancy the dusty camping environment and are prepared to pay a little more, there is the luxurious tented option which goes by the name of The Kreef Hotel and includes a pitched tent, made bed, hot showers and a cooked breakfast each morning.



However, the reason crowds put up with the dust and the thorns every year in the main campsite is because Oppikoppi, pound-for-pound, delivers the best music and the best festival experience in South Africa.

This year was no exception, with veteran South African musicians returning to wow the audience with some great shows while new young talent made a big impression.

On Friday night, South Africa's premier ska-punk band Fuzigish returned after a few years off the scene to drive the crowd into a dancing frenzy, while prog-rockers Isochronous, who have been touring in Europe recently, took to the stage to wow the audience with their expansive jazz-influenced rock.

On the Saturday, living legend Sippo "Hotstix" Mabuse took to the main stage to

perform on his 60th birthday.

His riveting set included hits like Burn Out and Jive Soweto from his solo career and songs like Party and Give from his days in seminal afro-rock band Harari – and he had the crowd shaking their asses from the get-go.

He was even joined on stage by former Harari guitarist Funky Mohapi, who laid down some slick guitar work throughout the show.

By the time the set came to an end, the audience of more than 10,000 mostly white males began singing an impromptu Happy Birthday, a poignant moment, which just goes to show how far South Africa has come as a country in the last 16 years of democracy.

Another highlight was the return of cult songwriting duo Matthew Van der Walt and Chris Letcher. The latter, who has been living

and working as a musician and composer in London for many years now, is about to release his second solo album Spectroscope, which after a few listens looks like it will be in the running for best South African album of 2011.

Sunday, too, was jam-packed with great sets from zef hip-hopppers Die Antwoord, rock/reggae outfit Tidal Waves and a fantastic tribute show to David Kramer, with the legendary songwriter being joined by a band that contained some of the best musicians in South Africa.

However, the absolute highlight of Oppikoppi 2011 was a spirited show by Durban's kwaito/house producer Zakes Bantwini.

Bantwini, dressed in a slick suit and tie, had the audience eating out of his hand as his band effortlessly blended James Brown-esque funk, Fela Kuti-inspired Afrobeat and Durban's kwaito/house sounds that are all the rage in South Africa at the moment.

Bantwini looks like he has earned himself a spot on the main stage next year.

So after three days of being covered in dirt, 16,000 happy campers packed their bags to head home, sure to return next year for the craziest, most hedonistic party you can find in South Africa – and one that offers a perfect snapshot of what is happening in the South African music industry.

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INTERNATIONAL SOUTH AFRICA

TEN OF THE BEST OUR RUNDOWN OF SOUTH AFRICAN TALENT TO WATCH

IN 2010 THE FIFA WORLD CUP and the "country of honour" slot at Midem meant the eyes of the world were focused on South Africa.

Although much of what happened over that period is now a distant memory, South African musicians are still shining bright on the international stage.

Afro-rock band the BLK JKS, electro-house duo Goldfish and Afropop stars Freshlyground have been touring the world and winning over new audiences.

Creativity in South African music is at an all-time high and behind the best-known fresh young acts is a whole host of artists ready to break into the global market. Here are 10 to keep an eye on...

01 SIMPHIWE DANA



Having already made inroads in the European market, Simphiwe Dana's third album, *Kulture Noir*, released in the second half of 2010 on Gallo Records,

was an under-appreciated but mature album from a rising star.

The album seamlessly flowed from haunting spiritual pieces to lush pop soul tracks and won over many fans.

Fusing her Xhosa upbringing in the Transkei with elements of pop, soul and jazz, Dana made a name for herself when she won the best new-

comer award at the 2005 South African Music Awards for debut album *Zandisile*.

She stepped it up a gear in 2007 by winning the Best Female Artist award for her album *The One Love Movement* on Bantu Biko Street. *Kulture Noir* may not have won as many garlands as her first offerings, but the music and her stage shows remain as impressive as ever.

02 TSHE-TSHA BOYS



It's a long way from the streets of Chiawelo, the predominately Shangaan suburb of Soweto, to stages in New York, London, Barcelona and Amsterdam,

but that is the journey travelled by the Tshe-Tsha Boys.

Formed in 2004 by producer Richard Mthetwa aka Nozinja after he witnessed a style of dance by the name Tshe-Tsha in his hometown of Giyani in Limpopo, Tshe-Tsha Boys have gone on to massive success both locally and abroad.

With a selection of clown and skeleton masks, and pillows shoved inside bright orange overalls, the dancers have a slightly deformed look. And when they show off their dance moves - which involve a lot of wriggling and jerky movements - they look quite bizarre, especially to the hard-driving breakneck speed beats that Nozinja's productions put out.

"When you see them dance you feel like they have got no bones," says Nozinja.

Now, with an international record deal and having played abroad to rave reviews, their future is bright.

03 ZAKES BANTWINI



Zakhele Madida, aka Zakes Bantwini, is the hot new thing in South African music. His record label, Mayonie Productions, is credited with launching the careers of L'vovo and Andile Masuku and his role as a producer for these artists has earned him numerous awards.

However, it was not until Madida stepped out into the limelight himself as Zakes Bantwini that his true genius was expressed for all to see. Bantwini started dancing pantsula (a township style of dance) when he was eight and then graduated to theatre and ballet until the age of 19.

His hit single, *Shake Yo Bum Bum*, has had South African audiences going wild and his recent set at South Africa's premier music festival, Oppikoppi, was without doubt the event's highlight. Effortlessly blending James Brownesque funk, Fela Kuti-inspired Afrobeat and Durban's kwaito/house sounds that are all the rage in South Africa at the moment, Bantwini wowed the Oppikoppi audience.

04 SHADOWCLUB



Johannesburg trio Shadowclub's smoking new album, *Guns and Money*, has set a high-water mark in South African rock in 2011.

Released on local independent record label Just Music, *Guns and Money* is a high-energy slab of dirty, sexy rock'n'roll that doesn't let up for all of its 47 minutes. Produced and mixed by South African producer Matthew Fink and mastered by Brian Lucey, who mastered the Black Keys' recent smash-hit album *Brothers*, the band's debut is already garnering high rotation on South African radio.

Frontman Jacques Moolman has the X factor in spades and a voice to boot. Howling in a blues-driven rage one moment, sounding like Jeff Buckley the next, Moolman is a show on his own, and with the solid chops of the rest of the band, Shadowclub are expected to make headway into the rest of the world sooner rather than later.

05 DIE ANTWOORD



And the award for the biggest global impact of 2010 by a South African band goes to... Die Antwoord, the hip-hop crew that introduced the word

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"Zef" into the global lexicon. Driven by a mention of their video on influential blog Boing Boing, Die Antwoord went viral and soon everyone in the world seemed to be talking about them. Now they have a global deal with Interscope, a debut album out titled \$O\$ and they've been touring the world.

"And that's what I did to Jimmy Iovine," head MC Ninja told *Boing Boing*. "He didn't seem to like it, but nobody told me it wasn't cool to do that. And then I kissed him on each cheek, because we were making a deal like you do with the mafia."

Their flashy videos, which blend the macabre and the ridiculous into three- to four-minute sucker punches of South African pop, have garnered much attention and District 9 director Neil Blomkamp is set to be at the helm for their next.

06 MACHINERI



Formed in 2008 by twin guitarists Sannie Fox and Andre Geldenhuis, Machineri's seductive, blues-infused rock found a following online via striking videos for two of their songs. At the start of this year, Machineri landed a record deal with SA independent label Just Music without sending out a single demo. "Our music is influenced by everything from John Lee Hooker and Led Zeppelin to Malian blues and Portuguese folk," says Fox.

Their soon-to-be-released debut album is, on advanced listening, regarded as one of the

finest albums to be released in South Africa this year and should see the band heading overseas to promote it.

Fox also recently appeared in South African film *Long Street* alongside the late Busi Mhlongo. The soundtrack featured a number of Machineri songs.

07 JOAO ORECCHIA



Having spent time living in New York and Berlin, Orecchia arrived in Johannesburg at a time when the local music scene was starting to take off.

Soon he had BLK JKS drummer Tshelang Ramoba and rhythm guitarist Mpumi Mcata playing in his live band and a whole host of other collaborators contributing to his album *Hands & Feet*, released on American independent label Other Electricities.

Hands & Feet was a standout album for 2009 and Orecchia has been hard at work on his next record for over a year now. If the live shows are anything to go by then his funky soundscapes are getting even more addictive.

Based on the textures created by Ramoba and Mcata, Orecchia builds loops of bass, guitar, banjo and vuvuzela to create uplifting electronic music of the highest order.

08 FRUITS & VEGGIES

Fruits & Veggies are a fresh blast of adolescent ska, straight from the coastal city of Durban. Frontwoman Charity Mkhize is possibly the



most dynamic front person operating in South Africa at the moment. Her ramshackle band of misfits are no slouches either.

Their debut album *Ndaa*, released independently a few months ago, is a whirlwind ride through Durban's streets as seen through the eyes of the hedonistic slacker scene from which Fruits & Veggies hail.

Whether about hitching around town, getting drunk at a party or the corruption and squalor of the city streets, Fruits & Veggies' songs all have an infectious sheen.

This is teenage rebellion Durban-style, with some great catchy hooks and Zulu Maskandi rhythms.

09 MAKE-OVERS



Pretoria's psychedelic punk band Make-Overs launched their new album, *MC1R*, on 16th Chromosome to much fanfare in 2010.

The band, which was established by Andres Schonfeldt and Martinique Pelsler as a creative outlet months before their existing group *The Sticky Antlers* disbanded, have wowed audiences around the country with their spirited live shows.

Influenced by the DIY process, outsider art, films and subversive comics, as well as a host of musical artists such as *The Fall*, *Sonic Youth* and *The Boredoms*, the Make-Overs are a powerhouse rock band.

But hidden underneath all that noise are killer pop hooks. Based in Pretoria, they operate their own independent label, KRNGY, which releases records by up-and-coming artists.

10 CULOE DE SONG



South African house DJ/Producer Culolethu Zulu, AKA Culoe De Song, has been winning many hearts with his beats.

He is signed to influential South African house label Soulistic Music, which was formed in 2005 by popular house DJ Black Coffee and continues to grow into its role as purveyor of a sound that uniquely blends deep house, afro beat, minimal, lounge, broken beat and nu-jazz.

Culoe De Song was introduced to the label when he was still in high school at the age of 17. In 2008 he had his breakthrough, performing alongside international acts such as Rocco, Manoo and Vinny Da Vinci.

He was also selected to be one of the worldwide participants at the Red Bull Music Academy in Barcelona, Spain in 2008. During that time Culoe De Song performed in places such as Club Macarena & Fellini in Barcelona. He has also released a number of 12 inches on German label Innervations.



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1 LOCNVILLE Stars Above You Just Music SA

CONTACT Karl Anderson | karl@justmusic.co.za



The last 18 months have been a whirlwind for Locnville – achieving number-one and platinum-selling success of debut album *Sun In My Pocket* in South Africa, where the album stayed in the Top 10 for more than six months; winning the SAMAs (SA Grammy Awards) for Best Newcomer and Biggest Selling Album; a sold-out arena tour selling more than 12,000 tickets in 72 hours; appearing on the EA FIFA 11 game; sync deals with various brands including Sony Playstation; an MK Award (SA MTV Award) for Best Newcomer; winner of the Heat Magazine Hot 100 and You Spectacular awards – and not to mention a world tour along the way. New York-born, South African-raised twin brothers Andrew and Brian Chaplin's second studio album *Running To Midnight* has just been released in South Africa.

www.locnville.com

2 FARRYL PURKISS Kissing Devils On The Cheek Sheer Sound

CONTACT Rob Cowling | rob@sheer.co.za



A special edition of Purkiss' award-winning album *Fruitbats & Crows* has just been released and the single *Pennies In the Snow*, taken from the album, aired on major US TV series *Private Practice* in January 2011. Purkiss has toured Australia,

Europe and the US extensively and has enjoyed increased radio airplay in these regions, particularly in Japan and France. *Kissing Devils On The Cheek* is one of the biggest hits from the album and was produced by one of South Africa's most successful producers, Brian O'Shea, who won a SAMA for his work on the album.

www.myspace.com/purkissmusic

3 THE GRAEME WATKINS PROJECT Music Affair Sheer Sound

CONTACT Rob Cowling | rob@sheer.co.za



It's not often that the South African music scene sees a band explode the way The Graeme Watkins Project have in 2011, a mere five months after the release of their debut album *Corridors of The Mind*. In that time they have already landed two massive hit singles, including *Music Affair*, the popular hook from which – "C'mon And Dance With Me" – has the crowds screaming and energised at their shows. GWP brings an edgy approach to a medley of pop, indie, rock and electronic genres.

www.graemewatkinsproject.com

4 THE DIRTY SKIRTS Strike The Match Sheer Sound

CONTACT Rob Cowling | rob@sheer.co.za



"Long. Beautiful. Complex. Real. Deep. It's been two years of intensive work, and the last six months have been ridiculously intense. The last month, well, that's been insane. Last week nearly broke us. We've given everything to this album. We've made music that has satisfied us deeply," said Jeremy de Tolly, frontman of The Dirty Skirts. Whether it's an evolution or a sudden change in direction, The Dirty Skirts have written some of the most complex and interesting music of their career so far. New album *Lost In The Fall* is regarded as the best work they've done and taken from it is this track – *Strike The Match*.

www.thedirtyskirts.com

5 GOODLUCK London Sixteen 66 Just Music SA

CONTACT Karl Anderson | karl@justmusic.co.za



GoodLuck is South Africa's biggest new pop/dance act of 2011. Their brand of "electro-swing" has produced two Top 10 singles and a Top 20 album in South Africa in the past three months and they have just completed a mini European tour playing various festivals and clubs. Their eponymous album includes an impressive line-up of international remixes from the likes of StoneBridge, Wez Clarke, Lissat & Voltaxx, Stefano Noferini, David Jones, Swanky Tunes, The 808s & Pascal & Pearce to name but a few. Current single *Hop On Hop Off* has just peaked at number nine on the DMC Buzz Charts and GoodLuck are currently at six on the Ibiza Club Charts.

www.goodlucklive.com

6 PASCAL & PEARCE FEAT. MICHELLE BREEZE Paper Skies Just Music SA

CONTACT Karl Anderson | karl@justmusic.co.za



After a chance meeting in 2007, Pascal Elianas and Dave Pearce have emerged as South Africa's hottest production and DJ team. The duo made their name over the past 18 months doing official remixes of some of South Africa's biggest artists including Locnville, Goldfish, Flash Republic, Zebra & Giraffe and GoodLuck. Their remixes have charted on Beatport, DMC's Buzz Chart and on Europropaganda's Ibiza Club Charts. Their debut album

Passport features their distinctive electronic beats and includes collaborations with vocalists including Michelle Breeze, Yoav, Louise Carver and Swedish rapper Lazee. The album's bonus disc features Pascal & Pearce's remixes of Roger Sanchez, Wretch 32 feat. Example, Time Takers, TV Rock, Ian Carey and Above & Beyond.

www.pascalandpearce.com

7 SHADOWCLUB Guns & Money Just Music SA

CONTACT Karl Anderson | karl@justmusic.co.za



Johannesburg-based trio Shadowclub make rootsy, bluesy rock. Like the classic rock acts that inspire them, Shadowclub are about powerful songs performed with a passion that explodes from the speakers and, live, can be felt at full force by their fans. The album's title track is a furiously-paced, feelgood rocker, driven by an insistent, funk-fuelled bassline, cacophonous drums and a hip-shaking groove. You will hear influences from The Doors to the Ramones, through to The Who, The White Stripes and John Lee Hooker. The album was produced by Matthew Fink and mastered in the US by Brian Lucey (The Black Keys). According to Lloyd Gedye of South Africa's *Mail & Guardian*, this track "is a high-energy slab of dirty, sexy rock'n'roll. As if The Black Keys were fronted by Jeff Buckley. Shadowclub are something to truly behold."

www.myspace.com/theshadowclub

8 MACHINERI Ladder Operator Just Music SA

CONTACT Karl Anderson | karl@justmusic.co.za



Cape Town band Machineri produce seductive, blues-infused rock. Their music is influenced by everything from Led Zeppelin to Malian blues and Portuguese folk. The blonde, beautiful Sannie Fox boasts an intriguing background as her songs. Born in London, but living in Cape Town since the age of 11, she was turned on to the blues by her parents' love of John Lee Hooker, Etta James and Aretha Franklin. Fox grew up playing piano and started singing aged 15. It was when she took up guitar in her late teens, however, that she found an instrument suited to her blues-style songwriting. Fox's husky, smoky vocals – part Marianne Faithfull, part Patti Smith, but with shades of the Cocteau Twins' Liz Fraser and Kate Bush. Each song distils a dozen influences – from the obvious nods to Patti Smith and Janis Joplin to famed Portuguese singer Amalia Rodrigues and the late, great Busi Mhlongo.

www.machineriband.co.za

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KEY RELEASES

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TRACK OF THE WEEK

■ NOEL GALLAGHER'S HIGH FLYING BIRDS



The Death of You And Me (Sour Mash/EMI)

As the introductory single from Gallagher's first studio album since the split of Oasis in 2009 there is an understandable weight of expectation surrounding the record, coming as it does after the release of his former colleagues' Beady Eye debut. While the nature of his personal relationship with Liam has tended to be the focus of media interest in recent months, Noel is obviously hoping his most recent solo work will deflect some of that attention – and rightly so. In many ways the track is exactly what you would expect: a heavily strummed acoustic guitar nodding toward The Kinks and simple, but effective lyrics. However, this is more than just a lazy Oasis retreat – with a warm brass section and a catchy chorus lending the song an immediate familiarity. With an album release and a UK tour marked for October, expect a great deal more from the older Gallagher over the coming months.

PREVIOUS: DEBUT **CHARLOTTE OTTER**



ALBUM OF THE WEEK

■ WILL YOUNG *Echoes* (RCA)

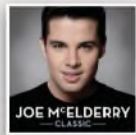


Nearly 10 years ago, when Will Young won Pop Idol and became very famous very quickly, he seemed like an extremely nice young man who made quite nice pop music. Now he still seems thoroughly nice, but the music is more sophisticated, mature, personal and far more in tune with how Young has always wanted to sound. *Echoes'* opening track and lead single, *Jealousy*, sets the tone: mid-paced, with some electronic flourishes and a prominent but not dominant dance floor beat. It was the highest climber in last week's airplay chart and is available from this Friday. Young will be promoting *Echoes* via a nationwide tour in October and November – and the 10th anniversary hook should snare quite a bit of media attention. All talent show winners should be this nice – and would kill to be this successful, especially a decade on from their tearful first triumph.

PREVIOUS ALBUM: LET IT GO (2) **DAVE ROBERTS**



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



■ ALBUM JOE MCELDERRY *Classic* (Decca)

After being dropped from Simon Cowell's

label Syco after his debut album *Wide Awake* was met with disappointing sales, McElderry inked a deal with Decca/Universal for this follow-up. The album title takes its name from the mix of popular 'classic' covers featured on the record, which includes tracks such as *Nessun Dorma*, *Somewhere Over The Rainbow* and his X Factor audition song *Dance With My Father*. Although McElderry is not the first TV talent show contestant to follow the well-worn cover album path – with the likes of Susan Boyle and Will Young leading the charge, the release follows on from the 20 year-old's appearance on TV show *Pop Star* to *Opera Star* earlier this year and thus for some it will be seen as a logical continuation of his career. The end result is a MOR collection of tracks which, while too saccharine and pedestrian for some, will unfailingly appeal to the older members of the McElderry fan base.

CHARLOTTE OTTER

■ ALBUM DAEDALUS FEAT BILAL *Overwhelmed* (Ninja Tune)



Daedalus is very much an overlooked talent, with a discography so varied that the internet can barely get a handle on it and a command

of instruments so widespread it puts seasoned session pros to shame. Overwhelmed, taken from his recent *Bespoke* album, probably won't change all that, sadly: it's just a bit too frantic for mainstream tastes, with rolling drums, throbbing bass and vacillating synths combining to epic effect, while Bilal's lovely vocal dips in and out of the musically-ordered chaos. It is, however, a lovely song and remixes from *Star Slinger*, new *Ninja* signing *Raffertie* and *Sepalcure* complete an excellent package – one well worth considering if listeners want to put their PIAS relief money into a good musical cause.

BEN CARDEW



■ ALBUM ALEX METRIC *Open Your Eyes, Remixes and Productions* (Virgin/ Postiva)

While some may argue that Alex Metric is doing nothing new or ground-breaking with the release of his debut album, *Open Your Eyes* is a record which is still more than capable of holding its own against the likes of *Soulwax* et al. The past few years have seen Metric stamp out a name for himself on the DJ circuit, thanks to his innovative mix of glorious covers of indie dance floor fillers and clubbing classics. While remixes, like cover records can be at times difficult to judge, with the majority of the legwork having been done by the composer – tracks including *Pheonix's Listomania*, *La*

Roux's Quicksand and *Stylo* by *Gorillaz* are thoughtfully adapted, with Metric marking the tracks with his signature adrenaline-filled beeps while still remaining true to the originals. Only two tracks are Metric compositions: the title track – a collaboration with *Swedish House Mafia's Steve Angello* and *Ian Brown* and *End Of The World* – both of which fit seamlessly in with the rest of record.

CHARLOTTE OTTER



■ ALBUM AY-Z AND KANYE WEST *Watch The Throne* (Mercury)

Watch The Throne is the closest thing you can imagine to a nailed-on, sure-fire hit these days, putting together two artists who are not only the leading lights in hip hop but among the biggest pop stars of any genre. At its best the album is brilliant: West's production skills remain razor sharp, cutting up well-known *Otis Redding* and *James Brown* samples into exciting new shapes, while he remains one of the more open minded of hip hop producers, raiding *Cassius's I<3U So* for *Why I Love You* or *dubstep* for *Who Gon Stop Me*.

For all its strengths, though, *Watch The Throne* is not perfect: there is a marked tendency for the over-grandiose and *Made In America* is sickly sweet. Nevertheless, it is set to be one of the key hip hop releases of the year – as well as one of the biggest selling.

BEN CARDEW

OUT NEXT WEEK

SINGLES

- **ALPINES** *Cocoon* (Polydor)
- **ANGEL** *7 Minutes Before Time* EP (Island)
- **JO BIRCHALL** *Wonderful* (Portobello)
- **BLACK VEIL BRIDES** *Rebel Love Song* (Island/Lava)
- **BOMBAY BICYCLE CLUB** *Shuffle* (Island)
- **KERRI CHANDLER** *Intermezzo* EP (Madhouse)
- **DEFTONES** *Beauty School* (Reprise)
- **FIXERS** *Schwimmhaus* (Mercury)
- **FOE** *Deep Water Heart Breaker* (Stella Mortos/Mercury)
- **SELENA GOMEZ & THE SCENE** *You Like A Love Song* (Hollywood/Polydor)
- **LIZ GREEN** *Displacement Song* (PIAS)
- **CAVIN HARRIS** *Feel So Close* (Columbia)
- **J COLE** *Work Out* (RCA)
- **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)
- **ONE REPUBLIC** *Good Life* (Polydor)
- **NERINA PALLOT** *Turn Me On Again* (Geffen)
- **RIVAL SCHOOLS** *Eyes Wide Open* (Photo Finish/Atlantic)
- **RIZZLE KICKS** *Mama Do The Hump* (Island)
- **RAPHAEL SAADIQ** *Good Man* (Columbia)
- **SALTWATER BAND** *Malk* (Dramatico)
- **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* (Postiva/Virgin)
- **ZEE AVI** *Ghost 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)
- **KIDS IN GLASS HOUSES** *In Gold Blood* (Roadrunner)
- **LENNY KRAVITZ** *Black And White America* (Roadrunner)
- **JOE MCELDERRY** *Classic* (Decca)
- **MIRROR MIRROR** *Interiors* (RVNG International)
- **PURE X** *Faded* (Acephale)
- **BARBRA STREISAND** *What Matters Most* (Columbia)

- **TAKING BACK SUNDAY** *Taking Back Sunday – Deluxe* (Warner Brothers)
- **WILL YOUNG** *Echoes* (RCA)

AUGUST 29

SINGLES

- **COVER DRIVE** *Lick Ya Down* (Polydor)
- **CUITS** *Go Outside* (Columbia/ITNO)
- **DEVOLUTION** *Good Love* (One More Tune/Warner)
- **EX-LOVERS** *Starlight Starlight* (Mercury)
- **ALICE GOLD** *End Of The World* (Friction)
- **JESSIE J** *Who's Laughing Now* (Island/Lava)
- **KATY B** *Witches' Brew* (Columbia/Rinse)
- **BEVERLEY KNIGHT** *Cuddly Toy* (Hurricane)
- **L-VIS 1990** *Lost In Love* (Island)
- **BRUNO MARS** *Marry You* (Elektra)
- **OH LAND** *White Nights* (Epic)
- **OWL CITY** *Deer In The Headlights* (Island)
- **PANIC! AT THE DISCO** *Let's Kill Tonight* (Decaydance/Fueled By Ramen)
- **RAFFERTIE** *Visual Acuity* EP (Ninja Tune)
- **NICOLE SCHERZINGER** *Wet* (Interscope)
- **ED SHEERAN** *You Need Me, I Don't Need You* (Asylum/Atlantic)
- **SPANK ROCK** *Energy* (Bad Blood)
- **TAKING BACK SUNDAY** *You Got Me* (Sire/Warner Brothers)
- **TD LIND** *Coming Home* (Dramatico)
- **KENNY THOMAS** *The Show Is Over* (Solus)
- **ZED BIAS** *Fairplay/Phoneline* (Tru Thoughts)

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* (Lojinx)
- **CYMBALS EAT GUITARS** *Lenses Alien* (Memphis Industries)
- **DRIVE-BY TRUCKERS** *Ugly Buildings, Whores And Politicians* (New West)
- **THE FEELING** *100 Sinners* (Island)
- **DAVID GUETTA** *Nothing But The Beat* (Postiva/Virgin)
- **PAUL KELLY** *The A-Z Recordings – Deluxe* (Dramatico)
- **MALE BONDING** *Endless Now* (Sub Pop)
- **MR HEAVENLY** *Out Of Love* (Sub Pop)
- **PARADE** *Parade* (Asylum/Atlantic)
- **DOLLY PARTON** *Better Day* (Sony CMG)
- **SALTWATER BAND** *Malk* (Dramatico)
- **LIL' WAYNE** *Tha Carter IV* (Island)
- **HAYLEY WESTENRA** *Paradiso* (Decca)

SEPTEMBER 5

SINGLES

- **BIG DEAL** *Chair* (Mute)
- **BON IVER** *Holocene* (4AD)
- **JEFF BRIDGES** *What A Little Love Can Do – EP* (Blue Note/Parlophone)
- **MELANIE C** *Think About It* (Red Girl)
- **DEV** *In The Dark* (Island)
- **DJ SHADOW** *I'm Excited* (Island)
- **THE DRUMS** *Money* (Island/Mushi Mushi)
- **FOO FIGHTERS** *Arlandria* (RCA)
- **FOSTER THE PEOPLE** *Helena Beat* (Columbia)
- **WYNTER GORDON** *Till Death* (Asylum/Big Beat)
- **GROUPELOVE** *Tongue Tied*

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

- (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 (Mute)
- **JEFF BRIDGES** Jeff Bridges (Blue Note/Parlophone)
- **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)
- **THE DRUMS** Portamento (Island/Moshi Moshi)
- **GERRY RAFFERTY** City To City - Remastered (EMI catalogue)
- **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 (Tru Thoughts)
- **THE RAPTURE** In The Grace Of Your Love (Dial/Coop)
- **RED HOT CHILI PEPPERS** I'm With You (Warner Brothers)
- **STEVE REICH** Wtc 9/11 (Nonesuch)
- **REID PALEY & BLACK FRANCIS** Paley & Francis (Cooking Vinyl)
- **THROWING MUSES** Anthology (4AD)
- **THE TOM FULLER BAND** Ask (Red Lep)

SEPTEMBER 12

SINGLES

- **BLINK 182** Up All Night (Geffen/Island)
- **JAMES BLUNT** Dangerous (Atlantic/Custard)
- **CEE LO GREEN** Cry Baby (Warner Brothers)
- **THE DUKE SPIRIT** Surrender (Polydor)
- **JONATHAN JEREMIAH** Lost (Island)
- **JOKER** Here Come The Lights (4AD)
- **KASABIAN** Days Of Forgotten (Columbia)
- **LAURA MARLING** Sophia (Virgin)
- **MOGWAI** Earth Division (Rock Action)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **JULIAN PERRETTA** Wonder Why (Mercury)
- **ASHER ROTH** Another One Down (Island)
- **SOUNDGIRL** Hero (Mercury)
- **STARBOY NATHAN FEAT. WRETCH 32** Hangover (Mona/Wibes Corner)
- **SWITCHFOOT** Dark Horses (Atlantic)
- **WILEY** Link Up (Big Dada)
- **PATRICK WOLF** Time Of My Life (Mercury)

ALBUMS

- **CANT** Dreams Come True (Warp)
- **BETA HECTOR** Sunbeam Insulin (Tru Thoughts)
- **THE KOOKS** Junk Of The Heart (EMI)
- **LADYTRON** Gravity The Seducer

- (Nettwerk)
- **ANNIE MAC** Presents 2011 (Island)
 - **LAURA MARLING** A Creature I Don't Know (Virgin)
 - **IMELDA MAY** More Mayhem (Decca)
 - **S.C.U.M** Again Into Eyes (Mute)
 - **JILL SCOTT** Just Before Dawn: From The Vault Vol.1 (Hidden Beach)
 - **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)
- **EMMY THE GREAT** Paper Forest (In The Afterglow Of Rapture) (Close Harbour)
- **FRANKMUSIK** No ID (Island)
- **MILES KANE** Come Closer (Columbia)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **NICKI MINAJ** Did It On 'Em/Fly (Cash Money/Island)
- **JAMES MORRISON** I Won't Let You Go (Island)
- **PAJAMA CLUB** Tell Me What You Want (EMI)
- **SCROOBIUS PIP** Distraction Pieces (Speech Development)
- **NICOLA ROBERTS** Lucky Day (A&M)



- **ROMANCE** Who Do You Love (Polydor)
- **ALEX WINSTON** Velvet Elvis (Island)
- **YOGI FEAT. AYAH MARAR** Follow U (MOS)

ALBUMS

- **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)
- **PAJAMA CLUB** Pajama Club (EMI)
- **JULIAN PERRETTA** Stitch Me Up (Mercury)
- **SOUNDGIRL** Something To Dream About (Mercury)
- **SUPERHEAVY** Superheavy (Polydor)
- **LESLIE WEST** Unusual Suspects (Mastout)

SEPTEMBER 26

SINGLES

- **ALL THE YOUNG** Quiet Night In (Midlands Calling/Warner)

- **DIONNE BROMFIELD FEAT. TINHY STRYDER** Spinnin' For 2012 (Lioness/Island)
- **RAY FOXX FEAT. LOVELLE** La Musica (The Trumpeter) (Defected)
- **SKYLAR GREY** Invisible (Polydor)
- **BEN HOWARD** Keep Your Head Up (Island)
- **HUGO** 99 Problems (Roc Nation/RCA)
- **JENNIFER LOPEZ** Papi (Def Jam)
- **DAVID'S IYRE** Heartbeat (Hideout/Mercury)
- **MARINA AND THE DIAMONDS** Radioactive (679/Atlantic)
- **THE OVERTONES** Second Last Chance (Warner Music Entertainment)
- **RONIKA** Only Only/In The City (Record Shop)
- **SUGABABES** Freedom (RCA)
- **VIVA BROTHER** Time Machine (Geffen)
- **YOU ME AT SIX** Loverboy (Virgin)

ALBUMS

- **BRETT ANDERSON** Black Rainbows (EMI)
- **APPARAT** The Devil's Walk (Mute)
- **RICHARD BUCKNER** Our Blood (Decor)
- **CAGED ANIMALS** Eat Their Own (Lucky Number)
- **JASON DERULO** Future History (Warner Brothers/Beluga Heights)
- **DJ SHADOW** The Less You Know, The Better (Island)
- **MARCUS FOSTER** Nameless Path (Communion/Polydor)
- **FRANKMUSIK FEAT. FAR EAST MOVEMENT** Do It In The A.M. (Island)
- **GURRUMUL** Rakala (Dramatico)
- **BETH HART & JOE BONAMASSA** Don't Explain (Provogue)
- **J COLE** Cole World: The Sideline Story (RCA)
- **JANE'S ADDICTION** The Great Escape Artist (EMI)
- **JESUS & MARY CHAIN** Automatic - Reissue (Demon)
- **JESUS & MARY CHAIN** Honey's Dead (Demon)
- **KAI FISH** Life In Monochrome (Music For Wolves)
- **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

SINGLES

- **CLOCK OPERA** Lesson No. 7 (Island)
- **GIVERS** Mean (Glassnote/Island)
- **MADS LANGER** Riding Elevators (Columbia)
- **LMFAO** Sexy And I Know It (Interscope)
- **VISIONS OF TREES** Sirens (Novocaine) (Moshi Moshi)
- **WASHINGTON** Holy Moses (Mercury)

ALBUMS

- **BRIGHTON & HOVE GAY MEN'S CHORUS** Brighton & Hove Gay Men's Chorus (Island)
- **BJORK** Biophilia (One Little Indian)
- **FRON MALE VOICE CHOIR** Voices From The Valley - Best Of (UCI)
- **BEN HOWARD** Every Kingdom (Island)
- **HUGO** Old Tyme Religion (Roc Nation/RCA)
- **L-VIS 1990** Neon Dreams (Island)
- **LADY ANTEBELLUM** Own The Night (Capitol/Parlophone)
- **MADS LANGER** Behold (Columbia)
- **MUTEMATH** Odd Soul (Warner Brothers)
- **ROACHFORD** Addictive (M3)
- **VARIOUS** The Lost Notebooks Of Hank Williams (Egyptian/Sony)
- **YOU ME AT SIX** Sinners Never Sleep - Deluxe (Virgin)

OCTOBER 10

SINGLES

- **DOCTOR P** Neon (Warner Brothers)
- **MURRAY JAMES** Protect Me (Columbia)
- **OWL CITY** Dreams Don't Turn To Dust (Island)
- **LAURENT WERY FEAT. SWIFT KID AND DEV** Hey Hey Hey (Pop Another Bottle) (One More Tune/Warner)

ALBUMS

- **RYAN ADAMS** Ashes & Fire (Pax-Am/Columbia)
- **EVANESCENCE** Evanescence (Sony)
- **PETER GABRIEL** New Blood (EMI)
- **GIVERS** In Light (Island)
- **RADIOHEAD** TKOL RMX 1234567 (Ticker Tape/XL)
- **CLIFF RICHARD** Soulicious (EMI)
- **ANITA SKORGAN** Adventus (Tru The Mill)
- **WASHINGTON** I Believe You Liar (Mercury)

OCTOBER 17

SINGLES

- **BOMBAY BICYCLE CLUB** Lights Out Words Gone (Island)
- **DZ DEATHRAYS** Gebbie ST (Too Pure Singles Club)
- **JOE JONAS** Just In Love (Polydor)
- **MANN FEAT. T-PAIN** Get It Girl (Def Jam)
- **MAVERICK SABRE** I Need (Mercury)
- **NERO** Crush On You (Mercury/MTA)
- **RIZZLE KICKS** Youngster (Island)
- **SONS & DAUGHTERS** Red Rose (Domino)

ALBUMS

- **ASA** Why Can't We (Dramatico)
- **KATHERINE JENKINS** Daydream (Warner Brothers)



- **NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds (Sour Mash)
- **PATRICK STUMP** Soul Punk (Mercury)

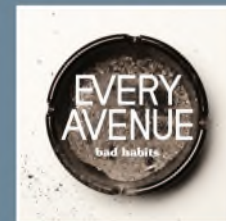
THE PANEL Each week we bring together a selection of tips from specialist media tastemakers



Alex Denney (Stool Pigeon)
Mister Heavenly Out Of Love (Sub Pop)
Dark, doomy pop songs inspired by early R&B acts like Geno Washington is the official line on Mister Heavenly, a Sub Pop supergroup of sorts comprising members of Man Man (Ryan Kattner), Islands (Nick Thorburn) Modest Mouse (Joe Plummer). Their debut Out of Love sounds like a drunken, doo-wop karaoke with all three descending into fisticuffs.



Andy Cowan (Mojo)
Ladi6 Koln (Question Music)
The once gauche, street-savvy rapper from all-girl crew Sheelahroc finally found her voice in the solo arena with sultry vocals riding jazzed-up beats with aplomb on a smoky late night serenade, while parent album The Liberation Of... will be music to the ears of Lauryn Hill's long frustrated fan base. She's stratospherically that good.



Andy Ritchie (Rock Sound)
Every Avenue Bad Habits (Fearless)
Three albums in and Every Avenue have become masters of their craft, creating anthemic, accessible pop-rock anthems is what these Michigan natives do better than the rest. Bad Habits is continuity in their recent run of form and well worth a spin for those with an ear for melody.



David McLaughlin (Kerrang!)
The Wonder Years Suburbia I've Given You All And Now I'm Nothing (Hopeless Records)
Philly six-piece The Wonder Years go one better on album three. Inspired by Allen Ginsberg's 1956 poem America, Suburbia is a wordy, galloping pop-punk classic that wrestles with religion, arrested development and tells eye-opening tales about the trials and turmoil of endless touring.

CHARTS ANALYSIS



Nero on fire

ALBUMS FOCUS

BY ALAN JONES

WITH THE POSTHUMOUS surge in sales of albums by Amy Winehouse continuing to fade there will be a new number one this Sunday and early indications suggest it could be Nero. Having entered at number one in the singles chart last Sunday with Promises, the UK drum & bass act have taken an early lead this week on albums with their debut set Welcome Reality around 4,600 units ahead on the Tuesday sales flashes. But Adele has a chance of wresting back control of the chart this weekend, after a three-week break. Her 21 album was second behind Nero and more than 800 sales ahead of Watch The Throne by Jay-Z and Kanye West in third place. Winehouse's Back To Black sees its sales more than halved versus a week ago, sitting in fourth place on Tuesday, with debut album Frank suffering an identical dip in sales as it dropped 4-8.

Number one last Sunday for the third week in a row and the seventh time in total, Back To Black is now the biggest-selling album of the 21st century. Sales of 43,726 copies in its original and deluxe editions, and a 50% share of the 1,027 sales that the Frank/Back To Black doublepack sold lifted overall sales of Back To Black to 3,248,816 by close of business on Saturday, putting it ahead of long-time leader James Blunt's Back To Bedlam (3,240,815 sales).

Both "Back To" albums will be overtaken in the fullness of time by Adele's 21, which held at number two last Sunday, with sales of 32,933 boosting its career sales to 2,874,922. This is the 29th week in a row since its release that 21 has been in the top two. It looked like falling short, when midweek sales flashes showed it trailing in third place behind Jay-Z & Kanye West's Watch The Throne but the rap duo's album faded as the week progressed, and had to settle for a number three debut (30,856 sales).

Elsewhere last Sunday, heavy metal band Trivium racked up their

third straight Top 20 album, with In Waves (number 16, 7,112 sales) - it follows The Crusade (seven, 2006) and Shogun (17, 2008) - while Randy Crawford's new Best Of set debuted at seven (9,866 sales), becoming her 12th such chart entry here.

Looking ahead to this coming Sunday's new chart, apart from Nero there are probable Top 40 debuts for Young Pilgrim, the introductory solo album by Charlie Simpson, formerly of Busted (number five on early sales flashes); In Gold Blood, the third and potentially highest-charting album by Cardiff band Kids In Glass Houses (number 10); the John Denver compilation, The Ultimate Collection (16); X Factor rejects Jedward's second album Victory (22); and It Happens Quietly (33), the latest album by 48-year-old Jacqui Dankworth, whose pedigree as the daughter of UK jazz greats Cleo Laine and Johnny Dankworth was not enough for any of her previous three albums to dent the Top 200.

Overall album sales last week were 1,537,068 - the third lowest weekly sale in the 21st century - and slipped further on early midweek projections.

SINGLES FOCUS

After falling to a 42-week low last week, singles sales look likely to be lifted by the arrival of an all-new top three this weekend. Rapper Wretch 32, whose last single Unorthodox reached number two, looks set for his

first number one, with Don't Go (feat. Josh Kumra) taking a 5,000 lead over Scottish singer/songwriter Emeli Sande's first single Heaven which, in turn, is 5,000

sales ahead of the Maroon 5/Christina Aguilera collaboration Moves Like Jagger on early sales flashes. All are likely to overhaul Nero's Promises, which debuted at number one last week with pretty unspectacular sales - 46,700, the lowest tally for a number one in 97 weeks. It is Nero's third hit, following Me And You, which reached number 15 in January, and Guilt, number eight in May.

Ed Sheeran's debut hit The A Team is set for a 10th straight week in the Top 10. It sold 31,497 copies last week raising overall sales to 414,571, and slipped 7-8 on Tuesday midweeks, with sales off a further 15%.

Frenchman David Guetta's Little Bad Girl, which also features Ludacris and Taio Cruz, closed 6-4 (33,869 sales) last week to become his eighth top five hit since he first breached the mark three years ago this very week. Taken from Guetta's new album, Nothing But The Beat - which is out next Monday (August 26) - it was joined in the Top 20 by Titanium



Emeli Sande | Heaven flying high

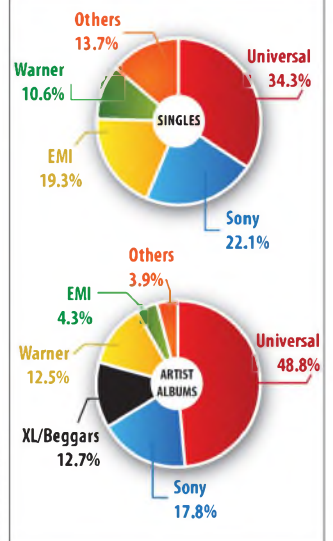
(number 16, 16,576 sales), another track from the album on which Australian singer Sia is featured vocalist. So far this week, both tracks are down, Little Bad Girl falling to number seven on the Tuesday midweeks and Titanium to number 20.

After jumping 46-17 a fortnight ago, Christina Perri's Jar Of Hearts charged to number five (33,223 sales) on last Sunday's chart, its growth apparently not impeded by the fact it had gone up in price from 59p to 99p at iTunes. It remained at number five in the midweeks announced on Tuesday, while recording double-digit sales growth.

The rest of last Sunday's top five look to make big drops in the coming weekend's new chart: JLS' She Makes Me Wanna (feat. Dev) held at number two (36,834 sales) but had dived to number eight on the Tuesday midweeks; and Cher Lloyd's Swagger Jagger dipped 1-3 (34,290 sales) and in this week's first sales flashes had slumped to 12.

Just The Way You Are (Amazing), Grenade and The Lazy Song - the first three singles from Bruno Mars' debut album Doo-Wops & Hooligans - all reached number one, selling in excess of 2.32 million copies. The album's fourth single, Marry You, made a premature debut on the chart in January, as an album track, reaching number 41. It has sold 70,000 copies since then, and is officially now the fourth single from the album. It responded to growing airplay by jumping 68-28 (11,224 sales) last week to achieve the highest position of

MARKET SHARE WEEK 32



its chart career, and climbed a further six notches on the Tuesday midweeks. The album itself held at number eight (8,638 sales) on its 30th straight week in the Top 20 but looks like easing out of the Top 10 this week.

Nicole Scherzinger's debut album Killer Love surrendered its fifth hit last week, as Wet debuted at number 33 (8,177 sales). The first four - Heartbeat (with Enrique Iglesias), Poison, Don't Hold Your Breath and Right There - all made the Top 10, and Wet continues to head in that direction, having moved up to number 25 on the Tuesday midweeks. The album has performed modestly, reaching number eight and selling just 120,341 copies in 21 weeks since its release. It improved slightly last week, climbing 48-47 (2,657 sales), and is up another notch so far this week.

Overall singles sales reached a 2011 low at 2,756,346 last week, and are up a modest 1% week-on-week in the current frame. Aside from the top three, the only singles looking to debut



Nicole Scherzinger | Wet is making progress on the midweeks



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Adele | Globally, 21 is still the biggest seller

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



- **WRETCH 32 FEAT. JOSH KUMRA** Don't Go Levels/MoS
- **EVELI SANDE** Heaven Virgin
- **MAROON 5 FEAT. CHRISTINA AGUILERA** Moves Like Jagger A&M
- **MODESTEP** Sunlight A&M
- **JOE JONAS** See No More A&M
- **DEV** In The Dark Universal
- **LADY ANTEBELLUM** Just A Kiss Capitol

UK ARTIST ALBUMS CHART

- **NERO** Welcome To Reality MTA
- **CHARLIE SIMPSON** Young Pilgrim Music Sounds
- **KIDS IN GLASS HOUSES** In Gold Blood Roadrunner
- **JOHN DENVER** The Ultimate Collection Sony
- **JEDWARD** Victory Universal Ireland
- **JACQUI DANKWORTH** It Happens Quietly Specific Jazz
- **FIONN REGAN** 100 Acres Of Sycamore Heaven

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

inside the Top 40 this week are Sunlight, the second single from London dubsteppers Modestep, which ranked sixth on Tuesday, far outperforming their only previous single Feel Good, which got to number 38; and See No More, a solo release from Joe Jonas, of Jonas Brothers fame. See No More was number 34 on Tuesday's sales flashes, and would be the 22-year-old's first solo Top 40 hit, although he reached number 33 partnering Demi Lovato on This Is Me in 2008, and has racked up two Top 40 hits as a member of The Jonas Brothers.

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	CHARLIE SIMPSON Parachutes / Music Sounds (PIAS)	
6	7	ADELE Rolling In The Deep / XL (PIAS)	
7	6	VATO GONZALES FEAT. FOREIGN BEGGARS Badman Riddim (Jump) / Levels/MoS (ARV)	
8	8	ADELE Make You Feel My Love / XL (PIAS)	
9	5	SWEDE MASON Masterchef Synesthesia / Dental Records Shine TV (AWAL)	
10	17R	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / Mos (ARV)	
11	11	WRETCH 32 FEAT. EXAMPLE Unorthodox / Levels/MoS (ARV)	
12	10	EXAMPLE Kickstarts / Data/MoS (ARV)	
13	17	THE 2 BEARS Bear Hug / Southern Fried (PIAS)	
14	NEW	THE REASON 4 Take It All / Far West/UpSide (ODA)	
15	13	TIESTO V DIPL0 FEAT. BUSTA RHYMES C'mon (Catch' Em...) / Wall Of Sound (PIAS)	
16	20	ED SHEERAN Cold Coffee / Sheeran Lock (Tunecore)	
17	RE	GYPTIAN Hold You / Levels/MoS (ARV)	
18	9	CARO EMERALD That Man / Dramatico/Grand Mono (ADA ARV)	
19	16	DJ FRESH Gold Dust / Data/MoS (ARV)	
20	NEW	SMOUSE Squashed N***A / Demon (SDU)	

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	5	EXAMPLE Won't Go Quietly / Data/MoS (ARV)	
6	7	BON IVER Bon Iver / WAD (PIAS)	
7	8	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)	
8	10	THE HORRORS Skying / XL (PIAS)	
9	9	JOSS STONE LP1 / Stone/IsSurfDog (I)	
10	14	EVA CASSIDY Simply Eva / Blix Street (ADA ARV)	
11	6	RHYDIAN ROBERTS Waves / Onehead (Nova ARV)	
12	17	FLEET FOXES Helplessness Blues / Bella Union (ROM ARV)	
13	11	LITTLE DRAGON Ritual Union / Peacefrog (E)	
14	NEW	JOHN HIATT Dirty Jeans & Mudslide Hymns / New West (Essential/GEM)	
15	NEW	JONATHAN WILSON Gentle Spirit / Bella Union (ROM ARV)	
16	RE	STATUS QUO Quid Pro Quo / Fourth Chord	
17	12	FRIENDLY FIRES Pala / XL (PIAS)	
18	13	BEVERLEY KNIGHT Soul UK / Hurricane (Absolute ARV)	
19	RE	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)	
20	RE	MADNESS Complete Madness / Union Square (SDU)	

INDIE SINGLES BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)	Mos (ARV)
1	NEW	CHARLIE SIMPSON Parachutes / Music Sounds (PIAS)	
2	2	THE 2 BEARS Bear Hug / Southern Fried (PIAS)	
3	NEW	THE REASON 4 Take It All / Far West/UpSide (ODA)	
4	NEW	SMOUSE Squashed N***A / Demon (SDU)	
5	11	JOE GODDZARD FEAT. VALENTINA Gabriel / Greco-Roman (ROM)	
6	5	LEWI WHITE FEAT. DEVLIN, ED SHEERAN, GRIMAL & YASMIN Young Guns / 360 (Avalon)	
7	3	SMOUSE Slap My Elbow / Demon (SDU)	
8	8	MR SAXOBEAT Mr Saxobeat / Ma Chiato (Ma Chiato)	
9	4	LAIDBACK LUKE, STEVE AOKI & LIL JOHN Turbulence / New State (New State)	
10	20	CHARLIE SIMPSON Down Down Down / Music Sounds (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	2	VARIOUS Anthems R&B 2 / Mos/Sony (ARV)	
3	15	VARIOUS Back To Life - 90s Soul Groove & Club / UMTV/EMI TV (ARV)	
4	NEW	VARIOUS Hed Kandi Ibiza 2011 / Hed Kandi (ARV)	
5	4	VARIOUS Latino Summer / AATW/Sony/UMTV (ARV)	
6	3	VARIOUS 80s Groove - Vol 2 / Mos/Sony (ARV)	
7	6	VARIOUS Clubland 19 / AATW/UMTV (ARV)	
8	7	VARIOUS Superclub Ibiza / EMI TV/Rhino (E)	
9	8	VARIOUS Running Trax 3 / Mos (ARV)	
10	9	VARIOUS Now That's What I Call Music 78 / EMI Virgin/UMTV (E)	
11	11	VARIOUS Chilled R&B Summer 2011 / Sony RCA (ARV)	
12	12	VARIOUS The Best Of Bbc Radio 1's Live Lounge / Sony/UMTV (ARV)	
13	13	VARIOUS The Old Grey Whistle Test - 40th / EMI TV/Rhino/UMTV (ARV)	
14	14	VARIOUS Euphoric R&B / EMI TV/Sony (ARV)	
15	10	VARIOUS UKF - Bass Culture / UKF (PIAS)	
16	NEW	VARIOUS Big Step For Dub / InDz (ADA ARV)	
17	16	VARIOUS Getdarker Pts This Is Dubstep 2011 / Getdarker (PIAS)	
18	15	VARIOUS Good Vibrations / EMI TV (E)	
19	18	VARIOUS Epic - Vol 2 - The Biggest Tracks / EMI TV/Rhino/Sony (ARV)	
20	19	VARIOUS Clubbers Guide To Festivals / Mos (ARV)	

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label	Mos (ARV)
1	NEW	TRIVIUM In Waves / Roadrunner (ADA ARV)	
2	1	FOO FIGHTERS Greatest Hits / RCA (ARV)	
3	2	FOO FIGHTERS Wasting Light / RCA (ARV)	
4	10	BLINK 182 Greatest Hits / Geffen (ARV)	
5	3	GUNS N' ROSES Greatest Hits / Geffen (ARV)	
6	4	LED ZEPPELIN Mothership - Best Of / Atlantic (ARV)	
7	7	METALLICA Metallica / Vertigo (ARV)	
8	6	LINKIN PARK A Thousand Suns / Warner Brothers (ARV)	
9	5	BIFFY CIYRO Revolutions - Live At Wembley / 14th Floor (ARV)	
10	RE	AVENGED SEVENFOLD Nightmare / Warner Brothers (ARV)	

DANCE ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)	Mos (ARV)
1	NEW	VARIOUS Hed Kandi Ibiza 2011 / Hed Kandi (ARV)	
2	1	VARIOUS Back To Life - 90s Soul Groove & Club / UMTV/EMI TV (ARV)	
3	4	DAVID GUETTA One Love / Postiva/Virgin (E)	
4	3	CHASE & STATUS No More Idols / Mercury (ARV)	
5	2	VARIOUS Superclub Ibiza / EMI TV/Rhino (E)	
6	8	KATY B On A Mission / Columbia/Rinse (ARV)	
7	RE	OST Sucker Punch / Sony Classical (ARV)	
8	5	VARIOUS UKF - Bass Culture / UKF (PIAS)	
9	7	VARIOUS Running Trax 3 / Mos (ARV)	
10	6	VARIOUS Clubland 19 / AATW/UMTV (ARV)	

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INTERNATIONAL CHARTS

■ BY ALAN JONES

FOR THE THIRD WEEK IN A ROW, Adele's 21 plays a supporting role to Amy Winehouse's Back To Black in the UK, but globally Adele's album remains far and away the biggest seller. It extends its run at number one in Australia, Canada, the Czech Republic, Denmark, France, Ireland and New Zealand, while climbing 2-1 to return to the summit in Flanders, the Netherlands and the US, where it starts an unprecedented seventh separate run at the top, and is on the verge of topping the three-million sales mark. The album also reaches new peaks in Spain (3-2) and Poland

(4-2), while climbing or holding steady in Norway (2-2), Wallonia (2-2), Brazil (4-3), Germany (3-3), Finland (5-4), South Africa (4-4) and Italy (8-6), and re-entering the chart in Russia (24).

Meanwhile, the aforementioned Back To Black continues to perform impressively for the late Amy Winehouse. Although declining in New Zealand (3-5), Canada (6-8) and the US (7-16), the album surges higher in Austria (3-1), Denmark (14-2), Ireland (4-2), Wallonia (25-3), Flanders (10-4), the Czech Republic (16-5), Portugal (9-6) and Brazil (16-12). It is static in Switzerland (1-1),

France (2-2), Germany (2-2), and a re-entry in Australia (six), Greece (nine), Poland (15), Hungary (17), Sweden (21), Italy (36) and Mexico (58). Winehouse's first album Frank is also doing well. Charting for the first time in some territories, it appears on 16 charts (to Back To Black's 25) but is beating its illustrious successor in just two - Italy, where it leaps 71-16, and Poland, where it re-enters at 12. It also commands Top 20 slots in Austria (11-5), Ireland (15-9), Germany (12-9), Portugal (10-14) and Greece, where it re-enters at 17.

Joss Stone's LP1 is in decline in all seven countries in which it debuted last week, with particularly steep falls in Switzerland (2-9), the US (9-47) and Canada (17-49) but it debuts in three more, arriving in Flanders (12), Denmark (38) and Wallonia (39).

Before 21 was released the biggest-selling UK album worldwide since the start of the 2010s was Mumford & Son's Sigh No More and although we rarely mention it anymore, as it has been part of the chart scenery for so long, it continues to sell. Falling 14-15 in Canada on its 77th chart

appearance, it holds at 18 in the US (72nd week), falls 29-33 in the Netherlands (84th week) and rebounds 53-31 in Ireland (96th week). It remains charted in lower orbit in a further six territories.

Finally, in Japan - where no UK act has had a number one album since Oasis' Stop The Clocks compilation in 2006 - there is just one British export in the Top 100. Not charting anywhere else in the world, and arriving in the Japanese chart just a week after it reached number 34 here, Viva Brother's Famous Last Words debuts at 77.



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THE OFFICIAL UK ALBUMS CHART

Table with columns: This wk, Last wk, Wks in chart, Artist Title (Producer), Label / Catalogue number (Distributor). Rows include Amy Winehouse, Adele, Jay-Z & Kanye West, etc.

Table with columns: This wk, Last wk, Wks in chart, Artist Title (Producer), Label / Catalogue number (Distributor). Rows include Example, Bon Iver, The Wanted, Katy B, Alfie Boe, etc.

Official Charts Company 2011.

Summary list of artists and their chart positions: Abbz 68, Adele 5, Aloe Blacc 55, Arctic Monkeys 37, Bad Meets Evil 48, Beyonce 6, Beyonce 59, Bieber, Justin 72, Biffy Clyro 62, Buccilli, Andrea 75, Bue, Alfie 42, Bun Iver 40, Brown, Chris 13, Buble, Michael 36, Carpenters, The 74, Cee Lo Green 19, Chase & Status 12, Crawford, Randy 7, Dion, Celine 66, Elbow 26, Elbow 73, ELO 44, Emerald, Caro 15, Eminem 60, Eminem 65, Example 39, Foo Fighters 28, Foo Fighters 38, Foster The People 30, Glee Cast 35, Gomez, Selena & The Scene 33, Goulding, Ellie 51, Guetta, David 29, Guns N' Roses 69, Horrors, The 63, Jay-Z & Kanye West 3, Jessie J 10, Katy B 42, Kings Of Leon 56, Kings Of Leon 58, Lady Gaga 9, Lady Gaga 23, LMFAO 70, Lopez, Jennifer 64, Mars, Bruno 8, Mary-Jess 57, Meat Loaf 67, Minaj, Nicki 20, Mumford & Sons 31, Murs, Olly 50, Noah & The Whale 21, Nutini, Paolo 54, Overtones, The 32, Paloma Faith 61, Perry, Katy 17, Pierces, The 18, Pink 25, P!nk 11, P!nk 24, Rihanna 14, Rumer 46, Rumer 46, Scherzinger, Nicole 47, Script, The 52, Sealsick Steve 45, Take That 22, Tempah, Imrie 27, Inwini 16, Two Door Cinema Club 49, Vaccines, The 34, Wanted, The 41, Winehouse, Amy 1, Winehouse, Amy 4, Wombats, The 53, Wright, Laura 71



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Adam Buxton • Adam Smith (Chemical Brothers) • Alastair Lindsay (SCEE) • Andrew Kremer • Andy Varley (DJ Fresh) • Ballistic Events • Ben Fawkes (Soundcloud)
Bigballs Films • British Academy of Composers & Songwriters • British Film Institute • Bucks Music • Charlie Dark • Chris Bovill • Chris Breeze (xBox Kinect) • David Adams
(Soundcloud) • Dominic Bastyra (Platinum Rye) • Duncan Smith (SCEE) • Ed Averdieck • Faber Music • Fallon London • Fred & Nick • Frukt • Gail Gallie • GameCity
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Kim Newman Kutiman • Lord Smith of Finsbury • Mad Cow Films • Mark Fishlock • Martin Hewett (SCEE) • Martyn Ware • Mike Skinner • Music Managers' Forum
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