

MusicWeek



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TALENT 11 CHER LLOYD

Will the swagger of Syco's star in waiting pay off?



ANALYSIS 14 CONTINENTAL SHIFT

Focus on 2011's burgeoning European downloads market



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Music world mourns Amy Winehouse

The music industry is mourning the death of Amy Winehouse. The 27-year-old was found dead at her London flat on Saturday, sparking an outpouring of grief from fans, friends and colleagues.

In recent years, Winehouse had struggled with a very public drink and drugs problem, but the weekend was more focused on the lost potential of an unquestioned talent.

"We are deeply saddened at the sudden loss of such a gifted musician, artist, performer and friend," a spokesman for her label Universal said.

Mark Ronson, who had produced some of her career highlights, said he had lost a "musical soulmate."

And broadcaster Paul Gambaccini noted that the industry would lose "20 years of good record" from an artist of "great musical knowledge and taste".

The industry will remember the highly promising former Brit School student whose distinctive voice came to public attention with her 2003 debut *Frank*.

But the global breakthrough came with *Back To Black*, which made her a big name in the US, where she won five Grammys.

Iconic hits, particularly *Rehab*, brought her fame and an estimated £10m fortune but it came with a heavy price tag.

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PJ HARVEY IN THE FRAME



EMI Music's PJ Harvey is the artist set to profit most from her Barclaycard Mercury Prize nomination, with her shortlisted album *Let England Shake* re-entered the charts at number 54 (see charts analysis, page 28).

Harvey's eighth studio album is the bookies' favourite, with William Hill placing odds of 2/1 for the singer-songwriter to win. Should she prove successful, she will be the first artist in the award's 20-year history to win twice – following 2001's *Stories From The City, Stories From The Sea*.

However, Harvey is not the only nominee to experience a sales boost following the Mercurys announcement last Tuesday. The self-titled debuts from Anna Calvi and James Blake both entered the charts for the first time, the former at 146 and the latter at 185, while Domino's *King Creosote* and Jon Hopkins also made an appearance with their collaboration *Diamond Mine* appearing at 181. Elbow also benefited from an increase in exposure as *Build A Rocket Boys!* climbed back up from 34 to 21.

■ SEE PAGES 8 AND 9 FOR MORE

FIVE YEARS AFTER TOTP, MUSIC MAKES RENEWED DEMANDS FOR TV TIME

Industry exhorts TV to revive prime-time pop programme

TELEVISION

■ BY ROBERT ASHTON

UK MUSIC INDUSTRY leaders are still in active discussions with the BBC about the return of a prime-time television music show, five years to the week after the closure of *Top Of The Pops*.

The show finished on July 30, 2006, after a 42-year run but both UK Music CEO Feargal Sharkey and



BPI chairman Tony Wadsworth told *Music Week* that the fight for a share of the terrestrial television peak goes on.

Discussions have taken place with top BBC TV and radio executives and

commercial channel controllers about a TOTP-style programme outside the TV talent-show format.

"There is a big gap on prime-time TV for a weekly pop show," said Wadsworth, while Sharkey said the BBC should look at the success of *Doctor Who* as proof of the potential for reviving much-loved brands.

The exact format of such a show is still open to question and there seems to be little appetite for simply revisiting TOTP in its old form.

A BBC spokesman said: "We are constantly in discussion with the music industry but there are currently no plans to bring back *Top Of The Pops*."

Music Week will this week look at fresh ideas for a mainstream show. If you have ideas, email director of content Michael Gubbins at mike@musicweek.com.

✉ robert@musicweek.com

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02 GATFIELD REPLACES DOHERTY AT SONY

Having joined in February, Nick Gatfield takes top job at Sony



for Andy Parfitt

05 COOPER LINES UP FOR RADIO 1 CONTROLLER JOB

Industry observers ponder replacement

DIGEST**▶ THE PLAYLIST**Listen to and view the tracks below at www.musicweek.com/playlist**NOEL GALLAGHER'S HIGH FLYING BIRDS *The Death Of You And Me*** (Sour Mash)

Gallagher's impeccable knack for a song remains well and truly intact on this soaring return (single, August 21)

**SNOW PATROL *Called Out In The Dark*** (Fiction)

Together with long-time producer Jackknife Lee the band make a sonic step forward, while retaining their familiar stamp (single, September 4)

**YOGI FEAT. AYAH MARAR *Follow U*** (Ministry Of Sound)

From one of the hottest young producers in the UK, Follow U is an energetic and catchy club song already starting to cross over (single, September 11)

**PROFESSOR GREEN *At Your Inconvenience*** (Virgin)

An edgy preview of Green's new album gets the momentum going, ahead of forthcoming single Read All About It, feat. Emile Sande. (album, October 31)

**KID HARPOON *Collecting Rain*** (Unsigned)

Astoundingly beautiful song from a songwriter starting to build a solid reputation with a number of cuts on the new Florence + The Machine album. (demo)

**JAY-Z & KANYE WEST *Otis*** (Mercury)

Sampling Otis Redding's Try A Little Tenderness, this boasts a cool swagger - from the album Watch The Throne. (online stream, available now)

**MICHAEL KIWANUKA *I'm Getting Ready*** (Communion)

Fresh from supporting Adele, this soulful, acoustic song is another powerful example of Kiwanuka's songwriting prowess (from EP, September tbc)

**CHARLIE SIMPSON *Parachutes*** (PIAS)

B-listed at Radio 1, Simpson's solo debut is an infectious slice of mid-tempo, radio-friendly rock-pop with a melancholic undercurrent (single, August 8)

**KAI FISH *Cobalt Cheeks*** (Music For Wolves)

A more placid affair than his Mystery Jets contributions, Fish's debut solo effort is a charming, cinematic pop song. (download, available now)

**WILL YOUNG *Jealousy*** (Sony)

Produced by Richard X, Young's new single is a slice of slick, polished pop, backed by a simple, club-friendly production (single, August 21)

**SIGN HERE**

Gold Fields have signed a world-wide deal with Capitol/Virgin in the US. The release of the Moves EP on Astralwerks later this year kick-starts the Australian band's US campaign and first single *Treehouse*, on the Young & Lost label, is released in the UK in January

Sony/ATV has signed **Steve Angello** to a worldwide publishing deal. The agreement starts from January 2012

Gatfield replaces Doherty at Sony

IN A SHOCK MOVE LAST week, former Universal and EMI executive Nick Gatfield took the top job at Sony Music replacing long-term incumbent Ged Doherty, who has left the group.

In his new role Gatfield, who joined Sony in February as president of the music division, will report directly to Sony Music Entertainment CEO Doug Morris.

Gatfield, who also held the president of Universal Island Records brief until 2008, said he was delighted with the opportunity. "I look forward to working with the team to build Sony Music UK & Ireland into the leading music entertainment

company in the market," said the former Dexy's Midnight Runners keyboardist.

Meanwhile, Sony has also dispensed with the services of its head of international Richard Sanders. This means Gatfield will report to a new head of international.

There was also speculation that Geffen president Colin Barlow, whose departure from Universal to Sony was signposted earlier this year, will now take over Gatfield's old job at Sony as president of the music division, overseeing all frontline label operations. However, Sony would not confirm this and Barlow was unavailable for comment.

THE LINE-UP for next month's Music Week Breakout has been announced with Sony/RCA's breakthrough urban/pop - and UK number two charting - artist Loick Essien among the highlights.

Seven acts will appear over two stages at the monthly event on August 10, which pulled more than 1,000 people through its doors at Proud Galleries in Camden. Artists who will feature on the Main Stage include Rob Bravery, Lucy Rose, Loick Essien and Murkage. And in the Acoustic Stable: Leanne Robinson, The Title Sequence and Sam Airey are the attractions.

Entry to the event is free before 9pm to *Music Week* readers who register at www.musicweek.com/breakout before midday on the day of the event which is a co-promotion with All Night Long. Readers can also listen free to the Music Week Breakout Podcast, which is also available at the iTunes Store.

■ MERCURY RISING

Barclaycard Mercury Prize chairman Simon Frith has argued this year's shortlist shows British music is in a "very healthy place". Speaking to *Music Week*, head of the 12-strong judging panel, Frith, said the process - now in its 20th year - was "always difficult".

"This year there were a couple of obvious records, like PJ Harvey, but then there were masses of records that could have been on the list," he said. "The final list is an amazingly good balance... it has been a good year and again British music is in a very healthy place."

Frith also pointed to the amount of cross-genre material on the list, saying he felt "genres don't mean as much to musicians as they do to record companies and everybody else".

6 Music DJ Lauren Laverne, who announced the shortlist, sought to explain the genre-hopping. "These days everybody likes two songs of every genre and that's a post-internet way of consuming music," she said. "And now I would guess half the artists on that shortlist are in that situation, so they would have no concept of consuming music album by album. They are in that divided place, so that will certainly reflect the music they make." See page 8 for more.

■ ACCESS ASSUMES WARNER OWNERSHIP

Access Industries has completed its purchase of Warner Music Group following the announcement of its sale

NEWS DIGEST**■ MONKEYS FIND THEIR MOJO**

Rumer, the Arctic Monkeys and John Grant were among the winners at the Glenfiddich MOJO Honours List 2011 awards ceremony at The Brewery in London last week, while Brian Wilson and Ringo Starr were among the greats honoured.

Voted by readers of the monthly magazine and users of its website, the awards were described by *MCJO* editor Phil Alexander as a "triumph for music". Rumer was a popular winner of the Breakthrough Award. The 32-

year-old, born Sarah Joyce in Pakistan, worked her way up the music ladder for 10 years before signing with Atlantic.

She was beaten to the best album award by the Arctic Monkeys' *Suck It And See*, described by Alexander as "incredibly special". Best live act winner was John Grant.

Ringo Starr was given the Icon Award while Brian Wilson was honoured with the Hall Of Fame Award. For a full list of winners visit: www.musicweek.com

**GIG OF THE WEEK**

What: Daylight Music (12.00-2pm)

Where: Union Chapel, London

When: Saturday, July 30

Why: The Union Chapel opens its doors to a hip afternoon week-end crowd. It features The Robot Heart (pictured), Laura Hocking and The Gentle Good. Oh, and did we say it was free?

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Breakout plans a Loick-in



in February this year. Speculation is growing of an EMI bid. The transaction – which saw Access pay \$8.25 (£5.05) per share in cash – has now been approved by the company's stockholders at a special meeting. Access will also assume an estimated \$2bn in debts from Warner, bringing the total deal to around \$3.3bn. Warner Music will now be delisted from the New York Stock Exchange.

Access Industries is a multinational conglomerate with a wide range of industrial concerns, controlled by billionaire Len Blavatnik. He is widely tipped as a potential bidder for EMI, in what is shaping up to be a major battle with rival would-be purchasers including Universal, Sony and BMG.

■ O'BRIEN TAKES ITS KEW

Neil O'Brien Entertainment has agreed a further three-year contract to programme the Kew The Music summer concert series at the 8,000-capacity Royal Botanical Gardens in Kew. This year the event featured performances from artists including Blondie, Bryan Ferry, Jamie Cullum and Buena Vista Social Club, all set against the backdrop of Tempergate House. The success of those shows prompted the venue to extend its deal with O'Brien. "We are delighted by the outcome of Kew The Music in 2011," said Kew's head of commercial activities Jonathan Marks. "With over 40,000 people attending over six nights it was a great opportunity to introduce the world heritage site to new visitors." Dates for next year's programme have been confirmed as July 3-8.

■ NEVRKLA SPEAKS AT MU CONFERENCE

TUC general secretary Brendan Barber and PPL chairman and CEO Fran Nevrla are two of the high-profile speakers at this week's annual Musicians' Union conference. Barber and Nevrla will be joined at the two-

day event, starting tomorrow (July 26), by National Union of Teachers assistant general secretary John Dixon and National Organiser live performance and teaching Diane Widdison, who will both address educational issues affecting the union's membership. UK Music CEO Feargal Sharkey will also address the delegate conference at Bristol's Royal Marlott Hotel, which will be opened by MU general secretary John Smith.

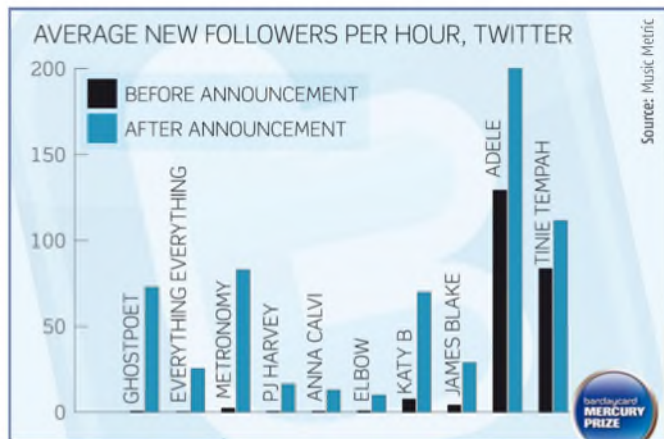
■ PERRY ON CLOUD NINE



Katy Perry has been nominated nine times to head the pack at this year's MTV Music Video Awards, ahead of Adele and Kanye West. Perry's nominations include best video and best female video for Firework, best pop video with Last Friday Night (TGIF) and best collaboration, with Kanye West for E.T.

West is nominated seven times in his own right, including best male video and best hip-hop video for All Of The Lights. Adele meanwhile may add video awards to her stellar list of 2011 achievements. She is up for best

INDUSTRY SNAPSHOT : MERCURY PRIZE



video and best female video for Rolling In The Deep. Tyler, The Creator's Yonker, Bruno Mars' Grenade and Beastie Boys' Make Some Noise complete the best video nominations.

The awards take place in Los Angeles on August 28.

■ MAGIC'S MITCHELL IS ON THE RISE

Bauer Media has promoted Bruce Mitchell to digital product and innovation director, where he will be responsible for furthering the company's digital product across its stations. His new role will find him continue to be based in London, where he reports to Bauer digital director, lifestyle and radio Andrea Kilbourne. He will also continue heading up Kiss and Magic's digital teams and be charged with increasing online listening across the organisation's platforms.

Kilbourne said Mitchell would bring great energy and expertise to the role. "The commercial edge he delivers every day at Kiss and Magic 105.4, alongside his deep technical knowledge, will prove invaluable as we develop and refine our radio offer in this exciting and evolving area of our business," she added.

■ BELIEVERS REWARDED

Music distributor Believe Digital has undergone a major reshuffle at its UK office which sees the UK's managing director Stephen King promoted. King has been elevated to managing director UK and US and senior vice president A&R, which will see him assuming responsibility for all of the company's UK & US operations. Account manager and trade market-

ing manager Leigh Morgan has also been promoted to international trade marketing manager, which will see him assuming responsibility for Believe Digital's trade marketing efforts across Europe and the rest of the world.

At the same time William Headlam-Wells has been promoted to A&R and label manager. Headlam-Wells' new role will involve scouting talent for the company alongside managing client and label relationships.

■ JEZABELS RING OUT



Music Week Breakout favourites The Jezabels have signed with Play It Again Sam Recordings. PIAS beat off competition from a number of other labels to sign the band, which played two Breakout sets – including one in Brighton – in May. The band's new album Prisoner will be released through PIAS in spring 2012 and the Australian band will tour the UK in September. A single from the album, Endless Summer, is also scheduled for release in early September. Releases will be marketed through PIAS Entertainment Group's Global Project Management division.

TOP 10 STORIES ON MUSICWEEK.COM



- 01 Elton John's Rocket to propel next generation
- 02 Will Young takes confident leap with Echoes
- 03 The Wanted back on top of UK singles chart
- 04 Mercury Music Prize shortlist revealed
- 05 Adele back on top of albums chart
- 06 Nick Gatfield becomes new Sony chairman and CEO
- 07 Parfitt to leave Radio 1
- 08 Future Publishing announces job cuts
- 09 Mercury Prize nominations to be streamed live
- 10 Mercury Prize chairman: "UK music in healthy place"



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MUSICWEEK.COM REACTION

■ NICK GATFIELD BECOMES NEW SONY CHAIRMAN AND CEO

Sir Harry Cowell: "Brilliant news for Sony; at last someone liked by all and with the knowledge to give Universal a run for their money. Great news for the industry, artists and their management."

■ BJORK'S BIOPHILIA: FIRST LOOK

Jerry Butson: "Seems like product endorsement via the back door. When will this new material be available to the proletariat who don't own iPads?"

■ WILL YOUNG TAKES CONFIDENT LEAP WITH THE ECHOES

Christine Crawford: "Excellent article, Echoes cannot fail to impress with the voice and talent Will Young has, along with the fantastic five-star production from RichardX, what a combination."

Jeanus: "This article is the one all Will Young fans have been hoping for. It's a fascinating insight into the new direction Will is taking and of his collaboration with RichardX. We are so pleased Will has been able to achieve his ambitions for this next album and to use up that backlog of songs he has written."

NEWS

EDITORIAL MICHAEL GUBBINS

How can terrestrial music TV refind its X factor?



THE FIRST HURDLE TO OVERCOME IN any discussion about a new music programme on terrestrial television must be nostalgia.

The harsh fact of life is that Top Of The Pops failed. It had slipped into irrelevance on BBC2, attracting under four million viewers at the end of a quarter of the audience in its Seventies heyday.

The date we are marking this week is not that of a sudden shock death but the point at which it was put out of its misery.

Then we must try to brutally assess the reasons for that decline. A finger can be pointed at the failure of broadcasters to get the format right.

It was never quite the untouchable fixture of the Werther's Original view of history. It moved time, it moved day and eventually moved channel. In fact, the only fixed point seemed to be that for 40 years the studio audience adopted one Zombie like shuffle as its dance of choice for any music. There were also a number of strange scheduling decisions, putting the show at one point head to head with Coronation Street.

One might equally look at the fluctuations in music itself. Pop was in serious need of an overhaul during the last few years of TOTP and it was no coincidence that teen-pop bible Smash Hits closed in the same year.

And finally, we come to the prime suspects in the death – the rise of digital services and a shift to non-linear viewing.

We should not leap to easy judgements from the perspective of 2011. Five years is a long time in the digital era and back then there was no Spotify or Soundcloud and YouTube was in its infancy.

Yet there is plenty of evidence to suggest consumers were finding plenty of new places to service their musical needs by 2006, which saw a dramatic increase in digital downloads – up from 149 million in 2004 to 795 million. It was also a year in which piracy exerted a considerable influence at the height of The Pirate Bay.

The tempting conclusion then is TOTP was an ageing format simply out of kilter with its core youth audience.

Why then are we still banging a drum about the need for a prime-time channel if the real music fan has simply turned to the multitude of services undreamed of in the black and white, flared heyday of mimed music?

The digital revolution and the explosion of choice has been enriching and empowering for the music lover even if choice has fragmented the audience.

Yet over the last few years, it has also paradoxically created an appetite for the communal experience of content, whether that be live events or prime-time family television.

We may have rejected the tyranny of content "gatekeepers" who tell us what to watch, where and when but millions still love those TV programmes that unite the nation. The X Factor offers 19.4 million reasons to remain interested in the terrestrial prime-time – the number who tuned in to last year's final. And we know that the programme converts directly into music sales, even if only in the short term.

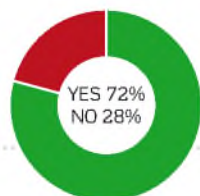
Less obviously but still significantly, music on prime-time television advertisements can lead to hit singles. What is more television is increasingly a globalised business in which the sale of programmes and franchises is big business. There is every reason therefore – and maybe a responsibility – for the music industry to fight for a piece of the prime-time action and the global success of UK artists suggests that the talent is there to grab the opportunities.

The potential for a cross-media format that combines the power of television and online platforms is surely clear – now we need the know-how to make TOTP for the next generation.

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

MUSICWEEK.COM READERS' POLL

LAST TIME WE ASKED:
Will Spotify be a success in North America?



THIS WEEK WE ASK:
Should Top of the Pops make a comeback?
Vote at www.musicweek.com

PROMOTORS DREAM TO BRING BACK BELOVED TV SHOW

TOTP still has legs – and good company

TELEVISION

BY ROBERT ASHTON/
MICHAEL GUBBINS

FIVE YEARS AFTER THE death of Top Of The Pops, a flame still burns.

The brand name has been kept alive, through the TOTP 2 archive series, one-off specials and a regular re-run slot launched earlier this year on BBC4.

The attempt to keep the name in the consciousness of its traditional young pop fan core has been more patchy, however.

Top Of The Pops magazine continued after the programme but this year circulation dipped below 100,000, its lowest ebb since 2005.

The idea of reviving Top Of The Pops, however, still has big name backing.

Dylan White, founder of Dylan White Promotion & Management, has been campaigning to bring back TOTP since its demise.

The legendary plugger, who has had a hand in the television and radio appearances of everyone from Arctic Monkeys to U2, has been running a petition calling for the return of the programme, signed by hundreds of influential and famous names.

They include acts such as Florence + The Machine, Dizzee Rascal, Calvin Harris, Seaside Steve

and the pop artist Peter Blake, and leading music executives, such as UK Music chief executive Feargal Sharkey and BPI chief Geoff Taylor.

"If you asked The Vaccines or Arctic Monkeys if they wanted to do TOTP they would do it no question," claimed White.

There clearly remains a residual affection for the programme name and format.

Journalist and author Will Hodgkinson said: "I think it was the idea that it was a mainstream pop show, but occasionally something brilliant would sneak through was really exciting. That's what we don't have now.

"We have Jools Holland, but it's an older audience and you won't be surprised to see Anna Calvi on there. There is something magical about the idea of having something really mainstream and cheesy, but then Nick Cave might be on there."

And broadcaster Lauren Laverne said, "I think now more than ever we need Top of the Pops back."

But she asks the important question that supporters of a revival need to address.

"I don't know whether you'd want to do it in a chart-based way or more of some kind social media you could base it on."

We may then want a Top Of The Pops slot on television but not necessarily Top Of The Pops itself.

The name does have some brand value in its own right. Top Of The Pops this year was revived as a regular programme, albeit a nostalgic look back at bygone performances on BBC4.

And being a recognisable brand in a world with a confusing multiplicity of services is a bonus.

Another former big television brand, Channel 4's cult music programme The Tube has also retained value based on its name, built in a few short years on screen in the 80s.

Malcolm Gerrie, CEO of WhizzKid Entertainment and former producer of cult Channel 4 programme The Tube

told a MusicTank event earlier this month that he had been approached by stars desperate to take part in a revived programme, to coincide with next year's 30th anniversary of its launch.

But the real demand of the industry is less a revival of a specific show than a place in the prime-time terrestrial TV mainstream.

Will Hodgkinson



Lauren Laverne



THE TV TIMES THEY ARE A CHANGIN'

A MUSIC WEEK SURVEY OF a single month of television in 1990, 2000 and 2005 demonstrates the growing marginalisation of music on terrestrial television over more than a decade.

In the pre-digital television days of 1990, music played a much more prominent role in the schedule.

Alongside Top Of The Pops, there was The Tube at 6pm on Friday evenings and an ITV chart show on Saturday mornings. Regular late night slots included Channel 4's The Hitman And Her and a Top-10 Albums show on ITV. The South Bank show also regularly featured music, with an in-depth George Michael interview among the highlights.

Channel 4 also had regular concert slots and interviews.

The 1990 schedule included a strong emphasis on classical music and jazz with concerts and documentaries.

By 2000, Top Of The Pops occupied a BBC1 slot on Friday evening at 7.30pm. There was an attempt by the

then fairly new Channel 5 to take over the Thursday night slot that TOTP had occupied until 1996, with the Pepsi Chart Show, also at 7.30pm.

The other key slot was Saturday morning with a coveted spot for pop bands on one of the then, popular pre-teen shows on BBC1 and ITV while children's TV presenters Ant and Dec followed their show with an older leaning show CD:UK.

Top Of The Pops 2 occupied an evening slot on BBC2 but apart from that nostalgia-based show, the ITV Sunday morning My Favourite Hymns

was the only other fixed music slot.

In our studied month, there were very few in-depth music programmes, apart from one late-night reprise of the Mercury Prize Awards and an Abba Special on Channel 5.

By 2005, Top Of The Pops had shifted to a Sunday BBC2 slot. Channel 5's Pepsi Charts had been relegated to a late-night slot. While Saturday had become the peak music day, with CD:UK on ITV and Channel 4's T4 beginning to take off.

There were again, few in-depth programmes and those that



Bob Dylan just one of many classic artists TOTP captured over its initial 42 year run

Music is thoroughly serviced now by digital television – there are 29 music channels on the Sky music package alone. And the top festivals get the kind of coverage that was reserved for the Olympics or the World Cup in the TOTP heyday.

The power of YouTube has also arguably made music once again an audiovisual medium in the minds of young audiences, rather than just audio.

But the power of a terrestrial prime-time slot has been proved in recent years by talent shows, such as X Factor, which pulled in an amazing 19.4 million viewers for last year's final.

"There is a big gap on prime time TV for a weekly pop show," said BPI chairman Tony Wadsworth.

"We are not saying 'bring back TOTP' but there is a gap and the BBC is missing a trick by not having a show," which he believes should still be chart based.

But he rejected the idea that music cannot pull in the required ratings, pointing to the viewing figures for landmark events such as Glastonbury.

UK Music CEO Sharkey believes the BBC should be interested in bringing back the show, given its recent record of resurrecting brands that have gone on to global success.

"People were less than enthusiastic about bringing back Dr Who, but just look at how well it has done since they did," said Sharkey. "Dr Who is a good lesson for us all."

Some executives have suggested there is only room for one prime-time TV programme, but Sharkey and Wadsworth are not among them. "I don't see why (only one big music show can succeed). Look at sport, football. There is loads of it. I know there is a passion in pop music, the key is the format," Wadsworth said.

✉ michael@musicweek.com

aired, including ITV's review of the Reading Festival, BBC1's Mobo Awards show all came after 11pm.

TOTP TIMELINE

- 1964** First programme on January 1 with Jimmy Saville and Alan Freeman
- 1983** 1000th edition aired
- 1991** Radio 1 DJ presenter replaced with a younger regular team
- 1964** TOTP moves to a live performance only format
- 1994** Top Of The Pops 2 begins
- 1994** Programme reverts to Radio 1 and celebrity presenters
- 1996** TOTP moves from Thursday to Friday evening
- 1997** Return to regular presenters
- 2002** 2000th edition aired
- 2005** TOTP switches to a BBC2 Sunday night slot
- 2006** Final programme broadcast
- 2011** TOTP returns to a regular slot, albeit to show repeats

AS ANDY PARFITT EXITS THE R1 HOT SEAT THE INDUSTRY AWAITS DEVELOPMENTS

Ben Cooper tipped to take control of Radio 1

RADIO

■ BY CHARLOTTE OTTER

LEADING RADIO INDUSTRY figures are expecting BBC Radio 1 and 1Xtra deputy controller Ben Cooper to replace his boss Andy Parfitt as controller of Radio 1 and 1Xtra.

Parfitt shocked the business by announcing that he will step down as controller at the end of this week after 13 years at the helm.

And Cooper has already been named as acting controller while a replacement is found.

Insiders believe it is only a matter of time before his position as the head of the two stations will be formalised and, although a number of names have been circulating as potential candidates for his role, the industry is in collective agreement that Cooper is next in line for the job.

"Just a few months ago, [BBC director of television] George Entwistle, took the job on as temporary acting controller [for television] and then he went onto get the job, and I wouldn't be surprised if the same thing happens again," speculated one BBC insider.

"He is the BBC golden boy" said another.

Given the widely accepted view that Parfitt is leaving the stations in a healthy state, the BBC is likely to be looking for continuity.

Radio Academy chief executive John Myres said with Cooper in charge, there would be minimal disruption to scheduling and to staff.

"He [Cooper] has worked at the station for so long and been such an integral part of the team that I would be amazed if he wasn't chosen as the next controller," adding Cooper had an extremely close relationship with the teams at both stations.

"I'm not sure who else in the UK market right now would be a better person for the role."

However, if Cooper is interested in the role, he will face competition both from inside and outside the Beeb, with Kiss programme director Andy Roberts, BBC 6Music head of programming Raul Rodgers and Radio 2 and 6Music network director Lorna Clarke all named as strong potential candidates for the crown.



There is also speculation that Radio 2 and 6 Music controller Bob Shennan could be considered following recommendations in the Myres report last month – which stated the Radio 1 and 2 networks could actually be run by one person rather than two.

But BBC director of audio and music Tim Davie said such a move was not on the cards, categorically stating that Radio 1 and 2 would continue to have separate controllers for the foreseeable future.

"Without a doubt there are some recommendations that we want to take forward from the Myres report, such as investigating areas where we can share resources between stations, but we have ruled out the merger of the two controller jobs," he said.

Davie added Parfitt's departure did not signal major changes to the way either Radio 1 and 1Xtra would be run, noting that whoever took over from Parfitt's position would probably be keen to continue his legacy.

"He has been so successful, not only in terms of the station's on air output but also in terms of making them extremely strong multimedia propositions. Obviously whoever takes over will want to make their mark in some way, but the great thing about this is someone coming in would be building on success – which leads to some great opportunities" he noted.

Absolute Radio content director Tony Mooreys said while he was keen for his company to tap into these opportunities there was also a chance for Radio 1 to focus

PITCH PARFITT

- 1979** Joins BBC as studio manager
- 1984** Moves to BBC Radio 4
- 1989** Helps set up Radio 5 and becomes the network's assistant editor
- 1993** Moves to Radio 1 as chief assistant to the controller
- 1997** Takes on role of Radio 1 deputy controller
- 1998** Appointed controller of Radio 1
- 2002** Oversaw the conception and launch of 1Xtra
- 2003** Launches Radio 1 Big Weekend
- 2007** Asked to care take the role of controller of BBC 5Live and the Asian Network
- 2007 - 2010** Worked on the development of BBC Switch – a rang of content for 12-17-year-olds
- 2008** Appointed as controller BBC popular music and took full-time responsibility for the Asian Network in April
- 2010** Radio 1 named station of the year at the Music Week Awards
- 2011** Announced he is leaving Radio 1

more on its duty as a public service broadcaster.

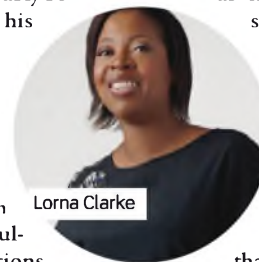
"There is always a particular opportunity for a competitor to take up the reigns when a station is distracted with internal movements, but in this case, Radio 1 won't become a rudderless ship as Ben will be able to ensure things continue on the same path," he said noting recent initiatives such as changing the timing of specialist shows including Zane Lowe presenting the breakfast programme in January, were being watched closely by the commercial sector.

"I would imagine that Ben did a lot with that and if he can do more up that in the future I would be very excited not just from a radio perspective but also for UK music industry. The BBC are starting to realise – that they can't just do public service broadcasting in the evening and that to support new artists and the industry at a time when it is a bit more difficult for commercial stations they need to step up their game."

✉ charlotte@musicweek.com



Bob Shennan



Lorna Clarke

NEWS IN BRIEF

■ **MOJO winners**

Metal Hammer and Classic Rock publisher, Future Publishing has announced it will be restructuring – a move which could result in about 100 job losses. This follows the company experiencing a 5% fall in overall revenue over the last nine months, despite a rise in digital sales. Future Publishing CEO Stevie Spring said she remained confident about her company's future but noted a "different form of publishing" model would be launched to safeguard its future. In an email to staff, Future Publishing non executive director Mark Wood said restructure would be likely to result in about 10% of the firm's workforce being made redundant. This however, would mostly be through voluntary redundancies. It is not clear how the changes will affect Future's music titles.

■ **Steps back to the limelight**

Steps are set to have their profile raised thanks to a four-part documentary to be shown on Sky Living later this year. The series will document what the members are now doing in the run up to the release of their album 'Ultimate Collection'. The programme has been commissioned by Sky and produced by ITV Studios. Creative director of entertainment, ITV Studios, Michael Kelpie, said, "Steps came, they entertained and then went their separate ways."

■ **Dancing on the telly**

4Music is running a new season of programming to mark the end of summer – Street Dance Summer. Screening until August 29, the season is fronted by Jive and Sony Music's pop street dance group, Six D, and includes new programmes such as The World's Greatest Dancers! Top 50. Director of music and commissioning, Simon Sadler, said: "Six D bring a cool and contemporary presence to our programming output, and the season is guaranteed to stamp 4Music's own style and identity onto Channel 4's Street Summer season."

SPECIALIST PUBLISHER LAUNCHES 'GENDER-NEUTRAL' MUSIC MAGAZINE

Publisher plugs pure pop mag gap

PUBLISHING

■ BY JAMES WILMORE

A MAJOR NEW MONTHLY pop magazine has been launched to cash in on the resurgence of pop.

Specialist childrens' publisher Egmont is behind We Love Pop, which will feature interviews with teen stars, behind-the-scenes exclusives, profiles of new artists and reviews.

The core target audience is 13-15-year-old girls, but much of the content will appear "gender neutral".

Each issue will contain around five reviews, with a mixture of singles, albums and films, but also an album of the month spot.

The first issue of the new 68-page glossy appeared on newsstands last week, with a launch cover price of £1 and a print run of 200,000. It includes an interview with The Wanted. From issue two, the cover price will be £2.99.

WHAT HAPPENED TO SMASH HITS?

The last ever edition of the Emap title appeared on February 13, 2006 – 28 years after it was first published. At its peak in the early 1980s, the legendary fortnightly magazine regularly sold half a million copies. However, sales had slumped to around 120,000 copies an issue prior to its closure. Its biggest-selling issue, featuring Kylie Minogue and Jason Donovan, appeared in 1989 and shifted more than a million copies. The Smash Hits brand continues to exist – as a website, digital radio station and TV channel and as a one-shot magazine.



"There are more personalities in music right now than that anytime since the 1980s."

MALCOLM MCKENZIE, EDITOR

Twitter and Facebook integration.

It will also feature a dedicated YouTube channel featuring exclusive clips, behind the scenes footage, exclusive pictures, videos, competitions and downloads.

Publisher Stobhan Galvin admitted that it was a tough market to launch a magazine, but said there was nothing in the market that was fulfilling the need for a teen music mag.

BBC's Top of the Pops magazine, which was launched 11 years ago and still continues despite the loss of the TV show, might take excep-

tion to that. Although, in recent years that magazine has weaned itself off a total diet of music.

Galvin also added that her research into the audience demonstrated "a real appetite for a magazine that delivers fresh and exciting pop content", he added. We believe We Love Pop is set to refresh and revitalise the teen sector. Music at that age is so important, it's such a big part of growing up. It feels like pop is back in a big way.

"We think there's a place on the newsstand for a respected teen pop magazine."

The new launch is being supported by an extensive marketing campaign including point-of-sale activity with Tesco, Asda, Co-op, Sainsbury's Morrisons and WHS Travel, an outdoor advertising campaign across 30 London bus routes and a digital marketing campaign including bespoke activity across Stardoll, Sugarscape and Vevo.com

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Malcolm McKenzie

CAMPAIGN FOCUS ■ BY STEPHEN JONES

AZARI & III

MACHINE MANAGEMENT'S IAIN Watt has launched a new independent record label to help move leftfield artists towards the mainstream.

Electro pop Toronto four-piece Azari & III are the first release on Loose Lips Records, set up by the management team behind such acts as Mika, Friendly Fires and Goldfrapp, and distributed by Republic Of Music.

Watt, who is launching the label with manager Phil Morais, said, "We've noticed as a management team working with labels that, as resources get stretched, that ability to go from zero to 30mph and 'getting people excited

about an artist' is getting harder and harder and so we've set up the label to try to do this.

"We aim to take artists who start off in a left-leaning world and bring them over to the mainstream by adapting our management knowledge for their benefit."

As an underground act, Azari & III first came to the attention of Machine via releases on I Am A Cliché and Permanent Vacation which led to collaborative track Stay Here with Friendly Fires for their Suck My Deck compilation. "Azari are a credible and cool band, well thought out from their live show to their artwork which they do themselves, but they also have an opportunity to penetrate a mainstream audience



as their songs are undeniably pop," added Watt.

Azari & III's self-titled debut album will be released on August 7, the same day as the single Manic – backed with mixes from DJ Sneak, Disclosure, Finger Prince and Christian Aids – with a launch

party at XOYO on August 11.

It was preceded last month by a single Hungry For The Power – the first Loose Lips release whose controversial video scored more than 180,000 YouTube plays – which received almost 20 spins on specialist dance/electronic

shows on Radio One as well as plays on Kiss, 6 Music & XFM, powered by remixes by Jamie Jones & Art Department.

The band performed their dynamic and exhilarating live show – all the beats are created live using drum pads, synths and tables full of vintage analogue kit linked up to an iPad – at Glastonbury, Lovebox and Sonar and are set to play at Ibiza Rocks and Radio One's Big Weekend in Ibiza this summer after they were personally invited by Pete Tong. Other appearances include a Shoreditch House members only launch Pool Party on August 7 and Rough Trade in-store Album Of The Month show on August 10.

Further signings and forthcoming releases on Loose Lips include Beaty Heart and Chad Valley.

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LIVE

AGENTS SEE NOMINATION EFFECT ON GIG TICKET SALES

Mercury tips create concert buzz

AWARDS

BY GORDON MASSON



Metronomy Rearranging South American dates to attend ceremony

THE BARCLAYCARD MERCURY Music Prize nominees are hoping the publicity generated by last week's shortlist can drive ticket sales for upcoming live appearances.

The managers and agents of the dozen acts on the shortlist are expecting long term boosts across all revenue streams. The scramble to find workable dates for nominated acts has already heated up, as promoters attempt to profit from the buzz surrounding the award.

Metronomy manager Stephen Bass, said the band's nomination has been great for the band. Who release their third album the English Riviera in April. "We're already getting enquiries about their availability for the rest of the year," said Bass.

Unfortunately, Metronomy's packed diary - the band is booked until the end of February next year - has prevented them from adding any new dates to their tour schedule. But, Bass revealed the Mercury nod has meant he will have to reshuffle dates

to ensure they can appear at the Mercury ceremony on September 6.

"We can't add any new dates," explained Bass. "In fact, we've had to cut short the tour of South America so that the band can be at the ceremony so a date in Argentina has to be rearranged."

"The nomination definitely helps though. We have a show at the Royal Albert Hall in October and the profile will help shift those tickets faster - it's a great fillip for that."

Ghostpoet's agent Naomi Palmer of Elastic Artists also said the Mercury nomination has increased the live profile of her act and will boost ticket sales for a forthcoming tour.

"This is the third time I've had an act get a Mercury nomination and the fact that they are on the list makes promoters much more keen to invest in a booking," she said.

"Ghostpoet's live shows are really good, the press like him and the record has had consistent sales, so we'd already booked a headline UK tour. Obviously those promoters are delighted at the Mercury nomination as it

will help them sell tickets - and we're already getting asked about additional dates by other promoters, but there aren't any free dates I'm afraid."

Palmer was also expecting that bookings for Ghostpoet next year will flow from the additional exposure.

However, Coda Agency's Rob Challice, who represents King Creosote & Jon Hopkins, warned against agents getting too excited about the 12 acts nominated in the short term.

Challice, who has four shows booked for the outfit culminating at Bestival in September, said, "I've seen too many agents get carried away with it, but the real benefits will be over the next year or two, not now."

Challice expected King Creosote & Jon Hopkins could fit in a theatre tour together early next year. "The mistake some agents make is to immediately book a Shepherds Bush Empire show and a 10-date tour, but that doesn't really work unless an act actually wins the Mercury prize," he said. Striking while the iron is hot can work overseas. "Metronomy are playing shows in New York and Los Angeles [this week] and I think a Mercury prize nomination can especially help in America."

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MERCURY NOMINEE	CONFIRMED UK FESTIVALS	UK GIGS
Adele	0	15
PJ Harvey	2	0
Elbow	3	0
King Creosote & Jon Hopkins	0	3
Katy B	6	17
Everything Everything	3	2
James Blake	3	1
Ghostpoet	6	1
Tinie Tempah	4	8
Gwilym Simcock	0	22
Metronomy	3	9
Anna Calvi	4	10



Seatwave sees thousands of tickets to festivals traded below face value every year. With

MUSICWEEK VIEWPOINT

Seatwave.com marketing director James Hamlin believes emerging talent can develop strategies to help them headline summer festivals

THERE ARE A NUMBER OF well-rehearsed comments that people trot out about live music and whether it has a future. They tend to revolve around: only 10 artists in the world can fill a stadium; live music is dying; and how can any new acts headline a festival?

Earlier this month, *Music Week* reported that market forces had caused a drop in UK music festival ticket prices.

But why is this happening?

There has never been more choice in the UK - we have festivals that cater for every taste. We're fortunate to live in a country, which acts enjoy playing in, we have a summer climate that supports outdoor shows (most of the time) and, more importantly, as a nation we are passionate about going to live events.

What is more, there is no city in the world like London that can support the same live music infrastructure. Over the July 2-3 weekend Take That played Wembley, the three-day Wireless festival took over Hyde Park, and just a short drive out of the capital, Prince, the Eagles and Morrissey headlined Hop Farm and the Foo Fighters played huge outdoor shows.

There was one thing that connected these performances. Not a single person under the age of 40 graced any of the headline slots. Consequently, these events were marketed to and attended by a much older and more affluent demographic.

Classic favourites like Bob Dylan, Van Morrison, Bon Jovi and Rod Stewart have all made the rounds recently - all acts that have been selling out muddy fields and massive stadiums for what seems like forever.

The problem is established acts like these have begun to get thin on the ground - these more mature performers have barely scratched the charts in years - and it is becoming clear that the live music scene needs to evolve to survive.

We must reflect on what is popular right now. New acts with big radio play singles are key, but live they cannot provide the same experience that a band with a 15-year back catalogue can.

Years ago, sticking Prince, Bruce or Bob in a field with a PA was all that was required to sell tickets. But with greater choice available to the general public now, this is not the case.

secondary ticket sales, the customer can pick the price for the event they want to go to and a lot of the time it is less than the face price the promoter needs to pay for these acts.

The prices on the website are indicative of the health of a tour or festival, or in this case, an entire summer of events. But, the recent Wireless festival offered a possible solution to how live music can adapt.

While nights two and three of Wireless drew on the nostalgic pulling power of The Chemical Brothers and Pulp, the first night focused very much on the bands that are relevant now, like Tinie Tempah and Plan B.

It was interesting to find out how these acts would get around the fact that, unlike Prince and Dave Grohl, they were entertaining a huge field of people on the back of just one album. But as it turned out, these were packed shows that the young crowd enjoyed immensely.

The answer, exhibited by both headliners, turned out to be the sing-a-long section. This meant taking half an hour of the show and performing huge crowd-pleasing

records by other people: Jump Around, Smells Like Teen Spirit and Stand by Me.

The great thing to witness was that the crowd felt in no way cheated by this. Quite the opposite - they cheered as loud to these songs as to the three or four hits they knew.

This approach is indicative of plenty of pop acts: just look at Beyoncé's performance at Glastonbury. Her safety net of cover versions at Glastonbury will be what a lot of people remember about her lauded performance.

This is how the iPod generation is continuing to enjoy live music. In the same way that there is no point in buying an album when you can just download the track, why sit through two hours of an arduous set when you can just hear your favourite songs?

This is the theory behind the hugely successful Capital FM Summertime and Jingle Bell events, which gives the crowd exactly what they want in an easily digestible format.

Most people can only attend a few big summer events per year and the popularity of this and other similar events suggests that more of our festivals and stadium shows will soon take this shape.

If covers and re-runs are what it takes to ensure the survival of our festival-packed summer, then so be it.

VIAGOGO

Ticket resale price chart

pos	prev	event
1	1	BRUNO MARS
2	NEW	IRON MAIDEN
3	2	RAMMSTEIN
4	5	RIHANNA
5	4	JESSIE J
6	3	PULP
7	16	TINIE TEMPAH
8	14	ADELE
9	NEW	JANE'S ADDICTION
10	12	BRYAN ADAMS
11	17	DOLLY PARTON
12	15	KATY PERRY
13	18	MORRISSEY
14	7	WILL YOUNG
15	NEW	ED SHEERAN
16	10	GEORGE MICHAEL
17	NEW	BRITNEY SPEARS
18	6	ARCTIC MONKEYS
19	11	SLASH
20	NEW	JAMES TAYLOR

HITWISE

Primary ticketing chart

pos	prev	event
1	1	T IN THE PARK
2	NEW	SECRET GARDEN PARTY
3	3	RAMMSTEIN
4	2	WILL YOUNG
5	NEW	TINIE TEMPAH
6	9	ED SHEERAN
7	NEW	BOARDMASTERS FESTIVAL
8	12	JLS
9	11	V FESTIVAL
10	NEW	SCOUTING FOR GIRLS
11	NEW	THE WANTED
12	4	ADELE
13	NEW	EXAMPLE
14	7	RIHANNA
15	8	WESTLIFE
16	NEW	ALL TIME LOW
17	NEW	DOLLY PARTON
18	1	TAKE THAT
19	NEW	CLIFF RICHARD
20	NEW	YOU ME AT SIX

TIXDAQ

Secondary ticketing chart

pos	prev	event	£m
1	1	GEORGE MICHAEL	9.5
2	2	RIHANNA	3.6
3	3	CLIFF RICHARD	2.3
4	4	BRITNEY SPEARS	1.5
5	5	DOLLY PARTON	1.5
6	6	ARCTIC MONKEYS	1.3
7	7	TINIE TEMPAH	1.1
8	8	BRYAN ADAMS	1.1
9	12	THE SATURDAYS	1.0
10	9	V FESTIVAL	1.0
11	10	ADELE	1.0
12	11	JESSIE J	0.9
13	13	KATY PERRY	0.8
14	16	BRUNO MARS	0.7
15	14	EXAMPLE	0.7
16	15	KATY B	0.6
17	NEW	RAMMSTEIN	0.6
18	17	READING FESTIVAL	0.5
19	18	LEEDS FESTIVAL	0.5
20	NEW	BLINK 182	0.4



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



SEE MORE LIVE CHARTS AT MUSICWEEK.COM

PUBLISHING



PUBLISHERS ANTICIPATE EFFECT OF AWARD ON THEIR STARS AND THOSE BEHIND THE SCENES

Universal and EMI big winners from Mercury prize

MERCURY AWARDS

BY CHARLOTTE OTTER

UNIVERSAL AND EMI Music Publishing were the big publishing winners from last week's Barclaycard Mercury Prize nominations representing seven of the dozen nominees between them.

Universal was the overall publishing winner, with the major representing a third of the shortlist through Adele's 21, Everything Everything, James Blake and Metronomy.

But EMI, which saw three of its artists, Tinie Tempah, Katy B and PJ Harvey, nominated – the major also represents songwriter Paul Epworth, who collaborated with Adele on three tracks from her album 21 – had most reason to celebrate because it missed out entirely on last year's list.

EMI Publishing UK and European A&R president Guy Moot said he was overjoyed with the nominations for Tempah's Disc-Overy, Katy B's On A Mission and Harvey's Let England Shake, which he said reflected the variety of the major's catalogue.

Moot believed the nominations would encourage the rest of the industry and the general public to pay closer attention to his label's three artists, their albums and the people who helped make them.

"Tinie's album is urban rap – 99% of which is made up of collaborations, which draw on some of the best UK and European producers such as Labrinth," Moot explained. "That is a great showcase to the rest of the industry as to the part we play in the album as a publisher."

"Katy B also uses a number of underground producers [Benga and Geenus]. The award isn't just about



Mercurial business Guy Moot back in the game after missing out last year

recognising the artist but the people who have put it together as well."

Domino Publishing managing director Paul Lamden whose acts, Anna Calvi and King Creosote and Jon Hopkins are both in the running for the prize, was also confident nominations for Calvi's self-titled debut and Diamond Mine would provide a publishing and sales boost for both acts.

Lamden pointed to two of last year's nominees, Villagers and Wild Beats, as examples. "[Last year] We noticed a marked difference in attitude towards both bands. The exposure [of Villagers and Wild Beats] was really welcome and helped raise interest from the film and TV community. If last year was anything to go by, then it will indeed lead to potential new opportunities from a

publishing perspective," he said.

Big Life, which co-publishes jazz pianist and Mercury nominee Gwylim Simcock in tandem with In All Seriousness, is also looking for publishing opportunities following the nod for Simcock's Good Days At Scholss Elmau.

Big Life CEO Jazz Summers pointed to 2000 winner Badly Drawn Boy, also published by the company, as an example of the success a Mercury nomination could bring to an act. Summers said that straight after Badly Drawn Boy won he was asked to write the soundtrack for the film About A Boy. "He has started working a lot more in films," said Summers. "Although he wasn't asked to compose the music just because of his Mercury win – there were obviously other factors involved

– the exposure that he gained from being nominated and then winning certainly would have helped."

Despite universal agreement from the publishing community that the 2011 shortlist was the strongest in years, there were still some who thought acts such as Wild Beasts, Bill Wells and Aiden Moffat deserved a mention for the Prize, which will be broadcast live on September 6.

Moot added he was disappointed that Hurts were not recognised: "While an award like the Ivors will always be focused more on an individual song or an outstanding achievement, the Mercurys recognise the diversity and the depth of an artist which is more likely to reflect the culture and the time of the nomination."

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BARCLAYCARD MERCURY PRIZE PUBLISHING CREDITS

ADELE – 21: Universal, EMI Music Publishing, Write 2 Live/ Kobalt, Sony/ATV, Sugar Lake Music/ Chrysalis, Fiction Songs

KATY B – ON A MISSION: EMI Music Publishing/ Sarah Lockhart, BMG Rights Management, Bingo Beats Music, Ammunition Promotions

GWYLYM SIMCOCK – GOOD DAYS AT SCHOLSS ELMAU: In All Seriousness/ Big Life

EVERYTHING EVERYTHING – MAN ALIVE: Universal

ANNA CALVI – ANNA CALVI: Domino

TINIE TEMPAH – DISC-OVERY: EMI Publishing, Global Talent, International Roc Nation, Stellar Songs, 2Stripes, Warner/Chappell, Rodeoman Music, Sony/ATV, Universal)

KING CREOSOTE & JON HOPKINS – DIAMOND MINE: Domino

JAMES BLAKE – JAMES BLAKE: Universal, BMG

ELBOW – BUILD A ROCKET BOYS: Salvation Music Ltd/ Warner/Chappell

METRONOMY – ENGLISH RIVIERA: Pure Groove /Universal

PJ HARVEY – LET ENGLAND SHAKE: Hot Head Music/ EMI Music Publishing, Warner/Chappell, Carlin, New Town Sound

GHOSTPOET – PEANUT BUTTER BLUES AND MELANCHOLY JAM: CC

PUBLISHERS KEEN TO PARLEY WITH THE POET

PUBLISHERS ARE BATTLING EACH OTHER FOR THE CHANCE to secure representation for the works of electronic DJ Ghostpoet after the little-known artist was shortlisted for the Barclaycard Mercury Prize last week.

The London based songwriter-producer's debut album Peanut Butter Blues and Melancholy Jam is one of the 12 records nominated for the awards.

Despite netting a record deal with Giles Peterson's Brownwood label last year, Ghostpoet (real name Obaro Ejimiwe) and his manager Guillaume Pichois are still shopping around for a publisher.

"We are in no hurry to sign and we aren't interested in just grabbing the first offer that comes to hand," said Pichois who added that prior to Ejimiwe's nomination they already had three offers on the table – one from a major and two from large independent labels.

Over the next fortnight, Pichois and Ejimiwe will also meet up with number of other companies who have come forward with offers since the shortlist was announced last Tuesday.

"Publishers who never talked to us seriously before are now seeing him [Ejimiwe] in a different light," noted Pichois. "There is a

real sense of urgency from publishers now, which is great as he is a great artist and it's good for him to be recognised."

Pichois laid out Ejimiwe's requirements for a future publishing company stating it was essential that artist development was at the heart of which ever company he decided to sign to.

He said, "It's not about waving cash – yes we have more bargaining power now than a week ago so we can afford to be a bit more picky with who we work with – but it is still important for us to work with someone who believes in what he does and who has strong international connections."

Ejimiwe along with jazz pianist Gwylim Simcock – was an outside choice for the 2011 shortlist – and Pichois added the nomination will also considerably boost his career as a performer. "He has a buzz factor now which is important for things like sync," he added. "We've also had a lot of interest from artists and producers including Marina And The Diamonds and Max Skinner – who even before the nomination were keen to work with him. I expect that these requests for collaborations will now explode."



DIGITAL**NEWS IN BRIEF**■ **BlackBerry music service planned**

RIM is reported to be developing a social music platform, called BBM Music, baked into its BlackBerry Messenger service and allowing users to share tracks and playlists for \$4.99 (£3.09) a month

■ **Beatport drives up ARPU**

Dance music digital retailer Beatport has revealed that its average consumer transaction is \$17 (£10.53).

■ **Vaccines crowd-source video via Instagram**

The Vaccines have used photo platform Instagram to crowd-source their next music video. Fans send in photos taken at festivals with the "#vaccinesvideo" hashtag for possible inclusion.

■ **5,000 file-sharers a month targeted in NZ**

The Recording Industry Association of New Zealand's members are sending out an average of 5,000 warning letters a month to suspected copyright infringers under the country's new anti-piracy laws.

■ **ASCAP signs up to Turntable.fm**

ASCAP has signed a licensing deal with social music discovery service Turntable.fm in the US.

■ **SoundHound app adds lyrics**

Music recognition company SoundHound has updated its iOS app to include LiveLyrics which scrolls lyrics on screen as tracks play.

■ **Audiosockets streamlines music clearance for apps**

Audiosockets has launched its Music As A Service offering that helps developers clear music rights on a global basis for use within applications. It offers 33,000 songs from 1,900 composers and artists currently.

■ **Social media outpaces music on mobile.**

ABI Research has found that 53% of mobile users in the US play music on their devices every day while 73% use them to visit social networking sites.

NEW APPS■ **Ticketmaster 2.0 (BlackBerry - free)**

This updated app is currently in beta and features improved gig ticket search and purchasing functionality as well as GPS integration.

■ **We Are Hunted (Android - free)**

Following an iOS launch, the music blog aggregator brings its new music discovery app to Android.

NEW SERVICES■ **Nogeno offers artists**

a means to aggregate all their online activity and start retailing direct-to-fan. It draws in acts' existing Bandcamp and Myspace profile information as well as linking into Facebook.

SOCIAL GAMING MOVES FROM PROMOTIONAL PLATFORM TO SERIOUS REVENUE STREAM

Majors see future sales from social gaming**GAMES**

■ BY EAMONN FORDE

NEW LANDMARK DEALS between record labels and developers have signalled a tipping point for social and mobile gaming. The market has moved from a promotional platform to become a potentially important revenue stream for the music industry.

Sony Music and EMI have both recently struck direct deals with developers to sell tracks within games, taking the sector's commercial potential far beyond the retailing of virtual goods.

EMI was the first label to offer tracks within MXP4's range of Bopler titles on Facebook. More than 200 tracks were available globally within the games at launch and MXP4 aims to have 1,200 songs by the end of this year.

The games were adapted to complement each of the licensed tracks and, even though there are elements which follow a template, there have been associated development costs for each track incorporated into a game.

Initial steps have been cautious, partly because the revenue model is granular meaning that deals only make sense when they hit scale. But, the ambition is bold.

"The first milestone before the end of the year will be to reach 3-4m monthly active users of the Bopler games," says MXP4 CFO Albin Serviant. "It starts to get interesting for the labels after 10m monthly active users."

Meanwhile, Sony has signed a six-month exclusive deal for the Say What?! mobile gaming title, which will launch in early August from developer 8linQ (part of the Metropolis Group). Users have to tap to match objects rolling along a conveyor belt to the lyrics of a song in order to score points.

It comes pre-loaded with a Calvin Harris track as well as free tracks from new acts Metropolis is specially developing. This means it is not just about marquee artists.

IN-APP PURCHASING CHANGING GAMING ECONOMICS

A study of in-app purchasing behaviour by mobile analytics company Flurry has found that free games are generating more revenue than paid games by upselling users to premium tiers and bonus content.

Analysing the top 100 app games in the US, it found that 39% of total revenue came from freemium games in January 2011 but this increased to 65% by June 2011.



Social and mobile gaming is rising in popularity thanks to games such as Tap-Tap Radiation on the iPad (above) and Say What?! (pictured right) which plays on mobile devices

Users will also be able to purchase tracks for £1.49 each within the game from Sony artists ranging from Kasabian to The Nolans.

8linQ co-managing director Chris Lee, who has a background in the traditional gaming business, working on titles such as Guitar Hero and DJ Hero, believes the sector is moving far beyond the console.

**"More and more people are playing games on mobiles and through social networks"**

CHRIS LEE, 8LINQ

"More and more people are playing games on mobiles and through social networks," he said. "I thought there was a real opportunity to unravel how music was used in those games."

To date, Tapulous and its Tap Tap Revenge franchise have domi-

nated mobile music gaming, while Zynga, notably its FarmVille title, whose only foray into music was a recent promotion with Lady GaGa around her Born This Way album, has dominated social gaming

Now the sector is ripe for music exploitation and commercial opportunities. EMI VP of digital business development Cosmo Lush

said there were many games platforms looking at different types of content as a way to distinguish their game from the next and also to create more value for users.

Lush added, "We are having lots of conversations at the moment and I'm sure the other labels are having lots of conversations too. It's a busy time in this particular field of digital."

On the MXP4 deal, Lush added, "There is massive growth in revenues and usage of these types of social games. A lot of it is free, but at the same time there are huge volumes of micropayments coming through [from virtual goods]. If we can get on the back of that micropayment wave, that's got to be good for our artists."

Lee agreed, "Now the business model is changing, a lot of mobile games are free to play and social



games are free forever, the challenge is to include high-profile music in these games."

The attraction for labels, such as EMI, is that such games open up new, younger consumers, who are less predisposed to buy music in the traditional manner

"You have a willingness for people to spend money on the internet, which is rare - especially among the younger demographics," said Lush. "They are not buying music, per se but they are buying status and 'fuel' for their game. That's a rich seam and we have to be smart in how we exploit that."

With location-based services set to push such games further forward, the best results will come from gaming and music companies carefully segmenting the audiences and targeting both established and emerging acts at them.

"This can be a great distribution platform in terms of marketing and it can raise awareness, but I think fundamentally it should be about monetising music," said Lee. "The one thing we'd like to prove is that games can drive revenue and can increase the consumer's perception of value"

✉ eamonn.forde@me.com

TALENT

CHER LLOYD / Syco

BY STEPHEN JONES

SINCE APPEARING IN last year's X Factor final, Cher Lloyd has rarely been out of the headlines for both the right and wrong reasons. Her forthcoming debut single *Swagger Jagger* has already polarised public and critical opinion.

From the moment she strolled on stage in her X Factor audition to perform Keri Hilson's version of *Turn My Swag On*, the then 16-year-old commanded the audience and altered the direction of the show.

Like no other contestant in the competition, social media networks and newspaper column inches were devoted to discussing the teenager's every move. From rapping Coldplay's *Viva La Vida* at 'boot camp' stage to struggling with ton-sillitis through Mike Posner's *Cooler Than Me* at her mentor Cheryl Cole's 'judges' house', she demanded attention.

The public back then debated whether that attention was deliberate or deserved. But her defining cover of Shakespear's *Sister's Stay* in week four of the competition showed for the first time that she really could sing; Simon Cowell described it as "the performance of the series".

Syco Music swiftly signed Lloyd after she lost in the final to Matt Cardle. Lloyd says of the signing: "Having a say in the music direction was really important to me. I told them what I liked and what I didn't like and they let me be the artist I wanted to be."

A phonecall came from Black Eyed Peas' producer Will.I.Am. on

the Monday after the final wanting to book studio time with Lloyd and accompanying her to the session was series vocal producer Savan Kotecha.

The Texan songwriter had more than 60m record sales under his belt and had scored recent hits with Usher, Britney Spears and JLS. Kotecha, however, had initially been hesitant but was persuaded to join the series as vocal coach to freshen up its modern pop approach.

Having known Cowell since the age of 19, working on songs for artists like Westlife, Leona Lewis and Alexandra Burke, he was trusted. And having first noticed Lloyd when he had half an hour with every entrant after boot camp stage, they had subsequently built up a strong working relationship.

"She was the last person I met that day and I was like 'okay, there is talent in this competition!' She immediately stood out as someone extremely talented and unique with a great tone who could do a lot with her voice and excited everyone. And, this is important, the one with international appeal."

It was that writing session with Will.I.Am. which prompted Kotecha into accepting an offer from Cowell to join Syco as A&R consultant in January. "I went with Cher in the car and she was talking about ideas she had and then went down and listened during the session and she was a great writer, you could tell straight away. A lot of artists 'write songs' in quotation marks but all these ideas and melody hooks, they came from her. She genuinely wrote them. Then it was 'wow, you are a writer as well!'"

"Talking to Simon, he was 'go for it', she was telling me about the record she'd like to make and I was like 'I'll

Turning the swag on



"She's an absolute dream, we all want artists who have got a point of view, it inspires the entire team to do better"

SONNY TAKHAR

CAST LIST

LABEL: Syco Music
LABEL MD: Sonny Takhar
A&R: Savan Kotecha
MANAGEMENT: Modest Management
MARKETING: Alice Frost, Syco Music
NATIONAL PRESS: Simon Jones & Russell Eslamfar, Hackford Jones
RADIO: Leighton & Woolfie, Hungry & Woods
TV: Jacqui Quaife PR
ONLINE PR: Lucid Online

www.cherlloyd.com

TO SWAGGER OR NOT



TO SAY CHER LLOYD'S DEBUT SINGLE *SWAGGER JAGGER* (RELEASED JULY 31) has polarised opinion since a "old rough demo" was leaked online ahead of its official first radio play last month would be an understatement - it's set the internet social media alight. Indeed, it is hard to think of a record since Spice Girls' *Wannabe* which has

so divided opinion. MW asked the players involved what they think of the reaction?

A&R consultant Savan Kotecha: "It's interesting to me the whole perception of Cher - what people don't seem to like her for is what I like her for! We, in the US, see it as confidence whereas they (in the UK) see it as arrogance. I didn't expect it to be so polarising. It's online bullying really, and it's mostly adults which is the sad thing, 40/50-year-old men and women saying the most vile things. We knew it would be a risk with the lyrics, but we knew with such a diverse album we could take risks. We have all had enough hits to know we can take risks, that's the kind of negativity you want, indifference is what you don't want."

Syco Music MD Sonny Takhar: "I have never worked a record which has polarised public opinion to such an extent. It is the most viral video - 4m views in three weeks - and there is an incredible amount of attention and anticipation on Cher, as with all great artists. It is unprecedented and this continues from what we saw on the show. She targeted a defined teenage audience as opposed to a mass audience. We have absolutely no regrets on the choice of single. This is an 'event' record."

Artist Cher Lloyd: "I always knew that I wasn't going to be everyone's cup of tea. Like every artist out there, you either like them or you don't."

open my address book' and let's go for it. But I told her: I will help you step up to the plate, but you have got to swing!"

Lloyd adds, "Writing is something I have always loved and wanted to do. I know it's cliché, but it's a way of expressing yourself and showing who you are and what you're about."

MD Sonny Takhar says Kotecha is a "songwriter I took a shot with because he's more than a creative, he's a student of the business." The subsequent sessions he arranged proved they had got their man, most notably with production team The Runners (Rihanna, Usher) at The Hit Factory in Miami and with Max Martin (Katy Perry, Ke\$ha), Toby Gad (Beyonce, Alicia Keys) and RedOne (Lady Gaga, Nicole Scherzinger) in LA.

Lloyd explains: "It was so strange that I was in a studio with these big producers and they were working with me. I was so nervous at first. With RedOne I was just sitting there thinking, 'is this actually happening?' There were all these big dudes hanging around the studio which didn't help the nerves either. But after 20 minutes they literally made me feel like part of the family. I knew I couldn't be intimidated by them and wanted to show them what I'm made of, too."

Kotecha, who insists he had no previous A&R ambitions and wouldn't have walked away from his songwriting income had it not been for the ability to work with fresh, new talent, adds, "I called these people but they wouldn't work with Cher if they didn't want to. It was all driven by her. She met with a lot of producers and she'd tell me 'I don't get the vibe' or 'I get that' but what's most important is that the RedOne songs don't sound like RedOne songs, they sound like Cher Lloyd songs, the same with the Max Martin songs. She is willing to take risks."

Lloyd's ability to know her own mind has likewise inspired executives at Syco, Takhar adds, "She is a feisty 17-year-old, and she is great! She has walked into sessions with formidable writing talent and developed songs tailor-made to her - she is the real deal. She is going to be around for the next 10 years. She was uncompromising in staging, styling, song selection, arrangement - she knew who she wanted to be."

The so-far untitled album is set for November release. Stand-out tracks include the Lily Allen-like *Grow Up* featuring Busta Rhymes, the heavy club track *Dub On The Tracks* featuring upcoming grime artists Dot Rotten and Ghetts, the jaunty Superhero

and the MIA/Avril Lavigne-reminiscent *With Your Love* with US artist Mike Posner who she had covered back in the series. In short, anyone expecting another *Swagger Jagger* (first single, July 31) - which may surprise many by reaching number one next week (see box) - will be disappointed.

As Lloyd says: "My album is like a jukebox and I like to think I have a variety of music that will suit everyone. There is a bit of pop, bit of rap, reggae and of course, the ballads. I didn't want to make an album to suit a certain audience. I just want to share it with everyone."

Takhar adds: "The album is one of the best pop albums of our generation. It represents the point of view of a 17-year-old girl. It's not the album for a 40-year-old man. It has global ambition."

Indeed, with J/RCA Records President Peter Edge now personally getting involved in setting up the record in the US, Lloyd might just be the first UK X Factor artist to see widespread international success since Leona Lewis. As Lloyd puts it: "I think I did good for a 17-year-old girl from Malvern."

✉ yes_stephen@yahoo.co.uk

See www.musicweek.com for a Q&A interview with Cher Lloyd

TALENT & DIARY

TALAY RILEY / Sony/Jive



Life of Riley

www.myspace.com/talayriley

WHEN JIVE MD NICK Burgess asked to meet the songwriter behind Chipmunk's number-one smash Oopsy Daisy, the last thing he expected was to find himself wanting to sign another urban pop artist.

Indeed, when then 18-year-old Talay Riley walked into the Sony label boss' office – after the first song he had ever had covered shot to number one – his only real live experience was limited to backing vocals. But his charisma was enough to convince Burgess he had uncovered someone with huge potential.

Two years on, as Riley approaches his first proper solo release in an intriguing campaign which has set out to not only convert him from songwriter into artist but also introduce and establish him as an urban artist and move him into the pop arena, it appears he was right. His subsequent publishing deal with Global Talent MD Miller Williams has already delivered him further cuts, including Jessie J's next single Who's Laughing Now, as well as Timie Tempah, The Wanted, JLS, Cher Lloyd and One Direction.

Riley, who turned 21 last week, is intent on succeeding as an artist as he already has as a songwriter. "I want to be the UK's Ne-Yo plus one! How he works writing songs for artists like Beyonce and has his own career, that's an inspiration," he said.

Riley grew up in Canning Town, east London and hung around the BMG-signed writers Parker & James'

studio in Kilburn "I was in the studio more than in my own house. It was the only thing I could do. Songwriting is free and being an artist costs money."

Burgess has focused on introducing Riley to the urban world and developing a live show with set up singles and touring, supporting the likes of N-Dubz, Jessie J, Usher, Mike Posner and Trey Songz. Burgess added, "We're taking a songwriter and turning him into an artist. He has spent a long time finding his feet and learning his craft as an artist – he's amazing!"

Releases began with Humanoid last October, produced by Riley's cousin Harmony aka H-Money, who is part of LA-based Darkchild Productions and the album also features collaborations with Rodney Jerkins and Inflo 1st (One Republic). Other releases include Sergeant Smash in February plus a joint single with grime pioneer Scorcher, Good As Gold in May, ahead of Make You Mine (August 29).

Former RCA A&R man turned manager Lou Al-Chamaa originally heard of Riley via a US contact and hooked him up with Rami Yacoub (Britney Spears) who immediately called to say "this guy's a star."

Indeed, after Make You Mine, the follow-up single is Shut Up And Kiss Me potentially too be followed by Major Minor and People In Love – all distinctly poppier affairs.

✉ yes_stephen@yahoo.co.uk

DOOLEY'S DIARY



A week of gaffes: annoying Anna and taking the P

THERE'S NOTHING THAT Dooley loves more than an awards ceremony nomination – especially one with free coffee, juice and the chance to talk some of the beautiful people. However, his attempts to ingratiate himself with the fragrant Anna Calvi at last week's Barclaycard Mercury short-listing shebang left a lot to be desired. After rapidly running out of questions, Dooley asked the London-born lass how she would feel if the awards were billed as a "battle of the women", with PJ Harvey, Katy B and Adele also in the running. Fixing Dooley with a dagger-like stare, Ms Calvi replied, "An artist is an artist and it shouldn't matter what their gender is and I look forward to the day where this discussion isn't even relevant anymore!" Ouch!... Leaving the event with his tail firmly between his legs, Dooley then had to fight through the hoards of protesters organised by Kerrang! staffers over the fact that throughout the Mercurys' illustrious 20-year existence, no metal act has ever been put forward for the shortlist. Sad news, therefore, for Bring Me The Horizon, who have enjoyed much critical and commercial success over the past year, but may we humbly suggest maybe Mastadon's forthcoming, The Hunter for consideration in 2012?... Speaking of which, guess which UK Top 40 act's manager was so confident of his act winning the Mercury he placed a bet before the nominations were revealed, only to realise they weren't even in contention?... Oh, and which internationally renowned act spanning the decades are intending to reform for 2012 and perform at the Olympic Closing Ceremony and are in negotiations to add further live dates? Hint: it's not Ringo and Paul... Now that graduation season is upon us, musicians galore are popping out of the woodwork to pick up their honorary doctorates from well-respected establishments. This week saw Rolling Stone's 14th greatest guitarist of all time (aka Jeff Beck) receive a Doctor of Music by the University of Sussex (pictured



above) – and while at the event he just happened to bump into none other than Bruce Dickinson. Y'know, as you do... Now, over the years we have brought to your attention some of the more, shall we say, "innovative" ways that bands have tried to win over fans and encourage sales. Kudos however must go to London band Dry the River who created a series of quite frankly beautiful paper-craft posters depicting huge 3D horses literally leaping out of the canvas. Although Dooley is concerned these lovingly created sculptures may frighten the more equinophobic of you out there, they are an absolute delight when stumbled upon while out walking around our fair capital... He may be the youngest recruit to Twenty First Artists in a while, but last week saw ladies' choice Alex Katter, Twenty First Artists manager, present songwriter Grant Black (son of the legendary Don Black) with a disc in recognition of 600,000 sales of the eponymously titled Olly Murs album (pictured top right). Grant co-wrote the track Hold On from the album which one must assume can only have been in reply to Murs' number one single Please Don't Let Me Go... In what has rapidly turned into a week of gaffes, Dooley got his wrist firmly slapped after referring to a "dodgy-looking" Portaloo in last week's column. The owners of Portaloo have sent a stern note about this misuse of a trademark, reminding us that cheap loo jokes threaten the livelihoods of employees. As a regular festival-goer, Dooley is a connoisseur of what we must now call "temporary facilities" and in our experience, ~~portaloo~~ – erm, we mean Portaloo – has always lived up to its illustrious name, and far from looking "dodgy" has that early-renaissance combination of utilitarian simplicity and symmetrical elegance. Glad that's now out of our cistern... Dooley was a proud guest at the launch of the UK's National Centre For Popular Music in Sheffield (right) at the start of the millennium.

Within a couple of years, however, it had closed and it has spent the last few years as the local student union. But there's no need to kick the poor thing now it's down. This week, it was named as the world's ugliest building by Virtualtourist.com. Readers might want to perhaps nominate a more repellent music-related building because Sheffield's stainless-steel Quasimodo (fondly named by locals as "the cherry" for its unusual shape) was, after all, created to celebrate our beautiful business... It was all gone at Sony Towers last week, what with Nick Gatfield becoming the label's new chairman. The major was also celebrating its most recent publishing signing – one third of Swedish House Mafia, Steve Angello – who the company will start representing from the beginning of next year. Having put pen to paper Steve then went on to play a storming set at London's Roundhouse as part of the iTunes festival, before jetting out to Ibiza – but not before taking the time to pose for a quick snap.



Pictured left to right: Rak Sanghvi, Steve Angello and Luke McGrellis... Finally, of the several shows Dooley went to last week – which included the phenomenal Electrelane reunion at the Scala, Dooley was particularly taken with Gabe Dixon's showcase at the BBC's Western House. Dixon's forthcoming solo record on Decca features a single with Alison Krauss and despite coming from Nashville sounds more like Ben Folds Five meets Supertramp.

Interesting, yet not entirely unpleasant – a bit like this column some might say.



CAST LIST

LABEL: Sony/Jive Records

A&R: Nick Burgess

PUBLISHER: Miller Williams, Ben Townley, Jive

GLOBAL TALENT MANAGER: Lou Al-Chamaa, LAMM Music Ltd.

LAWYER: Simon

Esplen & Jo Brittain, Russells

AGENT: Alex Hardee, Coda Music Agency

MARKETING: Ben Townley, Jive National Press, Beth Brookfield, Purple PR

REGIONAL PRESS:

Emma Philpott, Purple PR

ONLINE: Anna Meacham, Purple PR

NATIONAL RADIO: Leighton Woods & Woolfie, Hungry and Woods


REGIONAL RADIO: Aaron Labbate,

Plug and Play & Stacy Scurfield, Cherry Lips

SPECIALIST RADIO: Jennifer Mills & Gabby Buttaci, JCM Promotions

TV: Jacqui Quafe, Jacqui Quafe PR

SOCIAL MEDIA: Heidi Boston, All Leo

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EIGHT OUT OF 10

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



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

Contact brian@palm55music.com



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

www.facebook.com/lukepottermusic

2 SPECTOR *Never Fade Away* Luv Luv Luv Records

Contact grania@luluvluluvrecords.com



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

www.spector.co.uk

3 BABE SHADOW *For Me* Luv Luv Luv Records

Contact grania@luluvluluvrecords.com



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

www.babeshadow.com

4 AMBROSIUS *Download Me* Keda Management

Contact kent.daobry@gmail.com



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

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

www.ambrosiusonline.com

5 KAI *Flirt* Kai Kai Music

Contact chase@chasecollins.co.uk



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

www.kaikaimusic.co.uk

6 CHALK *White Boy Dance*

IMC Entertainment

Contact lloydj@inmycorner.co.uk



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

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

www.inmycorner.co.uk/chalk

7 KILTO TAKE *Retrogress* Medical Records

Contact james@medicalfuture.co.uk

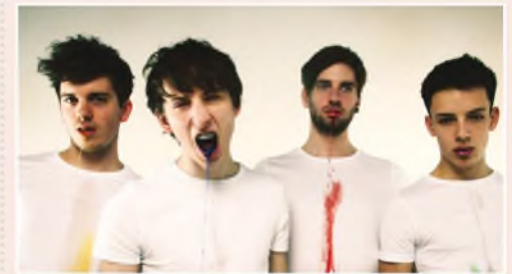


Kiltotake experienced a rapid rise to attention befitting the disciplined approach to their sound, a combination of musicality and epic indie, drawing "as good as" comparisons to Muse, U2 and Joy Division. After little more than four months, and their second live date, they were signed to Medical Records.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

www.kiltotake.com

8 SCAMS *Helicopter Parents* Incredible Management

Contact graham@incrediblemanagement.com



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

www.wearescams.com



ANALYSIS EUROPEAN SALES

CONTINENTAL

Europe's digital downloads are on the rise – our Nielsen/MusicWeek analysis reveals a continent experiencing double-digit growth in just a few months.

HALF-YEAR REPORT

BY PAUL WILLIAMS

EUROPE'S DOWNLOADS HAVE GONE through the roof. Not only have mid-year digital singles sales across the continent smashed through the 150m barrier for the first time, but they are now nudging an incredible 170m units.

New Nielsen Music figures reveal 20.93m additional singles were sold in the first six months of 2011 – increasing the market from 149.20m to 169.95m units – compared to the year before in the 30 European territories the company monitors.

With 384 digital services providing data, all but one of the leading countries surveyed experienced double-digit year-on-year percentage growths.

These included Germany, which last year held on to its claim as Europe's biggest music market with sales up nearly 20%. Neighbouring Switzerland experienced even better growth: its digital sector expanded by almost 40% to overtake Italy – with only the UK, Germany and France now commanding bigger singles sales.

Nielsen Music managing director in Europe Jean Littloff says the digital downloading of single songs is booming in Europe. "With 170 million digital singles downloaded during the first half of the year, this growth of 15% on last year is positive for a music industry which is experiencing a well-documented drop in physical revenues."

Adele's incredible sales run back home was matched across much of Europe as she sold more digital singles over the half year (3.22m) than any other artist, ahead of Rihanna (2.66m), Bruno Mars (2.64m) and Lady GaGa (2.36m). However, Adele's sales were split across several titles, most notably Rolling In The Deep and Someone Like You. Thus, on Nielsen's pan-European digital sales chart for the period (Nielsen only counts individual download single purchases, combining the ISRCs for the country charts; if a song is bought as part of an album purchase these figures are not included within reporting) she found herself outsold by hits from both Jennifer Lopez and Bruno Mars.

Lopez's Universal-issued single On The Floor featuring Pitbull recorded 1.41m Europe-wide sales, putting it just 20,000 ahead of Warner act Bruno Mars in second place with Grenade.

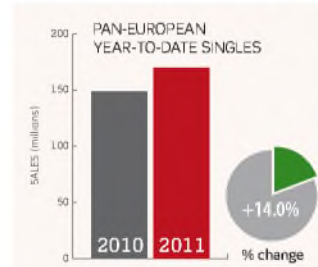
XL's Adele singles Rolling In The Deep and Someone Like You crop up in third and sixth places, having sold respectively 1.26m and 1.07m units in the first six months.

Eight singles in total were recognised by Nielsen as having shifted more than one million units digitally across the six months, five of which were Universal releases.

Besides On The Floor, they took in Party Rock Anthem by LMFAO featuring Lauren Bennett & GoonRock (1.21m), Rihanna's S&M (1.05m), Born This Way by Lady GaGa (1.01m) and Jessie J featuring B.o.B.'s Price Tag, whose 1.16m European sales made it one of only four tracks by UK artists in the half-year Top 20. Taio Cruz, also Universal, joined Adele and Jessie J with Higher finishing in 17th place after selling almost 600,000 copies.

Universal had eight of the Top 20 sellers outright, Sony and EMI three each, Warner and XL Beggars two apiece and there were two tracks whose label control varied across the continent. Europe's overall three top titles were also the three biggest sellers in Germany, albeit in a different order with Grenade at one, On The Floor in second place and Rolling In The Deep third.

Despite reclaiming the crown of Europe's top music territory last year, according to the IFPI, Germany remained significantly behind the UK in digital sales with the German download market about half the size in 2010



than the UK's.

In terms of one-track sales, the UK continues to dwarf Germany and in the first half of 2011 was responsible for 47% of the European market, according to

Nielsen.

Littloff adds, "With almost 50% of Europe's digitally download single songs, the UK remains Europe's largest market – and alongside the US provides the pan-European chart with its best sellers."

However, Germany is starting to catch up with the 19.4% year-on-year growth in digital singles sales reported by Nielsen in the first 26 weeks of this year compared to the Official Charts Company revealing the UK singles market expanded over the same period by 10.5%.

Even though Germany's percentage sales increase is getting on for being twice that of the UK, it is still significantly behind. The country made up 16% of Europe's digital singles market up to the beginning of July this year, compared to 15% across the whole of last year, with half-year sales this year growing from 22.78m to 27.19m units.

Weekly sales were significantly boosted in May when, within the space of seven days, the final of Germany's American Idol equivalent Deutschland Sucht Den Superstar took place and the Eurovision Song Contest was held in Düsseldorf.

In the week after the reality show final on May 7, weekly sales rose 13.2% to 116m as contest winner Pietro Lombardi debuted at number one with Call My Name and runner-up Sarah Engels entered at two with the same song. The market improved even further the following week as weekly sales reached a year-to-date peak of 1.21m as Lombardi remained at number one.

By the half-year point, his version of Call My Name had sold around 215,000 units in Germany and was the biggest-selling homegrown hit of the period, finishing in fifth place overall. Lombardi was joined in the midway chart's Top 10 by Finnish rock band Sunrise Avenue whose Hollywood Hills was ranked sixth, nine places higher than it managed in Finland.

Germany's digital singles business moved further away from France's over the period. Having been around 5.28m

TOP 20 PAN-EUROPEAN SINGLES MID-YEAR 2011

Source: Nielsen Music

TITLE	Label
01	JENNIFER LOPEZ FEAT. PITBULL On The Floor Universal
02	BRUNO MARS Grenade Warner
03	ADELE Rolling In The Deep XL Beggars
04	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Universal
05	JESSIE J FEAT. B.o.B Price Tag Universal
06	ADELE Someone Like You XL Beggars
07	RIHANNA S&M Universal
08	LADY GAGA Born This Way Universal
09	PITBULL FEAT. NE-YO, AFROJACK & NAYER Give Me Everything Sony
10	SNOOP DOGG Sweat EMI
11	ALEXANDRA STAN Saxobeat Sony
12	BLACK EYED PEAS Just Can't Get Enough Universal
13	CHRIS BROWN Yeah 3X Sony
14	BRUNO MARS The Lazy Song Warner
15	MARTIN SOLVEIG & DRAGONETTE Hello Various
16	DAVID GUETTA FEAT. RIHANNA Who's That Chick? EMI
17	TAIO CRUZ Higher Universal
18	DIDDY DIRTY MONEY FEAT. SKYLAR GREY Coming Home Universal
19	KATY PERRY FEAT. KANYE WEST E.T. EMI
20	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People Sony

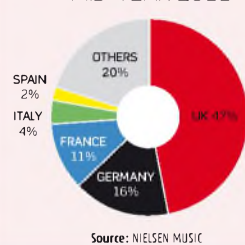
The pan-European chart is made of data from the following territories: Austria, Belgium, Cyprus, Czech Republic, Denmark, Estonia, Finland, France, Germany, Greece, Hungary, Iceland, Ireland, Italy, Latvia, Lithuania, Luxembourg, Malta, Morocco, Netherlands, Norway, Poland, Portugal, Romania, Slovakia, Slovenia, Spain, Sweden, Switzerland, UK

TOP 10 PAN-EUROPEAN SINGLES ARTISTS MID-YEAR 2011

Source: Nielsen

ARTIST	Title	Label
01	ADELE	XL Beggars
02	RIHANNA	Universal
03	BRUNO MARS	Warner
04	LADY GAGA	Universal
05	BLACK EYED PEAS	Universal
06	JENNIFER LOPEZ	Universal
07	KATY PERRY	EMI
08	GLEE CAST	Sony
09	LMFAO	Universal
10	CHRIS BROWN	Sony

NATIONALITY BREAKDOWN OF PAN-EUROPEAN SINGLES SALES, MID-YEAR 2011



EUROPE'S DIGITAL PLAYGROUND

ADELE ASSAULTED EUROPE'S digital singles charts on several fronts during the first six months of 2011 as a series of tracks from her 21 album became hits across the continent.

The XL artist was unsurprisingly the UK's most successful artist in Europe's one-track download market over the half year – and beat all comers – with her 3.22m sales recorded by Nielsen Music more than what the next five top British acts sold combined.

Europe's third top seller overall, Rolling In The Deep was the mid-year top seller in both France and the Netherlands, while finished in third spot in Germany and Switzerland, fourth in Denmark and Portugal, fifth in Italy, seventh in Austria and 10th in Finland. It was joined in the Dutch mid-year Top 10 in fifth place by Set Fire To The Rain, which was Italy's 14th top seller, and in 13th spot by Someone Like You. The ballad ranked 15th in Portugal and 17th in Norway.

Nielsen's Jean Littloff says the figures show consumers across Europe are continuing to "actively engage with the immediacy of digital purchase." He adds, "In a successively more fragmented music world,

where other methods of listening abound, Nielsen's figures demonstrate the importance of ownership to consumers."

Jessie J (pictured below) was the half-year's second top-selling UK artist, largely because of Price Tag featuring B.o.B. Highlights for the track included being France's ninth top seller at 2011's six-month point, 10th in Switzerland and 11th in Portugal. Her Universal colleague Taio Cruz continued his European success story started by Break Your Heart and Dynamite as Higher became a hit across the continent, by mid-year ranking eighth in Portugal, 10th in Germany, and 12th in Austria and Switzerland.

Higher was one of four tracks by UK acts in the pan-European Top 20 at the year's midway stage with the top sellers overrun by US artists.

American acts filled 11 of the positions, mirroring the story in the UK, which contributed nearly half the pan-European chart's sales and where in the second quarter of the year Americans provided eight of the UK market's top sellers. Three continental European acts

appear: Romanian Alexandra Stan and Frenchmen David Guetta and Martin Solveig.



SHIFT

Music Week mid-year report
about every territory surveyed



units ahead at the halfway point of 2010, the German market was 8.21m units bigger 12 months later as France experienced one of the smallest percentage sales increases of the leading European countries Nielsen monitors.

Sales did grow – by 8.5% – but that was less than everywhere among the biggest territories except Spain as the market stood at 18.98m units by the beginning of July. It made up 11% of all European sales in the first half of the year, down from 12% for the whole of 2010.

Rolling In The Deep was narrowly France's biggest seller, just 4,000 sales ahead of the late Israel Kamakawiwo'ole's version of Somewhere Over The Rainbow as it sold nearly 130,000 units. The half-year's biggest sellers were dominated by US superstars, including Black Eyed Peas, Jennifer Lopez and Snoop Dogg, although there was room in eighth spot for Celue by Colonel Ryele who hails from Guadeloupe.

At the halfway point in 2010, Switzerland's digital singles market stood at 5.55m units, but 12 months on it had expanded by an incredible 2.1m units to 7.69m units. The big increase can partly be put down to the addition of new data providers TLA and Winamp, but it is still nothing short of impressive, especially as the market has leapfrogged Italy whose own 13.4% year-on-year rise took year-to-date sales to 7.12m units by the start of July.

Switzerland's biggest sellers most closely mirrored Europe as a whole among the leading markets with the exact same top three of On The Floor, Grenade and Rolling In The Deep, while five more of its Top 10 sellers at the year's halfway point also appear in the mid-year pan-European Top 10.

As a result of the Swiss surge, Italy drops from Europe's fourth to the fifth biggest digital singles player. The Lopez/Pitbull hit was its top seller and Adele's Rolling In The Deep turned up in fifth place, but its half-year top sellers were more locally-flavoured than any of the other five biggest European markets. These were led by Arrivera, a single by Moda featuring Emma Brown, which was only outsold by On The Floor and Romanian Alexandra Stan's Mr Saxobeat, Italian rapper Fabri Fibra in fourth place with Tranne Te and two entries from singer-songwriter/rapper Jovanotti – Tutto L'amore Che Ho in seventh spot and Vuoto a Perdere ranked ninth.

On The Floor was also the top mid-point seller in Austria, Finland, Norway, Portugal and Spain where it was the only title to sell more than 50,000 units across the six months. Its success was not enough to prevent Spain being the only main territory where Nielsen reported sales

TOP 10 GERMAN SINGLES MID-YEAR 2011

Source: Nielsen Music

TITLE	Label
01 BRUNO MARS	Grenade Warner
02 JENNIFER LOPEZ FEAT. PITBULL	On The Floor Universal
03 ADELE	Rolling In The Deep XL Beggars
04 SNOOP DOGG	Sweet EMI
05 PIETRO LOMBARDI	Call My Name Universal
06 SUNRISE AVENUE	Hollywood Hills EMI
07 LADY GAGA	Born This Way Universal
08 RIHANNA	S&M Universal
09 LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem Universal
10 TAI0 CRUZ	Higher Universal

TOP 10 FRENCH SINGLES MID-YEAR 2011

Source: Nielsen Music

TITLE	Label
01 ADELE	Rolling In The Deep XL Beggars
02 ISRAEL KAMAKAWIWO'OLE	Somewhere Over The Rainbow Universal
03 BLACK EYED PEAS	Just Can't Get Enough Universal
04 JENNIFER LOPEZ FEAT. PITBULL	On The Floor Universal
05 LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem Universal
06 SNOOP DOGG	Sweet EMI
07 RIHANNA	S&M Universal
08 COLONEL RYELE	Celue Step Out
09 JESSIE J FEAT. B.o.B	Price Tag Universal
10 INNA	Sun Is Up Rotan

TOP 10 SWISS SINGLES MID-YEAR 2011

Source: Nielsen Music

TITLE	Label
01 JENNIFER LOPEZ FEAT. PITBULL	On The Floor Universal
02 BRUNO MARS	Grenade Warner
03 ADELE	Rolling In The Deep XL Beggars
04 LADY GAGA	Born This Way Universal
05 DIDDY DIRTY MONEY FEAT. SKYLAR GREY	Coming Home Universal
06 SNOOP DOGG	Sweet EMI
07 RIHANNA	S&M Universal
08 ALEXANDRA STAN	Mr Saxobeat Sony
09 LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem Universal
10 JESSIE J FEAT. B.o.B	Price Tag Universal

TOP 10 ITALIAN SINGLES MID-YEAR 2011

Source: Nielsen Music

TITLE	Label
01 JENNIFER LOPEZ FEAT. PITBULL	On The Floor Universal
02 ALEXANDRA STAN	Saxobeat Sony
03 MODA FEAT. EMMA	Arrivera Ultrasuoni
04 FABRI FIBRA	Tranne Te Universal
05 ADELE	Rolling In The Deep XL Beggars
06 VASCO ROSSI	Eh... Già EMI
07 JOVANOTTI	Tutto L'amore Che Ho Universal
08 DON OMAR & LUCENZO	Danza Kuduro Yams/Orfanato
09 JOVANOTTI	Le Tasche Piene Di Sassi Universal
10 LADY GAGA	Born This Way Universal

TOP 10 SPANISH SINGLES MID-YEAR 2011

Source: Nielsen Music

TITLE	Label
01 JENNIFER LOPEZ FEAT. PITBULL	On The Floor Universal
02 PABLO ALBORAN	Solamente Tu Trimeca Estudios Y Producciones
03 ENRIQUE IGLESIAS FEAT. LUDACRIS	Tonight Universal
04 JEAN CARLOS	Lead The Way Novemusik
05 SHAKIRA	Loca Sony
06 MALU	Blanco Y Negro Sony
07 LADY GAGA	Born This Way Universal
08 ALEXANDRA STAN	Saxobeat Sony
09 SHAKIRA	Rabiosa Sony
10 BLACK EYED PEAS	The Time (Dirty Bit) Universal

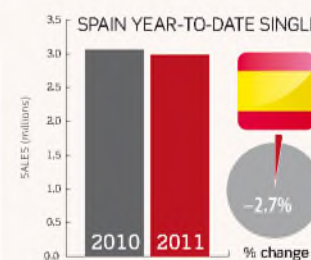
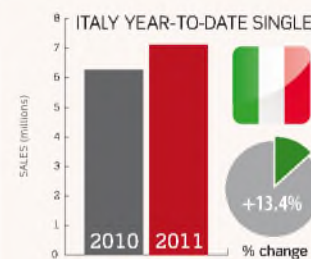
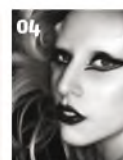
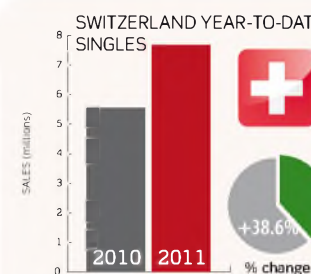
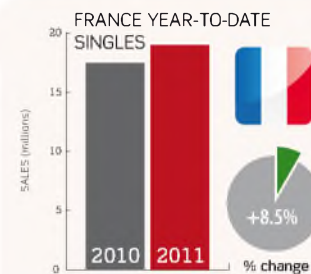
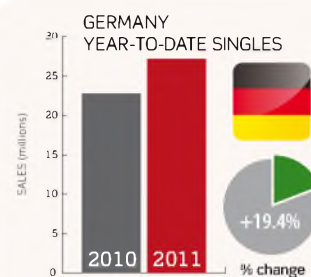
dropping year-on-year, down 2.7% to 2.99m units. It has now been overtaken by the Netherlands, whose half-year sales rose year-on-year by 37.2% from 2.50m to 3.43m units, while remains only narrowly ahead of Ireland, where sales increased 15.2% to 2.93m.

The Spanish drop is no great surprise, given the IFPI reported in March the country had fallen out of the world's Top 10 music markets in 2010 on the back of appalling piracy problems, but it is a reminder how much the territory is out of sync with other parts of Europe when it comes to the legitimate digital music market.

Littolff adds Spain's consumption of digital downloads suggests the country's consumers access their

ABOVE
All charts and graphs data courtesy of Nielsen Music

nielsen



music in alternative ways, including streaming services. Nielsen can also reveal 16% of Spain's online population visited an audio-streaming service in May 2011, higher than in France, Italy, the UK and Germany.

European one-track digital sales overall grew notably quicker than they did in the US by the year's mid-year point, a partial reflection of it being a far less-mature market, especially on the continent. Lined up alongside a US singles sector having expanded by 11.0% compared to Europe's sales increasing by 14.0%, the European one-track digital market is now slightly more than a quarter (25.7%) of the size of the one in America. The US market was more than four times as big a year ago.

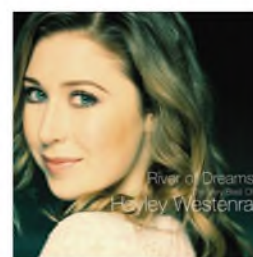
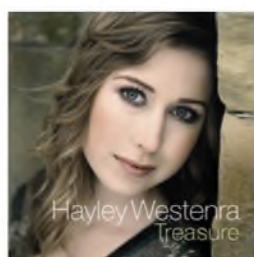


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— CONGRATULATIONS —

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PROFILE HAYLEY WESTENRA

WESTENRA'S WAY TO PARADISE

It might be hard to believe that Hayley Westenra's musical odyssey is already 10 years old after she took the classical world by storm aged just 14. And now, as she teams up with legendary film-score composer Ennio Morricone, it is clear that the New Zealander's star is very much in the ascendancy

ARTIST FOCUS

BY CHRISTOPHER BARRETT

SHE HAS SUNG FOR DIGNITARIES AS disparate as George Bush and the Dalai Lama, sung with the cream of contemporary classical music including Andrea Bocelli and Jose Carreras and at the tender age of 16 saw her debut album become the fastest-selling international classical LP in UK chart history.

As she celebrates 10 years in the international music industry at the remarkably young age of 24, the hugely talented soprano Hayley Westenra can look back on a career packed with many landmark moments. The latest of which came during the making of her forthcoming album *Paradiso*, which has seen her team up with the legendary film-score composer Ennio Morricone.

Famed for his evocative feature-film scores for Spaghetti Westerns, such as *Once Upon A Time In The West* and *For A Few Dollars More*, and sweeping epics, including *The Mission* and *Cinema Paradiso*, the 83-year-old Italian maestro had never allowed an artist to write new lyrics to one of his existing compositions. That was, of course, until he met Westenra.

While *Paradiso*, which will be released by Decca on August 29, features a number of new compositions written by Morricone for the young New Zealander, it also includes new arrangements of some of his most celebrated film compositions, including the theme from the 1986 movie *The Mission*, Gabriel's Oboe (*Whispers In A Dream*), which Westenra delivers in her own words.

It has been a remarkable journey to the top for the world's best-selling soprano. Westenra was a mere six-years-old when one of her teachers in Christchurch declared that she was pitch perfect. Numerous shows and talent contests followed and by 12 she had saved up enough money busking on the streets of her hometown to fund a studio session during which she recorded a demo album.

The small initial run of that demo sold out swiftly during her busking sessions but it was not until a family



ABOVE
10 years ago
Debut album *Pure* was number one on the UK classical chart and number seven on the Official Charts Company albums chart

friend lent her NZ\$5,000 (£2,650) to produce another 1,000 copies that the ball really started rolling and Universal Music New Zealand signed her.

Having been inundated with local newspaper cuttings sent from his family in Christchurch, featuring stories about Westenra, and later approached by New Zealand country singer Gray Bartlett about the rising star, Universal New Zealand managing director George Ash, now Universal Music president of Australasia, tracked her down and inked a deal after being bowled over by the 11-year-old's "pure, warm, dynamic and angelic," voice.

Ash recalls how New Zealand's media at the time was saturated with stories about the launch of the first reality pop TV series and that Westenra offered a refreshing alternative. "Here was the complete opposite, Hayley in the middle of this pop explosion doing very personal showcases and people would be in tears hearing her sing; it was incredible, she just captivated everyone. Everyone around us from dance DJs to classical purists were in awe of Hayley," says Ash.

Soon Westenra was being hailed as the new Charlotte Church and it was not long before she was signed internationally by Universal in the UK to a five-album deal worth a reported £3m – a deal which has recently been extended.

The budding young soprano departed New Zealand and spent months in the UK being cared for by one parent at a time, while also studying GCSEs. Despite her

young age and need to balance a home life and education with her soaring music career, Westenra recalls never feeling pressure from those around her at the time.

"I have never really been pushed and have been allowed to develop," says Westenra. "I was signed by Costa Pilavachi [senior VP, classical artists and repertoire UMG International] and it was wonderful – he is a really caring individual."

She recalls how Pilavachi made the trip to Christchurch and made it clear from the off that his intention was to give the child prodigy room to grow into an adult and build a lasting career. "He was really aware that I was still a child and needed my family's support. That made a big difference", she says.

When her first international album *Pure* arrived in September 2003 it made a huge impact, not least in terms of sales. It went straight to number seven in the UK album chart and achieved gold status within the first week, beating first-week sales records by Pavarotti, Andrea Bocelli and Charlotte Church. By 2007 *Pure* was declared the best-selling classical album of the millennium and has reached double-platinum status in the UK. Meanwhile, in New Zealand it has become the best-selling album ever in the territory and gone 12 times platinum.

Decca president Dickon Stainer recalls with a smile how the album never left the Top 20 of the UK album chart from its release on September 20 through to Christmas, with a lot of interest in the album being driven by the track *Pokarekare Ana*, a Maori folk song that had become her theme tune.

Pure went platinum in Australia, gold in Hong Kong and made the top 10 in 11 countries' national pop charts.

"She just came on like a shooting star through the pack and her international career really started to take off," says Stainer, who believes that much of Westenra's early success was down to the individuality of her voice and its delivery.

"It wasn't what you would call a typical young girl's voice in that there wasn't a wide vibrato. It was nothing like a stage-school voice – it wasn't the kind of voice you would hear now on Britain's *Got Talent* or *X Factor*. The first album was called *Pure* and her voice had always had the clean, pristine quality about it. She has incredible intonation and it makes her voice very distinctive."

Classic FM managing director Darren Henley, who was an early supporter at the station and went on to co-write autobiography *Hayley Westenra – In Her Own Words*, remembers being hugely impressed not only by her voice but also her calm professionalism.

"She is very hard working, very charming and remarkably modest. She has always had a clear ability yet one of

"She just came on like a shooting star through the pack and her international career really started to take off..."

DICKON STAINER, DECCA RECORDS



CONTINUED OVER

HAYLEY WESTENRA'S ALBUMS		
	Chart peak	Released
<i>Pure</i>	7	2003
<i>Odyssey</i>	10	2005
<i>Treasure</i>	9	2007
<i>River Of Dreams: The Very Best of Hayley Westenra</i>	24	2008

Source: Official Charts Company

PROFILE

the nicest things about her is that she probably has no idea herself just how incredibly talented she really is."

In the years that followed, subsequent albums – *Odyssey* (2005), *Treasure* (2007) and *River of Dreams: The Very Best of Hayley Westenra* (2008) – cemented her status as a true international classical crossover star.

Now 10 years after leaving Christchurch to embrace the attention that her remarkable voice stirred around the world, Westenra looks set to have a landmark 10th anniversary year.

"There are not many artists that have achieved what she has achieved and are looking up trying to find new horizons at the age of 24," says Stainer.

There is no doubt that decamping to Rome to record with Morricone would mark a new stage in her career with Morricone's own popularity and status bound to bring her a new audience.

Recorded at the Forum studio in Piazza Euclide, where Morricone has recorded most of his famous works, along with his multi-Grammy-winning engineer Fabio Venturi and a 120-piece orchestra. Sinfonietta di Roma, the recording sessions for *Paradiso* found Westenra truly immersing herself in the world of Morricone.

The composer produced all of Westenra's vocal performances and conducted each session. "It was a completely different approach to all the other albums I have recorded – it really helped me get into the right zone. It was wonderful to spend so much time in Rome and to have the opportunity to step into Ennio's world," says Westenra.

While Morricone and Westenra called on the services of Oscar-winning lyricist Don Black and Sir Tim Rice, along with Marilyn and Alan Bergman to contribute lyrics to the album, the soprano is remarkably modest about her own contributions which, aside from Gabriel's Oboe, include writing lyrics to two more of the album's tracks – *La Califfa* and the album's closing number *Malena*.

"I knew there was a need for lyrics and I just thought I would have a shot at one of the pieces. I submitted my lyrics and Ennio really liked them, which was great to hear. He encouraged me to write some more lyrics and I made it known that I wanted other people to be writing lyrics in case mine didn't turn out as I wanted them to and so we would have a back-up. In the end it came quite naturally. Ennio's music is so emotive and powerful it was easy to find inspiration," says Westenra.

Paradiso, which is named after *Cinema Paradiso*, which Westenra says is her favourite film, finds her



ABOVE / RIGHT
Real trooper
Hayley in Basra and
right touching base
with the Duke of
Cambridge



"There are not that many artists that have had 10 years signed to a major label and then you consider that she is 24-years-old and that she is an internationally successful artist..."

DICKON STAINER, DECCA RECORDS

demonstrating her remarkable ability to sing in numerous languages. Aside from English, the album's 14 tracks find the soprano singing in English, French, Italian and, for the first time, Portuguese.

"I do really enjoy singing in new languages. I was just out in China and did a Mandarin song, and when I was in Taiwan I did a Taiwanese song – for me it is just a way to connect to my audience. But it's a fun challenge as well," she says.

A key territory for Westenra is Japan and in the past she has recorded two albums targeted purely at the territory. The *Paradiso* sessions found her recording a Japanese version of one of the themes from *Cinema Paradiso* – *Profumo Di Limoni*.

According to Universal VP of international Hassan Choudhury, the international campaign for *Paradiso* has involved Westenra working on Maori, French, Japanese and Italian versions of the album.

"She is incredibly intelligent so the international versions translate well," says Choudhury. Modest as ever, Westenra says she is not trying to show off and that she has some way to go before she is fluent in the languages.

But having an artist that is not only hugely accomplished musically but professional, patient and hard working enough to produce bespoke records for so many territories is an international marketing man's dream. Choudhury recently held an international showcase at The Ivy in London for Westenra as he is convinced that she has the potential to spread her wings beyond her current strongholds.

"She is a huge star in New Zealand, very big in Australia, huge in Japan and does very well in the UK but outside those territories we still have a big challenge on our hands," says Choudhury. "But seeing is believing, and we decided that to really experience Hayley you have to

see her live so we held the showcase with representatives from all the major markets throughout Europe and she delivered beautifully.

"I really want to concentrate on Europe. Germany and France will obviously be focus markets because of their size but Scandinavia is also a key target – we want to do business everywhere and think Hayley is an artist that can appeal right across the board."

Choudhury says that aside from the international live activity planned around the release of the album, he expects her profile to be boosted significantly by appearances on some of Europe's big TV shows during the autumn.

When it comes to TV coverage in the UK, Hayley Westenra and her team have already got it nailed. Shortly after the release of *Paradiso* in the UK, the Rugby World Cup will kick off in New Zealand and not only will the stalwart All Blacks fan be singing live at the stadium before at least one key game, she will also be the voice of ITV's coverage of the tournament.

Westenra has recorded a special version of *World In Union*, the theme tune of the Rugby World Cup, sung half in Maori and half in English for ITV. Not surprisingly Westenra's team are rather pleased with the timing.

"It's a worldwide sport and the eyes of the world will be on New Zealand and she is the voice of the All Blacks," says Stainer. "It's a big moment for her and fortuitous that it is coming at the same time as her new album."

While Westenra is looking forward to the Rugby World Cup being on home turf for the first time since the inaugural tournament, she is saddened that Christchurch will not host any matches following the destruction caused in February by the earthquake in the city.

A big supporter of numerous charities including UNICEF, Classic FM's Music Makers Save The Children, and the Raukauri Music Therapy Centre in Auckland, Westenra was quick to act to help those affected by the Christchurch tragedy. As part of the charity Quake Aid Westenra will hold a fundraising concert in Auckland this November during her worldwide tour.

The soprano recalls being in London when she heard the news about the earthquake, which devastated her father's jewellery business in the heart of the city. "It really was traumatic, it really shook me up. I have a strong bond to my home city, it is a big part of who I am, I had always seen it as a safe haven and then it gets torn up."

But with her feet firmly on the ground, having remained focused throughout her first 10 years in the business and avoided the trappings that have seduced all too many young stars, the 24-year-old looks well placed to have many more decades of success.

"I have a great record company, great management and people like my musical director, Timothy Evans, that I tour with. I am reliant on a lot of people and am very lucky," says Westenra.

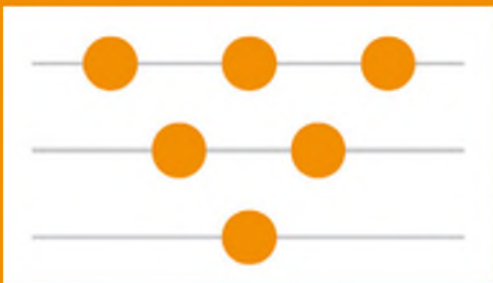
"I think this record is a watershed moment in her career," says Stainer. "There are not that many artists that have had 10 years signed to a major label and then you consider that she is 24-years-old and that she is an internationally successful artist."



Congratulations to Hayley Westenra
on 10 years in show business



from Carl Leighton-Pope,
Mel Westwood and all the team at LPO



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ANALYSIS MUSIC & SPORT

GAMES WITHOUT FRONTIERS

Music is set to play as big a part in the forthcoming Olympics as it does in sports stadiums around the country every weekend. We take a look at the rapid acceleration in this lucrative link-up

"Clearly, for fans, hearing a great song is an emotional trigger which can add to the whole atmosphere..."

GAVIN NESBITT, ESPN



MUSIC AND SPORT

BY JAMES WILMORE

RUMOURS THAT PAUL MCCARTNEY AND Ringo Starr might play together at the 2012 Olympic Games opening ceremony were a reminder of just how integrated music and sport are these days.

From football, rugby and cricket grounds across the country, music is now a huge part of proceedings and it promises to play a big part in the London

ABOVE

A winning team The Rugby World Cup and the Olympics Games are just two events where music will play a core role

Olympics. The importance of that role was signalled at the official handover during the closing ceremony of the 2008 Beijing games, when Jimmy Page and Leona Lewis duetted on the Led Zeppelin classic Whole Lotta Love.

And, of course, music will be a major part of the Cultural Olympiad, running parallel to the main event.

For the industry, the Olympics should provide a significant burst of acceleration in the already rapid development of the link between sport and music.

And for those in the business of marketing music and promoting bands, the next year means more than just one event.

The new football season kicks off in three weeks, the Rugby World Cup follows in September and next summer, Poland and Ukraine host football's UEFA European Championships.

For Tom Roberts, of music marketing firm Shoot, these represent big opportunities.

He picked up on the music/sport trend in 2007 when he launched his company and next year is expected to be the busiest

HOWZAT? TESTING TIMES FOR MUSIC AND CRICKET

CRICKET MAY BE NOT BE regarded as the most rock'n'roll of sports, but music marketers are helping change that situation.

As the much-anticipated Test series between England and India got under way at Lord's last week, there was a distinct lack of pizzazz to proceedings. However, a Lord's Test is one of the last few sporting arenas where music has not broken down the barriers. With cricket being forced into the 21st century, music at grounds is becoming increasingly prevalent.

The limited-overs Twenty20 and 40-overs format are now prime events where audiences are becoming increasingly used to a quick blast of a tune accompanied by the sight of cheerleaders. Tom Roberts, of Shoot Music Promotions, admits cricket was not a huge part of the company's target market when it was set up in 2007, but has found "growing demand, year-on-year" helped by the popularity of the shorter version of the game. "We are having our clients edit tracks to use in the Twenty20 game



when a batsman hits a six – so crowds are hearing Space Shot by Ash or Sweet Disposition by The Temper Trap," he says.

But Roberts admits there has been opposition from the more traditional elements within the game. "You are always going to have a certain amount of resistance from the blazers, and rightly so. I think the tradition of the game needs to be kept intact – but the game and the English Cricket Board... if they want to remain a dominant force then they need to connect with the younger generation."

He acknowledges that Test matches are

"not necessarily a place for music", but adds, "That's not to say there shouldn't be any entertainment at lunchtime or in the tea break".

Roberts can see a day when music is used in a Test match. "I think it wouldn't be unheard of having music at grounds like Old Trafford or Cardiff. Cricket has some really big characters that are changing the game. Someone like Graeme Swann [pictured right] is a big music fan and in a band himself [pub rock covers band Dr Comfort and the Lurid Revelations]. You have some role models who are taking it to a different audience and I think it will only be a matter of time before it starts to reflect that audience."

He adds: "We don't want it to become a disco in grounds – but music is now a significant part of matchday. People on the pitch, cheerleaders, that's something that's become very popular and it's a more family fun environment. All sports can learn from that."



FAR LEFT
Twenty20 in the 21st century Quicker and more colourful cricket could be more open to music

LEFT
Swann songs Cricketer Graeme Swann counts music as an extra-curricular activity

ANALYSIS MUSIC & SPORT



period since Shoot was established.

Football remains the backbone of the business and Roberts has been working with satellite broadcaster ESPN over the last 12 months on its Monday night football show Talk Of The Terrace.

Shoot provides a band for the show, who are interviewed and play a full song at the end of the 90-minute programme.

"Reaching 1.1 million subscribers, it's a very select opportunity for bands to play live, especially at a prime-time slot," says Roberts. "It's a great way to perform a new single to a captive audience."

Among the high points of the link-up last season was Morning Parade's live appearance during ESPN's FA Cup coverage.

"ESPN is a growing network and something we're very involved with for pushing our bands," said Roberts. Gavin Nesbitt, Talk Of The Terrace's producer, says having a live band helps "lift the atmosphere in the studio".

"There's a lot of buzz around when you have a band in the studio. Obviously we are interested in acts that have a passion for football, but there are plenty around"

West London-based four-piece Hard-Fi are the first act booked to appear on the show this season.

Nesbitt says music and sport are a natural fit. "Clearly, for fans, hearing a great song is an emotional trigger which can add to the whole atmosphere," he says. "As a sports programme we are always looking for great music"

Radio station talkSPORT is another major outlet for sport-loving acts to get exposure. Shoot has been working with the station for a number of years, but a new feature this football season is a battle of the bands score predictor that featured acts on the Hawksbee and Jacobs show will take part in. Each week a band will be invited into the studio to talk about football and their latest record.

"Essentially they'll be receiving a huge amount of PR on the Sony Music Station of the Year, which has 3.2 million listeners," says Roberts.

TalkSPORT is also dedicating a section of its website to promoting the band element, too, with new content from artists each week. Hard-Fi will again be first band up on the show, but are expected to be followed over the coming weeks by Noel Gallagher, Dizzee Rascal, Kasabian, The Rifles, Ollie Murs and Chase & Status

Having bands guest every week will bring "continuity" to the show, says Roberts. "It's good because listeners will get used to the fact bands are coming in at a certain time"

Ben Martin - head of digital at talkSPORT - says the crossover potential is there because a lot of their audience also loves music.

"There are a lot of bands out there who are massive sports fans, so the battle-of-the-bands score predictor will be good fun"

Alongside the media business, another growth area is music played in stadiums and sports ground.

"We are still working with all the main clubs and supply audio and video to more than 150 stadiums for sports such as rugby, cricket, football, ice hockey and basketball," says Roberts.

Meanwhile, he is already looking ahead to next year's Olympics, explaining, "We are already talking to a variety of organisations about the event"

As it is, for bands and record companies the intrinsic link between music and sport looks set to flourish for some time to come.



ABOVE
Terrace songs
Morning Parade
play ESPN during
the channel's
FA Cup coverage

ABOVE LEFT
Talk tonight
Noel Gallagher is
just one of many
football-mad music
celebrities set to
feature on
talkSPORT

"Reaching 1.1 million subscribers, it's a very select opportunity for bands to play live... It's a great way to perform a new single to a captive audience..."

TOM ROBERTS, SHOOT MUSIC



PREMIER PLAYLIST THE VILLA EFFECT

Times have changed in the world of musical entertainment in football grounds. David Poulton, stadium announcer at Villa Park (pictured), the home of Aston Villa, has been a witness to that shift.

"I've been here 21 years. It used to just be a case of me turning up with a box of vinyl and away we go. But technology is everywhere now so it plays a big part."

The big screens at Villa Park will often show the latest videos from bands, or play a song over video high-lights. Poulton says there can be less of a captive audience, when season-ticket holders don't turn up until five minutes before kick-off. But he adds, "At half-time it's different - and with a crowd of 30,000-40,000, playing a track at the Villa can have a big impact."

"These days that could be more people than hear a song on local radio."

WHAT SONGS DO TEAMS RUN OUT TO? MW'S TOP 10

CLUB	Song
01  EVERTON	The Z Cars theme
02  CHELSEA	Harry J Allstars - The Liquidator
03  CRYSTAL PALACE	Dave Clark Five - Glad All Over
04  SHEFFIELD WEDNESDAY	Jeff Beck - Hi Ho Silver Lining
05  ROTHERHAM UNITED	Pendulum - Propane Nightmares
06  SHEFFIELD UNITED	Star Wars theme tune
07  LEYTON ORIENT	Herb Alpert - Tjuana Taxi
08  WEST BROMWICH ALBION	O Fortuna from Carmina Burana
09  CARLISLE UNITED	Madness - One Step Beyond
10  TORQUAY UNITED	Herb Alpert - A Banda



ALICE GOLD MAKING A RACKET AT WIMBLEDON

BREAKING DOWN THE BARRIERS when it comes to more traditional British sporting occasions can sometimes prove a challenge for music marketers.

In partnership with website Sportsvibe, Shoot this year set up an appearance by Fiction Records artist Alice Gold at Wimbledon.

However, the footage was filmed outside the ground with the iconic tennis courts used as a backdrop. "The chances of getting an artist on to the actual courts, without it being Cliff Richard, is something we're working on," says Roberts chuckling.

"It was a bit of a challenge. We filmed just outside, across the road. We hope in the future

Wimbledon will begin to recognise that



there's an opportunity there. They are only open two weeks of the year and it's a chance for them to

engage with young tennis fans. It's something we're working on. It's work in progress."



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KEY RELEASES

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TRACK OF THE WEEK

■ MAROON 5 *Moves Like Jagger*
Feat. Christina Aguilera (Polydor)

Despite having the lead on Mick Jagger references stolen from them by Cher Lloyd, Maroon 5 still deliver a worthwhile if predictable slice of modern dance-orientated pop. Adam Levine and Christina Aguilera (who are both panelists on US talent show *The Voice*) turn-in honed but understated vocal performances coupled with a deceptively acrobatic and catchy piece of whistling on what is otherwise a guitar driven funk/pop workout in the vein of Doobie Brothers Long Train Running remix from 1993. The real winner is Swede Shellback's production on the chorus which compresses every element of the track into a thick chunk of funk and drives the point home with great aplomb. We may look back at these days of thumping, pumping productions and wonder what happened to hi-fi, but at present it's working well, particularly for dancefloors and mobile devices. Maroon 5 will be touring the UK in 2012 promoting their third studio album *Hands All Over*.

PREVIOUS: MISERY (30) SIMON CHRISTOPHERS

ALBUM OF THE WEEK

■ JOSS STONE *LP1* (Stone'd /Surfdog)

Joss Stone's fifth studio album, *LP1* represents something of a comeback for the Devon soul singer who has struggled to replicate the success of her debut smash *The Soul Sessions*. Her last record, 2009's *Colour Me Free!* was car crash listening at its best, but for Stone it is clearly fifth time lucky, with the 24-year-old getting a lot more say over what material was included in the album - resulting in a much freer and care-free offering. Recorded in Nashville with Dave Stewart - who, along with Stone forms two fifths of self-titled supergroup Superheavy - *LP1* was created in just one week, a fact hinted at in the rough and ready production. While Stone has frequently been cited as the UK's answer to Janice Joplin, *LP1* finds there is more than just a touch of Tina Turner - with the singer displaying a boozy, rock and roll swagger which is far preferable than previous offerings. Moments of brilliance are sporadic but powerful, especially on tracks including *Cry Myself To Sleep* and *Newborn*.

PREVIOUS ALBUM: COLOUR ME FREE (75) CHARLOTTE OTTER**• ALSO OUT THIS WEEK • ALSO OUT THIS WEEK • ALSO OUT THIS WEEK • ALSO OUT THIS WEEK •****■ ALBUM**
RODRIGO Y GABRIELA
LIVE IN FRANCE (Rubyworks)

As live albums go this is a fine example which perfectly captures the intensity and flamboyance of a Rodrigo y Gabriela show. The musicianship is intense and audience participation brings the live experience direct to you, living room and, as a fan memento of the concert series or for students of guitar to hear their best-loved pieces performed in the raw, the set stands up well.

However, this may have limited appeal as the duo have already have a live document in 2008's Japanese outing, *Live In Japan*, not to mention three previous live releases.

Certainly their work with Hans Zimmer on the *Pirates of the Caribbean: On Stranger Tides* soundtrack release earlier this year will have satiated fans of their studio work but it would be great to hear another full-scale studio excursion soon.

The brother and sister duo will be playing dates throughout the summer notably WOMAD on 30th July and heading *The Big Chill* on 7th August.

SIMON CHRISTOPHERS**■ ALBUM**
JON FRATELLI
PSYCHO JUKEBOX (Island)

Six years since *The Fratellis* emerged, lead singer Jon Fratelli, real name John Lawler, has put out this 12-strong collection as a debut solo album. In the interim Fratelli released an album as Codeine Velvet Club. It is no surprise the 32-year-old has kept up the moniker from his first band, who enjoyed two Top 10 hits, notably the football-stadium friendly *Chelsea Dagger*. *Psycho Jukebox* finds John employ the services of producer Tony Hoffer, who produced *The Fratellis'* first album *Costello Music*. Tracks such as *She's My Shaker*, *Magic* and *Mayhem* and *The Band Just Played For Me* are as they sound - ballsy, feel-good, lad rock. Opening track *Tell Me Honey* has a swagger to it that could easily land on radio playlists, while more mellow moments such as *Give Me My Heart Back* MacGuire, where Fratelli sounds not unlike Alex Turner, will also appeal to the casual listener. Fratelli kicks-off a UK tour in September and is making four festival appearances over the course of the summer.

JAMES WILMORE**■ TRACK**
FILMS OF COLOUR
CAPITAL (Believe Digital)

After meeting at university and forming an alternative indie band, the story of *Films of Colour's* formation sounds all too familiar. However something sets them aside from many of the other bands that frequently fall under the loosely titled genre of 'indie rock'. Not only have they been compared to the likes of Bloc Party and Arcade Fire but they have also been referred to by head of Fierce Panda records, Simon Williams, as the best band he has signed since Radiohead and Coldplay. Their new single *Capital* is a solid follow up to their debut single *Actions*, which was released in October 2010. The fast pace synth opening with the intensely dark guitar chords creates a sound that is very reminiscent of the *White Lies*. A combination of mesmerizing hooks, emotive guitar playing and even a screeching guitar solo, instantly transforms this song into a more than likely hit. There is no doubt the singles will appeal to the indie-rock-pop mass market.

CHARLOTTE WILSON

JULY 25

SINGLES

- **ALL THE YOUNG** *Live From King Tut's EP* (Midlands Calling/Warner)
- **CAT'S EYES** *Over You* (Polydor)
- **DANNY & FREJA** *If Only You* (Island)
- **INC.** 3 (4AC)
- **INNERPARTYSYSTEM** *Not Getting Any Better* (Red Bull)
- **JLS FEAT. DEV** *She Makes Me Wanna* (Epic)
- **LITTLE GREEN CARS** *The John Wayne* (Young & Lost)
- **MAGNETIC MAN FEAT. P MONEY** *Anthemic* (Columbia)
- **MAVERICK SABRE** *Let Me Go* (Mercury)
- **MICHAEL MIND PROJECT FEAT. SEAN KINGSTON** *Ready Or Not* (RCA)
- **PAJAMA CLUB** *From A Friend To A Friend* (EMI)
- **JOSHUA RADIN** *I Missed You* (14th Floor)
- **KELLY ROWLAND** *Here I Am - Us Version* (Motown/Island)
- **PHILIP SELWAY** *Running Blind - EP* (Bella Union)
- **SIX D** *Best Damn Night* (live)

ALBUMS

- **BIG SEAN** *Finally Famous* (Mercury)
- DEBUT
- **JON FRATELLI** *Psycho Jukebox* (Island)
- DEBUT
- **INCH-TIME** *The Floating World* (Mystery Plays)
- PREV: **AS THE MOON DRAWS WATER** (N/A)
- **STACEY JACKSON** *Live It Up* (3Big)
- DEBUT
- **THE KENNETH BAGER EXPERIENCE** *The Sound Of...* (Deconstruction/Scry)
- DEBUT
- **MANN** *Mann's World* (Def Jam)
- DEBUT
- **PAUL OAKENFOLD** *Never Mind The Bollocks? Here's Paul Oakenfold* (Armada)
- PREV: **A LIVELY MIND** (3,824/16,105)
- **RODRIGO Y GABRIELA** *Live In France* (Ruby Works)
- PREV: **RE-FOC** (162/20,571)
- **JOSS STONE** *LP1* (Stone'd/Surfdog)
- PREV: **COLOUR ME FREE** (2,960/14,071)
- **WOLF GANG** *Suego Faults* (Atlantic)
- DEBUT

AUGUST 1

SINGLES

- **ABI FEAT. FUGATIVE** *Summer Sunshine* (Transmission)
- **APPARAT** *Black Water* (Mute)
- **BABE SHADOW** *Days Of Old* (Luv Luv Luv)
- **CHICANE** *Going Deep* (Medena)
- **DEV** *In The Dark* (Island)
- **DJ SHADOW** *I'm Excited* (Island)
- **JOAN AS POLICE WOMAN** (hemmie (Pias))
- **CHER LLOYD** *Swagger Jagger* (Syc)
- **JESS MILLS** *Live For What I Die For* (Island)
- **HUDSON MOHAWKE** *Satin Panthers* Ep (Warp)
- **MONA** *Shooting The Moon* (Island/Island)
- **MIRACLE FORTRESS** *Miscalculations* (Republic Of Music)
- **NOAH & THE WHALE** *Life Is Life* (Mercury/Young & Lost)
- **PORTUGAL. THE MAN** *Got It All* (Atlantic)
- **RAMONA** *New York City* (Columbia)
- **TALAY RILEY** *Make You Mine* (live)

- **ROBYN** *Call Your Girlfriend* (Konichiwa)
- **TODDLA T & ROOTS MANUVA** *Watch Me Dance* (Ninja Tune)

ALBUMS

- **AZARI & III** *Azari & III (Lecce 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/Shouty/Asylum)
- **JOSHUA RADIN** *The Rock & The Tide* (14th Floor)
- **RHYDIAN ROBERTS** *Waves* (Cinehead)



- **KENNY WAYNE SHEPHERD** *How I Go* (Roadrunner)
- **VIVA BROTHER** *Famous First Words* (Effen)

AUGUST 8

SINGLES

- **COCKNBULLKID** *Yellow* (Island/Moshi Moshi)
- **DEATH CAB FOR CUTIE** *Codes And Keys* (Atlantic)
- **ELBOW** *Lippy Kids* (Fiction)
- **FOE** *Deep Water Heart Breaker* (Stella Micos/Mercury)
- **JENNIFER HUDSON** *No One Gonna Love You U!*
- **J. PEARL FEAT. SHAYNE WARD** *Must Be A Reason Why* (Simply Delicious)
- **NERO** *Promises* (Mute/Mercury)
- **THE PAINS OF BEING PURE AT HEART** *The Body* (PIAS)
- **THE REASON 4** *Take It All* (Farwest)
- **CHARLIE SIMPSON** *Parachutes* (NMusic Sounds)
- **BRITNEY SPEARS** *I Wanna Go* (live)
- **TOM VEX** *Aroused* (Island)
- **LIL' WAYNE** *Nightmares Of The Bottom* (Cash Money/Island)
- **WRETCB 32 FEAT. JOSH KUMRA** *Don't Go* (Levels/Mos)

ALBUMS

- **GLEE CAST** *Glee The 3D Concert Movie* (Epic)
- **MARY-JESS** *Shine* (Cecce)
- **VARIOUS** *Head Kandi - Ibiza Album 2011* (Head 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**

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

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)
- **BAXTER DURY** Claire (Parlophone)
- **FITZ & THE TANTRUMS** Moneygrabber (Dangerbird)
- **WYNTER GORDON** Till Death (Asylum/Big Beat/Atlantic)
- **HARD-FI** Fire In The House (Necessary/Atlantic)
- **LENNY KRAVITZ** Stand (Roadrunner)
- **L-VIS 1990** Lost In Love (Island)
- **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 UG)
- **PROFESSOR GREEN** At Your Inconvenience (Virgin)
- **EMELI SANDE** Heaven (Virgin)
- **SLEIGH BELLS** Kids (Columbia)
- **THE SOUND OF ARROWS** M.A.G.I.C (Geffen)
- **TRIBES** Sappho (Island)
- **ALEX WINSTON** Velvet Elvis (Island)
- **THE WOMBATS** Perfect Disease (4th Floor)
- **WONDERLAND** Nothing Moves Me (Mercury)

ALBUMS

- **BAXTER DURY** Happy Soup (Parlophone)
- **DESIGN THE SKYLINE** Nevaeh (Victory)
- **THE FEELING** 100 Sinners (Island)
- **I BREAK HORSES** Hearts (Bella Union)
- **NERO** Welcome Reality (MTA/Mercury)
- **CHARLIE SIMPSON** Young Pilgrim (Nusic Sounds)
- **TODDLA T** Watch Me Dance (Ninja Tune)
- **VICTORIAN HALLS** Charlatan (Victory)
- **WRETCH 32** Black & White (Mos/Levels Recordings)

AUGUST 22

SINGLES

- **ALPINES** Cocoon (Polydor)
- **DEFTONES** Beauty School (Reprise)
- **THE FEELING FEAT. SOPHIE ELLIS BEXTOR** Leave Me Out Of It (Island)
- **FIXERS** Schwimmhauss Johannesburg (Mercury)
- **GROUPLOVE** Tongue Tied (Canvasback/Atlantic)
- **BEN HOWARD** Keep Your Head Up (Island)
- **J COLE** Work Out (RCA)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **BRUNO MARS** Marry You (Elektra)
- **OLLY MURS FEAT. RIZZLE KICKS** Heart Skips A Beat (Epic/Syco)
- **MY CHEMICAL ROMANCE** The Only Hope For Me Is You (Reprise)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **RIVAL SCHOOLS** Eyes Wide Open (Photo Finish/Atlantic)
- **RIZZLE KICKS** Mumma Can Hump (Island)
- **RAPHAEL SAADIQ** Good Man (Columbia)
- **SALTWATER BAND** Malk (Dramatico)
- **BARBRA STREISAND** Solitary Moon (Columbia)
- **THE VACCINES** Norgaard (Columbia)
- **WILL YOUNG** Jealousy (RCA)

ALBUMS

- **CSS** La Liberation (V2)
- **ALEX METRIC** Open Your Eyes - Remixes & Productions (Postiva/Virgin)
- **DUBSTEP ALLSTARS** Mixed By Distance (Rinse)
- **FITZ & THE TANTRUMS** Pickin' Up The Pieces (Dangerbird)
- **THE GAME** The R.E.D. Album (Polydor)
- **HARD-FI** Killer Sounds (Necessary/Atlantic)
- **LENNY KRAVITZ** Black And White America (Roadrunner)
- **JOE MCELDERY** Classic (Decca)
- **MIRROR MIRROR** Interiors (Rvng International)
- **MR HEAVENLY** Out Of Love (Sub Pop)
- **PURE X** Faded (Acephale)
- **JILL SCOTT** Just Before Dawn: From The Vault Vol.1 (Hidden Beach)
- **BARBRA STREISAND** What Matters Most (Columbia)
- **WILL YOUNG** Echoes (RCA)



AUGUST 29

SINGLES

- **CULTS** Go Outside (Columbia/ITNO)
- **DEVOLUTION** Good Love (One More Tune/Warner)
- **EX-LOVERS** Starlight Starlight (Mercury)
- **MICHAEL FRANTI & SPEARHEAD** Say Hey (I Love You) (Parlophone)
- **JESSIE J** Who's Laughing Now (Island/Lava)
- **KATY B** Witches Brew (Columbia/Rinse)
- **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 (Sheeran Lock)

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)
- **TAIO CRUZ** Troublemaker (4th & Broadway)



- **DAVID GUETTA** Nothing But The Beat (Postiva/Virgin)

- **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)
- **BON IVER** Holocene (4Ad)
- **DIONNE BROMFIELD FEAT. TINCHY STRYDER** Spinnin' For 2012 (Lioness/Island)
- **MELANIE C** Think About It (Red Girl)
- **THE DRUMS** Money (Island/Moshi Moshi)
- **FOO FIGHTERS** Arlandria (RCA)
- **FOSTER THE PEOPLE** Helena Beat (Columbia)
- **THE KOOKS** Is It Me (EMI)
- **KREAYSHAWN** Gucci Gucci (Columbia)
- **BENJAMIN FRANCIS LEFTWICH** Atlas Hands (Dirty Hit)
- **PIXIE LOTT** All About Tonight (Mercury)
- **SUGABABES** Freedom (RCA)
- **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)
- **GURRUMUL** Rakala (Dramatico)
- **GRACE JONES** Hurricane Dub (Well Of Sound)
- **MIRACLE FORTRESS** Was I The Wave (Republic Of Music)
- **QUANTIC** The Best Of Quantic (Tru Thoughts)
- **THE RAPTURE** In The Grace Of Your Love (Clartocp)
- **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

- **CEE LO GREEN** Cry Baby (Warner Brothers)
- **COOLRUNNINGS** Fool Moon (Too Pure Singles Club)
- **SKYLAR GREY** Invisible (Polydor)
- **LAURA MARLING** Sophia (Virgin)
- **NICKI MINAJ** Did It On' Em (Cash Money/Island)
- **NICKI MINAJ FEAT. RIHANNA** Fly (Cash Money/Island)
- **JULIAN PERRETTA** Wonder Why (Mercury)
- **SOUNDGIRL** Hero (Mercury)
- **YOGI FEAT. AYAH MARAR** Follow U (Mos)

ALBUMS

- **CANT** Dreams Come True (Warp)
- **CYMBALS EAT GUITARS** Lenses Alien (Memphis Industries)
- **THE DRUMS** Portamento (Island/Moshi Moshi)
- **BETA HECTOR** Sunbeam Insulin (Tru Thoughts)
- **THE KOOKS** Junk Of The Heart (EMI)
- **LADYTRON** Gravity The Seducer (Nettwerk)
- **ANNIE MAC** Presents 2011 (Island)
- **LAURA MARLING** A Creature I Don't Know (Virgin)
- **IMELDA MAY** More Mayhem (Decca)



- **S.C.U.M** Again Into Eyes (Mute)
- **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 16

SINGLES

- **EDDIE VEDDER** Longing To Belong (Island)

SEPTEMBER 19

ALBUMS

- **AKON** Stadium (Island)
- **TORI AMOS** Night Of Hunters (Decca)
- **THE DUKE SPIRIT** Bruiser (Polydor)
- **JESUS & MARY CHAIN** Darklands - Re-Issue (Demon)
- **JESUS & MARY CHAIN** Psychocandy - Reissue (Demon)
- **KASABIAN** Velociraptor! (Columbia)
- **NATALIA KILLS** Perfectionist (Interscope)
- **MADNESS** A Guided Tour Of (Salvo/Union Square)
- **OUPA** Forget (Boiled Egg)
- **PAJAMA CLUB** Pajama Club (EMI)
- **JULIAN PERRETTA** Stitch Me Up (Mercury)
- **SOUNDGIRL** Something To Dream About (Mercury)
- **SUPERHEAVY** Superheavy (Polydor)
- **LESLIE WEST** Unusual Suspects (Provogue)

SEPTEMBER 26

ALBUMS

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

THE PANEL

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



ANDY MALT (CMU)

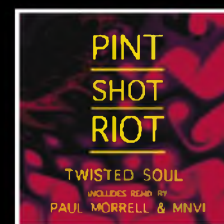
Strangers: EP 2 (Stranger Sounds)
Strangers' dark synth-pop, crafted with the help of producer Glen Nicholls (aka Future Funk Squad), is full-bodied and heavy on hooks.

Their second EP's lead track, It Was A Sin, is a perfect example of this; huge sounding bass and drums rush up behind stabs of synth and towering vocals.



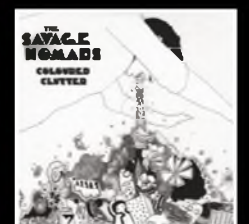
RUTH BARNES (TELESCOPIC BABY)

Kate Daisy Grant: Kate Daisy Grant (Telescopic Baby)
Brighton singer songwriter and multi-instrumentalist Kate Daisy Grant is an exciting new discovery. Playing piano, autoharp, glockenspiel and teapot she is a force to be reckoned with. There is a dark underbelly to her writing which is compelling, intriguing and makes for a great listen.



DAVE SMITH (LIVE4EVER)

Pint Shot Riot: Twisted Soul (Life In The Big City Records)
Sharp, new wave guitars swimming around a reverberating bass-line, all underpinned with a steadily evolving fist-in-the-air quality; Pint Shot Riot merely hints at its parent album's irresistible mix of subtle British lyricism à la the Kinks with the punk energy of the Sex Pistols.



TOBY ROGERS (ARTROCKER/NME)

The Savage Nomads (Coloured Clutter)
You would be hard pressed to name a genre that is not represented on the debut album from London upstarts The Savage Nomads. From the hazy trip-hop of A Statement to the epic indie-prog of recent single The Magic Eye, Coloured Clutter revels in references to Britrock's former glories. No wonder Mick Jones loves them.

KEY RELEASES

Ed Sheeran makes strong addition to pre-sales



Sum-thing special: Sheeran's + makes a splash

PRE-RELEASE FOCUS

BY CHARLOTTE OTTER

AFTER SPENDING FIVE WEEKS at number three in the singles chart with The A Team, Ed Sheeran is now making his mark on the pre-release chart with his debut album + climbing to the top of the HMV Top 20.

The Island release is not out

until September, but is already creating a stir – with the record also appearing at number 10 on the Play Top 20 and climbing 10-7 on the Amazon pre-release chart.

Excitement is also mounting for the Red Hot Chili Peppers' 10th studio album I'm With You which is set for release next month. The record – the band's first in five years climbs 6-1 on Play, 6-5 on Amazon and 4-2 on the HMV pre-

release charts, whilst last week's Music Week Talent feature star Will Young appears at three with his Echoes Set.

Meanwhile EMI's decision to re-release the entirety of Pink Floyd's catalogue is continuing to fill the Amazon Top 20 with Dark Side Of The Moon in poll position, Wish You Were Here and The Wall in second and third place respectively and Discovery at number 12 – two

places higher than last week

Harry Potter fever has also hit the Last.fm Hype Chart with Alexandre Desplat's compositions from the second part of the Deathly Hallows series making up more than half of the top 20. However it is Wu-Tang Clan and Fugazi crossover Wugazi, who takes the top spot – with track Sweet Release – while the band's Sleep Rules Everything lands at number three.

Top 20 Online Buzz chart

Pos	ARTIST	Total	Change
1	DEMI LOVATO	2348	+264
2	EMINEM	1718	103
3	RIHANNA	1274	20
4	SOULJA BOY TELL 'EM	1109	41
5	LADY GAGA	844	61
6	SKRILLEX	730	0
7	GREYSON CHANCE	578	-5
8	JASMINE V	537	205
9	THE LONEY ISLAND	380	53
10	GREEN DAY	371	104
11	LMFAO	347	98
12	DRAKE	262	-29
13	KE\$HA	261	9
14	RED HOT CHILI PEPPERS	234	187
15	MIRANDA COSGROVE	227	13
16	JONAS BROTHERS	214	32
17	ASHLEY TISDALE	203	21
18	PARAMORE	187	51
19	CONNIE TALBOT	182	23
20	TIÉSTO	172	-11

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	WILL YOUNG	Echoes	RCA
4	BOMBAY BICYCLE CLUB	A Different...	Island
5	KASABIAN	Velociraptor!	Columbia
6	TRIVIUM	In Waves	Roadrunner
7	OPETH	Heritage	Roadrunner
8	KIDS IN GLASS HOUSES	Gold Blood	Roadrunner
9	HARD-FI	Killer Sounds	Necessary/Atlantic
10	ED SHEERAN	+ Asylum/Atlantic	
11	YOUNG THE GIANT	Young The...	Roadrunner
11	DREAM THEATER	A Dramatic...	Roadrunner
13	NERO	Welcome Reality	MTA/Mercury
14	LIL' WAYNE	Tha Carter IV	Island
15	MATT CARDLE	Tbc Debut Album	Syco
16	NOEL GALLAGHER	Noel Gallagher's...	Sour/Mash
17	EDGUY	Age Of The Joker	Nuclear Blast
18	CHER LLOYD	Cher Lloyd	Syco
19	EXAMPLE	Playing In The Shadows	MoS
20	CHARLIE SIMPSON	Young...	Nusic Sounds

PLAY.COM

Top 20 Amazon Pre-release chart

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

amazon.co.uk

Top 20 HMV Pre-release chart

Pos	ARTIST	TITLE	Label
1	ED SHEERAN	+ Asylum/Atlantic	
2	RED HOT CHILI PEPPERS	I'm With...	Warner Brothers
3	EXAMPLE	Playing In The Shadows	MoS
4	NERO	Welcome Reality	MTA/Mercury
5	VIVA BROTHER	Famous First...	Geffen
6	JON FRATELLI	Psycho Jukebox	Island
7	TRIVIUM	In Waves	Roadrunner
8	CHER LLOYD	My Heart	Syco
9	WILL YOUNG	Echoes	RCA
10	CHARLIE SIMPSON	Young...	Nusic Sounds
11	JAY SEAN	Freeze Time	Cash Money/Island
12	HARD-FI	Killer Sounds	Necessary/Atlantic
13	BOMBAY BICYCLE CLUB	A Different...	Island
14	JAY-Z & KANYE WEST	Watch...	Roc-a-fella/Def Jam
15	DAVID GUETTA	Nothing But...	Positiva/Virgin
16	MIKE OLDFIELD	Incantations...	UMC
17	YOUNG THE GIANT	Young...	Roadrunner
18	PINK FLOYD	The Dark Side...	EMI
19	KIDS IN GLASS HOUSES	Gold...	Roadrunner
20	LAURA MARLING	A Creature...	Virgin

hmv.com

Last.fm Chart Hype chart

Pos	ARTIST	TITLE	Label
1	WUGAZI	Sweet Release	Doomtree
2	PASSION	Sleepyhead	Columbia
3	WUGAZI	Sleep Rules Everything...	Enamtree
4	SBTRKT	Sanctuary	Young Turks
5	LIPS SONGS	Everything...	White Label
6	RADIOHEAD	The Daily Mail	XL
7	ALEXANDRE DESPLAT	Lily's...	Sony Classical
8	SBTRKT FEAT. SAMPHA	Hold...	Young Turks
9	ALEXANDRE DESPLAT	Harry's...	Sony Classical
10	ALEXANDRE DESPLAT	Broomsticks...	Sony Classical
11	ALEXANDRE DESPLAT	Harry...	Sony Classical
12	ALEXANDRE DESPLAT	The...	Sony Classical
13	ALEXANDRE DESPLAT	Neville...	Sony Classical
14	ALEXANDRE DESPLAT	Statues	Sony Classical
15	ALEXANDRE DESPLAT	Procession	Sony Classical
16	ALEXANDRE DESPLAT	Underworld	Sony Classical
17	ALEXANDRE DESPLAT	Gringotts	Sony Classical
18	ALEXANDRE DESPLAT	The Diadem	Sony Classical
19	ALEXANDRE DESPLAT	Neville	Sony Classical
20	ALEXANDRE DESPLAT	Snake's Demise	Sony Classical

lost.fm

CATALOGUE REVIEWS

JIM CROCE



The Original Albums... Plus! (Edsel EDSO 2116) Singer!

songwriter Jim Croce's tragic death in a plane crash at the age of 30 in 1973 cut short a burgeoning career.

Interest in his work has never faded, and is currently increasing again, following the use of his song Time In A Bottle in the hit movie The Hangover 2. Although he released three earlier albums, Croce's career did not really take off until he signed for ABC, and this new Edsel compilation crams the albums You Don't Mess Around With Jim, Life And Times and I Got A Name in their entirety and 16 recordings released posthumously – onto a superb double disc set.

And a pretty diverse set it is, with Croce's gentle humour shining through on songs like You Don't Mess Around With Jim and Bad, Bad Leroy Brown.

D:REAM



Things Can Only Get Better – The Very Best Of (Rhino/Music Club Deluxe MEDIX 515)

Although recently overshadowed by former keyboard player Brian Cox – now a partical physicist, professor and BBC science guru – lead singer Peter Dinklage was and is the driving force behind D:REAM, whose upbeat and infectious dance songs were incredibly popular for a while, earning them a string of nine Top 40 hits between 1993 and 1995. With their brand new album In Memory Of – their first since the hits died up – receiving excellent reviews, now is as good a time as any for this new 2CD compilation, which provides a comprehensive overview of their years as a chart act. Album tracks and 12-inch mixes complete a fine collection, which comes with a 32 page booklet featuring all of the lyrics and a 2,000 word essay on the band.

PETULA CLARK



Downtown – The Collection (Spectrum/Sanctuary SPEC 2074)

Petula Clark was the oldest of a formidable phalanx of British female vocalists who prospered in the 1960s – alongside Dusty, Cilla, Sandie and Lulu. In the early part of the decade, she was a somewhat old-fashioned, traditional MOR singer as most forcefully evidenced by her 1961 chart-topper Sailor. She survived the quantum leap in pop music precipitated by Merseybeat exceptionally well, however, finding the perfect collaborator in Tony Hatch who, on his own and in partnership with then wife Jackie Trent, wrote and produced a succession of melodic and contemporary songs for Clark, including Downtown, Don't Sleep In The Subway, I Know A Place and My Love. A revitalised Clark became a global phenomenon, and continues to be fondly remembered.

BARCLAY JAMES HARVEST



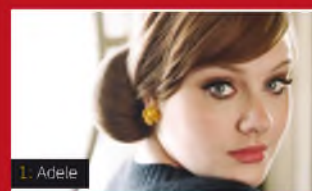
Taking Some Time On – The Parlophone Years 1968-1973 (Harvest SHTW 802)

Although they did not make the album chart until they moved to Polydor in 1974, Barclay James Harvest cut their teeth and forged their reputation during a five year tenure at EMI, recording for both the Harvest label which inspired their name and Parlophone.

With their own distinctive and melodic style of progressive rock, they issued four critically acclaimed albums – Their First Album (1970), Once Again (1971), And Other Short Stories (1971) and Baby James Harvest (1972), The 2002 remasters of those albums are now gathered together in this 5 CD box set, where they are augmented by b-sides, demos, BBC sessions and a rare single released pseudonymously as Bombadil.

ALAN JONES

CATALOGUE TOP 20 ALBUMS



This Last Artist Title Label Distributor

1	1	ADELE	19 / XL (PIAS)
2	2	LADY GAGA	The Fame / Interscope (ARV)
3	3	BEYONCE	I Am Sasha Fierce / Columbia (ARV)
4	6	COLDPLAY	X & Y / Parlophone (E)
5	4	PAOLO NUTINI	Sunny Side Up / Atlantic (ARV)
6	7	COLDPLAY	Viva La Vida / Parlophone (E)
7	9	COLDPLAY	Parachutes / Parlophone (E)
8	14	COLDPLAY	A Rush Of Blood To The Head / Parlophone (E)
9	10	FLORENCE + THE MACHINE	Lungs / Island (ARV)
10	5	ELBOW	The Seldom Seen Kid / Fiction (ARV)
11	11	BEYONCE	Dangerously In Love / Columbia (ARV)
12	12	KINGS OF LEON	Only By The Night / Hand Me Down (ARV)
13	8	RIHANNA	Good Girl Gone Bad / Def Jam (ARV)
14	16	THE SCRIPT	The Script / Phonogenic (ARV)
15	13	FLEETWOOD MAC	Rumours / Warner Brothers (ARV)
16	NEW	REM	Life's Rich Pageant – Re-Issue / Capitol/Parlophone (E)
17	RE	CAROLE KING	Tapestry / Epic (ARV)
18	17	KASABIAN	West Ryder Pauper Lunatic Asylum / Columbia (ARV)
19	15	PULP	Different Class / Island (ARV)
20	18	METALLICA	Metallica / Vertigo (ARV)

Official Charts Company 2011

CLUB CHARTS

Lonely Heart club winners

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	6	3	RADIO KILLER	Lonely Heart	AATW
2	16	2	WAWA FEAT. EDDIE AMADOR	The After Party 2011	Haiti Groove
3	2	6	HANNAH	Call My Name	Snowdog
4	7	3	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
5	9	3	ARMIN VAN BUUREN	Mirage - Album Sampler	Armada
6	20	4	CAHILL FEAT. JOEL EDWARDS	In Case I Fall	3 Beat
7	NEW		WYNTER GORDON	Til Death	Asylum/Big Beat/Atlantic
8	3	5	ERICK MORILLO & EDDIE THONEICK FEAT. SHAWNEE TAYLOR	Stronger	3 Beat
9	11	4	FELIX LEITER FEAT. MARCELLA WOODS	Sky High	Hed Kandi
10	NEW		NERO	Promises	MtAI/Mercury
11	35	2	ANALOGUE PEOPLE IN A DIGITAL WORLD FEAT. SAM OBERNIK	Liar	Hysterical
12	17	2	EXAMPLE	Stay Awake	MoS
13	1	4	ADELE	Set Fire To The Rain	XI
14	19	3	KID MASSIVE & PEYTON	A Little Louder	Transmission
15	23	2	INNA	Love	3 Beat
16	21	5	MANUFACTURED SUPERSTARS FEAT. SCARLETT QUINN	Take Me Over	Magik Muzik
17	18	4	SOFIA HAYAT	Bollywood Star/Blame It On The Cookie	Hey! Music
18	15	4	DENZAL PARK VS WIZARDS SLEEVE	I'm A Drum Machine (Step Up)	Hed Kandi/XI
19	14	4	THE WANTED	Glad You Came	Global Talent/Island
20	NEW		DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Positive/Virgin
21	33	2	BRITNEY SPEARS	I Wanna Go	Jive
22	37	2	CHER LLOYD	Swagger Jagger	Syco
23	12	8	WOLFGANG GARTNER	Illmerica	MoS
24	NEW		DUCK SAUCE	Big Bad Wolf	3 Beat
25	25	3	SARVI	Stereo Love	White Label
26	28	2	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MtAI/Mercury
27	22	5	CAZWELL	Get My Money Back	White Label
28	NEW		BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
29	26	3	COCKBULLKID	Yellow	Island/Moshi Moshi
30	30	2	DALAL	Taste The Night	White Label
31	29	3	INUSA DAWUDA & IMPACT	I Feel Beautiful/All I Want	Kingdom Of Music
32	NEW		MOBY	Lie Down In Darkness	Little Idiot
33	36	2	ANDAIN	Promises	Black Hole
34	24	9	SWEDISH HOUSE MAFIA	Save The World	Virgin
35	31	7	SERGE DEVANT FEAT. TALEEN	3Am Eternal	Ultra
36	34	3	ANGRY KIDS FEAT. NICK KERSHAW	Wouldn't It Be Good	Piro
37	5	5	J. PEARL FEAT. SHAYNE WARD	Must Be A Reason Why	Simply Delicious
38	4	6	SADE	Love Is Found	RCA
39	NEW		RIHANNA	California King Bed	Def Jam
40	32	10	DJ FRESH FEAT. SIAN EVANS	Louder	MoS



Romanian radio All Around The World pulls off another hit from eastern europe with Radio Killer's Lonely Heart while Cher Lloyd (right) swaggers for Syco

ANALYSIS

BY ALAN JONES

ROMANIA HAS PROVED TO be a happy hunting ground for All Around The World in the last couple of years, being the source of hits by Inna, Edward Maya and, most recently, Alexandra Stan. The partnership continues, with Radio Killer's Lonely Heart, set for release next month, sprinting 6-1 on the Upfront chart this week. It thus defeats - by a margin of just 1.41% - a determined charge by The After Party 2011, by WaWa feat. Eddie Amador, which explodes 16-2.

It's also a very close run thing at the top of the Commercial Pop chart, where New Yorker Wynter Gordon's Til Death has a 3.35% margin over Cher Lloyd's debut single Swagger Jagger. Also debuting at number seven Upfront, Til Death is the first number one for Ms. Gordon, who has fronted two other major club hits in recent months, her own Dirty Talk and The Freemasons' Believer.

Swagger Jagger's 7-2 move on the Commercial Pop chart is simultaneous with the track's 9-5 leap on the Urban chart and 37-22 improvement on the Upfront chart. Lloyd is one of five X Factor



graduates on the Commercial Pop chart this week with Swagger Jagger taking over the position held for the last two weeks by JLS. She Makes Me Wanna which now dips to number 13. Meanwhile, Olly Murs' Heart Skips A Beat debuts at number 34. Leona Lewis' Collide debuts at number 40, and Shayne Ward's Must Be A Reason - a collaboration with J. Pearl - slides 6-38.

After two weeks atop the Urban chart, Jason Derulo's Don't Wanna Go Home falls to number four, allowing The Mack to assume pole position for Mann feat. Snoop Dogg.

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	9	3	WYNTER GORDON	Til Death	Asylum/Big Beat/Atlantic
2	7	3	CHER LLOYD	Swagger Jagger	Syco
3	14	3	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
4	15	2	BRITNEY SPEARS	I Wanna Go	Jive
5	11	4	SIX D	Best Damn Night	Jive
6	16	2	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
7	17	4	ENCORE	Tit For Tat	Island
8	1	6	THE WANTED	Glad You Came	Global Talent/Island
9	NEW		BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
10	18	3	BAD FORMAT	Smack U Like A Bitch	AATW
11	25	3	SERGE DEVANT FEAT. TALEEN	3Am Eternal	Ultra
12	23	2	CAHILL FEAT. JOEL EDWARDS	In Case I Fall	3 Beat
13	2	5	JLS FEAT. DEV	She Makes Me Wanna	Epic
14	20	2	DALAL	Taste The Night	White Label
15	NEW		RADIO KILLER	Lonely Heart	AATW
16	12	4	LADY GAGA	The Edge Of Glory	Interscope
17	10	6	LMFAO FEAT. NATALIA KILLS	Champagne Showers	Interscope
18	28	2	TALAY RILEY	Make You Mine	Jive
19	30	2	MAURICE CORTI & EUGENIO LAMEDLICA	3 Beat Sampler Vol 2... 3 Beat	
20	NEW		EXAMPLE	Stay Awake	MoS
21	NEW		INNA	Love	3 Beat
22	27	2	BELLA VIDA	Kis Kiss Me Bang Bang	White Label
23	NEW		CHIPMUNK FEAT. TREY SONGZ	Take Off	Jive
24	13	7	ADELE	Set Fire To The Rain	XI
25	3	5	NICOLA ROBERTS	Beat Of My Drum	A&M
26	NEW		SIOW	Feelin On Me	Instant
27	26	3	SARVI	Stereo Love	White Label
28	NEW		SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone
29	5	4	WOLFGANG GARTNER	Illmerica	MoS
30	NEW		OLA	All Over The World	3 Beat

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	4	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
2	3	3	TALAY RILEY	Make You Mine	Jive
3	13	5	SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone
4	1	8	JASON DERULO	Don't Wanna Go Home	Warner Brothers/Eelooz Heights
5	9	3	CHER LLOYD	Swagger Jagger	Syco
6	20	2	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
7	8	2	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
8	7	7	BOX BOTTOM FEAT. BIG BABBA	Bounce 'N' Boom	Bluestooth
9	4	5	SIX D	Best Damn Night	Jive
10	19	2	STARBOY NATHAN FEAT. WRETCH 32	Hangover	Mena/Mibes Corner
11	12	4	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MtAI/Mercury
12	5	14	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	Jive
13	21	2	CHIPMUNK FEAT. TREY SONGZ	Take Off	Jive
14	6	11	BEYONCE	Run The World (Girls)	Columbia/Parkwood Ent.
15	11	12	LOICK ESSIEU FEAT. TANYA LACEY	How We Roll	RCA
16	14	10	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam
17	17	9	BLACK EYED PEAS	Don't Stop The Party	Interscope
18	15	13	WIZ KHALIFA	Roll Up	Atlantic
19	28	3	NICKI MINAJ	Super Bass	Cash Mcney/Island
20	30	3	BIGZ FEAT. CHIPMUNK	Just Want The Paper	Flygerian Ink
21	NEW		GENEVA	Karma	GI Recordings
22	26	6	BLUEY ROBINSON	Showgirl	RCA
23	22	8	ORLANDO PEREZ	Taking It Higher	Street Vibes UK
24	17	13	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA
25	10	3	JLS FEAT. DEV	She Makes Me Wanna	Epic
26	23	5	CHRONIC & VERSES FEAT. ALLEGRA	Kinda Gurl	White Label
27	25	4	DAVID GUETTA FEAT. FLO-RIDA...	Where Them Girls At	Fostive/Virgin
28	27	11	NICOLE SCHERZINGER FEAT. 50 CENT	Right There	Interscope
29	NEW		SUAVE DEBONAIR	Turn It On Its Head	One Time
30	NEW		RIHANNA	California King Bed	Def Jam

COOL CUTS TOP 20

Pos	ARTIST	Title
1	DUCK SAUCE	Big Bad Wolf
2	MODESTEP	Sunlight
3	CHROMEO FEAT. SOLANGE KNOWLES	When The Night Falls
4	ALEX METRIC & CHARLI XCX	End Of The World
5	CALVIN HARRIS	Feel So Close
6	DRUMSOUND & BASSLINE SMITH	Close
7	AVICII	Fade Into Darkness
8	LAIDBACK LUKE	Natural Disaster
9	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl
10	MOBY	Lie Down In Darkness
11	MAVERICK SABRE	Let Me Go
12	SAK NOEL	Loca People
13	YOGI FEAT. AYAH MARAR	Follow U
14	DIRTY SOUTH & THOMAS GOLD	Alive
15	ULTRAREED	13
16	STEREO PALMA	Lick It
17	X-PRESS 2 & TIM DELUXE	Lost The Feelin
18	AZARI & III	Manic
19	JEAN CLAUDE ADES & SAM OBERNIK	Work Of Art
20	ALEX GOPHER	Invasion



CHARTS ANALYSIS



Back To Black re-enters chart after Amy death

ALBUMS FOCUS

BY ALAN JONES

STIRRED ONLY BY THE arrival of LMFAO's second album and the Barclaycard Mercury Prize nominations, the summer's stagnation is upon us once more with sales continuing to plumb the depths falling a further 1.87% to 1,505,788, their lowest level since week 20, 1998 - 688 weeks ago - and 25.73% below same-week 2010 sales of 2,027,196. It follows their tumble to a 636-week low only last week.

Adele's 21 tops the chart again, with sales of 46,648 copies - a 7.10% increase week-on-week - after being installed as joint favourite for the Mercury Prize. Number one for 18 weeks and number two for eight. 21 has sold 2,764,356 copies after being on release for exactly six months. It is the 40th album in history to sell more than 2.5m copies, and the 10th biggest seller of the 21st century.

Incredibly, all 10 are by British acts, 21 having just pushed the top foreign album, Scissor Sisters' eponymous debut, into 11th place (2,734,556 sales). 21 will undoubtedly catapult to the top of the 21st-century rankings before the end of the year. Meanwhile, the nine albums ahead of it, and their sales to date, are as follows: 1 Back To Bedlam - James Blunt (3,239,713 sales); 2 No Angel - Dido (3,062,777); 3 Spirit - Leona Lewis (3,034,653); 4 White Ladder - David Gray (2,940,575); 5 1 - The Beatles (2,898,235); 6 Life For Rent - Dido (2,866,350); 7 Beautiful World - Take That (2,820,079); 8 A Rush Of

Blood To The Head - Coldplay (2,768,947); 9 Hopes And Fears - Keane (2,761,649). A notable absentee from the list is Back To Black, the second album by **Amy Winehouse**, who died tragically on Saturday at the age of 27. For OCC purposes the album's sales are split between the original (2,262,399) and deluxe double-disc version (824,764), with a further 5,035 sales from the Back To Black/Frank double-disc set. Overall sales of 3,092,198 would place the album second on the list above. Inevitably, Winehouse's death will result in a huge surge in sales of Back To Black and her entire catalogue a week hence but occurred too late on Saturday to make much of an impression on the current lists: the original Back To Black album re-enters the chart at 59 (2,446 sales, up 299.00%) and the deluxe edition re-enters at number 163 (843 sales, up 848.70%). On the singles chart, Back To Black re-emerges at 81 (3,522 sales, up 262.60%) and Rehab 100 places lower (1,436 sales, up 573.15%). Winehouse's overall UK sales: 1,753,418 singles and 3,982,571 albums.

With 21 remaining at number one and 19 staying third (19,793 sales), Beyoncé's 4 continuing at number two (25,257 sales), Caro Emerald's Deleted Scenes From The Cutting Floor rising 6-4 (14,557 sales) to reach a new peak on its eighth week in the Top 10, and Lady Gaga's Born This Way retreating 4-5 (13,265 sales), the entire top five is made up of female solo artists for only the second time in chart history. The

SALES STATISTICS WEEK 29

vs last week	Singles	Artist albums
Sales	3,071,466	1,242,135
prev week	3,084,956	1,263,524
% change	-0.4%	-1.7%

vs last week	Compilations	Total albums
Sales	263,654	1,505,789
prev week	270,904	1,534,428
% change	-2.7%	-1.9%

Year to date	Singles	Artist albums
Sales	90,491,651	44,866,173
vs prev year	80,624,956	44,775,215
% change	+12.2%	+0.2%

Year to date	Compilations	Total albums
Sales	8,644,110	53,510,283
vs prev year	10,433,056	55,208,271
% change	-17.1%	-3.1%

(compiled from sales data by Music Week)

first time was just 15 weeks ago, when Katy B, Rihanna and Jessie J supplemented the customary double dose of Adele. Perhaps surprisingly, female solo artists occupied all of the top four places as long ago as 21 October 1989, when Kylie Minogue, Tracy Chapman, Tina Turner and Gloria Estefan dominated. Tears For Fears were number five, without which Liza Minnelli would have completed an all-female top five.

LMFAO's Sorry For Party Rocking is the week's highest debuting album, entering at number eight (8,667 sales).

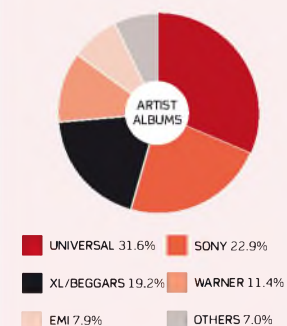
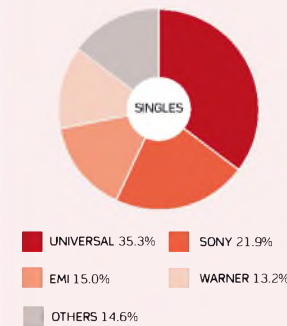
21 is not the only **Mercury Prize** nominee to increase sales last week - Katy B's On A Mission bounces 26-22 (5,330 sales, 7.7% increase). Elbow's Build A Rocket Boys! jumps 34-21 (5,501 sales, 34% increase), and FJ Harvey's Let England Shake powers 109-50 (2,888 sales, 115.1% increase). Tinie Tempah's Disc-Overy climbs 37-30, though with a slight decrease in sales. The Cinderella of the group is pianist Gwilym Simcock's jazz set Good Days At Schloss Elmau, which had previously sold 886 copies since it was released in January. It increases its sales week-on-week by 619.18%, from just 11 to 79.

Finally, with UK sales of 3,362m in their own right, Kylie Minogue's five EMI albums - Light Years (2000), Fever (2001), Body Language (2003), X (2007) and Aphrodite (2010) - have been boxed under the title The Albums 2000-2010, and earn Minogue her 19th chart entry some 23 years after her chart-topping opener Kylie, debuting at number 37 (3,729 sales).

SINGLES FOCUS

Boyband releases generally suffer bigger second-week declines than the norm, making multiple-week occupation of the number-one slot a rarity for the genre - but **The Wanted's** Glad You Came bucks the trend, securing its second straight week at the summit to beat the one-

MARKET SHARES • WEEK 29



at number five for Loïc Essien feat Tanya Lacey (34,879 sales). There is only minor reshuffling in the rest of the Top 10, with Adele's Set Fire To The Rain remaining just short of the top tier at number 11 (24,978 sales).

Making their Top 40 debuts, Rizzle Kicks' Down With The Trumpets jumps 44-22 (14,563 sales), while Chase & Status' Hitz (feat. Tinie Tempah) improves 57-39 (8,037).

Unusually rock bands secure the two highest new entries to the Top 75, with Red Hot Chili Peppers' The Adventures Of Rain Dance Maggie leading the way (number 44, 7,608 sales) followed by Blink 182's Up All Night (number 48, 6,622 sales).

Beady Eye's The Beat Goes On debuts at number 64 with 4,090 sales, of which 3,227 (78.90%) were on seven-inch. It tops the seven-inch chart by a huge margin, with Wilco's I Might A Distant Second with just 69 sales. Despite their seven-inch success, Beady Eye's overall singles track record is in stark contrast to that of Oasis, the band that begat them. Of the five singles taken from Beady Eye's debut album Different Gear, Still Speeding, the highest charting - The Roller - peaked at number 31. That is the same position in which Oasis' debut single Supersonic peaked in 1994. All 25 subsequent singles by Oasis fared significantly better, making the top 12. Different Gear Still Speeding itself reached number three but appears not to have benefitted from the release of The Beat Goes On, as it slips 97-132 this week. Sales of 1,025 take its 21-week tally to 138,908, whereas even Oasis' last album Dig Out Your Soul sold 200,866 copies the week it was released in 2008.

Overall singles sales are down 0.44% week-on-week to 3,071,466 - 12.65% above same-week 2010 sales of 2,726,638.

week reign their debut single All Time Low secured last year. It does so despite a 37.0% dip in sales week-on-week to 73,770, primarily because last week's release schedule threw up few records with sufficiently broad appeal to dent the Top 40, let alone challenge for number one.

The Wanted are not the only becalmed act in a freakishly quiet market; the entire top five is made up of non-movers for the first time since 16 May, 2009 - 115 weeks ago: Louder stays second for DJ Fresh feat. Sian Evans (57,211 sales); The A Team is number three again for Ed Sheeran (50,947 sales); Beyoncé's Best Thing I Never Had repeats its fourth placing (41,726 sales); and How We Roll is in a holding position



INTERNATIONAL CHARTS

Shelton shakes the States but Adele is the real world power

After two weeks as runner-up on worldwide sales, Adele's 21 reasserts itself. A fortnight ago it was 4 that dethroned it but the Beyoncé album continues its fast fade and now occupies pole position only in Brazil. Last week, Japanese boy band Arashi topped the global index, thanks to a storming first-week sale of 631,000 copies of 10th album Beautiful World in their homeland. Said album suffered

a massive 69.23% dip in second-week sales to less than 68,000 as it slips to number two in Japan, to be replaced by J-Pop singer Julius' fourth album You, which delivers the 35-year-old his first number one with sales of nearly 112,000. A six-figure sale also clinches the US chart title for country star Blake Shelton, who leads the list for the first time with Red River Blue, which sold 116,000 copies last week.

Albums Price comparison chart				
ARTIST Album	Amazon	HMV	Play.com	Tesco
1 ADELE 21	£6.99	£6.99	£6.99	£6.99
2 BEYONCE 4	£8.93	£8.99	£8.99	£8.97
3 ADELE 19	£4.93	£4.99	£4.99	£7.99
4 CARO EMERALD Deleted Scenes...	£7.99	£7.99	£7.99	£7.99
5 LADY GAGA Born This Way	£8.93	£8.99	£8.99	£8.99

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	DJ FRESH FEAT. SIAN EVANS <i>Louder</i> / Mos (ARV)
2	2	EXAMPLE <i>Changed The Way You Kiss Me</i> / Mos (ARV)
3	3	ADELE <i>Set Fire To The Rain</i> / XL (PIAS)
4	5	ADELE <i>Someone Like You</i> / XL (PIAS)
5	4	VATO GONZALES FEAT. FOREIGN BEGGARS <i>Badman Riddim (Jump)</i> / Level 6 Music (ARV)
6	6	ADELE <i>Rolling In The Deep</i> / XL (PIAS)
7	8	ADELE <i>Make You Feel My Love</i> / XL (PIAS)
8	9	LAIKBACK LUKE, STEVE AOKI & LIL JOHN <i>Turbulence</i> / New State (E)
9	16	CARO EMERALD <i>That Man</i> / Dramatico/Grand Mono (ADA Arv)
10	7	THE HORRORS <i>Still Life</i> / XL (PIAS)
11	11	DJ FRESH <i>Gold Dust</i> / Data/Mos (ARV)
12	14	FRIENDLY FIRES <i>Hawaiian Air</i> / XL (PIAS)
13	12	EXAMPLE <i>Kickstarts</i> / Data/Mos (ARV)
14	13	WRETCH 32 FEAT. EXAMPLE <i>Unorthodox</i> / Level 6 Music (ARV)
15	RE	TIESTO V DIPLO FEAT. BUSTIA RHYMES <i>C'mon (Catch 'Em...)</i> / Wall Of Sound (MAS)
16	17	GYPTIAN <i>Hold You</i> / Level 6 Music (ARV)
17	NEW	ADELE <i>I Can't Make You Love Me</i> / XL (PIAS)
18	15	ALEX GAUDINO FEAT. KELLY ROWLAND <i>What A Feeling</i> / Mos (ARV)
19	20	MR SAXOBEAT <i>Mr Saxobeat</i> / Ma Chiato (Ma Chiato)
20	19	ED SHEERAN <i>Little Bird</i> / Sheeran Lock (Tunecore)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE <i>21</i> / XL (PIAS)
2	2	ADELE <i>19</i> / XL (PIAS)
3	4	CARO EMERALD <i>Deleted Scenes From The Cutting Room Floor</i> / Dramatico/Grand Mono (ADA Arv)
4	3	THE HORRORS <i>Skying</i> / XL (PIAS)
5	5	ARCTIC MONKEYS <i>Suck It And See</i> / Domino (PIAS)
6	6	SEASICK STEVE <i>You Can't Teach An Old Dog New Tricks</i> / Play It Again Sam (PIAS)
7	7	BON IVER <i>Bon Iver</i> / WAD (PIAS)
8	9	EXAMPLE <i>Won't Go Quietly</i> / Data/Mos (ARV)
9	8	BEVERLEY KNIGHT <i>Soul UK</i> / Hurricane (Absolute Arvato)
10	10	FRIENDLY FIRES <i>Pala</i> / XL (PIAS)
11	NEW	ADELE <i>iTunes Festival - London 2011 EP</i> / XL (PIAS)
12	17	METRONOMY <i>The English Riviera</i> / Because (ADA Arv)
13	11	FLEET FOXES <i>Helplessness Blues</i> / Bella Union (from arv)
14	14	ED SHEERAN <i>Loose Change</i> / Sheeran Lock (Tunecore)
15	NEW	ORIGINAL CAST RECORDING <i>Ghost - The Musical</i> / Ghost London (Absolute Arvato)
16	18	EVA CASSIDY <i>Simply Eva</i> / Bix Street (ADA Arv)
17	RE	ARCTIC MONKEYS <i>Whatever People Say I Am That's What I'm Not</i> / Domino (PIAS)
18	RE	ANNA CALVI <i>Anna Calvi</i> / Domino (PIAS)
19	RE	BON IVER <i>For Emma, Forever Ago</i> / WAD (PIAS)
20	RE	MADNESS <i>Complete Madness</i> / Union Square (SDU)

INDIE SINGLES BREAKERS TOP 10

This	Last	Artist Title / Label
1	1	LAIKBACK LUKE, STEVE AOKI & LIL JOHN <i>Turbulence</i> / New State
2	3	MR SAXOBEAT <i>Mr Saxobeat</i> / Ma Chiato
3	11	THE 2 BEARS <i>Bear Hug</i> / Southern Fried
4	15	PARTY ROCK ANTHEM <i>Party Rock Anthem</i> / Da Da Dam
5	2	LEVI WHITE, DEVLIN, ED SHEERAN, GRIMAL & YASMIN <i>Young Guns</i> / 360
6	9	2010S KARAOKE BAND <i>Swagger Jagger</i> / SingSongs
7	6	FLUX PAVILION <i>Bass Cannon</i> / Circus
8	16	PBN <i>Fittih Moo</i> / Umiless
9	10	TODDLA T FEAT. SHOLA AMA & J2K <i>Take It Back</i> / Ninja Tune
10	8	ED SHEERAN & MIKILL PANE <i>Little Lady</i> / Sheeran Lock

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS <i>Clubland 19</i> / AATW/UMTV (ARV)
2	3	VARIOUS <i>latino Summer</i> / AATW/Sony/UMTV (ARV)
3	5	VARIOUS <i>Now That's What I Call Music 78</i> / EMI Virgin/UMTV (E)
4	2	VARIOUS <i>Running Trax 3</i> / Mos (ARV)
5	4	VARIOUS <i>Chilled R&B Summer 2011</i> / Sony RCA (ARV)
6	NEW	VARIOUS <i>Peppermint Candy</i> / UMTV (ARV)
7	6	VARIOUS <i>Epic - Vol 2 - The Biggest Tracks</i> / EMI TV/Rhino/Sony (ARV)
8	7	VARIOUS <i>The Best Of BBC Radio 1's Live Lounge</i> / Sony/UMTV (ARV)
9	11	VARIOUS <i>Euphoric R&B</i> / EMI TV/Sony (ARV)
10	9	VARIOUS <i>The Old Grey Whistle Test - 40th</i> / EMI TV/Rhino/UMTV (ARV)
11	8	VARIOUS <i>Getdarker Pts This Is Dubstep 2011</i> / Cetcar/EMI (PIAS)
12	13	VARIOUS <i>Clubbers Guide To Festivals</i> / Mos (ARV)
13	12	VARIOUS <i>Amnesia - Ibiza Anthems</i> / New State (E)
14	10	VARIOUS <i>Big Bass Anthems</i> / AATW/UMTV (ARV)
15	14	VARIOUS <i>Pop Party Pts School Of Pop</i> / UMTV (ARV)
16	19	VARIOUS <i>Until One - Swedish House Mafia</i> / Virgin (E)
17	17	VARIOUS <i>Reggae Collection</i> / UMTV (ARV)
18	NEW	VARIOUS <i>100 Percent Old Skool</i> / Deccance (SDH)
19	20	VARIOUS <i>Anthems Indie</i> / EMI TV/Mos (ARV)
20	15	VARIOUS <i>Motown Summer Mix</i> / UMTV (ARV)

JAZZ & BLUES ALBUMS TOP 10

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

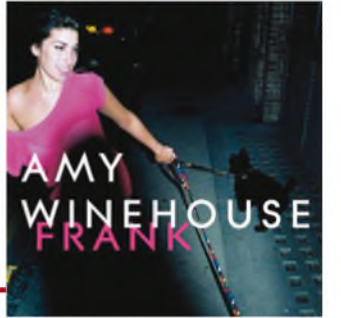
CLASSICAL ALBUMS TOP 10

This	Last	Artist Title / Label
1	2	MILOS KARADAGLIC <i>The Guitar</i> / Deutsche Grammophon (ARV)
2	4	LUDOVICO EINAUDI <i>Islands - Essential Einaudi</i> / Decca (ARV)
3	6	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA <i>Moonlight Serenade</i> / Decca (ARV)
4	9	BENJAMIN GROSVENOR <i>Chopin/Liszt/Ravel</i> / Decca (ARV)
5	8	KATHERINE JENKINS <i>The Ultimate Collection</i> / Decca (ARV)
6	7	CRAIG OGDEN <i>Summertime</i> / Classic FM (ARV)
7	RE	KATHERINE JENKINS <i>Sweetest Love</i> / Spectrum Music (ARV)
8	RE	ANDRE RIEU <i>Classics From Vienna</i> / To Entertainment
9	RE	KARL JENKINS <i>The Very Best Of</i> / EMI Classics (E)
10	RE	ANDRE RIEU <i>The Collection</i> / Philips (ARV)

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BY ALAN JONES



Blake Shelton Six-figure sale for the country star

Meanwhile, 21 continues to top the chart in Australia, Canada, Denmark, France, Ireland, the Netherlands, New Zealand and Switzerland, but slips 1-2 in Flanders. 21 is also in the Top 10 in Germany (2-2), Norway (2-2), Wallonia (2-2), Brazil (3-3), South Africa (2-3), the US (2-3), Poland (8-5), Austria (6-5), Italy (12-9) and Spain (9-10). Climbing 27-12 in the Czech Republic, 16-15 in Sweden and 43-31 in Greece, its portfolio is completed by climbs to new peaks in Mexico (14-13) and Hungary (31-26). The Netherlands is the first country in which 21 has been number one for 21

weeks. Predecessor 19 was huge in Holland too, spending eight weeks at number one before being forcibly retired to the back catalogue chart last year after an uninterrupted two-year (104-week) run in the main chart. 19 continues to sell at a fast clip there and was the 11th biggest seller overall in the Netherlands last week - enough for it to top the back catalogue chart for the 27th week in a row and 36th time in all. It also remains top of the catalogue chart in the US, leading the list for the 19th time even as it falls 22-32 on the overall chart. Some of the countries

in which 19 was not successful originally have embraced it since 21 arrived on the scene, most notably Australia and New Zealand. 19 reaches a new peak in both this week, climbing 6-3 in Australia and 7-3 in New Zealand. With 21 heading back towards the Top 10 in the Czech Republic, 19 also dents the chart there for the first time, debuting at number 40 this week. With 21 and 19 already well-established, Adele actually has a third title on the US album chart this week, with her six-track, 27-minute digital mini-album iTunes Festival London 2011 debuting at number 62.

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CHARTS SALES



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

THE OFFICIAL UK SINGLES CHART

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	Chart Position
1	1	2	THE WANTED	Glad You Came	Global Talent/Island GBUM7104495 (ARV)	1
2	2	3	DJ FRESH FEAT. SIAN EVANS	Louder	MoS GBCE1101017 (ARV)	2
3	3	6	ED SHEERAN	The A Team	Asylum GBAS1100095 (ARV)	3
4	4	4	BEYONCÉ	Best Thing I Never Had	Columbia/Parkwood Ent. USSM1102904 (ARV)	4
5	5	3	LOICK ESSIEU FEAT. TANYA LACEY	How We Roll	RCA GB110100199 (ARV)	5
6	9	14	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	USIA1100032 (ARV)	6
7	6	5	JASON DERULO	Don't Wanna Go Home	Warner Brothers/Beluga Heights USWB1101043 (ARV)	7
8	3	6	CAVIN HARRIS FEAT. KELIS	Bounce	Columbia GBAR1100468 (ARV)	8
9	7	7	EXAMPLE	Changed The Way You Kiss Me	MoS GBCE1100336 (ARV)	9
10	10	6	KATY PERRY	Last Friday Night (T G I F)	Virgin USA21001264 (E)	10
11	11	9	ADELE	Set Fire To The Rain	XL GBKS1000348 (PIAS)	11
12	12	11	NICKI MINAJ	Super Bass	Cash Money/Island USCM51000734 (ARV)	12
13	21	16	ALOE BLACC	I Need A Dollar	Epic US251045001 (ARV)	13
14	13	11	LADY GAGA	The Edge Of Glory	Interscope USUM7106458 (ARV)	14
15	13	12	DAVID GUETTA/FLO-RIDAN/NICKI MINAJ	Where Them Girls At	Positiva/Virgin GB28K100013 (E)	15
16	19	13	LMFAO FEAT. LAUREN BENNETT/GOONROCK	Party Rock Anthem	Interscope USUM7100061 (ARV)	16
17	15	12	ALEXANDRA STAN	Mr. Saxobeat	3 Beat/AATW GBXS1100095 (ARV)	17
18	14	7	COLDPLAY	Every Teardrop Is A Waterfall	Parlophone GBAYE1000774 (E)	18
19	16	2	DAVID GUETTA FEAT. TIAO CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin GB28K100017 (E)	19
20	20	6	CHRIS BROWN FEAT. JUSTIN BIEBER	Next To You	Sony RCA USJ11000078 (ARV)	20
21	32	5	ENRIQUE IGLESIAS FEAT. USHER & LIL' WAYNE	Dirty Dancer	Interscope GBUM7103450 (ARV)	21
22	44	3	RIZZLE KICKS	Down With The Trumpets	Island GBUM7104641 (ARV)	22
23	33	16	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony RCA USJ11000070 (ARV)	23
24	24	14	BRUNO MARS	The Lazy Song	Elektra USA21001895 (ARV)	24
25	22	11	RIHANNA	California King Bed	Def Jam USUM7102619 (ARV)	25
26	25	17	JENNIFER LOPEZ FEAT. PITBULL	On The Floor	Def Jam USA210132710 (ARV)	26
27	27	5	FOSTER THE PEOPLE	Pumped Up Kicks	Columbia USSM10002931 (ARV)	27
28	30	26	ADELE	Someone Like You	XL GBKS1000351 (PIAS)	28
29	23	11	NICOLE SCHERZINGER FEAT. 50 CENT	Right There	Interscope USJ1000397 (ARV)	29
30	17	2	SCOUTING FOR GIRLS	Love How It Hurts	Epic GBAR11000487 (ARV)	30
31	23	9	THE SATURDAYS	Notorious	Polydor GBUM7102628 (ARV)	31
32	37	7	LMFAO FEAT. NATALIA KILLS	Champagne Showers	Interscope USUM7108376 (ARV)	32
33	29	6	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam USUM7107063 (ARV)	33
34	26	5	VATO GONZALES FEAT. FOREIGN BEGGARS	Badman Riddim	(Jump) Levels/MoS GBCE1100332 (ARV)	34
35	43	3	TINIE TEMPAH FEAT. WIZ KHALIFA	Till I'm Gone	Parlophone GB7P1100153 (E)	35
36	47	27	ADELE	Rolling In The Deep	XL GBKS1000335 (PIAS)	36
37	31	12	JENNIFER LOPEZ FEAT. LIL WAYNE	I'm Into You	Def Jam USUM7104906 (ARV)	37
38	35	3	SNOOP DOGG VS DAVID GUETTA	Sweat (Wet)	Capitol/Parlophone USA2101261 (E)	38

39	57	3	CHASE & STATUS FEAT. TINIE TEMPAH	Hit	Mercury GBUM71030633 (ARV)	39
40	40	25	JESSIE J FEAT. B.O.B	Price Tag	Island/AVA USUM71029357 (ARV)	40
41	38	14	JESSIE J	Nobody's Perfect	Island/AVA USUM7100947 (ARV)	41
42	49	4	CHRISTINA PERRI	Jar Of Hearts	Allentix USA21001508 (ARV)	42
43	39	13	WYNER GORDON	Dirty Talk	Asylum/Epic USA21000282 (ARV)	43
44	New		RED HOT CHILI PEPPERS	The Adventures Of Rain Dance Maggie	Warner Brothers NUL1 (ARV)	44
45	45	10	SWEDISH HOUSE MAFIA	Save The World	Virgin GBAYE1000781 (E)	45
46	34	6	TINCHY STRYDER & DAPPY	Spaceship	4Th & Broadway/AATW GBUM7103702 (ARV)	46
47	36	10	BLACK EYED PEAS	Don't Stop The Party	Interscope USUM71026669 (ARV)	47
48	New		BLINK 182	Up All Night	Geffen/Island USUM7100923 (U)	48
49	41	14	BEYONCÉ	Run The World (Girls)	Columbia/Parkwood Ent. USSM1102447 (ARV)	49
50	46	13	DEV FEAT. THE CATARACS	Bass Down Low	Island USUM71028033 (ARV)	50
51	48	6	BAD MEETS EVIL FEAT. BRUNO MARS	Lighters	Interscope USUM7107501 (ARV)	51
52	60	3	EMINEM	Space Bound	Interscope USUM71015395 (ARV)	52
53	Re-entry		BIRDY	Shelter	14th Floor GBAT1000045 (ARV)	53
54	42	31	COLDPLAY	Fix You	Parlophone GBAYE0500605 (E)	54
55	52	11	INNA	Sun Is Up	3 Beat/AATW GBXS1100067 (ARV)	55
56	Re-entry		BIRDY	Skinny Love	14th Floor GBAT1000002 (ARV)	56
57	Re-entry		SNOW PATROL	Chasing Cars	Virgin GBUM70600345 (ARV)	57
58	New		SELENA GÓMEZ & THE SCENE	Love You Like A Love Song	Hollywood-Polydor USHR1132668 (ARV)	58
59	50	5	NICOLA ROBERTS	Beat Of My Drum	A&M GBUM7100873 (ARV)	59
60	New		LMFAO	Sexy And I Know It	Interscope USUM7108090 (ARV)	60
61	Re-entry		KATY B	Easy Please Me	Columbia/Rinse GBAR11000481 (ARV)	61
62	69	49	ADELE	Make You Feel My Love	XL GBKS0700586 (PIAS)	62
63	58	24	LADY GAGA	Born This Way	Interscope USUM7104457 (ARV)	63
64	New		BEADY EYE	The Beat Goes On	Beady Eye GBP31000016 (E)	64
65	53	8	TEMPLELOUD	One Big Family	Black Sheep/HearNoEvil/Polydor GBUM7104158 (ARV)	65
66	59	7	RIHANNA	Man Down	Def Jam USUM71026125 (ARV)	66
67	51	5	EVANESCENCE	Bring Me To Life	Epic/wind-up USWU30200093 (E)	67
68	61	7	OLLY MURS	Busy	Epic/Syco GBAR1001322 (ARV)	68
69	72	28	BRUNO MARS	Grenade	Elektra USA21001883 (ARV)	69
70	Re-entry		LADBACK LUKE, STEVE AOKI & LIL JOHN	Turbulence	New State NRW51100020 (E)	70
71	71	29	KATY PERRY	Firework	Virgin USA21001262 (E)	71
72	Re-entry		DR DRE FEAT. EMINEM & SKYLAR GREY	I Need A Doctor	Interscope USUM71029033 (ARV)	72
73	70	16	TRACY CHAPMAN	Fast Car	Elektra USE310180719 (ARV)	73
74	74	42	BRUNO MARS	Just The Way You Are	(Amazing) Elektra USA21001269 (ARV)	74
75	56	15	LADY GAGA	Judas	Interscope USUM7104998 (ARV)	75

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