

MusicWeek

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NEWS

06 ANDY PARFITT

The outgoing R1 controller talks about his departure and state of radio



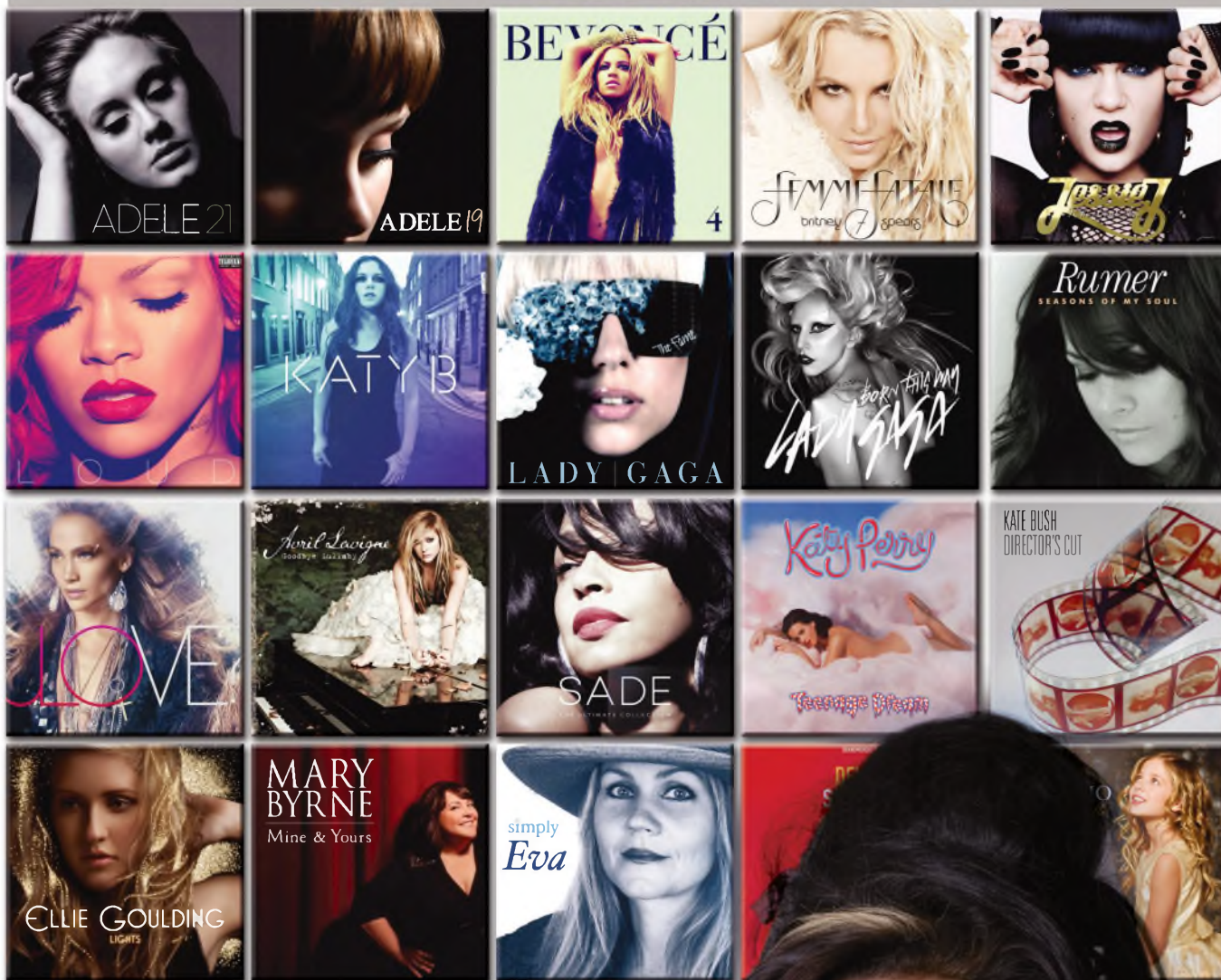
TALENT

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MEDIA

08 Sky Arts schedules music TV channel hires Ronnie Wood and Jo Whiley



ARTISTS

BY ALAN JONES

2011 IS FAST BECOMING the year of the female solo act with unprecedented chart successes in the first seven months of the year.

Female solo artists have topped the Official UK Albums Chart for 25 of the first 29 weeks of 2011, led by Adele but also including Beyoncé, Rihanna and Lady GaGa.

Music Week research today shows they have also occupied all of the top-three places on the albums chart 10 times this year - and twice the whole of the top five - something not previously achieved

in 55 years of chart history.

Five of the six biggest selling albums of the year-to-date have been from female artists, who have claimed their highest ever share of sales - 34.15% this year, compared with 21.31% last year.

Our analysis, however, shows that despite the success of the top artists, only 11.26% of releases are by female solo artists.

This weekend, the tragic death of Amy Winehouse further extended the female chart dominance.

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➤ See pages 4-5 and charts pages for more on this story

NEWZBIN CASE OPENS UP NEW MUSIC FRONT

BY ROBERT ASHTON

The music industry will waste no time in demanding ISPs immediately block illegal music websites following last week's landmark court decision requiring BT to prevent its customers accessing pirate website Newzbin2.

Senior executives have told Music Week the music industry has been refining its strategy as it followed the case, brought by the Motion Picture Association.

The ruling demonstrated that Section 97A of the Copyright, Designs and Patents Act, which has been on the statute books since the late 90s but never tested, can be used to force



BT to take direct action and block the distributor of pirated material.

In around half a dozen key defence points, BT claimed it did not know its service was used to infringe copyright. But, in the High Court on Thursday The Hon. Mr Justice Arnold "blew BT's out of the water".

More importantly for the creative and music industries, Arnold has also established a clear precedent and established that rights owners can invoke 97A to block illegal sites.

The music industry's strategy is now decided and Music Week understands the BPI will now use the 97A precedent as part of its arsenal against illegal websites.

The first likely step, which could be just days away, will be to ask ISPs to block some of the biggest illegal websites. It is not known yet which sites - and, therefore, which ISPs will be targeted.

If ISPs do not block these sites voluntarily, the BPI will ratchet up the pressure and will seek court orders - citing 97A and the MPA case - requiring them to do so

■ See page 17 for more

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DIGEST

▶ THE PLAYLIST

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



ZULU WINTER

Let's Move Back to Front (Unsigned)

Zulu Winter's sound will draw parallels to Wild Beasts but there is a musical ambition evident here that could reach far broader audiences. (Demo)



LAURA MARLING

Sophia (Virgin)

Marling's effortless musical evolution continues. Sophia possesses a warmth and life which harks back to another era. (Single, September 12)



ARTFUL

Could Just be the Bassline (tbc)

Co-written by Ed Sheeran and featuring Kal Lavelle on vocals, this is a bright, club friendly pop song with infectious undercurrent of melancholy. (Single, tbc)



ALEX WINSTON

Velvet Elvis (Island)

A popular live track, Velvet Elvis should strengthen Winston in the UK before Island puts its foot on the gas later in the year. (from EP, September tbc)



WILD BEASTS

Bed Of Nails (Domino)

A discernible highlight from Wild Beasts acclaimed new album, Bed Of Nails is a soulful, upbeat tune backed by a visually arresting clip. (Single, out now)



BATTLES

My Machines (Warp)

Gary Numan steps in on vocals on what stands as one of Battles acclaimed new album's more commercial moments. (Single, August 15)



GURRUMUL YUNUPINGU

Rrakala (Dramatico)

The follow up to Yunupingu's half-million selling debut, Rrakala sees the Australian artist pave his own stylistic path. (Album, September 5)



COVER DRIVE

Lick Ya Down (Polydor)

Set up single already playlisted at Choice, Kiss and Capital, and managed by Global Group's chief executive Ashley Tabor. (Single, August 28)



FOOLS GOLD

Wild Window (AmSound/Columbia)

With an international support slot for Red Hot Chili Peppers, Fools Gold have the potential to impress large audiences this year. (Single, August 15)



THE SATURDAYS

All Fired Up (Polydor)

The Saturdays continue with the clubby, harder-edged sound that should help get radio play for their album campaign. (Single, September 4)



SIGN HERE

Hayley Reinhart Interscope has signed former American Idol contestant Haley Reinhart to a record deal. She becomes the fourth finalist to snag a major-label deal with the new recording company of choice following in the footsteps of winner Scotty McCreery, runner-up Lauren Alaina (both signed to the Mercury Nashville label, a division of Interscope parent company Universal Music Group) and ninth-place finalist Pia Toscano.



GIG OF THE WEEK

What: Electrelane
Where: Field Day Festival, Victoria Park

When: Saturday August 6

Why: Newly reformed after a four year hiatus, Brighton four piece Electrelane are back. The band played a storming comeback set at the Scala last month – which included all of the groups greatest hits – so prepare to be blown away at their first festival date of the year.

Music pays final tributes to Amy



THE DEATH OF AMY Winehouse has dominated the music week, with a huge outpouring of grief.

The 27-year-old star, who died last Saturday, was cremated at the beginning of the week at a private ceremony.

For industry, friends and fans, her passing left a deep sense of lost potential, best reflected in sales of Winehouse's albums. Music Week today reports on the dramatic reappearance of her work at the top of the charts in the UK.

Her 2006 *Back to Black* returned to the US top 10 earlier in the week with 37,000 sales in just three days. That success was matched in many markets worldwide (See International charts, page 24).

Industry colleagues spent the week paying tribute to the star.

Back to Black producer and close friend Mark Ronson trans-

formed a London gig into an emotional tribute evening, while Sixties great Ronnie Spector released a charity single, covering *Back to Black* for the Daytop Village drugs and alcohol charity.

Others used their social network sites to post poignant messages. Adele said Winehouse had "paved the way" for her success.

Jazz/pop singer/songwriter Jamie Cullum, who toured with her during her early career said she was performer "with no fuss and no compromise."

Other tributes came from acts including Lady GaGa, Rihanna, Kasabian and Tony Bennett, who had recorded with her earlier this year.

The week ended with the heartbreaking scene of Winehouse's father Mitch giving away some of her clothes to fans, who turned up in thousands to the Camden flat where she died.

■ ABBEY ROAD HEADS TO CHISWICK FOR 80TH BASH

Abbey Road kicks off the celebrations of its eight decades as a studio with American Express Symphony At The Park – featuring orchestral arrangement of some of its most famous recordings at Chiswick House and Gardens, London.

The concerts on August 20 and 21 will see Royal Philharmonic Orchestra performing iconic pop hits from The Beatles, Radiohead, Kate Bush, Elbow, Oasis and Blur plus classic film scores, conducted by Nick Ingham and Joe McNeely.

Steve Lamacq will compere the event.

■ SHARKEY URGES ACTION ON DIGITAL ECONOMY ACT

UK Music chief executive Feargal Sharkey told the Musicians' Union conference the Government should get on and implement the Digital Economy Act.

Speaking at the Bristol Royal Marriot Hotel last week, Sharkey emphasised the importance of UK Music in lobbying Government ministers and campaigning on music industry issues. Insiders had suggested that Government ministers have been stalling on the code of practice drawn up by Ofcom which will underpin how the DEA runs.

He also said he hoped to hear



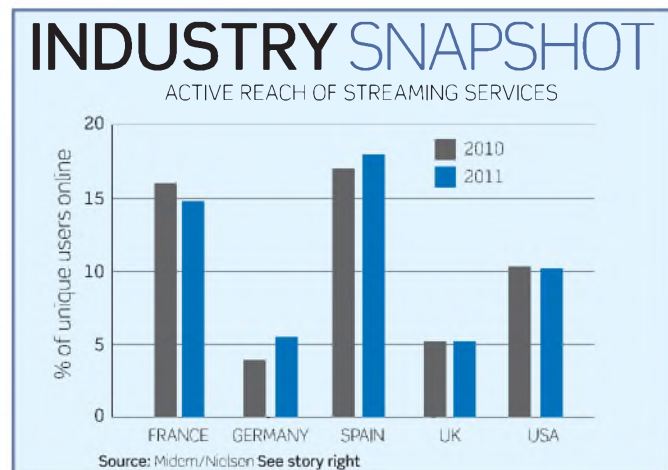
news on the Government's thoughts on the recent Hargreaves Review of IP and Growth and added the long fight to obtain a small venues exemption to the Licensing Act was progressing well.

TUC general secretary Brendan Barber told the conference his organisation would continue to support musicians while the Government presses ahead with cuts to the arts.

The two-day conference was also addressed by John McDonnell MP and PPL chairman and CEO Fran Nevrla.

■ MUSIC STREAMING WHITE PAPER RELEASED

A white paper from Nielsen/Midem claims education, rights reform and partnership are key to establishing a strong streaming market in Europe. The report - *Music Audio Streaming Services: Is Streaming Steaming Ahead?* - looked at the UK, France,



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Germany and Spain.

The markets are progressing at different speeds (see Industry Snapshot) but some key issues emerge, said the authors, including consumer knowledge, the disentanglement of rights and strong partnerships between music, ISPs and other infrastructure providers.

■ OMNIPHONE EXECUTIVE SAUNDERS DIES AT 33

Emily Saunders, Omnifone's Global Marketing Director and one of the digital music industry's most popular executives, has died at the age of 33, after a two-year battle with cancer.

As Omnifone's Global Marketing Director, Saunders was responsible for the commercial launch of Omnifone's offices and first live operations in Asia-Pacific and Australasia, as well as taking responsibility for global media relations at Omnifone's Island Studios HQ.

During Saunders' tenure, Omnifone went from an organisation running single territory digital music services, mainly in European countries, to one which took global responsibility for digital music for the likes of Sony Corporation, Sony Ericsson and HP.

■ LIVE FEST BACK AT O2

London's biggest indoor festival Live Fest has already been scheduled for next year following successful weekend performances from Tinchy Stryder and a host of other acts.

Organisers said the event will be staged at the O2 again on January 21. More than 6,000 packed in to the O2 to watch performances on five stages, with Radio One DJ Zane Lowe closing the show. Tinchy Stryder, Roll Deep, The Hoosiers and Tempa T also appeared. Live Fest ran alongside the Grand Final of Live and Unsigned, whose £50,000 top prize was won by The Trinity Band from Derby.

FEATURED ARTISTS COALITION

■ NEW AWARDS LAUNCHED

The Featured Artists Coalition (FAC) and the MMF are launching a new awards ceremony to celebrate achievement in the music business.

The Artist and Manager Awards - will evolve from the Roll of Honour award dinner staged by the MMF for 15 years and will be held at The Roundhouse in Camden on September 13 2011.

Awards to be presented on the evening include First Rung and Breakthrough Awards, aimed at newcomers to the industry and mid level achievers, the Artists' Artist award and the Peter Grant Award for managers, and the ultimate accolade: the MMF and FAC Achievement Award for 2011.

Placido to lead IFPI piracy fight

Legendary tenor Placido Domingo is the new chairman of IFPI, the organisation representing the recording industry worldwide.

Placido Domingo is among the best-known opera stars in the world who, as one of the 'three tenors' with Luciano Pavarotti and Jose Carreras, brought opera to a global audience in the Nineties.

His 40-year career has included more than 3,500 performances and 100 recordings with all the major record labels.

The 12-times Grammy winner will play a leading role promoting IFPI's priorities internationally. These include improving copyright legislation, promoting the work of music rights owners, helping develop a thriving digital music sector and supporting the industry's public education.

■ AIR APPOINTS HAYNES TO SENIOR MARKETING POSITION

AIR Entertainment, the group created in March, comprising the Air and Strongroom brands has appointed Darren Haynes as senior marketing manager. Haynes brings extensive music marketing experience to the new role, having held managerial positions at PRS for Music and the Official Charts Company. As senior marketing manager at AIR, Haynes will have day-to-day responsibility for marketing the AIR Entertainment Group's entire portfolio.

■ NEC GROUP IN PROFIT

The Birmingham-based NEC Group made an operating profit of £29.4m in the year to March 31, 2011 - up £5.3m on the previous financial year. However, after meeting long-term venue upgrade costs and taking interest on loans into account, there was a deficit of £7.7m (£12.3m). The group operates four exhibition and events venues and owns catering business Amadeus and ticketing agency

■ SONY/ATV SIGNS ANGELLO

Sony/ATV has signed Steve Angello to a worldwide exclusive publishing deal, which is set to begin at the start of next year. The producer, writer and DJ is best known for his work with Swedish House Mafia and the agreement covers all of his work in the group as well as his solo work



Steve Angello

and collaborations with other artists. Speaking about the deal Sony/ATV managing director Rak Sangvhi said Swedish House Mafia were one of three household names in the UK and was one of the most exciting signings to the company to date.

■ NEW HOME FOR THE FOURTH MUSIC VIDEO AWARDS

The fourth annual Music Video Awards is to take place at a new venue - the Empire in London's Leicester Square on November 8.

The MVAs are dedicated to music video and this year the range of awards has expanded, reflecting the resurgence of the artform in the age of YouTube.

New awards will be given for international achievement and low-budget work.

Last year's winners at the MVAs included Plan B, Jay-Z, Gorillaz, Hot Chip, Example, Lady Gaga and OK Go, with Radiohead's Ed O'Brien presenting a special Icon Award to legendary music video directing team Hammer & Tongs.

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MUSICWEEK.COM REACTION

■ MUSIC INDUSTRY CHEERS AS HIGH COURT BLOCKS ACCESS TO PIRATE WEBSITE

The Silver Conductor: Yes! Yes! Yes!

This is a great move in the right direction to help the ones who are the creators of the human glue fabric we call MUSIC. So alright!

MD1500: Sigh. The music industry scores another own goal. Loads of people have heard of Newzbin now and as the blocking won't take place until October, you've just advertised the fact that you can get three months worth of free music and movies from the previously little known but now notorious site that obviously works so well you want it blocked! And even when it is blocked, the ironic thing is, it seems BT users will be able to get round the block by adding one single, solitary letter to the URL. If you think that the method to circumvent this block won't circulate on Social Media faster than Ryan Giggs' activities, you don't know the internet.
Ryan Sinclair: Good. If all of these sites were taken down the industry might start being able to afford to bring us (the general public) new and interesting artists that aren't JLS.

TOP 10 STORIES ON MUSICWEEK.COM



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01 Adele on top but UK album sales fall to 13-year low

02 Nick Gatfield made new Sony chairman and CEO

03 Cher Lloyd swaggers beyond X Factor with album

04 Female solo acts dominate music sales

05 Music mourns Amy Winehouse



09

06 Adele global bestseller again but Amy sales grow

07 Elton John's Rocket science to propel next generation

08 Winehouse dominates singles and album sales

09 The Wanted buck boy-band trend keep top spot

10 Amy back in US top 10 as Adele scales new heights

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NEWS

EDITORIAL STUART DINSEY

New owner, new publication date... a message to Music Week readers



Since starting life as Record Retailer back in 1959, Music Week has been no stranger to change and this week's edition sees further evolution – it being the first published by Intent Media.

Intent is already the leading business media owner across entertainment sectors such as video games, mobile content, toys, licensing, musical instruments, live sound and home computing. Music content is a natural addition to our portfolio.

But unlike previous owners, we are a small, independent, specialist business. We are excited to have taken over Music Week, but some surgery is required so that it can continue to serve its community.

Without us acquiring Music Week, it would have been closed – all that history gone forever. Intent wants to develop the brand where it can, via print, digital, online, mobile and events. But this will be a significant challenge and will take time. And no element of the current MW business is sacred.

I hope readers and commercial partners appreciate our honesty, whilst giving the incredibly hard working editorial and sales staff as much support as possible in the coming months. And we actively encourage your feedback.

The first change comes with the next edition. Carrying a publication date of Friday August 12th, Music Week will hit the trade on Thursday August 11th and then every subsequent Thursday. It will still carry the charts and all the usual news and analysis, but for instant access to charts from a Sunday night onwards, readers should go to our website. The magazine will now appear later in the week, but still with unrivalled editorial quality and circulation.

Other changes may follow, based either on economy or a shift in strategy. But please be assured that Intent Media is committed to serving the music community and keeping Music Week alive and essential to your business.

Thank you in advance for your support and patience. We're very proud to be here.

Stuart Dinsey, Managing Director

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As part of Intent Media's purchase of Music Week, our contact details have changed.

Emails should now be sent to firstname.lastname@intentmedia.co.uk

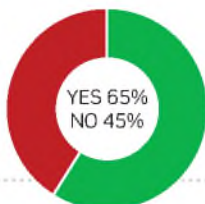
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Do you have views on this column? Feel free to comment by emailing paul.williams@intentmedia.co.uk

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:
Should Top of the Pops make a comeback?



THIS WEEK WE ASK:
Will the Newzbin case be successful in cracking online piracy?
Vote at www.musicweek.com

FEMALE STARS BATTLE TO THE TOP AFTER 55 YEARS

The long road to chart dominance

ARTISTS

BY ALAN JONES

THE DOMINANCE OF female acts in this year's charts is so great it is hard to believe that for much of the album chart's history they have struggled for recognition.

The album chart was introduced – as a top five – in 1956.

It was dominated by soundtracks and men, with the first woman to make the list, Ella Fitzgerald, not showing up for more than two years – and then for only one week, with her Irving Berlin Song Book.

The chart was soon expanded to a Top 10, then to a Top 20, but it was almost another two years before any more female solo artists made the list.

Strangely, on 26 March 1960, three of them charted simultaneously – Connie Francis, Kay Starr and Sarah Vaughan – but like Ella Fitzgerald, their tenure was limited to a week.

Although still rare, more albums by female solo artists started to chart over the next couple of years, with Peggy Lee, Shirley Bassey, Eartha Kitt, Dorothy Provine and



Ella Fitzgerald first female artist to chart

Judy Garland all making their presence felt.

No woman could improve on the modest number five peak of Ella Fitzgerald's 1956 entry – but a girl could – specifically Helen Shapiro – who was just 15 when *Tops With Me* climbed to number two in 1962.

Despite Shapiro's breakthrough, it remained tough for women: Britain's top

female solo artists Dusty Springfield, Cilla Black, Sandie Shaw, Petula Clark, Lulu and Shirley Bassey amassed 47 Top 10 singles in the 1960s but just eight Top 10 albums.

Things finally began to change with the advent of the singer/songwriter genre in the early 1970s, with Melanie, Joni Mitchell, Carole King and Carly Simon all earning top-five placings.

But female solo artists finally came of age in 1977 when, 21 years after the album chart was introduced, they scored their first number one.

Helped by a major TV campaign it was Connie Francis' 20 All-Time Greats that broke the mould, knocking Yes' *Going For The One* off the top of the chart, despite the fact it was more than 10 years since Francis had had a hit single.

Francis' success came a few



Dusty Springfield

Barbra Streisand

THANKYOU FOR THE MUSIC

BY MICHAEL GUBBINS

THERE'S A DANGER OF READING too much into the dominance of female solo acts this year.

The success so far this year is at least partly explained by the decline of rock acts, noted by Music Week earlier this year.

And male solo acts have also quietly notched up 29 albums in the top 20 this year, just three less than women, who are still make up just 11.3% of total releases.

And then there is the danger of lumping together 'female solo acts' as if it was a genre in its own right.

There is little apart from gender to unite Rihanna and Caro Emerald, or Mary Byrne and Beyonce.

And no particular evidence exists to suggest a change in public taste, although there might be clues to a less masculine music culture – last week's Midem/Nielsen, for example, showed UK women between 18-24 as the demographic group most avidly using streaming services.

Those changes may increasingly be reflected in the number of women executives in senior positions at labels.

Most of all though, today's story is surely a commentary on the previous under-representation of women.

This year's prominence of female solo acts has given them more, and not always wanted, attention from the media, not least the hysterical headlines about the supposed sexualisation of young female fans.

All that testosterone-fuelled "cock rock" – brilliantly satirised in Spinal Tap's "we've got armadillos in our trousers" – did not summon up the same moral outrage.

But in acts like Adele, Lady Gaga and Beyonce, we have women grabbing control of their own destinies – today's success was not manufactured but won by talent and drive.

Given the current state of album sales, the response to this wave of female solo acts should be a simple and profound gratitude.

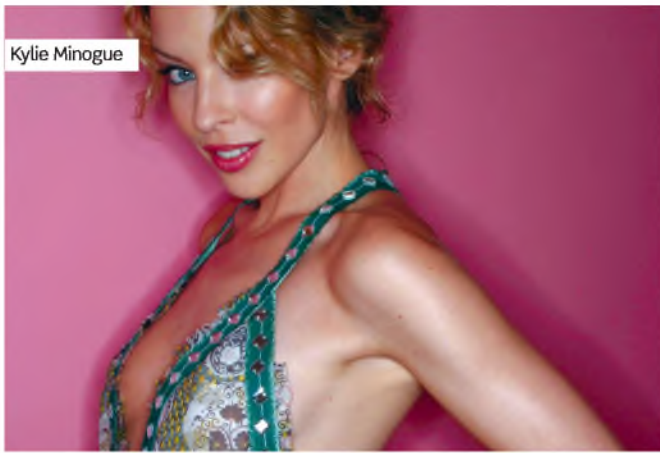
weeks after the soundtrack to *A Star Is Born* had reached number one.

Although most of its sales were probably attributable to Barbra Streisand's sublime reading of the movie's theme - and her recordings of tracks like *Watch Closely Now* and *Lost Inside Of You* - the album also included Kris Kristofferson's *Crippled Crow* and *Hellacious Acres* and was, technically, not an album by a female solo artist.

Streisand did go on to top the chart five times however, the first time being in 1980 with *Guilty*, and the second time in 1982, when her *Love Songs* and Elkie Brooks' *Pearls* gave female solo artists their first 1-2. *Guilty's* success made it the second regular album by a female solo artist to top the chart, arriving just seven weeks after the first, *Kate Bush's Never For Ever*. *Bush's* album, of course, was made up entirely of self-penned songs, and her influence on later female singer/songwriters is immeasurable.

Although musically poles apart, *Bush* and *Streisand* are, in other ways, very similar, fiercely maintaining control of their careers and empowering future generations of hitmakers, like *Madonna*, who emerged a couple of years later, and whose tally of 11 number ones is a record for a female solo artist.

By the late 1980s, it was possible for pop princesses and more serious female artists alike to command respect



Kylie Minogue

and sales, with the chart for 21 October 1989 setting a new precedent by including 18 albums by female solo artists, including all of a very diverse top four, in which *Kylie Minogue's* second album *Enjoy Yourself* led the way followed by singer/songwriter *Tracy Chapman's Crossroads*, reinvented 1960s star *Tina Turner's Foreign Affair*, and *Cuts Both Ways* by *Gloria Estefan*, one of the first of the Latino ladies to make good.

Minogue's debut album, *Kylie - The Album* was even more significant than *Enjoy Yourself*, being the first album by a female solo artist to top the two million sales mark. Since then another 14 have



Shania Twain

joined the club, with *Madonna's The Immaculate Collection* achieving the highest sale, *Shania Twain's Come On Over* being the first 3m seller by any country act, and *Dido* becoming the first female solo artist to have consecutive albums top the 2.5 million mark, thanks to *Life For Rent* and *No Angel*.

All of these albums, of course, are likely to be overtaken before the end of the year by *Adele's 21*, which has proved to be a spectacular success, remaining in the top two ever since its release six months ago, while racking up sales of more than 2.8 million.

Its success comes during a purple patch for female solo artists, with emerging British acts like *Jessie J*, *Katy B*, *Ellie Goulding* and *Rumer* competing with global juggernauts like *Lady GaGa*, *Rihanna*, *Beyonce*, *Britney Spears*, *Christina Aguilera* and *Katy Perry* and reducing the male of the species to mere spectators. They are enjoying singles success too, but women have always been able to succeed in that arena, without ever enjoying the same degree of acceptance in the more serious worthy area of album sales.

The continuing and disproportionate success (versus male solo artists and groups) of British female artists not just here but on the global stage - *Dido*, *Amy Winehouse*, *Natasha Bedingfield*, *Duffy*, *Lily Allen*, *Estelle*, *Florence + The Machine* and *Joss Stone* among them - might suggest that canny A&R departments are bringing forth ever more female solo artists but the truth is that they are not.

Analysing 5,000 new releases from this year, a mere 11.26% are by female solo artists, and the number of albums by female solo artists that are in the Top 1000 year-to-date is 131 - five below the 21st century average, even though they have achieved a 34.15% share of the album market so far in 2011, easily beating their previous best of 23.18% achieved two years ago.

Chart history is full of seismic shifts and quirky realignments, and it may be that the current phase is just that - a phase - but for the time being, to misquote *Annie Lennox*, sisters are doing it by themselves.

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MUSICWEEK VIEWPOINT

Remi Harris, Director of Operations at UK Music



Remi Harris

MUSIC KNOWS NO boundaries. It is the most purely meritocratic art form there is - if a tune connects with us, then gender, age, race and social background all go out of the window.

Recently, this has been demonstrated in the Top 40 where, as Music Week have highlighted, women in particular are currently achieving massive success. According to *Sasha Frere-Jones*, writing in the *New Yorker*, three women run the pop world right now: *Lady Gaga*, *Beyonce* and *Adele*.

However, it does throw up an obvious question: shouldn't our entire industry have the diversity of our performers?

This question caused a number of individuals across the industry to come together as the *Alliance for Diversity in Music & Media*, to raise issues of equality and discuss where we are doing well (and where we could improve).

As a result, partners from across the industry will be launching an *Equality & Diversity Charter* this autumn. Signatories to this document will pledge to take specific practical actions to improve diversity and equality within the industry.

Clearly, this goes way beyond gender. Look at the recent debates in Westminster about social mobility and unpaid internships. And equally, we aren't starting from Year Zero. *AIM's Women In Music* event, held earlier in the month, featured inspirational interviews with the likes of *Kanya King* and *Alison Howe* and was proof that women can rise to the top and succeed.

However, following the lead of other creative industries, who have already established plans to increase diversity, there remains a feeling that we can do better. There are many other positive initiatives that we can shout about, and build upon.

In coming months we will be talking to prospective partners about the Charter and how individuals or companies might get involved. If anyone is interested, I urge them to get in touch.

BEST SELLING FEMALE SOLO ACTS 2011

The following acts have had albums in the Top 10 of the Official Albums Charts

- Rihanna:** *Loud** 
- Rumer:** *Seasons Of My Soul*
- Ellie Goulding:** *Lights*
- Katy Perry:** *Teenage Dream*
- Lady GaGa:** *Born This Way** *The Fame*
- Adele:** *21* 19*
- Eva Cassidy:** *Simply Eva*
- Avril Lavigne:** *Goodbye Lullaby*
- Mary Byrne:** *Mine&Yours*
- Britney Spears:** *Femme Fatale*
- Jessie J:** *Who You Are*
- Katy B:** *On A Mission*
- Jennifer Lopez:** *Love?*
- Sade:** *The Ultimate Collection*
- Caro Emerald:** *Deleted Scenes From The Cutting Room Floor*
- Kate Bush:** *Director's Cut*
- Jackie Evancho:** *Dream With Me*
- Beyonce:** 4

The following have made the Top 20

- Beverley Knight:** *Soul UK*
- Stevie Nicks:** *In Your Dreams*
- Eliza Doolittle:** *Eliza Doolittle*
- Emma's Imagination:** *Stand Still*
- Imelda May:** *Mayhem*
- Roberta Flack:** *Love Songs*
- Pink:** *Greatest Hits... So Far!!!*
- Laura Marling:** *I Speak Because I Can*
- Alexis Jordan:** *Alexis Jordan*
- Nicole Scherzinger:** *Killer Love*
- Jennifer Hudson:** *I Remember Me*
- Selena Gomez & The Scene:** *When The Sun Goes Down*



Beverley Knight

Source: The Official Charts Company

FEMALE SOLO ARTISTS - ALBUMS 2000-2011

YEAR	IN TOP 10	IN TOP 100	IN TOP 1000	SHARE OF SALES
2000	2	19	129	16.90%
2001	4	18	133	18.74%
2002	1	25	142	20.53%
2003	3	20	152	20.79%
2004	3	24	139	20.40%
2005	2	21	124	15.35%
2006	1	17	128	14.01%
2007	3	22	151	20.79%
2008	4	23	140	20.60%
2009	4	26	131	23.18%
2010	4	27	133	21.82%
2000-2010	3	24	136	21.31%
AVERAGE				
2011	5	33	131	34.15%

The above table is based on Music Week's exclusive analysis of the Top 1000 artist albums for each year (first 29 weeks for 2011). The Top 1000 albums typically represent about two-thirds of overall artist albums sales.

MEDIA

GOODBYE AFTER 13 YEARS AS THE CONTROLLER OF THE UK'S LEADING RADIO STATION

Parfitt exits after hitting his perfect pitch

RADIO

BY CHARLOTTE OTTER

FORMER BBC RADIO 1 controller Andy Parfitt said his departure from the station last month was not a reaction to the cost-cutting targets laid out by the organisation earlier this year.

Instead his exit – after 13 years in charge of the network and 1Xtra – was based purely on his decision to leave the station on a high note.

“Radio years are a bit like dog years – they go by really quickly and you can’t expect to remain as controller of Radio 1 forever,” he explained.

January saw the publication of the Delivering Quality First (DQF) report, which asked the Beeb to implement a 20% cut of its budget to meet the obligations to its licence fee settlement – a fact

Parfitt said, was necessary given the cuts currently happening to other major businesses throughout the UK.

But he stressed that both Radio 1 and 1Xtra had always been run as cost-

effective operations and that his step down from the position – the longest in the station’s history – was not about cuts and redundancies elsewhere within the company.

“I made up my mind to leave because of the timing was right for me. It was nothing to do with the DQF or the savings,” he declared. “Radio 1 and 1Xtra are the strongest they have been in many years. I wanted to leave on a high and start a second chapter to my career.”

It is a career which has been an gone from strength to strength since he joined the BBC as a studio manager in 1979. Parfitt went on to become chief assistant to former Radio 1 controller Matthew Bannister during the turbulent early and mid-1990s period when they famously oversaw the clear out of the station’s established DJs, satirised as the ‘Smashie and Nicey’ generation and then had to deal with wayward breakfast DJ Chris Evans.

Parfitt has also been seen as a contender for several top jobs at the BBC in recent years and the second chapter to Parfitt’s career could have

taken a very different path three years ago when he applied to become director of audio and music at the BBC.

Despite being pipped to the post by the now director of audio and music Tim Davie – whose main body of experience came from outside the radio industry – Parfitt claimed there were no hard feelings about the decision.

“It was clear right from the outset that we both shared a passion interest in brands, marketing and I know for a fact that way before he was director of radio he took a really keen interest in the BBC radio brand,” he explained adding diplomatically that it was useful for him to gain a sense of perspective from Tim and his view from outside the radio industry.

Parfitt said he had become close to Davie since his appointment and that he would continue to work

part-time with him at the BBC on leadership development within the senior audio and music team. “I will be working with him on their [the BBC’s] managerial and leadership capability and

capacity, leading through change – and there’s certainly change ahead,” he explained. What this change may be, Parfitt declined to say, adding only his new position would find him sitting just below the board level of the Beeb. He will

also take on an advisory role with Comic Relief – working alongside Chief Executive Kevin Cahill and his team of directors.

Along with his deputy Ben Cooper – who is to temporarily replace his boss as controller until a full-time replacement is found – Parfitt has overseen a wholesale revamp of Radio 1 in recent years, including the introduction of new presenters, such as Fearne Cotton and Greg James to the daytime schedule.

Whether or not his departure will signify a shake-up in the way both Radio 1 and 1Xtra are run in the future is a decision, according to Parfitt that can only be made by his successor.

And while loathe to offer advice from the sidelines, he said that the success of Radio 1 over the past



Andy Parfitt

“Radio years are a bit like dog years – they go by really quickly and you can’t expect to remain as controller of Radio 1 forever”

ANDY PARFITT



Chris Moyles

seven years was down to carefully managed incremental changes taking place within the stations.

“Young audiences, like many others, need and enjoy a sense of predictability to their radio service in a way which sometimes surprises commentators,” he noted – adding that the view that young audiences were by default always on the lookout for rapid change, thanks to their ability to quickly embrace advances in the digital and technological world was simply a cliché.

“Very early on we found that radical change was not helpful. Instead change is carefully managed introducing new characters, letting them bed in and getting people used to them is very important.”

“That being said you can think of Radio 1 as being like a conveyor belt there has been a huge amount of change over the years. There have been some absolute stars like Scott [Mills],

Chris [Moyles] and Zane [Lowe] who have been there a while, but they are also refreshed constantly

too,” he added noting it was essential that Radio 1 – more than any other BBC radio station – kept renewing itself, to keep up with the next generation of listeners.

Now aged 52, Parfitt is now considerably older than the station’s target audience of 15- to 29-year-olds – but he said that the secret to Radio 1’s success, which finds the station listened to by 45% of 15-21 year-olds in the UK each week, was down to concerted efforts to move the station onto the online world.

“If you look at the consumption of hours in radio over the past seven years there has been decline. This has been slower for the BBC – because of Radio 1 – than on commercial radio, but we have

seen a decline in radio hours nonetheless,” he explained. “At the same time however we have seen a sharp increase in the number of people who visit the website, who download podcasts, who upload their music, who listen to BBC Introducing

and the number of people who are watching video content and programmes like Radio 1s Big

Weekend on TV.”

But he conceded that Radio 1, like the rest of the music industry, would also have to juggle its desire for youth audiences alongside a generation of listeners who had grown up listening to the station and who wanted to stay connected with the youth market.

“It’s a balancing act,” he acknowledged. “You don’t just turn 30 and decide to switch over to a different station and the Trust acknowledges this. However that does not stop the station from bringing in new staff, people like Tom Deacon and Huw Stephens – who are taking the opportunity to prepare themselves for long careers at the station.”

Always approachable and hugely respected within the industry, Parfitt will be sorely missed at Radio 1. Although his tenure was not without its blips – which included over-enthusiastic promotional tie-ups with U2, Coldplay and Harry Potter and an unfortunate expenses claim, it is clear he will be remembered for all the positive and proactive changes he made to the Radio 1 – decisions which keep the station at the forefront of broadcasting today.

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LIVE

MUSIC PUNTERS LEFT DISAPPOINTED AFTER PROMOTERS PULL PLUG ON OUTDOOR LIVE EVENTS

Record numbers of UK festivals being dissolved

FESTIVALS

BY GORDON MASSON

THIS SUMMER'S FESTIVAL lineup is destined to make the record books – but for all the wrong reasons as cancellations and postponements threaten to reach a new high.

31 events have already been cancelled this year, just four short of the 34 festivals axed in 2010. But in the past fortnight the rate of casualties has escalated leaving in fear that record numbers of live music fans will be left disappointed this year.

Just this month First Days of Freedom in Kent and Aberdeen's Northern Lights have been called off and August is shaping up to be just as bleak with Chalgrove in Oxfordshire, Exeter's Devon Rox and Devon's Bideford festival already cancelled.

Other major events that have been scrapped include Vintage at Goodwood, which won the Best New



"You're talking about big money for big names. If you don't have any track record, that's a massive risk"

LEE DENNY, LEEFEST ORGANISER

SOME SUMMER FESTIVAL CLOSURES

First Days of Freedom	July 15-18	Kent
Chalgrove	August 5-7	Oxfordshire
Devonrox	August 6-7	Exeter
Aberdeen's Northern Lights	July 30-31	Aberdeen
Bideford	August 11-14	Devon
Firefly	August 12-14	Shropshire
Offset	September 3-4	Essex
Amplitude	August 5-7	Oxfordshire
Alchemy festival	August 5-7	Lincoln
Carnival del Pueblo	July 31	London
Hubdu in the Wirral	September 23-25	Wirral
Sussex Rocks	May 6-7	Crawley
UK Gospel Music Festival	July 24	Hyde Park
Yorkshire Blues Festival	April 30-May 2	Rotherham

er behind Leefest

was not surprised that the recession was taking its toll.

He believed many of the newer festivals have suffered because they have little or no track record in attracting repeat business from seasoned festival goers year after year. Also, he thought many outfits had simply been overambitious with their plans.

"I'm amazed when I see the acts that are booked for some new events, because you're talking about big money for big names. If you don't have any track record, that's a massive risk," said Denny, whose own event takes place on a farm near Bromley over the August 12-13 weekend.

Leefest was started six years ago and Denny said it has grown from just 100 people to a capacity of 2,000. "That's through an approach that keeps everything within reach cost-wise," he said.

Denny also urged other promoters to remain realistic with budgets. He added, "When you have to stay modest with your finances, it means you have to be creative and innovative with the event itself, and that's what I'd encourage other start-up festival promoters to do, rather than take a huge risk only to see the event collapse."

While dozens of events struggle to make ends meet in 2011, some promoters have decided to cut their losses and concentrate on next year, when the absence of Glastonbury could see fans looking elsewhere for their festival fix.

The organisers of the Firefly Festival in Ludlow said, "We know it's been a tough summer for a lot of festivals, and what's important for us is that we take this step in 2011, so we can look at coming back in 2012 even more triumphantly."

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Devon Rox cancelled due to lack of interest

Festival at last year's UK Festival Awards

Many gatherings have been forced to pull the plug at the eleventh hour because of financial difficulties or licensing issues. Bideford was one festival that has cited fears over financial viability.

Bideford director Jerry Bix put a lot of the blame on the increased cost of transport. He said, "In common with many other established festivals this year Bideford Folk Festival has found that the economic climate and in particular the price of petrol have made people think twice about travelling long distances. Many of our reg-

ulars at the festival have been reluctant to commit and buy tickets, as they are concerned about the cost of fuel. In past years we have had visitors from Scotland, and other far flung corners of the UK."

Bix and others added that the cancellation of events will also harm the local economies – restaurants, holiday lets and local retail outlets – that often enjoy increased revenues with a festival in the area: earlier this month the Local Government Association predicted that festivals would contribute as much as £550m to local economies during 2011.

However, Lee Denny the promot-

VIAGOGO Ticket resale price chart			HITWISE Primary ticketing chart			TIXDAQ Secondary ticketing chart		
Rank	Artist	Price	Rank	Artist	Price	Rank	Artist	Price
1	BRUNO MARS	9.0	1	THE WANTED	4.0	1	GEORGE MICHAEL	9.0
2	THE WANTED	4.0	2	SECRET GARDEN PARTY	2.0	2	RIHANNA	4.0
3	IRON MAIDEN	2.0	3	ADELE	1.5	3	CLIFF RICHARD	2.0
4	RIHANNA	1.5	4	BLONDIE	1.5	4	BRITNEY SPEARS	1.5
5	TINIE TEMPAH	1.5	5	GEORGE MICHAEL	1.4	5	DOLLY PARTON	1.5
6	BOB DYLAN	1.4	6	ED SHEERAN	1.0	6	ARCTIC MONKEYS	1.4
7	WILL YOUNG	1.0	7	WESTLIFE	1.0	7	TINIE TEMPAH	1.0
8	JESSIE J	1.0	8	KATY PERRY	1.0	8	BRYAN ADAMS	1.0
9	KATY PERRY	1.0	9	T IN THE PARK	1.0	9	ADELE	1.0
10	ADELE	1.0	10	TAKE THAT	1.0	10	THE SATURDAYS	1.0
11	BRYAN ADAMS	1.0	11	EXAMPLE	1.0	11	V FESTIVAL	1.0
12	RAMMSTEIN	0.8	12	CLIFF RICHARD	0.8	12	JESSIE J	1.0
13	ALICE COOPER	0.8	13	JOSHUA RADIN	0.8	13	THE WANTED	0.8
14	BRITNEY SPEARS	0.8	14	A DAY TO REMEMBER	0.8	14	KATY PERRY	0.8
15	GEORGE MICHAEL	0.8	15	BRUNO MARS	0.7	15	BRUNO MARS	0.8
16	DOLLY PARTON	0.7	16	DOLLY PARTON	0.7	16	EXAMPLE	0.7
17	SLASH	0.7	17	RED HOT CHILI PEPPERS	0.6	17	KATY B	0.7
18	ALISON KRAUSS	0.6	18	THIN LIZZY	0.6	18	RAMMSTEIN	0.6
19	IL DIVO	0.6	19	RAMMSTEIN	0.6	19	READING FESTIVAL	0.6
20	JANE'S ADDICTION	0.5	20	RIHANNA	0.5	20	LEEDS FESTIVAL	0.5

COUNCIL FREES CORE OF RACECOURSE

NOTTINGHAM WILL SOON have a major new venue following a partnership between the city's racecourse and the local council. The deal will see the outdoor space at the racecourse made available for major live concerts and festivals.

The council-owned land at the centre of the track can accommodate shows ranging up to 20,000 persons capacity, which will provide Nottingham with another main venue alongside the existing Trent FM Arena (cap. 10,000), the 2,500-capacity Royal Concert Hall and Rock City (2,450).

According to the racecourse, there is already interest from a well known music festival to use the site next year. Nottingham City Council councillor David Trimble, who holds the portfolio for leisure and culture in the city, said the partnership with the racecourse is an exciting opportunity to bring to life the unused field in the centre of the race course.



"It is hoped that the space will provide a unique and versatile venue that will be ideal for hosting a range of new and exciting events such as concerts, trade shows and fairs," said Trimble. "One of the main advantages of using a racecourse is the large amount of outdoor and indoor space available with free onsite car parking. The onsite caterers are used to dealing with the logistics of a large amount of guests and they have a strong network of banqueting staff to call on."

Nadia Gollings commercial manager at Nottingham Racecourse added, "This is an exciting chapter for Nottingham Racecourse, we are thrilled about the partnership and eager to make our mark as a top quality outdoor event space."

NEWS IN BRIEF

■ They got the power...

Simon Cowell, Universal Music UK chairman and CEO David Joseph and Spotify founder Daniel Ek are among the music industry figures to be named in *The Guardian's* annual media power list. Although technology dominates the top of the list, BBC director general Mark Thompson is placed at number four, Cowell is placed in ninth place, while Ek is at 40, Amazon founder and CEO Jeff Bezos number 12 and Apple founder Steve Jobs is at five. Elsewhere, Access Industries owner and new Warner Music owner Len Blavatnik is a new entry at 49, Joseph is at 53, BBC Radio director of audio and music Tim Davie is at 61, Global Radio founder and director Ashley Tabor is at 70 and Radio 1 head of music George Ergatoudis is at 73.

■ VH1 backs Mottola's story

Former Sony Music chairman and Casablanca Records founder Tommy Mottola is to become the subject of a new VH1-backed documentary which will follow the music-industry veteran's career. Directed by Richard Stratton, who is also working with Mottola on a book, provisionally titled *The Last Starmaker*, the film will see contributions from artists including Celine Dion, Gloria Estefan, Shakira, Randy Jackson and Arista Records founder and current Sony Music chief creative officer Clive Davis.

■ BBC prepares Ibiza coverage

BBC Radio 1 has announced full details of its Ibiza coverage, including the line-up to a free event hosted by DJs Annie Mac, Pete Tong and Rob da Bank this Friday. SBTRKT, Totally Enormous Extinct Dinosaurs, Hip Hop Karaoke, Professor Green and DJ Alfredo are set to play at the Ushuaia Ibiza Beach Hotel in Playa d'en Bossa and will be broadcast live for the next 12 hours on the station. Coverage will include a special extended Live Essential Mix from Come Together featuring Deadmau5, Knife Party live, Magnetic Man live & Skream and Benga.

TV CHANNEL HIRES RONNIE WOOD AND JO WHILEY TO TAP MUSIC AUDIENCE

Music fills the Sky Arts schedules

TELEVISION

■ BY CHARLOTTE OTTER

SKY ARTS HAS HIRED A Rolling Stone to front one of a series of new music shows that will explore issues impacting the music industry alongside airing new music by famous and up-and-coming artists.

Two hour-long programmes, *The Ronnie Wood Music Show* and *The Jo Whiley Music Show*, will kick off in October.

The 10-week-long *Jo Whiley Music Show* will mirror the former BBC Radio 1 presenter's Channel 4 music talk show which was aired in 1999.

Although details are sketchy at this stage, the format of the show promises to hold the attention of many executives because it will tackle some of the issues facing the music industry. There will also be interviews and live performances from musicians and bands.

Additionally, there will be a 30-minute programme, *Jo Whiley Live*, where bands featured on her main show will play extended sets.

Whiley's series will then be followed by 10 episodes of *The Ronnie Wood Music Show*, which will begin broadcasting in February 2012.

This show will be based around the Rolling Stones guitarist's radio show - he recently won a Sony Award for best newcomer - and will find Wood joined by a series of guests from the music industry for interviews and performances. Wood's series starts with an appearance from Simply Red singer Mick Hucknall.

"You have one of the most iconic rock

stars of the last 50 years talking to his friends and getting an insight into some of the music that they play. Then you have Whiley, who is an amazing attraction for a lot of musicians because of her reputation and knowledge and her love of the industry," said Sky Arts head of programming James Hunt.

"Both Wood and Whiley's shows will plumb their knowledge of the music industry - you wouldn't see anything like this on terrestrial television, yet we see this area of music as being really rich ground for us."

Hunt said the programmes would complement TV footage already owned by the company including historical performances such as *The Rolling Stones live from Hyde Park* and *Jimi Hendrix playing*



Depths of musical knowledge the addition of Ronnie Wood and Jo Whiley to Sky Arts' schedule brings the channel's musical output to 40% of its total



at the Isle of Wight festival

He also added the axing of mainstream music shows, such as *Top Of The Pops* and *The Old Grey Whistle Test*, meant there were massive gaps in the TV schedules for music which Sky Arts aimed to fill. He said, "There's an audience out there. One which we want to serve and it's important to be involved with that."

The coming months could also find the station adding further music programmes to its roster. Hunt hinted this could include the creation of new live music

shows. "Live performance has always been an area of great interest for us and this is an area where we are looking to do more rather than less in the future," he added.

The addition of the Wood and Whiley shows to the station's programming schedule means that - incredibly - music will comprise nearly 40% of the channel's output.

The move follows from the station's extensive summer music festival coverage, which has seen Sky Arts broadcasting from 13 UK music events including the Cambridge Folk Festival and Isle of Wight festival.

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"We see this area of music as being really rich ground for us..."

JAMES HUNT, SKY ARTS

CAMPAIGN FOCUS ■ BY STEPHEN JONES

PETER GRANT

FORMER UNIVERSAL-SIGNED BIG band standard singer Peter Grant is self-releasing his new material, funded by private investors, as he attempts to refocus his image from a covers to pop artist in his own right.

Yorkshire-born Grant is being guided by Dame Shirley Bassey's manager Paul Carey as they embark upon a re-launch which will have many observers watching with keen interest.

Grant rose to fame after being discovered singing in working men's clubs from the age of eight and signed aged 16 to UMTV/Globe Records. His debut album of big-band classics *New Vintage* charted Top 10 and went gold

while its follow-up *Traditional* in 2008 brought his sales tally to more than 220,000 records.

The 24-year-old singer/songwriter subsequently left the label after a disagreement over his future direction and - with backing from UK and Dubai-based investors - teamed up with writer/producer Andy Wright (Imelda May, Simply Red). Shortly afterward's he met up with Carey.

"There was no big falling out. It just got to the stage they wanted more of the same and he wanted to write and record his own stuff and not be a covers artist. He realised this was his career and he wanted to take firm hold of it," said The Music Management's boss.



"Between then and now he has really been taking his time over producing and writing the songs and that's why the new material sound so great - they have been given time to develop and grow."

Grant's third album *Too Close*, due in November, is preceded by its first single of the same title on September 19

on PG Music, and is distributed by Absolute/Universal with marketing including radio, TV and online handled by Lucid.

Carey explained, "With the majors signing less and less we always budgeted for this record to be released and to get through to the end of this year with two singles with the aim of getting

back into the market, repositioning him slightly and reengaging with the fanbase."

Carey added that at the end of the promotional cycle they will either look for a major label to partner with or continue with further investment.

"It's an exciting and innovative approach. The single is a big step up, it's a big mainstream pop song which draws comparison with songs in the Robbie Williams/*Take That* mould - a big, big radio song - which shows a maturity in his songwriting and voice which will really connect with people," he said.

Carey added that Grant still "has a lot of friends in the media" while the campaign aims to connect with the previous fanbase and attract new fans. ✉ yes_stephen@yahoo.co.uk

AIRPLAY

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %±	Total Aud (m)	Aud %wk ±
1	1	6	5	BEYONCE Best Thing I Never Had / Columbia/Parkwood Ent.	4476	6.75	69.43	-3
2	3	7	9	KATY PERRY Last Friday Night (TGIF) / Virgin	4160	5.64	64.82	4.53
3	14	9	1	JLS FEAT. DEV She Makes Me Wanna / Epic	2558	32.2	61.65	60.38
4	4	9	2	THE WANTED Glad You Came / Global Talent/Island	3468	10.83	58.54	-2.97
5	5	11	23	LADY GAGA The Edge Of Glory / Interscope	3178	-1.4	50.51	6.49
6	6	10	14	ALEXANDRA STAN Mr. Saxobeat / 3 Beat/AATW	3087	-8.04	49.39	-4.41
7	8	11	7	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything /	2116	-3.11	47.37	-1.54
8	2	8	12	ADELE Set Fire To The Rain / XL	3315	-1.92	45.25	-27.93
9	13	11	17	EXAMPLE Changed The Way You Kiss Me / Mos	1531	-13.94	39.18	0.33
10	12	7	3	DJ FRESH FEAT. SIAN EVANS Louder / Mos	1239	1.47	38.12	-3.47
11	5	9	32	RIHANNA California King Bed / Def Jam	3273	-7.49	36.78	-31.85
12	10	15	18	ALOE BLACC I Need A Dollar / Epic	3122	8.2	35.89	-13.5
13	7	6	38	SCOUTING FOR GIRLS Love How It Hurts / Epic	1833	-3.32	35	-27.33
14	11	15	26	BRUNO MARS The Lazy Song / Elektra	2713	-17.39	33.52	-15.78
15	17	6	15	JASON DERULO Don't Wanna Go Home / Warner Brothers/Beluga Heights	2065	-12.02	32.46	-3.1
16	20	4	6	LOICK ESSIEU FEAT. TANJA LACEY How We Roll / RCA	1278	2.16	32.34	0.37
17	21	11	40	NICOLE SCHERZINGER FEAT. 50 CENT Right There / Interscope	1399	-11.17	32.33	0.4
18	18	11	56	JENNIFER LOPEZ FEAT. LIL WAYNE I'm Into You / Def Jam	1772	-9.13	32.13	-1.17
19	23	9	11	CALVIN HARRIS FEAT. KELIS Bounce / Columbia	1434	2.28	31.81	4.4
20	22	6	4	ED SHEERAN The A Team / Asylum	2158	0.47	31.38	2.12
21	16	14	43	JESSIE J Nobody's Perfect / Island/Lava	2362	-13.38	31.2	-12.7
22	28	5	10	NICKI MINAJ Super Bass / Cash Money/Island	950	26.5	30.61	25.04
23	15	8	28	COLDPLAY Every Teardrop Is A Waterfall / Parlophone	2727	-10.94	29.7	-20.18
24	19	26	53	JESSIE J FEAT. B.O.B Price Tag / Island/Lava	2026	-0.73	27.92	-13.35
25	24	20	25	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Def Jam	1958	-9.44	27.9	1.9
26	NEW	1		THE PIERCES It Will Not Be Forgotten / Polydor	549	0	27.89	0
27	31	17	21	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem / Interscope	1244	3.67	27.54	16.06
28	27	16	24	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People / Sony RCA	1026	-14.29	25.41	3.33
29	39	2	13	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS Little Bad Girl / Positiva/Virgin	872	20.61	25.07	23.99
30	37	43	98	RIHANNA Only Girl (In The World) / Def Jam	1304	5.76	24.19	16.92
31	41	2		EMELI SANDE Heaven / Virgin	1086	33.58	24.09	27.06
32	29	31	51	ADELE Rolling In The Deep / XL	1560	-5.74	23.93	-1.89
33	32	23	35	ADELE Someone Like You / XL	1234	-13.04	21.89	-3.99
34	33	2		MISS 600 Twist / Cubi	237	106.09	21.69	-2.91
35	30	3		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger / A&M/Octone	737	114.87	21.51	-9.39
36	NEW			NOEL GALLAGHER'S HIGH FLYING BIRDS The Death Of You And Me / Sour Mash	208	0	21.49	0
37	38	21	68	NICOLE SCHERZINGER Don't Hold Your Breath / Interscope	1748	-5.72	21.05	2.58
38	NEW	1		JUAN ZELADA Breakfast In Spitalfields / Insomnina	265	0	20.88	0
39	42	3	20	RIZZLE KICKS Down With The Trumpets / Island	455	35.42	20.57	14.34
40	35	40		CEE LO GREEN Forget You / Warner Brothers	1354	-10.69	20.29	-4.34
41	40	12	19	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ Where Them Girls At / Positiva/Virgin	768	4.92	20.23	5.31
42	26	6	95	CARO EMERALD That Man / Dramatico/Granic Mono	436	-7.04	20.18	-18.03
43	34	2	16	MAVERICK SABRE Let Me Go / Mercury	578	28.73	19.61	-8.02
44	NEW	1		WILL YOUNG Jealousy / RCA	924	0	19.57	0
45	RE			AMY WINEHOUSE Back To Black / Island	936	0	19.54	0
46	36	4		STEVIE NICKS Secret Love / Warner Brothers	189	-21.25	19.43	-8
47	43	2		BLONDIE What I Heard / Eleven Seven/EMI	161	222	19.4	7.84
48	49	19	82	RIHANNA S&M / Def Jam	838	3.71	17.64	7.5
49	44	3		NOAH & THE WHALE Life Is Life / Mercury/Young & Lost	383	20.06	17.12	-4.09
50	NEW	1		OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat / Epic/Syco	945	0	16.83	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 108.7 Brunei FM, 2CR-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.7 The Revolution, 96.9 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Viking FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beacon FM, Choice FM London, Citybeat, 66.7FM, Clyde 1, Clyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 100.2, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast, 103.2 FM, Galaxy Yorkshire, Gaydar Radio, Gold, Halifax FM, Heart 100.5, Heart 100.2, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.8, Heart 102.9, Heart 103, Heart 103.3, Heart 106, Heart 106.2, Heart 96.1, Heart 96.4, Heart 96.6, Heart 96.9, Heart 97, Heart 97.1, Heart 96.6, Imagine FM, Invicta FM, Isle Of Wight Radio, Juice 100.2, KCFM, Kenang 105.2, Key 103, Kiss100 FM, Kiss 101, Kiss 105.8, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 1170, Manx, Mariner Sound, Merica FM, Metro Radio, Mistle FM, Mix 96, Naiton Radio, New 96.4 BRMB, NME Radio, Northsound 1, Northsound 2, Oak FM, Ocean FM, Palm 105.5, Pirale FM, Premier Christian Radio, Q102.9 FM, Radio City 96.2, Beam FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal One, Smooth 100.4 (Manchester), Smooth 105.7 (Birmingham), Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spirit FM, Tay AM, Tay FM, TFM, The Coast 106, The Hits Radio, The Pulse, Unos, Wave 105 FM, West FM, West Sound AM, Wire 107.2, XFM 104.9, XFM Manchester



TV AIRPLAY CHART TOP 40

This week	Last	Artist Title Label	Plays
1	1	BEYONCE Best Thing I Never Had / Columbia/Parkwood Ent.	577
2	2	JLS FEAT. DEV She Makes Me Wanna / Epic	567
3	3	DJ FRESH FEAT. SIAN EVANS Louder / Mos	495
4	4	JASON DERULO Don't Wanna Go Home / Warner Brothers/Beluga Heights	452
5	5	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ Where Them Girls At / Positiva/Virgin	439
6	6	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything /	426
7	22	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS Little Bad Girl / Positiva/Virgin	413
8	7	NICKI MINAJ Super Bass / Cash Money/Island	408
9	11	THE WANTED Glad You Came / Global Talent/Island	408
10	13	CHRIS BROWN FEAT. JUSTIN BIEBER Next To You / Sony RCA	407
11	12	CALVIN HARRIS FEAT. KELIS Bounce / Columbia	393
12	8	KATY PERRY Last Friday Night (TGIF) / Virgin	384
13	14	LOICK ESSIEU FEAT. TANJA LACEY How We Roll / RCA	362
14	10	LADY GAGA The Edge Of Glory / Interscope	355
15	9	EXAMPLE Changed The Way You Kiss Me / Mos	347
16	39	WRETCH 32 FEAT. JOSH KUMRA Don't Go / Levels/Mos	320
17	37	EXAMPLE Stay Awake / Mos	299
18	15	RIHANNA California King Bed / Def Jam	297
19	20	MANN FEAT. SNOOP DOGG & IYAZ The Mack / Def Jam	266
20	19	ALEXANDRA STAN Mr. Saxobeat / 3 Beat/AATW	251
21	18	EMINEM Space Bound / Interscope	246
22	17	NICOLE SCHERZINGER FEAT. 50 CENT Right There / Interscope	245
23	16	JENNIFER LOPEZ FEAT. LIL WAYNE I'm Into You / Def Jam	235
24	36	TINIE TEMPAH FEAT. WIZ KHALIFA Till I'm Gone / Parlophone	233
25	23	LMFAO FEAT. NATALIA KILLS Champagne Showers / Interscope	232
26	21	CHER LLOYD Swagger Jagger / Syco	231
27	26	CHASE & STATUS FEAT. TINIE TEMPAH Hitz / Mercury	230
28	24	BRUNO MARS The Lazy Song / Elektra	225
29	31	PIXIE LOTT All About Tonight / Mercury	223
30	33	ED SHEERAN The A Team / Asylum	220
31	27	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem / Interscope	219
32	NEW	ED SHEERAN You Need Me I Don't Need You / Asylum/Atlantic	214
33	34	COLDPLAY Every Teardrop Is A Waterfall / Parlophone	211
34	25	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat / Epic/Syco	209
35	28	JENNIFER LOPEZ FEAT. PITBULL On The Floor / Def Jam	201
36	29	ALOE BLACC I Need A Dollar / Epic	196
37	40	NERO Promises / MTM/Mercury	194
38	RE	ENRIQUE IGLESIAS FEAT. USHER & LIL' WAYNE Dirty Dancer / Interscope	192
39	RE	AMY WINEHOUSE Tears Dry On Their Own / Island	187
40	35	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People / Sony RCA	181

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss TV, Clubland TV, Channel AKA, Chart Show TV, Dancemation TV, Flava, Kerang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vuu!, Vuu!, Vuu!

PRE-RELEASE CHART TOP 10

This week	Artist Title Label	Total audience (m)
1	EMELI SANDE Heaven / Virgin	24.09
2	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger / A&M/Octone	21.51
3	NOEL GALLAGHER'S HIGH FLYING BIRDS The Death Of You And Me / Sour Mash	21.49
4	WILL YOUNG Jealousy / RCA	19.57
5	NOAH & THE WHALE Life Is Life / Mercury/Young & Lost	17.12
6	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat / Epic/Syco	16.83
7	PIXIE LOTT All About Tonight / Mercury	16.72
8	JOSS STONE Somehow / Stone 2/Surflog	15.47
9	NERO Promises / MTM/Mercury	14.58
10	WRETCH 32 FEAT. JOSH KUMRA Don't Go / Levels/Mos	13.43

AIRPLAY ANALYSIS

BY ALAN JONES

BEYONCE'S BEST THING I NEVER Had tops the radio airplay chart for the second straight week, increasing its monitored plays to a best-yet 4,476, but suffering a small downturn in audience to 69.43m. It looks vulnerable to being topped next week by She Makes Me Wanna by JLS feat. Dev, or Katy Perry's Last Friday Night (TGIF), which jumps 3-2, while more than halving its deficit from 15.44% to 7.14%.

Debuting atop the OCC sales chart this week, JLS feat. Dev's She

Makes Me Wanna makes handsome gains on radio airplay, rocketing 14-3, with gains of 623 plays and 23.20m listeners catapulting it into contention. Some 23 plays from Radio 1 and four from Radio 2 provide a joint contribution of 42.43% of the track's overall audience of 61.65m. It was aired on 150 stations last week, with top tallies of 103 plays from Smash Hits, 90 from The Hits and 52 apiece from Capital's London, Scotland and Birmingham franchises.

She Makes Me Wanna also poses



the biggest threat to Best Thing I Never Had's TV airplay crown next week. The promotional videoclip for the Beyonce track was played 577 times last week, a reduction of 57 on the previous week, and just 10 more plays than She Makes Me Wanna, which had a modest gain of

four plays to 567. In a top six where everything else is in decline, with losses of more than 50 plays all round, that's pretty good.

Liam Gallagher's Beady Eye have had a tough time getting radio support for a succession of singles thus far. But brother Noel's (pictured) High Flying Birds take immediate flight with debut single The Death Of You And Me dashing to number 36 on the strength of less than six days airplay, with 208 plays generating an audience of 21.49m.

Beady Eye - essentially Oasis minus Noel - fell short of the radio airplay chart completely with latest single, The Beat Goes On, and the only one of their six singles to make the Top 50 so far is The Roller, which

peaked at number 33.

The Death Of You And Me racked up most of its audience last week from 16 plays on Radio 2, while BBC 6 Music, Xfm Manchester, Absolute and Xfm London have also been supporting the track.

After initially enjoying significant airplay following her death, the majority of Amy Winehouse's singles slipped further and further out of airplay chart contention as the week progressed. The only titles to breach the Top 100 for the week as a whole are Back To Black and Love Is A Losing Game. Back To Black jumps 899-45, with 936 plays generating an audience of 19.54m, while Love Is A Losing Game leaps 311-89, with 5.87m listeners from 161 spins.

PUBLISHING

FOR ALL THEIR RELIANCE ON ONLINE HYPE, THE TELCO SECTOR STILL RELIES ON TV FOR EXPOSURE

Flashy ads target traditional TV audiences

SYNCS

BY CHAS DE WHALLEY

THE FUTURE MAY BE online and in the hands of the next generation of mobile phone users, but the launch of a clutch of recent high-profile campaigns from hardware manufacturers and service providers suggests old-fashioned TV has yet to fall from favour with big telco companies who want to promote new products.

Handheld specialists BlackBerry and its agency AMV BBDO have taken the fight to their key competitors with three ads for the new PlayBook tablet. Each uses carefully-chosen music titles to reinforce each of their respective messages.

The first clip features Queen's movie hit Flash's Theme (originally issued on EMI but now licensed to Universal's Island imprint) to underline the technological advantages BlackBerry claims this product has over Apple's rival iPad model - which controversially does not recognise the Flash software used by many high-end web designers.

The second, to the tune of The Pretenders' chart-topping Warner-released single Brass In Pocket, focuses on the PlayBook's handy size. The third in the series utilises a remix of The Power, an album cut by



The Temptations, to demonstrate its video and gaming potential. All three of these tracks date back to 1980 and are controlled by EMI Music except for Flash where the publishing credits are shared with Warner/Chappell.

It has been suggested by seasoned telco sector observers that an initially disappointing take-up of its new Chrome web browser pushed market-leading search engine Google to consider advertising on TV for the first time. While going viral may not have

been quite enough to get the word across, Google has clearly pinned its hopes on Lady GaGa who lends both her face and her latest Top 10 Interscope single The Edge Of Glory (jointly published by Sony/ATV,

Universal and Warner/Chappell) to this debut campaign.

Lady GaGa is not the only big name to make a guest appearance in this month's crop of top commercials. Plan B plays a star role in

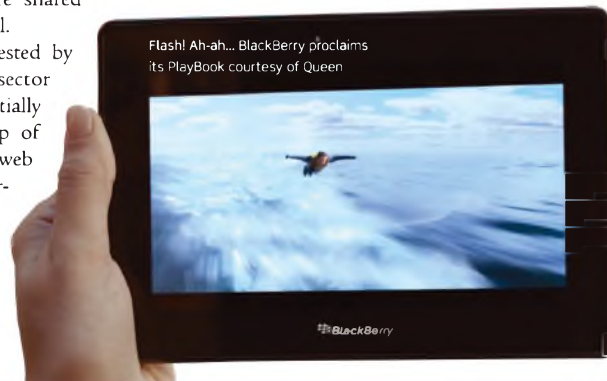
PC manufacturer Hewlett Packard's current execution, which is focused on the music-making capabilities of its Pavillion dv7 laptop. Joined in the recording studio by a six-piece band, including strings and horns, Plan B offers a brief but hugely effective masterclass in pro-

duction by deconstructing last year's top three, Warner-Atlantic-released single She Said in which publishing is shared by Sony/ATV and Universal.

Meanwhile, Amazon sticks to the semi-acoustic alt-rock style which has typified past ads for its Kindle ebook reader by showcasing Sweet Talk, Sweet Talk.

This has been lifted from the fourth Matador album Together by veteran Vancouver indie band The New Pornographers, led by Fintage Music writer Carl Newman. At the more conceptual end of the musical spectrum Imagem Creative Services' noted London film and TV composer Philip Guyler was commissioned to score BT Home Hub's Box Clever spot.

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SYNC SURVEY JUNE 2011

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMPANY	AD AGENCY	SUPERVISOR
Amazon Kindle	Sweet Talk, Sweet Talk	Newman	Fintage	The New Pornographers	Matador	Amazon	N/A
Anchor Butter	Hard To Handle	Jones / Redding / Isbell	Carlin	Patti Drew	EMI - Stateside	CHI	N/A
BlackBerry PlayBook - Pocket	Brass In Pocket	Honeyman Scott / Hynde	EMI	Pretenders	Warners	AMV BBDO	N/A
BlackBerry PlayBook - Power	Power	Gordy / Mayer / Bond	EMI	The Temptations	Universal - Motown	AMV BBDO	N/A
BlackBerry PlayBook - Flash	Flash's Theme	May	EMI, Warner/Chappell	Queen	Universal - Island	AMV BBDO	N/A
BT Home Hub	For Tomorrow	Guyler	Imagem Creative Services	Philip Guyler	Unsigned	AMV BBDO	Band & Brand Assoc
Dreams Beds	Three Little Birds	Marley	Blue Mountain	Renee & Jeremy	One Melody	RKCR Y&R	Dan Neale
Europcar	Gonna Make You Sweat	Civillies / Williams	Warner/Chappell, Spirit	C & C Music Factory	Sony	Ogilvy and Mather	Tonic Music
Freederm Gel	Good Morning Freedom	Cook/Greenaway/Hammond/Hazlewood	Universal	Blue Mink	Universal	Bray Leino	N/A
Google Chrome	The Edge Of Glory	Germanotta / Garbay/ Blair	Sony/ATV, Universal, Warner/Ch	Lady GaGa	Universal - Interscope	Google	N/A
HP Laptops	She Said	Appapoulay/ Wright Goss/ Cassell/ Ballance-Drew	Sony/ATV, Universal	Plan B	Warner - Atlantic	JA Digital	JA Digital
Hugo Boss Fragrance	Death By Diamond & Pearls	Haywood/Marsden/Richardson	Sony/ATV	Band of Skulls	You Are Here	Grey	Platinum Rye
Kellogg's Special K	Upside Down	Love / Jorgensen / Humble/ Faith	Reverb/Global T/ Universal / CopCon	Paloma Faith	Sony	Leo Burnett	Soundlounge
Koppaberg Cider	Kids	Miller / Krauss	Songs	Sleigh Bells	Sony	RKCR Y&R	N/A
Mercedes SLK	Northern Girls	Wollermann/Godwin/ Carr	Fondue	Belleruche	Tru Thoughts	AMV BBDO	N/A
Sainsbury's TU Collection	At Last	Gordon / Harry	EMI	Etta James	Universal - Chess	AMV BBDO	N/A
Superdrug	She's So Lovely	Stride	EMI	Scouting For Girls	Sony	Superdrug	HMD&G
Vodafone	Bang, Bang, Boom	Myers	Kobalt	The Unknown	Zync	BBH	The Most Radicalist Black Sheep Music
VW Commercial Vehicles	God Only Knows	Asher / Wilson	Universal	Beach Boys	EMI	Irs London	Ricall



THE EXPLOSION IN CLOUD-BASED MUSIC SERVICES COULD LEAD TO YET MORE LEGAL DISPUTES

Legal storm cloud on horizon for publishers

LEGAL

■ BY CHARLOTTE OTTER

PUBLISHERS FEAR THE launch of a new wave of cloud-based music services will escalate their legal woes following a recent spate of cases related to complex digital licensing.

The unease in the songwriting community follows last month's move by a publishing consortium to file a lawsuit against Grooveshark in Tennessee. They have challenged some of the safe harbour provisions within the US Digital Millennium Copyright Act (DMCA).



The American-based streaming service operates as an audio version of YouTube where users can upload as well as stream content: the company is already engaged in a legal battle with Universal Music.

Grooveshark claims that by removing unlicensed content from its servers when takedown notices are issued, they are complying with American copyright law.

Meanwhile, a ruling is also pending over a licensing dispute between EMI Publishing and locker service MP3tunes.

In June, Universal Music head of digital Rob Wells also launched a public attack against Pandora in the Music Matters conference in Singapore, label-

ing one of the first digital music discovery services as "gaming the DMCA".

Clintons digital media lawyer Tom Fredrikse said these disputes between publishers and online music services were inevitable in the digital age and appeared to be increasing in frequency.

He added it was critical "inadequacies" in copyright law both in the US and Europe were swiftly addressed. "If you have a glut of illegal activity then you need to look at the law again. There are around 60 legal [streaming] sites in the UK - and millions that aren't - so it makes sense to try and

create a world where not only is it easier to gain licensing, but the rules surrounding copyright are clearer," he explained.

Fredrikse pointed to recent findings by IFPI, which revealed 76% of the music obtained online in the UK was done so illegally.

His argument is echoed by PRS for Music director of online licensing Ben McEwen. He said PRS had simplified the online licensing process so that digital music services can be legitimate from the outset.

But he warned that as a new wave of cloud-based locker services - with their own particular business models and a further tier of complex relationships - go online, litigation between publishers and digital music services would increase.

"There is a worry that the cloud-based locker services on the horizon will introduce a whole new type of service for us to license and to regulate," he said. "And if there are new business models, there will always be a tension within the licensing discussion as to whether or not we are getting appropriate value for music and what companies think they should be paying."

He added, "Clearly there is a need and a place for litigation and with a lot of the new [music] models and services now launching in digital we have naturally seen a migration of litigation to this area."

McEwen also said that unlicensed digital music services tended to fall within two categories - those who were going through the process of acquiring licensing and those who had

no intention of doing so.

"There are also services that don't go down this route [of becoming licensed] and then ask for forgiveness afterwards. It's not something we encourage, but it's a reality," he added. "Then we make it clear that any licensing also has to cover the company retrospectively - right back to their very start and there are also potential penalties they could occur. You will always get new services that offer new challenges to licenser but the underlying issues about the need for a licence are pretty clear."

MPA chief executive Steven



Cloud streaming has created a legal headache for publishers and providers alike

Navin noted publishers were often faced with the dilemma of which infringing services they should take legal action against. He added that they often don't have the time or the resources to fight all the services they believed were flouting their copyrights.

"The 80/20 rule tends to apply - whereby you make certain that at least 80% of the [digital] services are covered," said Navin. "That's not to say publishers are then condoning the smaller 20% of infringers, but it's about allocating time and energy to deal with them, which a lot of our members can't afford to do."

McEwen added it was important that digital start ups were educated to ensure that legal action in the future was kept to a minimum.

"Not only do services need to recognise what they need to do to operate as a legitimate business, but we as a collection society also have to learn about new services and the ways in which we can help accommodate them within what we do," he said. "There is a clear fork in the road early on for services whether or not they want to build a business and we need to offer a balance of offering licensing and also the legal route if needed be as a last resort."

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MPA MEDIATION SERVICE

THE MPA IS PLANNING TO LAUNCH a mediation service next month aimed at helping publishers resolve disputes without having to resort to litigation.

The on-demand service will assemble four professional and accredited mediators to help MPA members settle arguments within a "neutral setting".

The service will cover a wide range of areas including publisher v publisher, publisher v songwriter and publisher v collection society.

MPA chief executive Steven Navin said the space could also become a useful forum where publishers can discuss their problems with digital music services.

"I have an utter horror of litigation - it's not an enjoyable experience. I know what tight margins our members work off and most of the time there's no place to pay lawyers £500 or so an hour - it's just not feasible," Navin said.

The service would be based on voluntary codes of conduct, which would mean both parties were willing to negotiate with each other outside of a courtroom.

It will be based in a designated space within the MPA offices in London and publishers will be able to book a mediator for a full day or half a day. Any resolution could become legally binding.

Currently the service includes Lee and Thompson founding partner Andrew Thompson, PLS chief executive Sarah Faulder and Murhead Management founder and CEO Dennis Murhead - who also works as a consultant lawyer and mediator with ADR Chambers. Mark Wyeth QC will also join the trio from Crispin Evans in the coming weeks.

"Each of them has experience which would be perfect for particular types of dispute," Navin said. "Also, all of them have an incredible strike record. There's nothing original in the idea but we thought it would be useful to our members and it would be much cheaper than litigating."



DIGITAL

NEWS IN BRIEF

■ Former EMI exec says piracy is positive

Former head of digital music at EMI Douglas Merrill has claimed that research done during his time at the label found that users of LimeWire were also the biggest spenders on iTunes, using P2P to try before they buy.

■ MXP4 heads to US

Social gaming company MXP4 is opening an office in Los Angeles as part of its international expansion. The French company recently signed a deal with EMI to include its sound recordings in the Bopler range of games.

■ Personal Audio sues Apple again

After winning its first \$8m (£4.9m) suit against Apple regarding playlist patents on the iPod, Personal Audio is filing a second suit alleging the same infringements on other devices such as the iPhone, iPad and six-generation iPod Nano.

■ ShareMyPlaylists expands

ShareMyPlaylists has secured £250,000 in new funding to expand its Spotify playlist platform. It also revealed 50% of its traffic comes from the US a week after Spotify's launch there.

■ Ovi delivers 7m downloads a day

Nokia is delivering 7m downloads a day through its Ovi Store, including apps, music and wallpaper.

■ Swedish filesharing fine increased

An appeal court in Sweden has ordered a six-fold increase in the fine a filesharer must pay for illegally sharing 44 tracks. The fine was upped from 2,000 kronor (£195) to 13,000 kronor (£1,265).

■ BT plans legal rival to P2P

BT is planning a "not-for-profit download service" in the UK to lure users onto legal platforms and it might be free for up to nine months. Leaked documents suggest talks with labels are already ongoing.

■ Rdio offers family discounts for music streaming

US subscription streaming service Rdio has launched its new Unlimited Family subscription package that allows multiple users to share a premium account at a discounted rate, making it the first on-demand service to do so.

NEW APPS

■ **AirVox (iOS - £1.99)** iPhone 4 and iPad 2 users create music by moving their hands in front of the device's camera.

■ **musiXmatch (Android - free)** The lyrics plug-in service comes to Android, linking words to the music being played. Users can search for music by title, artist and phrase.

NEW SERVICES

■ **Bach Technology** is opening its MusicDNA audio identification technology for license into third-party service. It has a tie-in Facebook app with an iPhone app to follow.

VEVO AIMS TO PROVIDE ENTERTAINMENT CONTENT DIGITALLY THROUGHOUT EUROPE

Vevo extends offer to live and more

CONTENT

■ BY EAMONN FORDE

THE MAJORS-BACKED PREMIUM online video service Vevo is too expand beyond music to become a broader entertainment platform

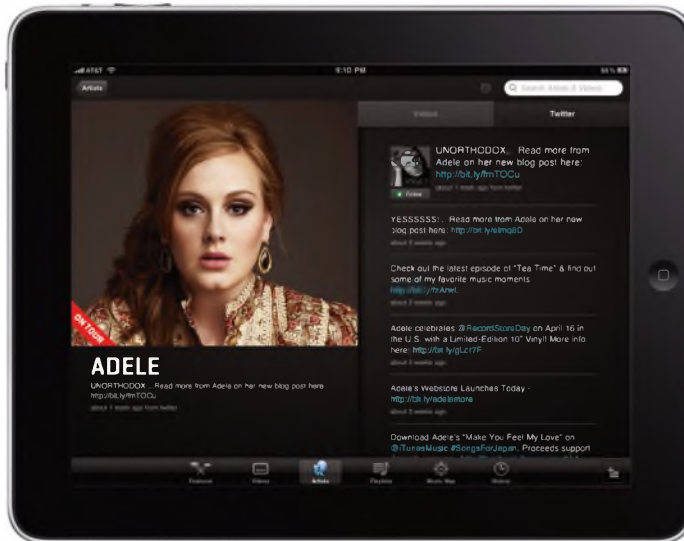
Just three months after establishing an office in London, the newly installed UK boss has also revealed that the company has plans to extend its reach across Europe.

While its core content is music video, Vevo UK managing director Jonathan Lewis said the service has wider ambitions than simply being a music-based platform.

Lewis explained, "We are very much pitching Vevo as a mass digital entertainment platform. It is music-focused, but the key thing is we are positioning ourselves in the same space as the other big digital entertainment businesses out there that offer premium on-demand catch up – such as 4OD and ITV.com. We very much see ourselves as being in that space."

The fact that Vevo is backed by the two largest record companies in the world – the service launched in the US in December 2009 as a partnership between Universal Music Group, Sony Music Entertainment and Abu Dhabi Media and opened its first international office in London in April – will give Vevo a competitive edge.

But, it is also instructive that



Vevo on the move apps are available with Apple (above) and Android products (below left)

labels have taken a proactive investment role in digital services rather than a reactive licensing one.

"The labels are investing in Vevo as a sustainable business model for the future," argued Lewis, who became managing director of the company earlier this month after serving as Channel 5's digital director, responsible for setting up the broadcaster's on-demand business. "I think it's a very significant statement that those two labels [Universal and Sony], and EMI as a content partner, have set their stall out and that Vevo for them is going to be the destination for their audio-visual content in the future. That's the message we're

putting out to agencies and advertisers. This is an opportunity for brands to get closer to the content."

With three majors on board and deals with a variety of indies including Beggars Group and aggregated content from Merlin, The Orchard, IODA and INGROOVES, one key partner is still missing – Warner Music Group.

Lewis confirmed there was no "relationship" with Warner and added he wanted to negotiate with the major. "We are keen to engage and bring them into the fold. But those conversations are still being had," he said.

Lewis argued one attraction for

Warner and other content owners was that Vevo could give them greater assurances over how their music videos are used online. He said the reason d'être of Vevo when it was set up was to take back advertising sales.

Lewis explained, "We sell directly to advertisers and clients. More importantly, we ensure that only the premium, official content surfaces on platforms such as YouTube in the future. Every piece of content that is now ingested from the labels or artists is watermarked. Any content that is unlicensed on the YouTube platform for example can either be blocked or claimed."

Less than a month into his job Lewis also outlined that his plan was for festivals and bespoke live events to become key components of the service over the next 12 months.

"A big part of the strategy next year will be to plug into UK festivals over the summer to see what we can do to bring that content online," he said. "We will also be looking to create our own events. We will take three or four of those and drop them into the UK and maybe develop some of our own strands."

This is a strategy already at work in the US and strands imported to the UK could include Unstaged



"A big part of the strategy will be to plug into UK festivals"

JONATHAN LEWIS, VEVO UK MANAGING DIRECTOR

where major directors film live events – as David Lynch has done with Duran Duran and Terry Gilliam has done with Arcade Fire – a series of pop-up concerts and The Lift, which promotes new acts by featuring them for up to eight weeks across live shows, interviews and documentaries.

As its first office outside of the US, London will be used as a bridgehead for Vevo's expansion into Europe. "My brief is to look after the UK office, but I believe there is very much an ambition to launch into Europe in the foreseeable future. The UK is the first office outside of the US so we need to get that right first, establish our presence here, build those relationships, get brands on board, deliver proof of concept and take it from there."

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VEVO: THEIR COMPETITION

YOUTUBE

YouTube will broadcast live footage from both the Lollapalooza festival in August and Austin City Limits in September in the US. It has been moving steadily into live concerts, having initially tested the water by broadcasting U2's concert from the LA Rose Bowl in October 2009 and covering several stages at Coachella in April this year. YouTube is also beta testing a new layout under the codename of Cosmic Panda. It will streamline how content is laid out and accessed on the site, including playlist management. Through the Chrome browser, users will be able to keep watching when moving between different videos, channels and playlists.



GIGSEEN

New UK service GigSeen.TV has launched in beta and offers full-concert streaming of archive shows from acts including Madness, Big Audio Dynamite, The Fall and James Last. A full launch is planned for September.

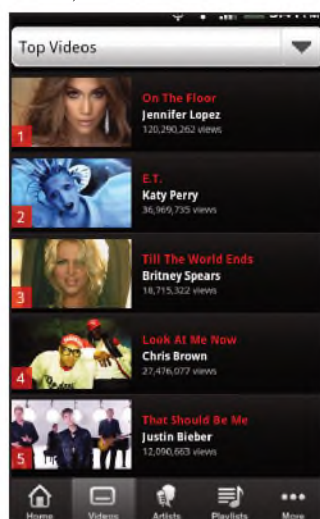
INSTAGRAM

The Vaccines are using photo-sharing platform Instagram to crowd-source images that will be incorporated into their next music video for the track Wetsuit. Fans can send in photos taken at festivals with the "#vaccinesvideo" hashtag.



IPHONE APP

The Polyphonic Spree have launched a tie-in app for iPhone and iPad to promote their new single, Bullseye. Described as "an interactive, character-based narrative music video". Viewers control a character through a virtual world. Developed by the band and Moonbot Studios.



VEVO UK STATS FOR JUNE 2011

1.1m	unique visitors to Vevo.com
20.4m	unique viewers across entire UK Vevo platform
157.7m	total videos viewed
9.8m	unique viewers spending 1.5 hours on Vevo
633k	total app downloads

Sources: Vevo, comScore

TALENT

ROBIN & ROBIN-JOHN GIBB/THE ROYAL PHILHARMONIC ORCHESTRA/ LABEL TBC

■ BY STEPHEN JONES

BEE GEE ROBIN GIBB IS negotiating with major record labels to release his first classical record, which will commemorate the 100th anniversary of the sinking of the Titanic next April.

The concept album, *The Requiem For Titanic* is co-composed with Gibb's son Robin-John (RJ) and is the legendary singer-songwriter's first body of new material in seven years.

Recorded with The Royal Philharmonic Orchestra, it is set to complete next month at Air Studios in North London.

Through the medium of music, the record tells the story of the ill-fated passenger liner from its launch to its sinking with the loss of 1,517 lives in 1912.

Described as radio friendly in parts, vocals are provided by the RSVP Voices choir and, while soloists are yet to be confirmed, tracks will feature Sony-signed tenor Marios Frangoulis and Gibb on another, *Don't Cry Alone*.

Gibb told Music Week a deal is imminent for the album, which celebrates and recounts the "double shock" of the unsinkable ship sinking while commemorating the loss of life.

Gibb said, "Things are made important by recognising them. It was obviously a traumatic occasion – it was the equivalent of 15 Lockerbies in one – but people on their own wouldn't recognise them, they have to be motivated and educated but it has to be done in a way which is enlightening."

"Things are made important by recognising them. It was obviously a traumatic occasion – it was the equivalent of 15 Lockerbies in one"

ROBIN GIBB

CAST LIST

LABEL: TBC

ARTISTS: The Royal Philharmonic Orchestra and others TBC.

WRITTEN AND PRODUCED:

Robin Gibb and RJ Gibb

ORCHESTRATION:

Cliff Masterson

CO-PRODUCED: Savvas

Iosifidis and Cliff Masterson

RECORDED: Air Studios and

Sunrise Studios by Geoff

Foster, Jake Jackson

and Savvas Iosifidis

RSVP VOICES CHOIRMASTER:

Rob Johnston



Family matters Gibb Jnr and Gibb Snr at the mixing desk Air Studios

Team Gee get classical

"We're trying to tell the story via the music rather than the images, trying to create music which will live on, without gimmicks or 'prestigism.' It's not a rock opera, it's done very traditionally, like Mozart would compose it in the 1700s – there's no back beats."

Gibb said he would like to see the requiem performed at the Royal Albert Hall around the anniversary of the sinking, as well as in international settings, including New York, LA and Moscow. Moreover, he hopes this will be the first in a series of classical albums marking the anniversary of various events, including the forthcoming 100 year anniversary of the start of the First World War in 2014.

The album has been more than 12 months in the making, with work beginning in May last year, when the pair – neither traditionally classically trained in writing music – met with RPO managing director Ian Maclay. They would write the music at their home studio in Thame, Oxfordshire, where they were joined by arranger Cliff Masterson who would translate it for the orchestra.

RJ Gibb, who is as much as a history buff as his father, said, "It's emotional, we have tried to put ourselves into the events. When (the musicians) started to hear snippets they

were so excited to hear something so fresh. We have some which are baroque style, some from the romantic period, there's a lot of different styles and some are quite crossover and radio friendly."

Gibb said, "It was a celebration at first because it was iconic what (the Titanic) represented, because man seems to have defeated nature in a way, it represented there was nothing man couldn't do with nature. When they called it unsinkable it was unique as there was nothing this

country couldn't achieve and on its maiden voyage it went down, which was uncanny"

RJ added: "The way we have done the requiem, it's like a commemoration: we start with the launch and the celebratory moments and then the mid-voyage and then it goes into the accident and remembering the souls afterwards. The centenary comes around only once. The objective is to make a beautiful piece of music but we remember it is a memorial, a requiem, for these people so we have

kept the respect and the tradition as well as try to make something compatible to today's ears"

This is the first music recorded jointly by father and son to see release. Speaking about recording together RJ said, "There is no conflict, we are on the same wave length. The objective is to make a beautiful piece of music, built to last." Gibb Snr. added, "Along with my brother Barry we have worked with classical musicians all our lives so it's not new. Working with RJ, composing is about having fun. There's no egos, it's not a family thing, there's just certain people you can work with."

Completion of the record heralds the start of an active period of promotion for the artist who, with his brothers, has amassed more than 100m record sales. Gibb will sing the lead vocal on The Soldiers' cover of Bee Gee former number one *I've Gotta Get A Message To You* this autumn.

He has also filmed a programme for the BBC's *Who Do You Think You Are?* series in October while a major Christmas TV show is in negotiation.

Gibb asserted there would be some "very big" Bee Gees news in coming months for 2012 adding, "You don't get ideas to schedule, but yes I am tremendously excited about the future. When you have got one of the most successful catalogues in the world today, with (Gibb brother) Barry, you get excited, but get to cherry pick!"

✉ yes_stephen@yahoo.co.uk



HMS Titanic

TALENT & DIARY

HUDSON MOHAWKE / Warp



Hawke flies high

www.myspace.com/hudsonmo

THE FAST-GROWING reputation of UK experimental hip hop/electronic producer Hudson Mohawke means he is now in demand as a collaborator and producer with A-list artists, alongside a rabid online fanbase.

Aka HudMo – real name Ross Birchard – the artist who Mixmag says “does for hip hop what Aphex Twin did for techno” has attracted as much acclaim among his peers as fans since his debut *Butter*, on Warp Records, surfaced in 2009.

Championed by the likes of Just Blaze (see box) and Diplo (MIA, Santigold) – who have both claimed him as their favourite producer du jour – it's no wonder Tinie Tempah has approached him about a track on his next album.

Manager Simon White (Bloc Party, Phoenix) says, “There are lots of talented artists and very few geniuses – Ross is electronic music's Brian Wilson. We turn down 90 per cent of the writing offers we get at the moment. The more you say no to people the more they want you!”

Those making it through White's cordon to collaborate with HudMo include Chris Brown and Kane Beatz – producer of three US number-one singles in 12 months for Lupe Fiasco, Nicki Minaj and Lil Wayne/Drake.

“We're just dipping our toe into that world at the moment. It's just a matter of time before he turns up on a big record. For us it's about where he is going to be in 10 years” adds White.

Indeed HudMo has found time to release new material to appease fans. Track *Thunder Bay* from the EP *Satin Panthers* (released this week) has enjoyed more than 30 plays across Radio One and Radio 1Xtra.

There is clearly a thirst for all things HudMo right now – when his bootleg production of Keri Hilson's *Turnin' Me On* was recently leaked to the web it was being

streamed twice a second.

Talking with the 25-year-old Glaswegian, he is clearly more interested in the making of the music than how it performs. “I don't like to keep on top of how well things are doing. It doesn't interest me. I don't think that it's a healthy thing to keep track of.”

He began his career making music on his PlayStation, a passion which developed into turntablism and led him to become the youngest winner of the DMX DJ competition at 14. He grew out of scratching and into reproducing bootleg mixtapes, with his reworking of Tweet's *Oops (Oh My)* bringing him to Warp's attention.

HudMo says, “*Butter* was more of a mixtape than an album, an 18-track collection of my back catalogue. On this EP, I didn't ever want to make a dancefloor album, but thought it would be good to experiment going down the club route. For the next album, I want to make a musical album from start to finish. I'm trying to finish it before the end of the year.”

The EP and mixtapes being posted online are intended to reintroduce HudMo to the market, setting him up for a potentially exciting 2012 if the record is indeed finished. His first ever London headline show has just been announced at XOYO on October 19.

Warp Records product manager Adam Brooks says, “This is the start of a campaign that will establish him as one of the ‘go to’ producers, which is what we all hoped.”

Perhaps the ultimate sign of HudMo's hip hop credibility is that Jay Z's choice producer Just Blaze has been tweeting about him:

“I am listening to new @moanhawke and almost just got moved to tears. Wow. These are the chords I hear in dreams, that I forget when I wake.”

✉ yes_stephen@yahoo.co.uk

DOOLEY'S



DIARY

Orgasmatrons, glass globes and Lurkers

AND SO ANOTHER ERA COMES to pass with Dooley spending the majority of last week packing up boxes ahead of his move to new offices in Islington.

But while sadly peeling of his ‘Don't End Up Like Pete The Junkie’ sticker from the side of his filing cabinet, he stumbled across a hoard of old Music Week awards – with one particular unclaimed **glass globe** going back to 1979. (pictured).

The prize doesn't helpfully say who it was intended for, but if any readers can remember who the winner of **Best Marketing Campaign** was that year – then they are more than welcome to pop by and pick up what is rightfully theirs...

Meanwhile, **Beggars US** marketing whizz **Adam Farrell** was in town last week to hook up with the

Beggars empire and reminded Dooley about a story **Martin Mills** tells of his travails getting his **early punk** and new wave bands licensed in the land of the free.

In the **late seventies** Mills got a meeting with the legendary **Clive Davis** and took with him a copy of **Fulham Fallout** by proto-punks **The Lurkers**. His plan was to persuade the great executive to license the record in the States. But, Mills knew parts of America – and the **Arista Records** founder – would see no merit in **The Lurkers' Buzzy Shadow** and other tunes as he stepped into Davis' opulent office to see him sitting in a chair, having his **shoes shined**...

Now, friends and colleagues of **Music Managers Forum's** big cheese **Jon Webster** might be surprised to learn Webbo has a keen literary bent. But, it appears he does. Webster is writing his memoirs no less. Or – as he describes it – “a book about his life and the interaction with, and history of, the **Virgin Record Label**.” That is

the very essence of Unputdownable ...

Lenny Beige, keyboard whipping boy, star of the **engrossing** BBC2 TV series **Secrets Of The Pop Song** and sometime songwriter for the stars **Guy Chambers'** showcase club night **Orgasmatron** in Shoreditch, has had some surprise celebrity appearances over the last year. From **Mark Ronson** to **The Pippettes**, Beige has seen them all, but his greatest coup yet was undoubtedly **Matt Cardle's**

was certainly swayed by the case put for the **appointment** that the tenor was on first name terms with many of the world's leaders and often in their company when on tour – so he would be best placed to argue for tougher anti-piracy legislation. EMI head honcho **Roger Faxon** also piped up that he had only been talking “with the **vice president of the United States on this issue**” the very day before and that top level access was essential.

Placido talked about his recording career which spans **more than four decades** and promised to “help everybody, anybody who has anything to do with recording”. **Big words indeed**...

Reports that **Amy Winehouse** was planning more **Specials collaborations** before her sad death won't come as a surprise to some of her former Camden

neighbours. Not only did the singer have the same passion for **ska music** as the band's frontman **Terry Hall**, but she also once shared his architectural instincts having bought up the same **futuristic 60s style house slab bang next door to Hall's**...

Dooley is always one for a good cause and so nothing gladden him more than finding out that artists including **KT Tunstall**, **Ed Harcourt** and **Sophie Ellis-Bextor** have joined forced to record a collection of covers for a new

charity album in aid of **Samaritans**. Produced by **Richard Cardwell** and **Phil Armorgie** all proceeds will go towards the charity – so he urges you to go out and buy it when it hits the shops in October...



CAST LIST

LABEL: Warp Records	Chris Gentry, Chris and Simon	Steven Hill, Warp	Christian Nockall, Your Army
A&R: Stephen Christian	AGENT: Cris Hearn,	PRODUCT	DIGITAL PRESS:
PUBLISHER	PRIMARY	Brooks, Warp	John Power, Your Army
Warp/Kobalt	LAWYER: Andrew Lewis	NATIONAL PRESS:	CLUB PROMOTION:
MANAGEMENT: Simon White &	HEAD OF MARKETING	Sinead Mills, Anorak London	Dan Kinasz, Your Army
		NATIONAL RADIO	

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TALENT**THE BULLITTS** / Unsigned

The Bullitts ready to fire an opening round

■ STEPHEN JONES

WHEN The Bullitts unveil for the first time their highly-anticipated live show, headlining the main stage at The Big Chill Festival this weekend, it will be another milestone in the rapid rise of the unsigned act. Comprising some familiar names major labels would struggle to enlist, The Bullitts is the brainchild of film maker and producer-turned-artist Jeymes Samuel, known for his work with everyone from Emiliana Torrini and Terry Callier to Mr Hudson and Estelle.

Their debut album *They Die By Dawn And Other Short Stories* features the likes of Mos Def, Tori Amos and upcoming Jay-Z endorsed rapper Jay Electronica from the Roc Nation stable.

Moreover, billed as a "cinematic, theatrical, musical extravaganza" and more than 18 months in the making, it is clearly more than just a concept album, with video an integral part of the multimedia show (see www.thebullitts.com).

A cinephile who claims he "thinks in movies", Samuel has enlisted Hollywood actress Lucy Liu - who will appear in person on Saturday - to narrate the album, recounting the fictional story of a


www.thebullitts.com

character called Amelia Sparks as she awaits execution on Death Row (her diary entries have been steadily unveiled over recent months on Twitter).

Teaser track *Close Your Eyes* (released last December) is followed by single *Landspeeder* (released this week) both of which premiered as Zane Lowe's *Hottest Record In The World* on Radio One; online video views already total more than 120,000.

The Bullitts' music and short films have been put together by Samuel and his manager Tony Tagoe, who are self-releasing the record on their own label *Outfit Music* without distribution, solely via iTunes and YouTube.

Samuel says, "I have spoken to a couple of labels but I have been able to do so much myself, I don't think and A&R would be as informed as me where Bullitts should go - and that's not me being egotistical. But

we will (sign a deal) later for marketing."

The Bullitts take their name from Samuel's early signature tune of making beats over the soundtrack to the Steve McQueen film *Bullitt*; many titles and lyrics are plays on movie references.

He explains, "Bullitts is the moniker I make music under so I don't feel constrained by the type of music I have to make. The way I make music is always toying with cinematic ideas. I am always directing shorts and thinking of the visual but that doesn't allow you to give songs to individual artists, it was time to make a solo album."

"Every single album is about love nowadays, there's no blues. And how much stuff is going on in the world right now? I am not sure what the original spark was. For me everything I see is a movie. I find it bizarre there are 6.5 million people in the world but only six/seven genres of music - I see the album as action/adventure. "Asked how he contacted and enticed major names to get involved in the project, Samuel says, "I am performing 90 per cent of it, but when I hear an artist in my head, then I have got to get them to appear, when I hear it I have to execute it. Sometimes through mutual friends, but it

comes down to one thing, what Kevin Costner said to James Earl Jones (in *Field Of Dreams*): "If you build it, they will come."

However their live debut works out this weekend, Samuel assures (perhaps unsurprisingly) there will be a 'sequel' to this record. "Then I'll do a trilogy," he adds

✉ yes_stephen@yahoo.co.uk

CAST LIST

LABEL: Unsigned
A&R: Jeymes Samuel & Tony Tagoe
PUBLISHER: SONY/ATV Music
MANAGEMENT: Tony Tagoe, Carla Leenders & Tanya Samuel of The Outfit Agency
AGENT: Alex Hardee, Coda Agency
LAWYER: Adam Van Straten, Van Straten Solicitors
MARKETING: The Outfit Agency
NATIONAL PRESS: Sinead Mills & Dan Miller, Anorak London
NATIONAL RADIO: Eden Blackman, Ish Media
DIGITAL PRESS: Sarah Richardson, Anorak London
NATIONAL TV: Josh Nicoll, Anorak London

NEWZBIN JUDGEMENT IS VITAL FOR INDUSTRY

SECTION 17 OF THE DIGITAL Economy Act suddenly looks surplus to requirements.

The music industry was horrified when - earlier this year - the DCMS asked Ofcom to review the practicality of the unpopular site blocking provisions contained in the DEA.

However, it now has an ace up its sleeve: the *MPA v BT* decision. BPI chief executive Geoff Taylor was clear about exactly what it meant for the industry and ISPs.

He said, "The *Newzbin2* decision confirms once again that ISPs have a key role to play in preventing illegal use of their networks. We will use the decision as appropriate in our strategy going forward."

Although Taylor would not elaborate, it is now likely that the music industry - led by the BPI - will use the precedent set to hammer every ISP that enables infringing websites to distribute their pirated music.

John Wilks, an associate in the Intellectual Property group at lawyers DLA Piper, said the Hon Mr

Justice Arnold's made a lengthy judgment - it runs to 67 pages and 204 paragraphs - because it was the first case to test Section 97A of the Copyright Designs and Patents Act and needed to be clear. "He set a precedent that will make it easier for rights holders to go to court and block sites," said Wilks.

Tellingly, the reaction from BT and the ISP community was muted. BT said the judgment provide clarity, while ISPA Secretary General Nicholas Lansman said he always maintained that rights holders needed to seek address in court.

Although, music industry sources suggested the *Newzbin* case exists in isolation from the DEA site blocking provisions, it is more likely the industry will now get more from Section 97A than Section 17.

"Section 17 did encounter some difficulties and now the industry has another proven legal mechanism to block sites," said one insider. "Now if the industry goes to court to block sites it looks like it can be successful. I

can't imagine many websites will want to go through the hassle and expense of court."

Wilks believed that the Government could quietly shelve Section 17. "One argument would be that now they have this provision so you don't need another one," he said.

What everyone agreed on was that the *Newzbin* case will open the floodgates for the music industry to pile the pressure on ISPs. "If we see cases following *Newzbin* that will make inroads on online piracy," said Wilks.

Wilks also believed recent reforms will make it easier for music companies to pursue litigation. Although, 20th Century Fox, Universal, Warner Bros, et al, used the High Court in its action, Wilks said many cases could be handled by the newly overhauled Intellectual Property County Court.

"The cost of litigation is coming down and it makes sense and is more attractive to enforce rights to block file sharing," said Wilks.

BT was expected to return to court in the autumn to explain how it will block the *Newzbin* site.



Newzbin case BT will not fight



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TRACK OF THE WEEK

■ CHER LLOYD *Swagger Jagger* (Syco)



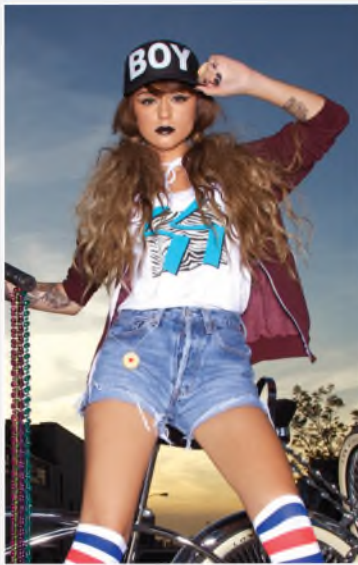
Have the online video viewing community been too harsh on Cher Lloyd debut song-writing effort? 93,244 dislikes at the time of writing seems excessive, not to mention the abuse. As a novelty pop single it's nothing different from anything that has preceded it, sans vitriol of course.

Co-written with Autumn Rowe and The Runners, the team have created a twisted nightmare of a rhyme (Oh My Darling, Clementine) and added synthesised klaxons, chipmunk samples to a cheer leading beat.

The disjointed arrangement is highly irritating but leads to a chorus which pulsates around the title lyric and refuses to leave your head. And, when Lloyd begins her 16-bar flow (echoes of The Real Slim Shady) a groove really kicks in - much to the delight of remixers who have rinsed this section for the floor.

This is not a subtle track by any means, but one which is set to appeal to the youth market it is aimed for.

PREVIOUS: DEBUT **SIMON CHRISTOPHERS**



ALBUM OF THE WEEK

■ AZARI & III *Azari & III* (Loose Lips)



Canadian quartet Azari & III's debut release follows on from their debut single Hungary For Power which broke onto the underground music scene last year to great acclaim. Advances in the world of technology find the group a force to be reckoned with and much of the record concerns itself with

pleasure seeking beats. Immaculately crafted, the record offers a perfect combination of funk-induced beats mixed with house - with screaming Eighties synth arrangements lending the album a retro feel which ties in wonderfully with the new outlook on modern house. Some may argue that with 11 tracks running to just over an hour that there is a case of too much music here, however Cedric Gasaida's seductive, honeyed falsetto vocals on opener Into The Night, Reckless (With Your Love) and Into The Night, provide such perfect disco vignettes that it is easy to forgive any quibbles with the record. The band have been receiving considerable airplay on Annie Mac's Friday night Radio 1 show and with sets across the summer at Glastonbury, Sonar, Lovebox and Ibiza - hype surrounding the group has reached astronomical proportions and rightly so.

PREVIOUS ALBUM: DEBUT **CHARLOTTE OTTER**



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

■ ALBUM

JIM WARD *Quiet In the Valley, On the Shores the End Begins'* (Xtra Mile



Recordings) A collection of fireside listening compiled from Jim Ward previously released EPs along with six bonus tracks forming a mellow and celestial collection. Standout and tasteful musicianship abounds and the predominately steel-string acoustic guitar arrangements that also includes trumpet, accordion, banjo and Appalachian dulcimer, are the order of the day. The album would sit nicely next to Iron and Wine, Neil Young and Fleet Foxes, but it's the Duane Eddy Songs of our Heritage influence that interests most: a subtle touch of rock 'n' roll to the country that gives Ward an individual twist, and a nod back to how country rock was before Gene Clark or Jackson Browne. The six bonus tracks are renditions of selected acoustic tracks worked up into a grunge/garage band sound which is well past its sell by date. Performing later this year in

Europe it remains to be seen whether Ward will be acoustic or electric.

SIMON CHRISTOPHERS

■ ALBUM

FOUNTAINS OF WAYNE *Sky Full Of Holes* (Lojinx) Fountains Of



Wayne's single MILF - which thrust the band into mainstream consciousness in 2003 - caused the public to pigeonhole the US band as a bunch of frat-boy jokesters however the band's fifth album, Sky Full Of Holes finds Chris Collingwood and Adam Schlesinger all grown up and mature. Gone are the huge power-pop choruses which added colour to their teenaged cartoon sketches and instead a more sedate sound is prevalent. It suits them: the pair have lost none of their facility with melody - with a Billy Joel-esque chord changed on Action Hero and the blues pop of Acela providing a few pleasant moments but the strongest track by far comes with closing track Cemetery Guns: a detailed hymn about a military funeral that almost sounds like a lost a Civil

War folk song. It's sad. It's smart and it's the work of a seasoned band whose music is too often under-appreciated.

CHARLOTTE OTTER

■ ALBUM

JOSHUA RADIN *The Rock & The Tide* (14th Floor)



His music may be best known for appearing in hit TV series Scrubs but Radin's third release finds him trying to move away from the image of a softly-spoken singer/songwriter and towards a more rockier sound. Boosted by electric guitars, synthesizers and lush alt-rock arrangements, The Rock & The Tide starts off upbeat and punchy - aping the sound of MoR artists like Jack Johnson and Jason Mraz - however old habits die hard and by the end of the album, Radin reverts back to what he does best - anonymous sounding, acoustic guitars. Far less cohesive than its predecessors, the album fails to really take off or leave any impression after listening - which has resulted in some disappointing reviews for the artist. **CHARLOTTE OTTER**

AUGUST 1

SINGLES

- **APPARAT** Black Water (Mute)
- **BABE SHADOW** Days Of Old (Luv Luv Luv)
- **CHICANE** Going Deep (Modena)
- **DEV** In The Dark (Island)
- **DJ SHADOW** I'm Excited (Island)
- **FRANKMUSIK FEAT. FAR EAST MOVEMENT** Do It In The Arm (Island)
- **GIVERS** Up Up Up (Glassnote/Island)
- **DARREN HAYES** Talk Talk Talk (Powdered Sugar)
- **JOAN AS POLICE WOMAN** Chemmie (PIAS)
- **CHER LLOYD** Swagger Jagger (Syco)
- **THE MIDDLE EAST** Jesus Came To My Birthday Party (Play It Again Sam)
- **JESS MILLS** Live For What I Die For (Island)
- **MIRACLE FORTRESS** Miscalculations (Republic Of Music)
- **HUDSON MOHAWKE** Satin Panthers EP (Warp)
- **MONA** Shooting The Moon (Island/Zion)
- **NOAH & THE WHALE** Life Is Life (Mercury/Young & Lost)
- **PORTUGAL. THE MAN** Got It All (Atlantic)
- **RAMONA** New York City (Columbia)
- **TALAY RILEY** Make You Mine (Jive)
- **ROBYN** Call Your Girlfriend (Konichiwa)
- **JOSS STONE** Somehow (Stone'd/Surfdog)
- **TODDLA T & ROOTS MANUVA** Watch Me Dance (Ninja Tune)

ALBUMS

- **AZARI & III** Azari & III (Loose Lips)
- **BIRDENGINE** The Crooked Mile (Bleeding Heart)
- **FOUNTAINS OF WAYNE** Sky Full Of Holes (Lojinx)
- **MADS LANGER** Behold (Columbia)
- **MARLI HARWOOD** Clocks & Full Stops (Island)
- **NEW BOYZ** Too Cool To Care (Warner Brothers/Shottly/Asylum)
- **JOSHUA RADIN** The Rock & The Tide (14th Floor)
- **RHYDIAN ROBERTS** Waves (Conehead)
- **KENNY WAYNE SHEPHERD** How I Go (Roadrunner)
- **VIVA BROTHER** Famous First Words (Geffen)

AUGUST 8

SINGLES

- **BOMBAY BICYCLE CLUB** Shuffle (Island)
- **COCKBULLKID** Yellow (Island/Moshi Moshi)
- **DEATH CAB FOR CUTIE** Codes And Keys (Atlantic)
- **ELBOW** Lippy Kids (Fiction)
- **FOE** Deep Water Heart Breaker (Stella Moritos/Mercury)
- **HARD-FI** Fire In The House (Necessary/Atlantic)
- **JENNIFER HUDSON** No One Gonna Love You (J)
- **J. PEARL FEAT. SHAYNE WARD** Must Be A Reason Why (Simply Delicious)
- **NERO** Promises (Mta/Mercury)
- **THE PAINS OF BEING PURE AT HEART** The Body (PIAS)
- **THE REASON 4** Take It All (farwest)
- **KELLY ROWLAND** Here I Am - Us Version (Motown/Island)
- **CHARLIE SIMPSON** Parachutes (Nusic Sounds)
- **BRITNEY SPEARS** I Wanna Go (Jive)

- **VIVA BROTHER** Darling Buds Of May (Geffen)
- **LIL' WAYNE** Nightmares Of The Bottom (Cash Money/Island)
- **PAUL WELLER** Starlite (Island)
- **WOLFETTE** Different Story (Lavaland)
- **WRETCH 32 FEAT. JOSH KUMRA** Don't Go (Levels/Mos)

ALBUMS

- **GLEE CAST** Glee The 3D Concert Movie (Epic)
- **KIDS IN GLASS HOUSES** Animals (Roadrunner)
- **MARY-JESS** Shine (Decca)
- **VARIOUS** Hed Kandi - Ibiza Album 2011 (Hed Kandi)
- **VARIOUS** Ibiza 2011 Selection (Champion)

AUGUST 15

SINGLES

- **ALEX METRIC** End Of The World (Positiva/Virgin)
- **BRETT ANDERSON** Brittle Heart (EMI)
- **BATTLES FEAT. GARY NUMAN** My Machines (Warp)
- **BEASTIE BOYS FEAT. SANTOGOLD** Don't Play No Game That I Can't Win (Parlophone)
- **CLOUD CONTROL** Gold Canary (Infectious)
- **ELVIS COSTELLO** Sparkling Day (Island)
- **CSS FEAT. BOBBY GILLESPIE** Hits Me Like A Rock (V2)
- **DANNY & FREJA** If Only You (Island)
- **BAXTER DURY** Claire (Parlophone)
- **FITZ & THE TANTRUMS** Moneygrabber (Dangerbird)
- **LENNY KRAVITZ** Stand (Roadrunner)
- **L-VIS 1990** Lost In Love (Island)
- **LANU FEAT. MEGAN WASHINGTON** Fall (Tru Thoughts)
- **MAROON 5 FEAT. CHRISTINA AGUILERA** Moves Like Jagger (A&M/Octone)
- **FRANK OCEAN** Nostalgia EP (Mercury)
- **PAUL SIMON** So Beautiful Or So What (Hear/Concord UCI)
- **THE PIGEON DETECTIVES** Lost (Dance To The Radio)
- **PROFESSOR GREEN.** At Your Inconvenience (Virgin)
- **EMELI SANDE** Heaven (Virgin)
- **SLEIGH BELLS** Kids (Columbia)
- **THE SOUND OF ARROWS** M.A.G.I.C (Geffen)
- **TOM VEK** Aroused (Island)
- **ALEX WINSTON** Velvet Elvis (Island)
- **THE WOMBATS** Perfect Disease (14th Floor)
- **WONDERLAND** Nothing Moves Me (Mercury)

ALBUMS

- **BRAID** Closer To Closed (Polyvinyl)
- **DESIGN THE SKYLINE** Nevaeh (Victory)
- **BAXTER DURY** Happy Soul (Parlophone)
- **I BREAK HORSES** Hearts (Bella Union)
- **MR HEAVENLY** Out Of Love (Sub Pop)
- **NERO** Welcome Reality (MTA/Mercury)
- **CHARLIE SIMPSON** Young Pilgrim (Nusic Sounds)
- **TODDLA T** Watch Me Dance (Ninja Tune)
- **VICTORIAN HALLS** Charlatan (Victory)
- **WRETCH 32** Black & White (Mos/Levels Recordings)

AUGUST 22

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

SINGLES

- **ALPINES** Cocoon (Polydor)
- **BLACK VEIL BRIDES** Rebel Love Song (Island/Lava)
- **DEFTONES** Beauty School (Reprise)
- **THE FEELING FEAT. SOPHIE ELLIS BEXTOR** Leave Me Out Of It (Island)
- **CALVIN HARRIS** Feel So Close (Columbia)
- **BEN HOWARD** Keep Your Head Up (Island)
- **J COLE** Work Out (RCA)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **MY CHEMICAL ROMANCE** The Only Hope For Me Is You (Reprise)
- **OLLY MURS FEAT. RIZZLE KICKS** Heart Skips A Beat (Epic/Syco)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **RIVAL SCHOOLS** Eyes Wide Open (Photo Finish/Atlantic)
- **RIZZLE KICKS** Mama Do The Hump (Island)
- **RAPHAEL SAADIQ** Good Man (Columbia)
- **SALTWATER BAND** Malk (Dramatico)
- **BARBRA STREISAND** Solitary Moon (Columbia)
- **TRIBES** Sappho (Island)
- **THE VACCINES** Norgaard (Columbia)
- **LAURENT WERY FEAT. SWIFT KID AND DEV** Hey Hey Hey (Pop Another Bottle) (Mercury)
- **WILL YOUNG** Jealousy (RCA)

ALBUMS

- **ALEX METRIC** Open Your Eyes - Remixes & Productions (Positiva/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)
- **LENNY KRAVITZ** Black And White America (Roadrunner)
- **JOE MCELDERRY** Classic (Decca)
- **MIRROR MIRROR** Interiors (Rvng International)
- **PURE X** Faded (Acephale)
- **JILL SCOTT** Just Before Dawn: From The Vault Vol.1 (Hidden Beach)
- **BARBRA STREISAND** What Matters Most (Columbia)
- **WILL YOUNG** Echoes (RCA)

AUGUST 29

SINGLES

- **DIONNE BROMFIELD FEAT. TINCHY STRYDER** Spinnin' For 2012 (Lioness/Island)
- **CULTS** Go Outside (Columbia/ITNO)
- **DEVOLUTION** Good Love (One More Tune/Warner)
- **EX-LOVERS** Starlight Starlight (Mercury)
- **FIXERS** Schwimmhauss Johannesburg (Mercury)
- **MICHAEL FRANTI & SPEARHEAD** Say Hey (I Love You) (Parlophone)
- **ALICE GOLD** End Of The World (Fiction)
- **JESSIE J** Who's Laughing Now (Island/Lava)
- **KATY B** Witches Brew (Columbia/Rinse)
- **BEVERLEY KNIGHT** Cuddly Toy (Hurricane)
- **BRUNO MARS** Marry You (Elektra)
- **JAMES MORRISON** I Won't Let You Go

(Island)

- **OH LAND** White Nights (Epic)
- **OWL CITY** Deer In The Headlights (Island)
- **PANIC! AT THE DISCO** Let's Kill Tonight (Decaydance/Fueled By Ramen)
- **ED SHEERAN** You Need Me I Don't Need You (Asylum/Atlantic)
- **KENNY THOMAS** The Show Is Over (Solus)

ALBUMS

- **ANTERIOR** Echoes Of The Fallen (Metal Blade)
- **JO BIRCHALL** Something To Say (Portobello)
- **BOMBAY BICYCLE CLUB** A Different Kind Of Fix (Island)
- **BUTCH WALKER AND THE BLACK WIDOWS** The Spade (Lojinx)
- **CYMBALS EAT GUITARS** Lenses Alien (Memphis Industries)
- **THE FEELING** 100 Sinners (Island)
- **DAVID GUETTA** Nothing But The Beat (Positiva/Virgin)
- **KIDS IN GLASS HOUSES** In Gold Blood (Roadrunner)
- **PAUL KELLY** The A-Z Recordings - Deluxe (Dramatico)
- **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)
- **BLINK 182** Up All Night (Geffen/Island)
- **BON IVER** Holocene (4Ad)
- **MELANIE C** Think About It (Red Girl)
- **CLOCK OPERA** Lesson No. 7 (Island)
- **THE DRUMS** Money (Island/Moshi Moshi)
- **EMMY THE GREAT** Paper Forest (In The Afterglow Of Rapture) (Close Harbour)
- **FOO FIGHTERS** Arlandria (RCA)
- **FOSTER THE PEOPLE** Helena Beat (Columbia)
- **WYNTER GORDON** Till Death (Asylum/Big Beat/Atlantic)
- **GROUPLOVE** Tongue Tied (Canvasback/Atlantic)
- **THE KOOKS** Is It Me (EMI)
- **KREAYSHAWN** Gucci Gucci (Columbia)
- **BENJAMIN FRANCIS LEFTWICH** Atlas Hands (Dirty Hit)
- **PIXIE LOTT** All About Tonight (Mercury)
- **SKRILLEX** Ruff Neck (Full Flex) (Asylum/Atlantic)
- **SUGABABES** Freedom (RCA)
- **WHITE DENIM** Is And Is And Is (Downtown/Cooperative)
- **PATRICK WOLF** Time Of My Life (Mercury)

ALBUMS

- **AIRSHIP** Stuck In This Ocean (PIAS)
- **BIG DEAL** Lights Out (Mute)
- **BRIGHTON GAY MEN'S CHORUS** Brighton Gay Men's Chorus (Island)
- **MELANIE C** The Sea (Red Girl)
- **RY COODER** Pull Up Some Dust And Sit Down (Nonesuch)
- **DORIS DAY** My Heart (Sony)
- **DEV** The Night The Sun Came Up (Island)
- **DJ SHADOW** The Less You Know, The Better (Island)
- **GERRY RAFFERTY** City To City -

Remastered (Emi Catalogue)

- **GROUPLOVE** Never Trust A Happy Song (Canvasback/Atlantic)
- **GURRUMUL** Rakala (Dramatico)
- **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 (DFA/Coop)
- **RED HOT CHILI PEPPERS** I'm With You (Warner Brothers)



- **REID PALEY & BLACK FRANCIS** Paley & Francis (Cooking Vinyl)
- **THROWING MUSES** Anthology (4Ad)
- **THE TOM FULLER BAND** Ask (Red Cap)

SEPTEMBER 12

SINGLES

- **COLBIE CAILLAT** Brighter Than The Sun (Universal Republic)
- **CEE LO GREEN** Cry Baby (Warner Brothers)
- **COOLRUNNINGS** Fool Moon (Too Pure Singles Club)
- **THE DUKE SPIRIT** Surrender (Polydor)
- **SKYLAR GREY** Invisible (Polydor)
- **JONATHAN JEREMIAH** Lost (Island)
- **LAURA MARLING** Sophia (Virgin)
- **MOGWAI** Earth Division (Rock Action)
- **NICKI MINAJ FEAT. RIHANNA** Fly (Cash Money/Island)
- **JULIAN PERRETTA** Wonder Why (Mercury)
- **SOUNDGIRL** Hero (Mercury)
- **STARBOY NATHAN FEAT. WRETCH** 32

Hangover (Mona/Vibes Corner)

- **SUMMER CAMP** Better Off Without You (Moshi Moshi)
- **YOGI FEAT. AYAH MARAR** Follow U (Mos)

ALBUMS

- **CANT** Dreams Come True (Warp)
- **THE DRUMS** Portamento (Island/Moshi Moshi)
- **BETA HECTOR** Sunbeam Insulin (Tru Thoughts)
- **THE KOOKS** Junk Of The Heart (EMI)
- **LADY ANTEBELLUM** Own The Night (Capitol/Parlophone)
- **LADYTRON** Gravity The Seducer (Netwerk)
- **LAURA MARLING** A Creature I Don't Know (Virgin)
- **IMELDA MAY** More Mayhem (Decca)
- **S.C.U.M** Again Into Eyes (Mute)
- **THE SILVER SEAS** Chateau Revenge (The Lights Label/EMI)
- **SLOW CLUB** Paradise (Moshi Moshi)
- **ST VINCENT** Strange Mercy (4Ad)
- **KENNY THOMAS** The Show Is Over (Solus)
- **WORLD IN UNION** The Official Album 2011 (Decca)

SEPTEMBER 19

SINGLES

- **DAPPY** No Regrets (Island)
- **JASON DERULO** It Girl (Warner Brothers/Beluga Heights)
- **CARO EMERALD** The Other Woman (Dramatico)
- **FRANKMUSIK** No Id (Island)
- **ROMANCE** Who Do You Love (Polydor)

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

SEPTEMBER 19

ALBUMS

- **BRETT ANDERSON** Black Rainbows (EMI)
- **APPARAT** The Devil's Walk (Mute)
- **JASON DERULO** Future History (Warner Brothers/Beluga Heights)
- **MARCUS FOSTER** Nameless Path (Communion/Polydor)
- **FRANKMUSIK FEAT. FAR EAST MOVEMENT** Do It In The Am (Island)
- **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)
- **L-VIS** 1990 Neon Dreams (Island)
- **MASTODON** The Hunter (Warner Brothers)
- **JAMES MORRISON** The Awakening (Island)
- **ROOTS MANUVA** 4Everevolution (Big Dada/Banana Klan)

THE PANEL

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

PETER ROBERTSON
(POP JUSTICE)

Lydia Baylis: Starman (LBM)
Lydia Baylis has performed a haunting song and a dreamy debut, which the more you play it, the more you discover about this class act. A beautiful girl with a beautiful voice: this single will help raise money for the Welsh Guards Afghanistan Appeal. A tonic for the troops, and everyone else for that matter.

ALISTAIR LAWRENCE
(KERRANG!)

Jim Ward: Quiet In The Valley, On The Shores The End Begins (Xtra Mile Recordings)
Spanning two discs - one acoustic, one angsty post-hardcore; this might just be the thing that stops people prefacing Ward's name with former At The Drive-In guitarist... a decade after their demise. It is not often an artist both gives people what they want and tries something different.

CHENAI MADHOO
(MUSOS GUIDE)

Warehouse Republic: Not Today (Unsigned)
Warehouse Republic are a blistering four-piece who play Blues-tinged, electric Rock 'n Roll. Their sound is heavily steeped in early Rhythm 'n Blues and popular music from the 1960s and 1970s which gives the band both a retro and contemporary vibe. A unique sound on the scene. Warehouse Republic are as yet unsigned.

ANDY COWAN
(MOJO/ORIGINALDOPE.COM)

Ladi6: Koln (Question Music)
The once gauche, street-savvy rapper from all-girl crew Sheelahroc finally found her voice and Koln shows she is still maturing like a fine wine, her 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.

KEY RELEASES

Chilis comeback chasing Kasabian for chart title



I'm With You: Red Hot Chili Peppers

PRE-RELEASE FOCUS

BY MUSIC WEEK STAFF

RED HOT CHILI PEPPERS ARE building up strong pre-orders ahead of the next month's release of I'm With You. The band's first album in five years sits at number two in the HMV and Amazon pre-order charts and at number one with Play.com.

The profile of the Warner Bros album – to be released on August 30 – has been boosted by the release of a download of single The Adventures Of Rain Dance Maggie and the announcement of UK and Ireland tour dates this November.

Also performing well on pre-orders is Kasabian's Velociraptor! (Columbia), which leads the HMV charts and is at seven with Amazon. The new single Days Are Forgotten

has created additional buzz around the album, which will be released on September 19. The group has released a free download of the first single Switchblade Smiles to bolster pre-orders.

Bombay Bicycle Club are also looking strong with A Different Kind Of Fix (Island), at number seven with HMV and number four with Play.com.

Polydor's Take That: Progress Live shows signs of cashing in on

the record-breaking tour, as the highest new entry on the HMV chart.

Noel Gallagher with Noel Gallagher's High Flying Birds, to be released on his own Sour Mash label, also debuts in the HMV top 10, at number eight.

The other top-10 newcomer is UK rapper Wretch 32, whose Black And White Album, released on August 22 is at number nine.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	DEMI LOVATO	2237	-706
2	EMINEM	1888	247
3	RIHANNA	1215	-68
4	SOULJA BOY TELL 'EM	1200	188
5	SKRILLEX	773	93
6	LADY GAGA	658	-188
7	JASMINE V	593	187
8	GREYSON CHANCE	522	-40
9	GREEN DAY	430	145
10	THE LONELY ISLAND	413	124
11	LMFAO	344	49
12	KE\$HA	272	28
13	JONAS BROTHERS	264	130
14	DRAKE	262	-29
15	ASHLEY TISDALE	204	16
16	MIRANDA COSGROVE	200	-31
17	50 CENT	193	93
18	RED HOT CHILI PEPPERS	177	22
19	PARAMORE	177	23
20	CONNIE TALBOT	173	-16

musicmetric

Top 20 Play Pre-release chart

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

PLAY.COM

Top 20 Amazon Pre-release chart

Pos	ARTIST	Title	Label
1	PINK FLOYD	The Dark Side...	EMI
2	RED HOT CHILI PEPPERS	I'm...	Warner Brothers
3	PAUL SIMON	Graceland	Sony
4	PINK FLOYD	Wish You Were Here	EMI
5	PINK FLOYD	The Wall	EMI
6	ED SHEERAN	+ Asylum/Atlantic	
7	KASABIAN	Velociraptor!	Columbia
8	DORIS DAY	My Heart	Sony
9	WILL YOUNG	Echoes	RCA
10	DOLLY PARTON	Better Day	Sony CMG
11	HAYLEY WESTENRA	Paradiso	Decca
12	LAURA MARLING	A Creature...	Virgin
13	NERO	Welcome Reality	MTA/Mercury
14	MARY-JESS	Shine	Decca
15	PINK FLOYD	The Discovery...	EMI
16	TRIVIUM	In Waves	Roadrunner
17	HARD-FI	Killer Sounds	Necessary/Atlantic
18	YOUNG THE GIANT	Young...	Roadrunner
19	THE JOHN WILSON ORCH	That's...	EMI Classics
20	VARIOUS	Johnny Boy...	Absolute

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	Title	Label
1	KASABIAN	Velociraptor!	Columbia
2	RED HOT CHILI PEPPERS	I'm...	Warner Brothers
3	ED SHEERAN	+ Asylum/Atlantic	
4	EXAMPLE	Playing In The Shadows	MoS
5	TAKE THAT	Take That...	Polydor
6	NERO	Welcome Reality	MTA/Mercury
7	BOMBAY BICYCLE CLUB	A Different...	Island
8	NOEL GALLAGHER	Noel Gallagher...	Sour Mash
9	WRETCH 32	Black & White	MoS/Levels Recordings
10	TRIVIUM	In Waves	Roadrunner
11	PINK FLOYD	The Dark Side O...	EMI
12	LAURA MARLING	A Creature...	Virgin
13	WILL YOUNG	Echoes	RCA
14	JAY-Z & KANYE WEST	Watch...	RoC-a-TeLL/Def Jam
15	CHER LLOYD	Tbc	Syco
16	MAVERICK SABRE	Tbc	Mercury
17	CHARLIE SIMPSON	Young...	Nusic Sounds
18	KIDS IN GLASS HOUSES	Gold...	Roadrunner
19	PINK FLOYD	Wish You Were Here	EMI
20	THE WANTED	TBC	Geffen

hmv.com

Last.fm Chart Overall chart

Pos	ARTIST	Title	Label
1	BON IVER	Perth	4AD
2	BON IVER	Holocene	4AD
3	ADELE	Rolling In The Deep	XL
4	BON IVER	Minnesota, WI	4AD
5	BON IVER	Calgary	4AD
6	BON IVER	Towers	4AD
7	AMY WINEHOUSE	Back To Black	Island
8	FOSTER THE PEOPLE	Pumped...	Columbia
9	BON IVER	Michicant	4AD
10	LADY GAGA	Judas	Interscope
11	ED SHEERAN	The A Team	Asylum
12	KATY PERRY	Last Friday Night...	Virgin
13	LADY GAGA	The Edge Of Glory	Interscope
14	BON IVER	Hinnom, Tx	4AD
15	BON IVER	Wash...	4AD
16	BON IVER	Skinny Love	4AD
17	BEYONCE	Best Thing I...	Columbia/Parkwood Ent.
18	AMY WINEHOUSE	You Know...	Island
19	THE HORRORS	Still Life	XL
20	BON IVER	Lisbon, Oh	4AD

last.fm

CATALOGUE REVIEWS

RANDY CRAWFORD



The Original Albums... Plus! (Edsel EDSO 2116) : The Best Of

(Rhino 8122797583)

Criminally underrated in her US homeland, where her only appearance in the Hot 100's Top 40 came in 1979, when The Crusaders' Street Life – on which she was guest vocalist – crept to a number 36 peak, Randy Crawford is considerably more popular in the UK with the aforementioned Street Life being just one of 13 chart entries. Underlining Crawford's popularity here, a 2000 Love Songs compilation and 2005's Ultimate Collection have both sold upwards of 60,000 copies. This new set features all of Crawford's biggest hits and more in a sublime 17 song selection. Crawford's unique tone made for some excellent recordings in both the soul and jazz disciplines, among them the devotional cover You Bring The Sun Out, the stately One Day I'll Fly Away and the self-penned and

incredibly pretty Almaz. All are here as – natch – is Street Life, and the somewhat under-appreciated Diamante, on which Crawford's fragile contributions find a gruff but soulful foil in Italian superstar Zucchero.

THE HOUSEMARTINS

Happy Hour – The Collection (Spectrum SPEC 2073)



The Housemartins burned briefly but brightly between 1985 and 1988, then split, with bassist Norman Cook going on to solo success in a completely different musical idiom as Fatboy Slim, while Paul Heaton and Dave Hemmingsway went on to form The Beautiful South. This low price entrant is not the definitive Housemartins compilation, as one hit is missing entirely and others are included in live versions but it is a worthwhile primer and includes their break through single Happy Hour, their swansong There Is Always Something There To

Remind Me and their atypical chart-topper, an a cappella cover of The Isley's Caravan Of Love.

ASHFORD & SIMPSON High Rise (Big Break CDBBR 0057)



Songwriters turned recording artists, Ashford & Simpson's second Capital album, High Rise was released in 1983, a year before their classic Solid and hints at the magnitude of its successor, with a stellar collection of tunes, all written and produced by the husband and wife team. With the typically creamy harmonies and melodic strength of the title track, the sinewy Side Effect and the more uptempo It's Much Deper among the highlights. Newly remastered, with expanded liner notes and a selection of bonus mixes, it is a delight.

THE MONITORS

Say You! – The Motown Anthology 1963–1968 (Ace



CDTOP 355) It is an amazing fact that no matter how

frequently and deeply the Motown archives are mined, there are always more quality recordings to be unearthed. The Monitors were with the label for five years and no more than tertiary bit part players. Their one 'hit', Greetings (This Is Uncle Sam) reached the Hot 100. It is one of the least enjoyable tracks on this compilation, which includes the stereo mixes of their only album, the 12 song 1968 set Greetings, We're The Monitors and adds a dozen more previously unreleased recordings and a pair of b-sides. Fairly low in the Motown pecking order, The Monitors were not given the surefire hits but this combination of lesser songs performed with soulful zeal, workmanlike covers of Too Busy Thinkin' My Baby (a Marvin Gaye hit), the Temptations' flip The Further You Look and a few truly excellent songs that slipped through the net – particularly Smokey Robinson's The Letter – make for a very pleasant listen.

CATALOGUE TOP 20 GREATEST HITS



This Last Artist Title Label Distributor



3: Celine Dion

Pos	Pos	ARTIST	Title	Label	Distributor
1	1	ANDREA BOCELLI	Vivere – Best Of	Sugar/UCI	(ARV)
2	2	ELO	All Over The World – The Very Best Of	Epic	(ARV)
3	4	CELINE DION	My Love: Essential Collection	Sony BMG	(ARV)
4	7	GUNS N' ROSES	Greatest Hits	Geffen	(ARV)
5	3	TAKE THAT	Never Forget – The Ultimate Collection	RCA	(ARV)
6	8	MEAT LOAF	Piece Of The Action – The Best Of	Camden Deluxe	(ARV)
7	5	BOB MARLEY & THE WAILERS	Legend	Tuff Gong	(ARV)
8	6	EMINEM	Curtain Call – The Hits	Interscope	(ARV)
9	RE	ABBA	Gold	Polar	(ARV)
10	9	DIRE STRAITS & MARK KNOPFLER	Private Investigations...	Mercury	(ARV)
11	11	ENRIQUE IGLESIAS	Greatest Hits	Interscope	(ARV)
12	18	FLEETWOOD MAC	The Very Best Of	WSM	(Absolute)
13	12	ROD STEWART	Some Guys Have All The Luck	Rhino	(ARV)
14	14	BILLY JOEL	Greatest Hits – Vol 1 And 2	Sony	(ARV)
15	RE	RED HOT CHILI PEPPERS	Greatest Hits	Warner Brothers	(ARV)
16	RE	THE KINKS	The Singles Collection	Sanctuary	(ARV)
17	RE	STEREOPHONICS	A Decade In The Sun – Best Of	V2	(ARV)
18	RE	THE DOORS	The Very Best Of	Elektra/Rhino	(GINR)
19	19	MICHAEL JACKSON	Number Ones	Epic	(ARV)
20	13	BRUCE SPRINGSTEEN	Greatest Hits	Columbia	(ARV)

Official Charts Company 2011

CLUB CHARTS

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	5	4	ARMIN VAN BUUREN	Mirage - Album Sampler	Armada
2	10	2	NERO	Promises	MTA/Mercury
3	6	5	CAHILL FEAT. JOEL EDWARDS	In Case I Fall	3 Beat
4	12	3	EXAMPLE	Stay Awake	MoS
5	14	4	KID MASSIVE & PEYTON	A Little Louder	Transmission
6	11	1	ANALOG PEOPLE IN A DIGITAL WORLD FEAT. SAM OBERNIK	Liar	Hysterical
7	16	6	MANUFACTURED SUPERSTARS FEAT. SCARLETT QUINN	Take Me Over	Magik Muzik
8	21	3	BRITNEY SPEARS	I Wanna Go	Jive
9	20	2	DAVID GUETTA FEAT. TAI O CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
10	28	2	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
11	15	3	INNA	Love	3 Beat
12	18	5	DENZAL PARK VS WIZARDS SLEEVE	I'm A Drum Machine (Step Up)	Hed Kandi/Xs
13	39	2	RIHANNA	California King Bed	Def Jam
14	2	3	WAWA FEAT. EDDIE AMADOR	The After Party 2011	Haiti Groove
15	22	3	CHER LLOYD	Swagger Jagger	Syco
16	32	2	MOBY	Lie Down In Darkness	Little Idiot
17	31	1	INUSA DAWUDA/INUSA DAWUDA & IMPACT	I Feel Beautiful/All I Want	Kingdom Of Music
18	24	2	DUCK SAUCE	Big Bad Wolf	3 Beat
19	8	6	ERICK MORILLO & EDDIE THONEICK FEAT. SHAWNEE TAYLOR	Stronger	3 Beat
20	4	4	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
21	29	4	COCKBULLKID	Yellow	Island/Moshi Moshi
22	26	3	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MTA/Mercury
23	13	5	ADELE	Set Fire To The Rain	XL
24	1	4	RADIO KILLER	Lonely Heart	AATW
25	25	4	SARVI	Stereo Love	White Label
26	33	3	ANDAIN	Promises	Black Hole
27	NEW		DRUMS OF LONDON	Girls Girls	White Label
28	30	3	DALAL	Taste The Night	White Label
29	NEW		AVICII	Fade Into Darkness	MoS
30	3	7	HANNAH	Call My Name	Snowdog
31	NEW		LEONA LEWIS	Collide	Syco
32	NEW		ROBYN	Call Your Girlfriend	Konichiwa
33	NEW		MAVERICK SABRE	Let Me Go	Mercury
34	9	5	FELIX LEITER FEAT. MARCELLA WOODS	Sky High	Hed Kandi
35	7	2	WYNTER GORDON	Till Death	Asylum/Big Beat/Atlantic
36	NEW		ARTFUL FEAT. KAL LEVELLE	Could Just Be The Bassline	Workhouse
37	23	9	WOLFGANG GARTNER	Illmerica	MoS
38	NEW		BETSI LARKIN	All We Have Is Now	Magik Muzik
39	NEW		DARREN CORREA & MEHRBOD FEAT. MAYA SEGA	Over To You	Camel Rider
40	36	4	ANGRY KIDS FEAT. NICK KERSHAW	Wouldn't It Be Good	Pio

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	4	3	BRITNEY SPEARS	I Wanna Go	Jive
2	6	3	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
3	9	2	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
4	12	3	CAHILL FEAT. JOEL EDWARDS	In Case I Fall	3 Beat
5	15	2	RADIO KILLER	Lonely Heart	AATW
6	20	2	EXAMPLE	Stay Awake	MoS
7	2	4	CHER LLOYD	Swagger Jagger	Syco
8	18	3	TALAY RILEY	Make You Mine	Jive
9	27	4	SARVI	Stereo Love	White Label
10	21	2	INNA	Love	3 Beat
11	NEW		LEONA LEWIS	Collide	Syco
12	NEW		FRANKIE	Animal	Dauman
13	19	3	MAURICE CORTI & EUGENIO LAMEDLICA	3 Beat Sampler...	3 Beat
14	26	2	SLOW	Feel On Me	Instant
15	14	3	DALAL	Taste The Night	White Label
16	23	2	CHIPMUNK FEAT. TREY SONGZ	Take Off	Jive
17	8	7	THE WANTED	Glad You Came	Global Talent/Island
18	30	2	OLA	All Over The World	3 Beat
19	28	2	SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone
20	NEW		RIHANNA	California King Bed	Def Jam
21	NEW		OLLY MURS FEAT. RIZZLE KICKS	Heart Skips A Beat	Epic/Syco
22	1	4	WYNTER GORDON	Till Death	Asylum/Big Beat/Atlantic
23	22	3	BELLA VIDA	Kis Kiss Me Bang Bang	White Label
24	13	6	JLS FEAT. DEV	She Makes Me Wanna	Epic
25	3	4	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
26	5	5	SIX-D	Best Damn Night	Jive
27	16	5	LADY GAGA	The Edge Of Glory	Interscope
28	17	7	LMFAO FEAT. NATALIA KILLS	Champagne Showers	Interscope
29	NEW		M DOUBLE U + KT	Driving Seat	Warner Brothers
30	NEW		DAVID GUETTA FEAT. TAI O CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin

Armin gives us so much more



Armin Van Buuren: Delivers large package to DJs

ANALYSIS

■ BY ALAN JONES

30 TRACKS, 16 DIFFERENT songs, multiple featured vocalists and remixers and 219 minutes of music – are the basic stats on the remix package serviced to DJs for Dutch DJ Armin Van Buuren's 2010 album *Mirage*. And with so much to choose from, it is small wonder that the Armada Music package sails to number one this week, with a 17.09% lead over new runner-up Nero's *Promises*.

Meanwhile, Britney Spears makes it eight number ones in a

row on the Commercial Pop chart, where *I Wanna Go* – the third single from *Femme Fatale* – enjoys a 5.51% victory margin over *The Mack* by Mann. Spears' hot streak started with *Womanizer* in 2008 and continued with *Circus*, *If U See Amy*, *Radar*, *3*, *Hold It Against Me* and *Till The World Ends*.

Thwarted in its attempts to reach the Commercial Pop summit, *The Mack* continues atop the Urban chart – a fact which might trigger mixed emotions for featured rapper Snoop Dogg, whose own new song, *Boom*, (feat T-Pain), closes 3-2 and is kept off the summit by *The Mack*.



Above: Britney Spears, below Snoop Dogg



URBAN TOP 30

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

COOL CUTS TOP 20

Pos	ARTIST	Title
1	MODESTEP	Sunlight
2	DRUMSOUND & BASSLINE	SMITH Close
3	ALEX METRIC & CHARLI XCX	End Of The World
4	CALVIN HARRIS	Feel So Close
5	DAVID GUETTA FEAT. TAI O CRUZ & LUDACRIS	Little Bad Girl
6	DUCK SAUCE	Big Bad Wolf
7	MOBY	Lie Down In Darkness
8	KATY B	Witches Brew
9	AFROJACK & STEVE AOKI FEAT. ALYSSA PALMA	No Beef
10	SAK NOEL	Loca People
11	LEONA LEWIS	Collide
12	DIRTY SOUTH & THOMAS GOLD	Alive
13	PNAU	Solid Ground
14	HUDSON MOHAWKE	Thunder Bay
15	X-PRESS 2 & TIM DELUXE	Lost The Feelin
16	JESSIE J	Who's Laughing Now
17	THE 2 BEARS	Bear Hug
18	ROBBIE RIVERA	Dance Or Die
19	ALFIE/HA HA HA	Growing Pains/Adzuki Beans
20	HMC	When The Sun Comes Down

CHARTS ANALYSIS



Record week for solo female artists

ALBUMS FOCUS

BY ALAN JONES

A WEEK AFTER TAKING THE top five places in the albums chart for only the second time, female solo artists smash that record by filling the first seven positions this week, a feat sadly facilitated by the death of **Amy Winehouse**.

Winehouse's *Back To Black* – now with the original and deluxe editions combined for the first time – returns to number one for the first time since 2008, (44,076 sales), while her debut album *Frank* – which peaked at number 13 in 2004 – sold 14,759 copies, and reaches a new chart peak, number five.

A double-pack featuring the deluxe editions of both albums debuts at number 10 (7,480 sales). Excluding best-of sets, *Frank* was by far the biggest-selling album release of the 21st Century not to make the Top 10. That record now passes to *The College Dropout*, Kanye West's 2004 album, which reached number 12 and has sold 687,483 copies.

Adele paid a tribute to Winehouse on her website last week, but her current album, 21, is denied a 19th week at number one by Winehouse. 21 falls 1-2 (42,433 sales) on its 27th consecutive week in the top two – it has held one of the two top spots for its entire chart run.

Adele's debut album, 19, enjoys its 29th straight week in the top

five, falling 3-4 (18,218 sales). Meanwhile, **Beyonce's** 4 slips 2-3 (19,641 sales), **Caro Emerald's** *Deleted Scenes From The Cutting Room Floor* falls 4-6 (12,147 sales), and **Lady GaGa's** *Born This Way* moves 5-7 (10,901 sales).

Although it slips 6-8 (10,244 sales), **Bruno Mars's** debut album *Doo-Wops & Hooligans* remains the highest ranked album by a male, while **Chase & Status's** *No More Idols* is the highest-ranking duo/group effort, holding at number nine (9,260 sales).

Kylie Minogue's *The Albums 2000-2010* slips out of the Top 75 – it dives 37-101 (1,512 sales). But still, the number of simultaneous Top 75 albums by female solo artists rises to a record 28. They include the Winehouse entries, plus god-daughter **Dionne Bromfield's** 111-73 improvement (1,853 sales) with *Good For The Soul*, re-entries for **Rihanna's** *Good Girl Gone Bad* (number 69, 1,945 sales) and **Celine Dion's** *My Love* (number 71, 1,902 sales), and the arrival of new albums by **Laura Wright** and **Joss Stone**.

Wright – who previously plied her trade as a member of classical girl group *All Angels* – makes her solo debut with *The Last Rose* (number 24, 4,360 sales), a collection of folk and traditional songs. Stone sold a million copies of debut album *The Soul Sessions* (2003) and topped the chart with 2004 follow-up *Mind Body & Soul*, but peaked at a lowly number 75 with previous album *Colour Me*

SALES STATISTICS WEEK 30

vs last week	Singles	Artist albums
Sales	3,129,866	1,262,712
prev week	3,071,466	1,242,135
% change	+1.9%	+1.7

vs last week	Compilations	Total albums
Sales	551,875	1,814,587
prev week	263,654	1,505,789
% change	+109.3%	+20.5%

Year to date	Singles	Artist albums
Sales	93,621,517	46,128,885
vs prev year	83,480,261	46,247,457
% change	+12.1%	-0.3%

Year to date	Compilations	Total albums
Sales	9,195,985	55,324,870
vs prev year	10,962,542	57,209,999
% change	-16.1%	-3.3%

(Compiled from sales data by Music Week)

Free! in 2009. LP1, her first album for her own label, *Stone'd*, fares better, debuting at number 36 (3,627 sales).

Chart success eluded Swedish band **Little Dragon's** self-titled 2007 debut, and 2009's *Machine Dreams*, but their raised profile – which includes a televised Glastonbury performance, and the presence of the title track on the Radio 1 playlist – help their third album *Ritual Union* to a number 22 debut (4,502 sales).

Vintage Trouble also make their chart debut, with *The Bomb Shelter Sessions* new at number 47 (3,027 sales). The Californian band, whose reputation as a live act was enhanced by their performance at a *Music Week* Breakout event earlier this year, toured the UK last month with *Bon Jovi*.

Now *That's What I Call Music!* 79 debuts atop the compilations chart, with first-week sales of 294,219. The last 10 UK number one singles feature among its 44 tracks. The album sells 34.7% above immediate predecessor *Now! 78*, which opened with sales of 218,394 in April, and 18.1% above 2010 equivalent *Now! 76*, which sold 249,195 copies on its first frame last July.

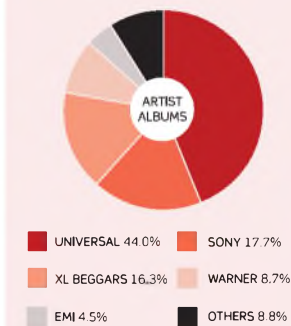
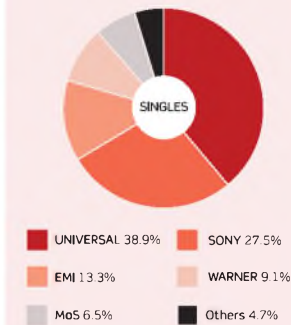
Recovering from a 688-week low, album sales improved by 20.5% week on week to 1,814,587. That is 9.4% below same-week 2010 sales of 2,001,726.

SINGLES FOCUS

Although they failed to win the competition, **JLS** are the first X Factor act to register five number ones, reaching the target with *Dev* collaboration *She Makes Me Wanna*, which sold 98,016 copies last week.

The introductory single from JLS's forthcoming third album, *She Makes Me Wanna* raises their career sales to more than 2.5m. The group's first two hits, *Beat Again*

MARKET SHARES • WEEK 30



which is released next month, it secures its seventh straight week in the Top 10 for Sheeran. The track has moved 3-5-6-3-3-3-4 since its release, selling upwards of 40,000 copies every week, for a to-date tally of 345,160 making it the year's 22nd biggest hit.

Eight **Amy Winehouse** tracks return to the Top 75, following the singer's death nine days ago. All five singles from second album *Back To Black* re-emerge, alongside her Mark Ronson collaboration, *Valerie*. The title track to *Back To Black* reached only number 25 at the time of its 2006 release, but leads the influx, re-entering at number eight (27,414 sales). *Tears Dry On Their Own* (number 27, 13,317 sales), *Rehab* (29, 12,593 sales), *Love Is A Losing Game* (33, 11,727 sales) and *You Know I'm No Good* (37, 9,607 sales) follow, and peaked originally at 16, seven, 46 and 18, respectively.

A number two hit with sales of more than 500,000, *Valerie* – by Mark Ronson feat. Amy Winehouse – fares comparatively poorly, re-entering at number 45 (7,701 sales), trailing Winehouse's solo version of the Zutons' song, recorded for the BBC's *Live Lounge*, which re-enters the fray at number 41 (8,484 sales), having previously peaked at number 37. The only new addition to Winehouse's roll of hits is *Will You Love Me Tomorrow*, a cover of the Gerry Goffin/Carole King song, which she recorded for the *Bridget Jones: The Edge Of Reason* soundtrack. It debuts at number 62 (5,171 sales).

Sampling tracks by Isaac Hayes and Portishead, *Let Me Go* is the atmospheric debut single of **Maverick Sabre**, and debuts at number 16 (21,486 sales) for the 21-year-old Londoner. And street dancing/singing ensemble **Six-D** – hyped as the UK's answer to Black Eyed Peas – also dent the Top 40 with *Best Damn Night* (number 34, 11,530 sales).

Overall singles sales are up 1.9% week on week to 3,129,866. That is 9.6% above same-week 2010 sales of 2,855,306.

Alan Jones

INTERNATIONAL CHARTS

Adele, Amy and Jamie lead sales of UK talent overseas

AS IF IT HAS NOT ALREADY GOT ENOUGH records under its belt, Adele's 21 breaks new ground in the US this week. Rebounding 3-1 there on sales of 77,000 copies, it starts its sixth separate run at number one. In so doing, it moves out of a tie with Alanis Morissette's *Jagged Little Pill* to become the only album to reach number one more than five times since *Billboard* scrapped mono and stereo

charts in favour of one, all-encompassing chart in July 1963. Released in the US later than in Europe, 21 has thus far spent 22 weeks on the chart there. 11 of them at number one. It has never fallen out of the top three, and has sold a little more than 2,750,000 copies.

21 also rebounds 2-1 in Germany, while maintaining its position at the top of the chart in Australia, Canada,

Albums Price comparison chart

ARTIST Album	Amazon	HMV	Play.com	Tesco
1 AMY WINEHOUSE <i>Back To Black</i>	£3.99	£6.99	£3.99	£4.97
2 ADELE 21	£6.99	£6.99	£6.99	£6.99
3 BEYONCE 4	£7.85	£8.99	£7.89	£8.97
4 ADELE 19	£4.93	£4.99	£4.99	£6.47
5 AMY WINEHOUSE <i>Frank</i>	£4.69	£5.99	£4.69	£4.97

Source: Music Week

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

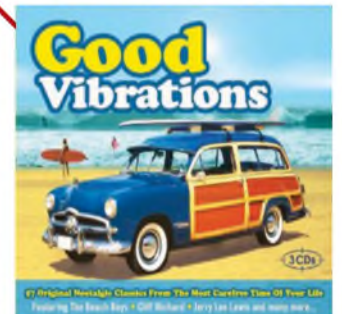
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INDIE SINGLES TOP 20

Table with 5 columns: Rank, Last, Artist Title / Label (Distributor). Top entries include DJ FRESH FEAT. SIAN EVANS, ADELE, EXAMPLE, and VATO GONZALES FEAT. FOREIGN BEGGARS.

COMPILATION CHART TOP 20

Table with 5 columns: Rank, Last, Artist Title / Label (Distributor). Top entries include NOW THAT'S WHAT I CALL MUSIC!, 80s GROOVE - VOL 2, and CLUBLAND 19.

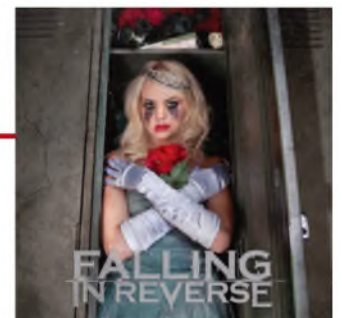


INDIE ALBUMS TOP 20

Table with 5 columns: Rank, Last, Artist Title / Label (Distributor). Top entries include ADELE 21, CARO EMERALD Deleted Scenes From The Cutting Room Floor, and ARCTIC MONKEYS.

ROCK ALBUMS TOP 10

Table with 5 columns: Rank, Last, Artist Title / Label. Top entries include FOO FIGHTERS Wasting Light, BIFFY CLYRO, and GUNS N' ROSES.



DANCE ALBUMS TOP 10

Table with 5 columns: Rank, Last, Artist Title / Label (Distributor). Top entries include CHASE & STATUS, DAVID GUETTA, and VARIOUS.

INDIE SINGLES BREAKERS TOP 10

Table with 5 columns: Rank, Last, Artist Title / Label (Distributor). Top entries include LAIDBACK LUKE, STEVE AOKI & LIL JOHN, and THE 2 BEARS.

Go online for more chart data

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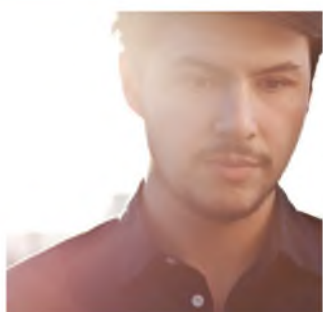
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BY ALAN JONES



France, Ireland, the Netherlands, New Zealand and Switzerland. The only territories in which it is in decline are Denmark, where it dips 1-2,

and Belgium, where it makes identical 2-3 falls in Flanders and Wallonia. It reaches new peaks in both Italy and Spain. In Italy, it climbs 9-6 on its 20th chart appearance, to beat its previous peak position of seven, while in Spain it leaps 10-3 on its 26th appearance, having previously stalled at number nine. Sweden is also finding a great appreciation of the album, which jumps 15-8 on the Swedish chart, its highest chart placing for 11 weeks.

Amy Winehouse's death nine days ago came too late to affect many charts, but first indications are that her albums Back To Black and Frank will

enjoy a resurgence next week. The only countries in which they have re-emerged thus far are the US, Canada and New Zealand. In the US, former number one Back To Black re-enters at number nine, with sales of 37,000 raising its career tally to 2,333,000, while Frank's re-appearance at number 57 is a four-place improvement on its original peak, and is attended by sales of 7,500, lifting its lifetime tally to 289,000.

Over the border in Canada, Back To Black re-enters at number 13, while Frank is number 86. Finally, in New Zealand, Back To Black is number 20

and Frank is number 40. Within a fortnight of debuting at number 15 domestically in April, Surrey singer-songwriter Jamie Woon's (pictured) first album, Mirrorwriting, made the grade internationally, charting in six territories. Some 11 weeks after the album exited the Top 200 in the UK, it is selling only a few hundred copies a week, but it continues to have an impact elsewhere in Europe, climbing 59-54 in Flanders and 57-56 in the Netherlands, while re-entering the chart at 40 in both Denmark and Norway and at 64 in Wallonia.

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

THE OFFICIAL UK SINGLES CHART

This wk	Last wk	Wks in chart	Artist Title Label / Catalogue number (Distributor) (Producer) Publisher (Writer)
1	New		JLS FEAT. DEV She Makes Me Wanna Epic GBAR1100512 (ARV) (Sandell/Thornfield/Jannus) Sony AT/Warner Chappell/EMI/Zone (Sandell/Thornfield/Jannus/Williams/Humes/Gill/Merygold/Fales)
2	1	3	THE WANTED Glad You Came Global Talent/Island GBUM71104495 (ARV) (Mac) Rokstone/Peermusic/Warner Chappell (Mac/Hector/Drewett)
3	2	4	DJ FRESH FEAT. SIAN EVANS Louder MoS GBCE1101017 (ARV) (Stein/Evans) Sony AT/Bucks (Stein/Evans)
4	3	7	ED SHEERAN The A Team Asylum/Atlantic GBAS1100095 (ARV) (Sheeran/Gosling) Sony ATV (Sheeran)
5	4	5	BEYONCE Best Thing I Never Had Columbia/Parkwood Ent. USSM1102904 (ARV) (Beyoncé/Knowles/Dixon/Taylor/Si) Universal/EMI/Downtown/Parade/Marvic/Day/Christopher Matthew/Hito/Roy Nelson/John/Dee's Soul (Edmonds/Dixon/Knowles/Smith/Taylor/Gill/McCampbell)
6	5	4	LOIC ESSIEEN FEAT. TANYA LACEY How We Roll RCA GB110100199 (ARV) (Howes/The White N3rd/Baxter/Midgley) Universal/Sony AT/Notting Hill/C (Midgley/Baxter/Lacey/LMcDanie/Owens/Vaughn)
7	6	15	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything J USJAY1100032 (ARV) (Afrojack) Sony AT/Universal/Afrojack/1alpa/Bucks/Pen In The Ground (Perez/Van De Wall/Smith)
8	Re-entry		AMY WINEHOUSE Back To Black Island GBUM70604698 (ARV) (Ronson) EMI (Winehouse/Rcnson)
9	10	7	KATY PERRY Last Friday Night (TGIF) Virgin USCA21001264 (E) (Dr. Luke/Martin) Kobalt/Warner Chappell/When I'm Rich You'll Be My Bltch (Hudson/Gottwald/Martin/McKee)
10	12	12	NICKI MINAJ Super Bass Cash Money/Island USC51000734 (ARV) (Kane) Universal/Peermusic/Money Mack/212 (Maraj/Johnson/Dean)
11	8	7	CALVIN HARRIS FEAT. KELIS Bounce Columbia GBAR1100468 (ARV) (Harris) EMI (Harris)
12	11	10	ADELE Set Fire To The Rain XL GBBK1000348 (PIAS) (FT Smith) Universal/Chrysalis (FT Smith/Adkins)
13	19	3	DAVID GUETTA FEAT. TAIO CRUZ & LUDACRIS Little Bad Girl Positiva/Virgin GB2K1100017 (E) (Guetta/Tuinfiori/Riesterer) EMI/Bucks/Piano Songs/1alpa/Rister Editions (Guetta/Ludacris/Tuinfiori/Riesterer/Cruz)
14	17	13	ALEXANDRA STAN Mr. Saxobeat 3 Beati/AATW GBX5100095 (ARV) (Prodan) Universal (Nemischi/Prodan)
15	7	6	JASON DERULO Don't Wanna Go Home Warner Brothers/Beluga Heights USWB1101043 (ARV) (The Fliptones) EMI/Universal/BMG Chrysalis/Cherry Lane/CC (Desrouleaux/Mishani/Delazyn/Attaway/Buigrie/George/McFarlane)
16	New		MAVERICK SABRE Let Me Go Mercury GBUM7103282 (ARV) (Prime) Sony AT/Universal (Prime/Stafford/Hayes)
17	9	8	EXAMPLE Changed The Way You Kiss Me MoS GBCE1100336 (ARV) (Woods) Universal/Chrysalis (Gleave/Woods)
18	13	17	ALOÉ BLACC I Need A Dollar Epic US271045001 (ARV) (Dynamite/Michels) Kobalt/Triomegal/Universal (Dawkins/Michels/Movshon/Silverman)
19	15	13	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ Where Them Girls At Positiva/Virgin GB2K1100013 (E) (Guetta) Universal/Sony AT/EMI/TrueLove/Maple On Sunday/Bucks/Kobalt (Cotter/Crizen/Flo Rida/Minaj/Play N Skillz/Guetta/Veer/Tuinfiori)
20	22	4	RIZZLE KICKS Down With The Trumpets Island GBUM7104641 (ARV) (Dag Nabhit/Future Cut/Spencer) Future Cut/Kobalt/Stage Thier/BMG Rights (Stephens/Alexander-Sule/Lewis/Babalola)
21	16	19	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Interscope USUM71100061 (ARV) (LMFAO/GoonRock) Party Rock/Global Talent (Gordy/Gordy/Stevenbee/Schroeder)
22	20	7	CHRIS BROWN FEAT. JUSTIN BIEBER Next To You Sony RCA US11100078 (ARV) (The Messengers) Universal/Sony AT/ULCure Beyond Ur Experience/3 Deminsons/Seven Streeter (Brown/Atweh/Messinger/Streeter)
23	14	12	LADY GAGA The Edge Of Glory Interscope USUM7106458 (ARV) (Lady Gaga/Garbay/D/White Shadow) Universal/Sony AT/Warner Chappell/CC (Germanotta/Garbay/Bair)
24	23	17	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People Sony RCA USJ11100070 (ARV) (Benassi/Benassi/C/Universal/Ultra Empire/Basic Studio/Cock-A-No-Tan/Cherry Lane/Hi The Bad Bad Guys (Brown/Benassi/Benassi/Wheat/Baptiste)
25	26	18	JENNIFER LOPEZ FEAT. PITBULL On The Floor Def Jam USA2P132710 (ARV) (Lopez/Harrell) Sony AT/EMI/Universal (RedOne/Hamid/A Junior/Sky/Biál/Perez/Hermosa/Hermosa)
26	24	15	BRUNO MARS The Lazy Song Elektra/Atlantic USAT1001886 (ARV) (The Smeezings) EMI/Sony AT/Bug/Roc Nation/Music Famenem/Tay Plane/Air For Arts/Sale/Hat/ouse (Mars/Lawrence/Levine/K'naan)
27	Re-entry		AMY WINEHOUSE Tears Dry On Their Own Island GBUM70603494 (ARV) (Salaam Remi) EMI (Winehouse/Ashford/Simpson)
28	18	8	COLDPLAY Every Teardrop Is A Waterfall Parlophone GBAYE100774 (E) (Dravisi/Green/Simpson) Universal/Woulough/Irving/Opal/Upala (Berryman/Buckland/Champion/Martin/Allen/Anderson/Eno)
29	Re-entry		AMY WINEHOUSE Rehab Island GBUM70603730 (ARV) (Ronson) EMI (Winehouse)
30	27	6	FOSTER THE PEOPLE Pumped Up Kicks Columbia USSM1002931 (ARV) (Foster) Sony AT (Foster)
31	35	4	TINIE TEMPAH FEAT. WIZ KHALIFA Till I'm Gone Parlophone GB7P1100153 (E) (StarGate) EMI/Star/Warner Chappell/PGH Sound (Thomaz/Okogwu/Eriksen/Hermansen)
32	25	12	RIHANNA California King Bed Def Jam USUM71026619 (ARV) (The Runners/Harrell) Warner Chappell/Trac-N-Field/Power Pen Biz/Priscilla Renea/CC (Harris/Jackson/Renea/Delicata)
33	Re-entry		AMY WINEHOUSE Love Is A Losing Game Island GBUM70603489 (ARV) (Ronson) EMI (Winehouse)
34	New		SIX-D Best Damn Night Jive GB10100519 (ARV) (Wilkins/T-Wiz) Sony AT/Warner Chappell/LLI Twine/Igo Frenzy/Power Pen Biz (Wilkins/Renea/Collins)
35	28	27	ADELE Someone Like You XL GBBK1000351 (PIAS) ★ (Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)
36	21	6	ENRIQUE IGLESIAS FEAT. USHER & LIL' WAYNE Dirty Dancer Interscope GBUM71103450 (ARV) (RedOne) Sony AT/EMI/Kobalt/itb (Iglesias/Quinones/Nuri/Bogart/Khayal)
37	Re-entry		AMY WINEHOUSE You Know I'm No Good Island GBUM70603488 (ARV) (Ronson) EMI (Winehouse)
38	30	3	SCOUTING FOR GIRLS Love How It Hurts Epic GBAR1100487 (ARV) (Robson) EMI (Stride)

This wk	Last wk	Wks in chart	Artist Title Label / Catalogue number (Distributor) (Producer) Publisher (Writer)
39	34	6	VATO GONZALES FEAT. FOREIGN BEGGARS Badman Riddim (Jump) levels/MoS GBCE1100032 (ARV) (Franken) International Music Network/Kobalt/Dirty House/High Fashion/Peng House (Franken/Graham/Mulki)
40	29	12	NICOLE SCHERZINGER FEAT. 50 CENT Right There Interscope USUM71108597 (ARV) (Jonsin) Reach Global/Universal/EMI/Kobalt/Peermusic/212/Hypnotic Beats/Rebel Made (Romano/Morris/Scheffer/Dean/Jackson)
41	Re-entry		AMY WINEHOUSE Valerie Island GBUM7072678 (ARV) (Ronson) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard)
42	31	10	THE SATURDAYS Notorious Polydor GBUM7102628 (ARV) (Mac) Rokstone/Peermusic/P&P (Mac/Waldsen)
43	41	15	JESSIE J Nobody's Perfect Island/Lava USUM71100947 (ARV) (Brisetti/Kelly) Warner Chappell/Sony AT/WKobalt/StudioBeats/Lab Billing/Underdog/Universal/3M (Kelly/Cornish/Brisetti/Mentore)
44	38	9	SNOOP DOGG VS DAVID GUETTA Sweat (Wet) Capitol/Parlophone USCA2101261 (E) (Guetta/Funkier/BP/Rice) EMI/Sony AT/Warner Chappell/CC/My Own Chi/What A Publishing/3 121 (Broadus/Singer-Vine/Hollowell-Dhar/Guetta/Tuinfiori/Riesterer/Williams/Khadson/War/Tuinfiori)
45	Re-entry		MARK RONSON FEAT. AMY WINEHOUSE Valerie Columbia GBAR10701008 (ARV) (Ronson) EMI (Payne/McCabe/Harding/Chowdhury/Pritchard)
46	42	5	CHRISTINA PERRI Jar Of Hearts Atlantic USAT200508 (ARV) (Yeatsian) Warner Chappell/Philosophy Of Sound/Wixen/Piggy Dog (Perri/Yeatsian/Lawrence)
47	32	8	LMFAO FEAT. NATALIA KILLS Champagne Showers Interscope USUM71108376 (ARV) (Party Rock) Nu Ro's/CC (Gordy/Gordy/Sherbee/Oliver)
48	33	7	MANN FEAT. SNOOP DOGG & IYAZ The Mack Def Jam USUM71107063 (ARV) (Rotem) EMI/Sony AT/Perfected/Eugie Day Boy/My Own (Chi/Naggatsanti/Art In The Focder/Downtown/SP2 (Broadus/Thames/Rotem/Jones/Morrison)
49	39	4	CHASE & STATUS FEAT. TINIE TEMPAH Hit2 Mercury GBUM7030653 (ARV) (Kennard/Milton) EMI/Universal/CC (Kennard/Milton/Okogwu/Kivanc)
50	New		MAGNETIC MAN FEAT. P MONEY Anthem Columbia GBAR1000728 (ARV) (Magnetic Man) EMI (Adejumo/Smith/Jones)
51	36	28	ADELE Rolling In The Deep XL GBBK1000335 (PIAS) ★ (Epworth) EMI/Universal (Adkins/Epworth)
52	New		BENNY BENASSI FEAT. GARY GO Cinema AATW/Ultra USUS11000974 (ARV) (Alic/Benassi) Kobalt/ITCR/EMI (Benassi/Benassi/Baker)
53	40	26	JESSIE J FEAT. B.O.B Price Tag Island/Lava USUM71029357 (ARV) ★ (Dr. Luke) Warner Chappell/Universal/Sony AT/WKobalt/Kasz Money/Prescription (Cornish/Gottwald/Kelly/Simmons/Devlin)
54	43	14	WYNTER GORDON Dirty Talk Asylum/Big Beat/Atlantic USAT21000282 (ARV) (Ace/tbc) Sony AT/Warner Chappell/Kobalt/Lois Of Lyrics/Artist/White Wines (Gordon/Morier/Caren/White/Ferguson)
55	52	4	EMINEM Space Bound Interscope USUM71015395 (ARV) (Jonsin) Universal/EMI/Birds With Ears/Jim/Pub (Mathis/Scheffer/McEwan)
56	37	13	JENNIFER LOPEZ FEAT. LIL WAYNE I'm Into You Def Jam USUM71104906 (ARV) (StarGate/Harrell) EMI/CC (Cruz/Friksen/Hermansen/Carter)
57	45	11	SWEDISH HOUSE MAFIA Save The World Virgin GBAYE1100781 (E) (Axwell/Ingrosso/Angello/Michel 2) Universal/Chrysalis/Lateral/Mytyn/CC (Hedfors/Ingrosso/Angello/Pontare/Zitron/Martin)
58	57	104	SNOW PATROL Chasing Cars Fiction GBUM70600945 (ARV) (Jacknife Lee) Universal (Lightbody/Connolly/Simpson/Quinn/Wilson)
59	50	14	DEV FEAT. THE CATARACS Bass Down Low Island USUM71028033 (ARV) (The Cataracs) Sony AT (Tales/Singer-Vine/Hollowell-Dhar)
60	46	7	TINCHY STRYDER & DAPPY Spaceship 4th & Broadway/AATW GBUM71103702 (ARV) (TMS) EMI/Sony AT (Danquah/Contostavlos)
61	47	11	BLACK EYED PEAS Don't Stop The Party Interscope USUM71026669 (ARV) (DJ Ammo) EMI/Headphone Junkie/Cherry Lane/Damien/Leroy/CC (Berms/Pinedal/Gomez/Ferguson/Alvarez/LeRoy)
62	New		AMY WINEHOUSE Will You Still Love Me Tomorrow Island GBAA0400886 (ARV) (Rockstar) EMI/Screen Gems (Goffin/King)
63	56	18	BIRDY Skinny Love 14th Floor GBAT100002 (ARV) (Gilbert/Walton) Chrysalis (Vernon)
64	55	12	INNA Sun Is Up 3 Beati/AATW GBX51100067 (ARV) (Play & Win) Roton/EMI (Bacaci/Bolea/Botezan)
65	53	25	LADY GAGA Born This Way Interscope USUM71104457 (ARV) (Lady Gaga/Garbay/D/White Shadow) Universal/Sony AT/Warner Chappell/Geri/Day/Maxwell (Germanotta/Lauren/Garbay/Bier)
66	54	32	COLDPLAY Fix You Parlophone GBAYE0500605 (E) (Coldplay/Melton) Universal (Coldplay)
67	New		JAY-Z & KANYE WEST FEAT. OTIS REDDING Otis Roc-a-fella USUM7111634 (ARV) (Kanye West/tbc) tbc (tbc)
68	Re-entry		NICOLE SCHERZINGER Don't Hold Your Breath Interscope USUM71029856 (ARV) (Alexander/Steinberg/Falk/Josefsson/Rami) BMG Rights/Kobalt (Berms/Steinberg/Ged)
69	New		ROBYN Call Your Girlfriend Konichiwa SER17100001 (ARV) (Ahlund/Billboard/tbc) Warner Chappell/Universal (Carlsson/Ahlund/Konlund)
70	Re-entry		U2 With Or Without You Island GBUV70702073 (ARV) (Eno/Lanois) Blue Mountain (Bono/Liz)
71	51	7	BAD MEETS EVIL FEAT. BRUNO MARS Lighters Interscope USUM71107501 (ARV) (The Smeezings/Baile Roy/Eminem) Universal/Warner Chappell/EMI/Bug/tbc (Montgomery/Hernandez/Lawrence/Levine/Battle/Mather)
72	71	40	KATY PERRY Firework Virgin USCA21001262 (E) ★ (StarGate/Vee) Warner Chappell/EMI/TrueLove/Peermusic/Dat/Damn/Dean (Hudson/Eriksen/Hermansen/Wilhelm/Dean)
73	49	15	BEYONCE Run The World (Girls) Columbia/Parkwood Ent. USSM1002447 (ARV) (Switch/Knowles/LeYor) Sony AT/EMI/Warner Chappell/Bucks/12pc/Afrojack/Switch World Like Twerk/er/ious (Nash/Knowles/LeYor/Ven de Wall/Perez/Palmer)
74	72	19	DR DRE FEAT. EMINEM & SKYLAR GREY I Need A Doctor Interscope USUM71029033 (ARV) (Alex Da Kid) Universal/Warner Chappell/Imagem (Young/Grant/LeGroy/Mathers)
75	New		LIVING COLOUR Cult Of Personality Epic USSM10080018 (ARV) (Stasum) Sony AT (Glover/Skillings/Reid/Cahoun)

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

THE OFFICIAL UK ALBUMS CHART

Table with columns: This wk, Last wk, Wks in chart, Artist Title, Label / Catalogue number (Distributor). Contains top 40 album entries.

Table with columns: This wk, Last wk, Wks in chart, Artist Title, Label / Catalogue number (Distributor). Contains album entries 41-75.

Official Charts Company 2011.

Summary list of artists and their chart positions: Adele 2, 4; Alice Black 46; Arctic Monkeys 21; Bad Meets Evil 39; Beyonce 3, 57; Biffy Clyro 62, 66; Big Time Rush 58; Bocelli, Andrea 49; Bon Iver 42; Bromfield, Dionne 73; Brown, Chris 13; Buble, Michael 55; Calleja, Joseph 65; Cee Lo Green 16; Chase & Status 9; Dion, Celine 71; Elbow 20; ELO 54; Emerald, Caro 6; Example 37; Foo Fighters 15, 41; Foster The People 43; Friendly Fires 68; Glee Cast 64; Gomez, Selena & The Scene 34; Goulding, Ellie 52; Guetta, David 30; Guns N' Roses 75; Harvey, PJ 60; Horrors, The 35; Jessie J 14; Kaiser Chiefs 72; Kane, Miles 59; Katy B 26; Kings Of Leon 51; Knight, Beverley 63; Gomez, Selena & The Scene 34; Little Dragon 22; LMFAO 28; Lopez, Jennifer 48; Mann 67; Mars, Bruno 8; Minaj, Nicki 31; Mumford & Sons 25; Murs, Ollie 61; Noah & The Whale 18; Oldfield, Mike 70; Overtones, The 53; Perry, Katy 11; Pierce, The 23; Pink 45; Plan B 29; Rihanna 72, 69; Rumer 38; Scherzinger, Nicole 50; Script, The 33; Seaside Steve 40; Stevie Nicks 74; Stone, Joss 36; Take That 17; Tempah, Tinie 27; Two Door Cinema Club 56; Vaccines, The 44; Vintage Trouble 47; Wanted, The 32; Winehouse, Amy 1, 5, 10; Wright, Laura 24.

Key and BPI Awards information. Key: ★ Platinum (300,000), ● Gold (100,000), ● Silver (60,000), ● 1m European sales. BPI Awards: Albums, Bon Iver: Bon Iver (silver); Friendly Fires: Pala (silver).

Modest!

Dear Nick and Jo,

On behalf of our artists Lemar, JLS and Olly Murs, as well as everyone at Modest!, in particular Nicola, Sarah, Will and Phil, we want to thank you for all that you have done for us over the past 8 years.

Thanks to your A&R skills and dedication to developing our artists, we have enjoyed:

- ~~Five~~ ^{SIX} #1 singles – One #1 album
- Eight top 3 singles – Four top 3 albums
- Nine top 5 singles – Four top 5 albums
- Fifteen top 10 singles – Five top 10 albums
- Over 6 million singles sales
- Over 5½ million album sales

We wish you continued success.

Thank you!



Richard and Harry