



THE BUSINESS OF MUSIC [www.musicweek.com](http://www.musicweek.com)

26.08.11 £5.15

## NEWS

**3 Bjork honoured**  
The Icelandic star is to receive AIM's Outstanding Contribution award



## PUBLISHING

**8 Q2 analysis**  
EMI and Universal slug it out in closest quarterly publishing battle for six years



## TALENT

**12 Olly Murs**  
X Factor star cements an outstanding year with his second album

SINGLES SALES ARE LIKELY TO REACH 160m THIS YEAR

# Singles sales smash 100m in record time



Singletons - Adele and Bruno Mars have contributed to a massive singles sales spike in 2011

## SALES

BY PAUL WILLIAMS

THE UK SINGLES MARKET has smashed through the 100 million unit barrier in record time this year with annual sales set to surpass 160 million for the first time.

Sales hit the milestone at the beginning of last week, according to Official Charts Company figures, achieving the landmark more than a month earlier than in 2010. In 2009 it took until the beginning of October for year-to-date sales to reach 100 million units.

The singles sector is currently 12.2% bigger than it was at this stage of the year in 2010, growing at a much faster rate than 12 months ago when the market had expanded by 7.2% up to mid-August.

This massive growth has been led by a dozen titles having each sold more than 500,000 copies this year - just four had done so over the same timeframe two years ago. The roll-call includes XL act Adele's *Somebody*

Like You, which is the first single in six years to have sold more than 1 million copies by this point of a year.

Atlantic Records UK chairman Max Lousada, whose company has two Bruno Mars singles among the year-to-date's Top 10 sellers, suggested there were two or three elements at play to cause the singles market to grow so rapidly.

"It's the maturing of iTunes, the excitement of the Sunday release date (pre-digital new singles traditionally came out on a Monday) and the iTunes chart, which has re-energised a singles consumer who had become fatigued about hits," he said. "There is the instant gratification of success, seeing something become a hit or not and having some ownership of control [of the chart] is adding fuel to the fire."

Going by the present rate of annual expansion, the UK's singles sector is on course to grow to around 160 to 165 million units this year. This will comfortably be a record: the market last year

increased to an annual high of 146.8 million units, while the two previous years were the first in which the sector had breached the 100 million mark.

If the increase in sales does continue at the current rate for the rest of the year it will leave the market more than twice the size it was in 2007 when 79.3 million singles were purchased, while in 2005 - the year after iTunes launched in the UK - the sector stood at 42.2m units.

The improving fortunes of the UK's singles market contrasts with an albums sector in which the Official Charts Company's weekly figures show is 4.2% down year-on-year in unit terms. This decline has accelerated in recent weeks having been only around 2% a month ago.

However, in reality the drop is likely to be steeper as the OCC weekly stats do not include sales of "unmatched" titles - releases that cannot automatically be identified as either being digital singles and albums. When they were factored in at the halfway point of 2011 they showed the total albums market was down 2.2% on the year, rather than 1.1% as the weekly OCC figures were suggesting.

[paul.williams@intentmedia.co.uk](mailto:paul.williams@intentmedia.co.uk)

**"It's the maturing of iTunes, the excitement of the Sunday release and the iTunes chart which has re-energised the singles consumer..."**

MAX LOUSADA, ATLANTIC

## RedOne reveals GaGa-Cher collaboration

POKER FACE CO-WRITER REDONE has revealed that Lady GaGa and Cher are collaborating on a forthcoming single.

The Sony/ATV-signed composer, real name Nadir Khayat, is famous for his work with GaGa - helping to pen her UK number one hits *Bad Romance* and *Just Dance*, as well as her recent Top 10 singles *Judas* and *Alejandro*.

In an exclusive interview with *Music Week*, RedOne said the two performers would appear together on one of the album's tracks.

"It's a track that GaGa and I wrote together a while ago and when Cher heard it she just loved it. I am in the studio putting the finishing touches to it just now and I'm really excited about it," he said.

"It's going to be a big one I think - two icons working together."

Because the track is still being worked on it has yet to be given an official title or a release date.

An in-depth interview with Khayat will appear in next week's magazine.

# DIGEST

## ▶ THE PLAYLIST

Listen to and view the tracks below at [www.musicweek.com/playlist](http://www.musicweek.com/playlist)



### MARINA & THE DIAMONDS

**Radioactive** (Atlantic)

The much-anticipated new single from Diamandis' second album, this is a confident step which should further her international ambitions. (single, September 26)



### GOTYE **Somebody That I**

**Used To Know** (Eleven)

Already proving a big hit in his native Australia, this breathtaking tale of heartache is now starting to turn heads internationally. (single, tbc)



### MAVERICK SABRE

**I Need** (Mercury)

A soaring mid-tempo track, as close to a ballad as Maverick Sabre is likely to come, this promises further advancement at commercial radio. (single, September 12)



### ONE DIRECTION

**What Makes you Beautiful** (Syco)

An expectedly confident start for the One Direction boys who still look like one of the year's most bankable domestic signings. (single, September 11)



### ALOE BLACC

**Green Lights** (Stones Throw)

This lacks the immediate pop hook of its predecessor hit I Need A Dollar, but in its place Blacc delivers a classy, mid-tempo mix of soulful pop. (single, September 11)



### BLUSH FEAT. SNOOP DOGG

**Undivided** (unsigned)

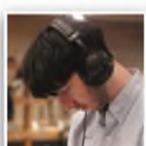
Pan-Asian girl group Blush follow a Pussycat Dolls-esque pop formula and with Snoop on their side are currently making an impression. (single, tbc)



### COLDPLAY

**Paradise** (Parlophone)

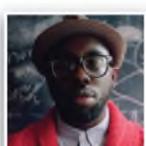
Second single from forthcoming studio album Mylo Xylo, Paradise takes a traditional approach and looks set to be a big hit. (single, September 12)



### MAN WITHOUT COUNTRY

**King Complex** (Lost Balloon)

We've been a fan since their early demos and new single King Complex is an specialist play at Radio 1 with great remixes generating blog heat. (single, out now)



### GHOSTPOET

**Cash & Carry Me Home** (Brownswood)

The Mercury Prize nominee is starting to make inroads at radio with this infectious track and its enchanting mix of beats and thoughtful lyrics. (single, tbc)



### THE MIDDLE EAST **Jesus Came**

**To My Birthday Party** (PIAS)

Breathtaking new single from the recently released debut by TME, who announced their split at a recent festival appearance. (single, out now)



## SIGN HERE

The Maccabees have signed a worldwide publishing agreement with BMG Chrysalis

Warner/Chappell UK has signed Chris Leonard. The singer-songwriter helped to contribute to the Ed Sheeran album



## Bronfman repositions

EDGAR BRONFMAN HAS STEPPED DOWN FROM HIS ROLE as Warner Music Group chief executive to focus on the company's long-term strategies and transformative transactions.

Although Warner refuses to speculate on what these strategies may be, it is believed by the industry that they could include the purchase of EMI Music Group – which is currently on the market – and the regulatory process which would have to be navigated should the organisation's bid prove successful.

The purchase of EMI would fulfil a long-term ambition of Bronfman – who made an unsuccessful bid to take over the music group in 1998 while running Seagram.

Bronfman has experience in merging music groups, having helped to orchestrate the merger of Universal and PolyGram in the Nineties – however, there is uncertainty about what will become of the now Warner Music chairman, if the company's bid proves unsuccessful.

Day-to-day running of Warner will now be handled by Access Industries Steve Cooper from the organisation's New York office, and he has been described by Bronfman as “a highly effective operator”. Both Warner Recorded Music chairman and CEO Lyor Cohen and Warner/Chappell chairman and CEO Cameron Strang will report to Cooper and any major restructure of the company is not expected to take place until the outcome of the Warner/Access bid for EMI is known.

In a memo to staff Bronfman thanked Access owner Len Blavatnik for understanding his dual role within the company as an investor and an operator and added: “I also want to thank Len for... being amenable to my kicking myself upstairs.” Additionally, Thomas H. Lee Capital chairman and CEO Thomas H. Lee has been elected as a new director of WMG.



## GIG OF THE WEEK

**Who:** Pulp  
**Where:** Brixton Academy  
**When:** August 31  
**Why:** Many thought it would never happen, but Sheffield's finest are reunited once more. The band have already played a string of festival dates including Primavera Sound, Field Day and a secret set at Glastonbury – however, this is a chance for fans to see them in a more intimate venue

## NEWS DIGEST

### ● Consolidated captures Curran

Former Sony Music COO Paul Curran has been appointed as the first and only non-executive chairman of Consolidated Independent. In his new role, Curran will provide strategic guidance for the company which works with a raft of indie labels helping them manage and distribute their digital catalogue. CI has recently begun to expand in the US and also offers a number of new services to existing and new clients. CI general manager Kieron Feller-Mead said he expected Curran, who worked alongside recently departed Sony chairman and CEC Ged Doherty, to work a few days a month in his new position.

### ● X Factor not cowed by Cowell exit

The absence of Simon Cowell appears not to have harmed the popularity of The X Factor, with 12.6 million viewers watching the programme's return – equalling the record set in 2010 for the highest UK viewing figures for an X Factor series opener. Overall, an average audience of 11 million on ITV1 and



ITV+1 watched the three new judges – Gary Barlow, Tulisa Contostavlos and Kelly Rowland – join mainstay Louis Walsh on the show (pictured), giving it a 47% audience share. A further 1.6 million viewers then watched X Factor spin-off show The Xtra Factor on ITV2 after the main programme.

### ● IP Review faces inquiry

The Business, Innovation and Skills Committee is to conduct an inquiry into the Hargreaves Review of Intellectual Property. The inquiry will focus on the recommendations set out in the Hargreaves Review and the Government's plans for the implementation of its recommendations. Committee chairman Adrian Bailey has asked for written evidence from the industry and wider creative industries, which should be submitted before September 5. It is also likely the committee will call for oral evidence after

## Bjork bags Outs

AIM HAS PRE-ANNOUNCED the winners in two of the most prestigious categories at its inaugural awards event, with Bjork being recognised for her Outstanding Contribution to Music and Domino Records founder Laurence Bell picking up the Music Pioneer Award.

The independent music trade body's big night takes place on November 10 – when 10 other winners will be unveiled.

Bjork's win comes more than 20 years after she rose to prominence as lead singer of The Sugarcubes and then found greater fame as a solo artist.

Since then she has won awards and critical acclaim for a body of work that has hit commercial peaks, but always been experimental and eclectic. She also remains loyal to One Little Indian, the independent label that first signed the Sugarcubes in the mid-Eighties.

Bell, meanwhile, founded Domino through judicious use of a £40-a-week Enterprise Allowance Scheme in 1993 and the label has

that and call senior executives from music, film and publishing.

### ● Rowntree to speak at Norwich event

Blur drummer Dave Rowntree has been announced as a panellist on Norwich Sound & Vision festival next month. Rowntree will speak on the Artist Development panel – outlining how he has made a career for himself in music. He will join other speakers at the event including Generator's Jim Mawdsley, NME's Laura Snapes, Leaf Records' Tony Morley, Alex Knight from FatCat Records, Last.fm's Stefan Baumschlager, Skins music supervisor Kyle Lynd, AIM's Alison Wenham and Jon Webster from the MMF Artist Management when it takes place between September 29 and October 1.

### ● Canada's best land UK showcase



The Polaris Music Prize for the best in Canadian music is to increase its UK presence thanks to a deal with indie retailer Rough Trade East. The shortlist features the 10 best Canadian albums released between June 1 2010 and May 31 2011, including Arcade Fire – The Suburbs (Mercury); Austra – Feel It Break (Domino, pictured); Brads – Native Speaker (Kanine) and Timber Timbre – Creep On Creepin' On (Full Time Hobby) and will be featured in the Rough Trade East store during September, together with a branded listening post. The winner will be announced on Monday, September 19 in an event that will be webcast live on MuchMusic.com.

### ● Everybody Hurts (well, 100,000 do)...

More than 100,000 Hurts fans across Europe watched the band perform at

For daily news visit [musicweek.com](http://musicweek.com)

## Outstanding Contribution honour

gone on to become one of the most successful independents in the UK.

6 Music DJ and relentless indie champion Steve Lamacq was part of the judging panel and will host the AIM Awards.

He commented: "It was incredibly hard to single out just one label pioneer but Laurence Bell won a huge amount of respect from the panel for his enthusiasm and single-minded spirit of adventure which has turned his label Domino into one of the best known and most loved indie labels in Britain – and beyond."

Regarding the Outstanding Contribution award, AIM CEO Alison Wenham said: "It's very exciting to honour such an original talent as Björk. She has consistently demonstrated that operating within the independent music sector can reap commercial as well as critical rewards. Her relationship with One Little Indian is a great example of how independent labels nurture, support and collaborate with their artists to deliver exceptional music."

## MUSICWEEK.COM REACTION

### ● NME continues to lose readers in ABC figures:

Phil: "The fact that *The Stool Pigeon* was the only success in this sector shows that you just can't charge for music journalism anymore. Time to cut the *NME* down, make it free, and switch the emphasis to online."

JefftheDeaf: "The reason *The Stool Pigeon* was a success is because they printed 50k+ free copies – which is very, very different to actually selling copies of a magazine. You can't charge for music journalism anymore? How do you think people earn livings? Quite idiotic." Ryan Sinclair: "I'm not surprised about *NME*. It's SO expensive. I was looking at subscribing to it but at £87 I think I'll leave it. It offers NOTHING that's new, interesting and unbiased. Time to pull the plug."



ner Mike Stoller penned a number of Elvis Presley's most-celebrated hits, has died aged 78. The pair's Presley contributions included Hound Dog and Jailhouse Rock, while their song catalogue also includes the Ben E King smash Stand By Me, Kansas City, which was later covered by The Beatles, and Charlie Brown and Yakety Yak for The Coasters. Meanwhile, songwriter Nikolaas Ashford has died of cancer aged 70. With his wife Valerie Simpson they were among Motown's leading songwriters of the Sixties and early Seventies with compositions including Ain't No Mountain High Enough, You're All I Need To Get By and Ain't Nothing Like The Real Thing. As artists in their own right they reached the UK top three in 1985 with Solid.

### ● MusicWeek names new editor



Music Week has appointed Tim Ingham as its new editor. He will take the reins on October 3, heading up an expanded in-house team. He joins after a spell at Future

Publishing where he oversaw the growth and expansion of consumer-facing video-game website CVG – and was voted editor of the year. Ingham previously worked for Intent Media, *Music Week*'s new owner, as associate and online editor on the games industry's trade weekly, *MCV*. Before that, he began his career as a reporter on *Metro*. He has also written for *The Independent*, *T3* and the *Evening Standard*.

He commented: "Entertainment media publications don't come much more respected than *Music Week*. Even more excitingly, it's a brand that carries an almighty potential, particularly online.

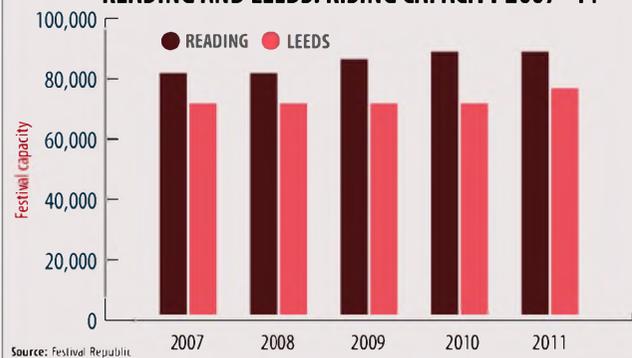
My lifelong passion for music burns brighter than ever, and I'm ecstatic to take up such a prestigious role right in the belly of the business."

Meanwhile, Darrell Carter has been appointed as sales manager for *Music Week*, starting first week in September. Carter is already responsible for sales on *Music Week*'s sister trade publications *Musical Instrument Professional (MI Pro)* and *Audio Pro International*.

More appointments to the new team will be announced over the coming weeks.

## INDUSTRY SNAPSHOT

### READING AND LEEDS: RISING CAPACITY 2007–11



Berlin's Zitadelle Spandau via a live stream, as Sony looks to keep the group in the public eye during the gap between albums. The Berlin show was one of Hurts' biggest headline concerts to date, with 7,500 people attending – and Sony took advantage of the headline date to stream the gig via the band's Facebook page ([facebook.com/hurts](http://facebook.com/hurts)) and their official website ([informationhurts.com](http://informationhurts.com)).

### ● Imagem raises Richie interest

Imagem Music has extended its interests in Lionel Richie's songs by now looking after the former Motown star's catalogue on a pan-European basis. Over the last three years the independent publisher has had a deal in place with Brenda Richie Publishing covering just the UK, but this has now been extended to all European territories with the exception of Spain, Portugal and Greece. Brenda Richie Publishing has rights to 50% of Lionel Richie's catalogue, including the hits Hello, All Night Long (All Night), Dancing On The Ceiling and Say You Say Me.

no local collecting society operating in the region, which means that the creators behind music publicly performed during concerts, on television, radio or in films, do not receive royalties.

### ● Musicians behind East Africa appeal



Lady GaGa, The Rolling Stones and Eminem are among the musicians backing a new campaign in aid of Save The Children's East Africa appeal. The campaign includes the release of Bob Marley's 1973 song High Tide Or Low Tide – chosen by the Marley family for its lyrics, which include the line "I'm Gonna Be Your Friend".

The song accompanies a film on the crisis in East Africa by director Kevin MacDonal and both can be downloaded through iTunes, from [imgonnabeyourfriend.org](http://imgonnabeyourfriend.org) or via Bob Marley's Facebook page ([facebook.com/bobmarley](http://facebook.com/bobmarley)) for 99p.

### ● Songwriting stalwarts pass away

Jerry Leiber, who with songwriting part-

### ● PRS takes overseas initiative in UAE

The industry's efforts in getting more overseas countries to pay for music use has taken a step forward with PRS for Music issuing the first public performance licence in the United Arab Emirates. The licensing outfit – in tandem with SACEM – has managed to license the music that accompanies the water, light and music spectacle known as the Dubai Fountain. Currently there is

## TOP 10 STORIES ON MUSICWEEK.COM



- 01 Sony excited about One Direction potential
- 02 NME continue to lose readers in ABC figures
- 03 CD warehouse instigates contingency plan
- 04 Wretch 32 opens up narrow chart lead
- 05 Hurts live stream attracts more than 100,000 views
- 06 PIAS and Proper form distribution partnership after fire
- 07 Fire-hit PIAS set for Simpson album smash
- 08 Five die in Indiana stage collapse
- 09 What magnifier means for Google's wider ambitions
- 10 Back To Black becomes century's top seller

### FOLLOW US ONLINE

**MUSIC WEEK WEBSITE**  
[musicweek.com](http://musicweek.com)

**TWITTER**  
[twitter.com/musicweeknews](http://twitter.com/musicweeknews)

**FACEBOOK**  
[facebook.com/musicweeknews](http://facebook.com/musicweeknews)

**YOUTUBE**  
[youtube.com/musicweekvideo](http://youtube.com/musicweekvideo)

## MusicWeek

Incorporating *Tono*, *MP1*, *Future Hits*, *Green Street*, *Hit Music*, *Promo*, *Record Mirror* and *Tours Report*

**Editorial Tel** 020 7226 7246  
**Sales Tel** 020 7354 6000

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

© Intent Media 2011. No part of this publication may be reproduced in any form or by any means without prior permission of the copyright owners.

### CONTACTS

**HEAD OF BUSINESS ANALYSIS** Paul Williams

**ASSOCIATE EDITOR** Robert Ashton

**REPORTER** Charlotte Otter

**STAFF WRITER** Ben Cardew

**TALENT EDITOR** Stephen Jones

**CONTRIBUTING EDITOR – LIVE** Gordon Masson

**CONTRIBUTING EDITOR – DIGITAL** Emann Forde

**CHART CONSULTANT** Alan Jones

**CHIEF SUB-EDITOR & DESIGN** Ed Miller

**FREELANCE SUB-EDITOR** Simon Christophers

**CHARTS & DATA** Isabelle Nesmon

**DEPUTY ADVERTISING MANAGER** Archie Carmichael

**BUSINESS DEVELOPMENT MANAGER** Scott Green

**ADVERTISING PRODUCTION MANAGER** Alistair Taylor

**GROUP CIRCULATION & MARKETING MANAGER** David Pagendam

**SUBSCRIPTION SALES EXECUTIVE** Craig Swan

**OFFICE & BUSINESS SUPPORT MANAGER** Lianne Davey

**PUBLISHING DIRECTOR** Joe Hosken

**MANAGING DIRECTOR** Stuart Dinsey

Stuart.Dinsey@intentmedia.co.uk

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

**intentmedia**

© Intent Media 2011

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of *Music Week* are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper. Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH

**Subscription hotline** 020 7354 6000

**Newstrade hotline** 020 7638 4666

**Email:** [craig.swan@intentmedia.co.uk](mailto:craig.swan@intentmedia.co.uk)

To manage your subscription online visit [www.subscriptions.co.uk/musicweek](http://www.subscriptions.co.uk/musicweek) and click on **Manage My Subscription**.

**UK** £235, **Europe** £275,  
**Rest of World Airmail (1)** £350,  
**Rest of World Airmail (2)** £390

Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer

To read all the news as it happens each day, log on to [www.musicweek.com](http://www.musicweek.com)

## NEWS

## EDITORIAL



Potential changes to BBC Four could work in our favour

The music industry got caught on the hop 18 months ago when BBC senior management suddenly dropped the bombshell they were planning to axe 6 Music.

So, with that in mind, it might well be in executives' interests to pay some close attention to the murmurings surrounding digital TV channel BBC Four, which is now the subject of speculation that it will be radically overhauled or even scrapped completely.

At a time when the BBC's terrestrial TV channels have given up on providing regular prime-time slots for music programming (Later is broadcast too late to qualify), BBC Four has been a real oasis for this industry with its schedules littered with an extensive range of shows featuring music.

Unlike with 6 Music previously, there has been no announcement about Four's proposed fate, although, as the BBC looks to make 20% of cost savings, it is potentially in the firing line. As a consequence there are already noises being made online and elsewhere from quarters concerned about what the Corporation may do to this most-prized BBC asset, so this industry should certainly be on its guard ready for when anything is announced.

Somewhat more welcoming, one potential outcome for the channel doing the rounds may work in the industry's favour, even if it might weaken Four overall. A suggestion is that the BBC could turn it into a channel specialising in the arts, rather than one as now, which also houses plenty of comedy and drama. This has been fuelled by comments from the controller Richard Klein who said he wanted the channel to be "British television's most intellectually and culturally enriching channel, offering an ambitious range of UK and international arts, music and culture".

At the same time Director General Mark Thompson has not ruled out the BBC axing a service entirely, although has made clear that is not preferable. Still, if you are faced with overseeing the drastic level of cuts as he is, something has got to give.

Whatever is announced, though, battle-hardened industry campaigners from last year's hugely-successful fight to save 6 know that is not necessarily the end of the story. Better then to be prepared now just in case.

It was not that many years ago that *Music Week* was regularly bemoaning the dire state of the singles market, which seriously looked like it could disappear completely. Now sales this year have already reached 100 million units and should surpass the 160 million mark by Christmas.

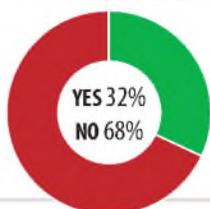
That is some going and should be a lesson to us all that even what look like the worst situations possible – as was definitely once the case with the UK's singles sector – can be turned around eventually.

Paul Williams,  
Head of Business Analysis

Do you have views on this column? Feel free to comment by emailing [paul.williams@intentionmedia.co.uk](mailto:paul.williams@intentionmedia.co.uk)

## MUSICWEEK.COM READERS' POLL

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



This week we ask  
Can the UK singles market  
continue to grow at its  
phenomenal 2011 rate  
of 12%?

SALES FIGURES CONFIRM THAT TOP END OF THE SINGLES

# Top singles selling 40%

## CHARTS

BY PAUL WILLIAMS

THE TOP END OF THE UK's singles market is growing at more than three times the rate of the overall sector, with sales increasing this year by nearly 40%.

While total singles sales this year have expanded year-on-year by 12.2%, according to the Official Charts Company, to break through the 100 million barrier in the fastest time yet in a calendar year, among 2011's Top 10 sellers the rise has been even more impressive.

Led by XL act Adele's million-selling *Someone Like You*, the year's 10 most commercially-successful singles have collectively sold around 2.1m units more than the equivalent 10 biggest sellers had managed at the same point last year.

This represents a year-on-year rise in sales of the year's Top 10 of 38.5%.

The huge surge in sales at this end of the singles market is most clearly illustrated by Island's Owl City single *Fireflies*, which at this stage in 2010 was the year's biggest-selling single with 634,114 units sold.

However, this year that total would only be good enough to be in eighth place for the year. "Adele has broken the million mark so far and Jessie J with *Price Tag* is in hot pursuit and heading towards 900,000," said Island Records co-president Ted Cocker. "It's buoyant and exciting and everybody knows, while there is so much doom and gloom, if you get it right with a single everyone will come to the party."

Alongside *Someone Like You* and Jessie J featuring B.o.B's Island/Lava single *Price Tag*, five other releases have topped 700,000 sales this year: the Interscope/

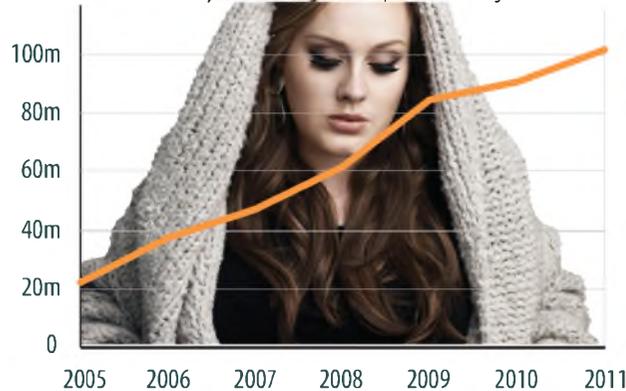
### TOP 10 YEAR-TO-DATE SINGLES 2010

POS	ARTIST/TITLE/LABEL	SALES
1	OWL CITY <i>Fireflies</i> Island	0.63m
2	HELPING HAITI <i>Everybody Hurts</i> Syco	0.62m
3	USHER FEAT. WILL.I.AM <i>OMG</i> LaFace	0.61m
4	TINIE TEMPAH <i>Pass Out</i> Parlophone	0.53m
5	ALICIA KEYS <i>Empire State Of Mind (Part II) J</i>	0.52m
6	RIHANNA <i>Rudeboy</i> Def Jam	0.51m
7	KATY PERRY FEAT. SNOOP DOGG <i>California Gurls</i> Virgin	0.51m
8	IYAZ <i>Replay</i> Reprise	0.51m
9	EMINEM FEAT. RIHANNA <i>Love The Way You Lie</i> Interscope	0.49m
10	LADY GAGA FEAT. BEYONCE <i>Telephone</i> Interscope	0.49m

Source: Official Charts Company

### YEAR-TO-DATE SINGLES SALES

Line shows year-to-date singles sales up to and including chart week 33



Source: Official Charts Company

Polydor-issued *Party Rock Anthem* by LMFAO featuring Lauren Bennett & GoonRock is on the verge of reaching 900,000 sales; Elektra/Atlantic act Bruno Mars' *Grenade* will reach 800,000 sales this week; while also above 700,000 are

J/RCA's *Give Me Everything* by Pitbull featuring Ne-Yo, Afrojack and Nayer; Def Jam/Mercury's *On The Floor* by Jennifer Lopez featuring Pitbull; and another Adele single, *Rolling In The Deep*.

But, while the entire singles mar-

## RCA's UK arm to benefit from US mergers

THE merger of the RCA, Jive, J and Arista labels in the US is expected to lead to more trans-Atlantic co-operation with RCA's UK arm.

Newly-installed RCA CEO Peter Edge has promised the new corporate structure – global acts such as Foo Fighters, Pink and Britney Spears will come under one roof for the first time – will place more emphasis on artist development and the record making process.

Edge added he was keen to transform the RCA label into a 360 music company – tapping into Sony Music

Group's resources when needed for management, publishing, merchandising and touring.

"We want to take a brand and turn it into a music company where we represent much more of a 360 package for artists. We don't want to be as cut and dried as some companies and would approach things on a case-by-case basis. So while maybe with one artist we would get involved with their publishing as well, another may see us working closely with them on management and merchandising," he explained.

Edge said RCA already had strong alliances with executives running the other arms of the Sony Music Group, including Sony/ATV US chairman and CEO Marty Bandier and Sony/ATV US co-president Jody Gearson.

He said he hoped this co-operation could be extended and that in time RCA in the US and UK could work increasingly on more projects on either side of the Atlantic.

This he said, would include breaking X Factor 2010 runner-

MARKET IS MOVING AWAY FROM THE REST OF THE FIELD

# % more than last year

TOP 10 YEAR-TO-DATE SINGLES 2011		
POS	ARTIST/TITLE/LABEL	SALES
1	ADELE Someone Like You XL	1.07m
2	JESSIE J FEAT B.O.B Price Tag Island/Lava	0.90m
3	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Interscope	0.88m
4	BRUNO MARS Grenade Elektra	0.80m
5	PITBULL FEAT. NEO-YO, AFROJACK, NAYER Give Me Everything J	0.75m
6	JENNIFER LOPEZ FEAT. PITBULL On The Floor Def Jam	0.72m
7	ADELE Rolling In The Deep XL	0.70m
8	RIHANNA S&M Def Jam	0.61m
9	LADY GAGA Born This Way Interscope	0.60m
10	BRUNO MARS The Lazy Song Elektra	0.54m

Source: Official Charts Company



"I'm seeing Mumford & Sons and Taio Cruz singles selling 70,000 this year when they were out 18 months ago. Singles used to be of the moment, but they have a much longer life now"

TED COCKLE, ISLAND

ket is growing to levels in unit terms that have never been seen before, a closer look at the figures does reveal the top end of the market is moving away from the rest of the field. If you strip out the Top 10 titles in 2010 and 2011 from the calculations then the rest of the singles sector has grown by 10.3%, still very positive but notably lower than the 12.2% reported for the entire market.

Island's Cockle suggested the disparity could partly be explained by a smaller pool of songs being supported by some radio stations – most specifically within commercial radio. "But if you do get your song on these stations they perform massively," he said

Even though the rest of the singles market is not growing anywhere near as fast as the top end is, the expansion in sales is still significant. The year to date's entire Top 100 sellers have all sold more than 100,000 copies; as recently as three years ago only the top 55 titles had reached the same landmark at this stage in the year.

Another factor driving the market forward is the continuing strong sales of titles months, sometimes years, after they first came out. Although, whether this is driving business away from newer titles and artists and the albums market is another matter.

up Cher Lloyd (pictured) in the US with RCA working closely with Syco on building her debut album in the States.

"[Sony Music UK chairman and CEO] Nick Gatfield has been looking to build the A&R talent and management base at Sony Music UK and, with some of the hires and deals that he's making, it means there's a good opportunity for us to be jointly involved in projects," he noted. "We have good dialogue and ideas and we will be looking to



"The music has a huge commercial appeal and with the biggest chart share of urban music in the US we could augment that with UK urban talent"

PETER EDGE, RCA

build that in the coming months."

Edge also added he was excited by the UK urban scene, noting that it was one which had a potential to travel to the US.

"The music definitely has a huge commercial appeal and with the biggest chart share of urban music in the US we could augment that with UK urban talent as well – and

"I'm seeing Mumford & Sons and Taio Cruz singles selling 60-70,000 this year when they were out 18 months ago," said Cockle. "Singles used to be of the moment, but they have a much longer life now."

Atlantic Records UK chairman Max Lousada, whose company has two Bruno Mars singles among the year's Top 10 sellers with Grenade accompanied by the half-million-selling The Lazy Song, said the growth in singles sales showed just how much technology could influence consumer habits to buy more music. That is certainly reflected in the figures with the singles market at this point in the calendar of 2005 – only a year into iTunes' UK launch – having been just 22.3m units; that is almost five times smaller than it is now.

But Lousada also noted it was generally "a very certain type of record" that was selling in huge sales quantities, the vast majority of these urban and rhythmic pop records coming out of the States.

There are exceptions, an obvious one being Atlantic-signed singer-songwriter Ed Sheeran whose The A Team spent its 10th consecutive week last Sunday in the Official Charts Company Top 10 and should reach 500,000 domestic sales in around the next fortnight.

"It's been refreshing a song of that nature is competing in a US-dominated chart and hopefully that's the start of change. The Maroon 5/Christina Aguilera single is also a very different song that is totally cutting through," he said.

But Lousada believed the industry's "big challenge" was not to give up on the album in the face of a rapidly-expanding singles market. "A body of work can much better reflect an artist's personality than a one-off single and we're already seeing album sales increasing at iTunes," he said.

[paul.williams@intentmedia.co.uk](mailto:paul.williams@intentmedia.co.uk)

LOBBYISTS BRACED FOR POLITICIANS

# Industry ready for conference season

## LEGISLATION

■ BY ROBERT ASHTON

THE DIGITAL ECONOMY Act, proposed Live Music Bill, the Hargreaves Review of IP and a host of other issues impacting the music business will be high on the agenda at the forthcoming party political conferences.

Julian Huppert MP, who earlier this year instigated an Early Day Motion that proposed repealing the DEA, has already promised to lay down an IP paper on the floor of the Liberal Democrats conference on September 19.

Don Foster, who wields power within the DCMS despite not holding a ministerial position, and Lord Clement-Jones are also expected to outline their thoughts on how the long-delayed DEA and Clement-Jones' Live Music Bill are shaping up.

Huppert, who managed to get the support of more than 100 MPs for his June EDM that asked the Government to re-examine site blocking proposals, is also expected to debate copyright with UK Music CEO Feargal Sharkey at the music organisation's fringe event the next day in Birmingham.

It is also hoped that the Government will make an announcement on its plans for regulating live music in small venues. John Penrose, the Tourism Minister whose brief also covers the Licensing Act, has promised to cut the red tape around small gigs and there has been much speculation that the Government will support Clement-Jones' Private Members' Bill, which has moved to the report stage in the House of Lords. This has proposed excepting live music from the Licensing Act if the audience at the gig is fewer than 200 people.

Sharkey will be a familiar sight at all the political conferences this year: in addition to taking part in the Huppert debate during the Lib Dem conference, which runs September from 17-21, the UK Music chief will also take part in the Labour and Conservative Party conferences in Liverpool and Manchester later in the month and at the start of October.

In a move to cement the relationship between the lobbying organisation and the Government's key figures dealing with music – they include Culture Secretary Jeremy Hunt, Culture Minister Ed Vaizey and

Business Secretary Vince Cable – Sharkey will also host political pop quizzes at each conference.

Sharkey said: "This will be the biggest conference season yet for UK Music. And given the current legislative programme, I think it needs to be.

"There are a whole range of policy issues that will impact upon our industry, but we also have a strong message for politicians of all parties: music is an asset to this country, and an asset that can help drive economic growth."

The impact of the recent Hargreaves Review of IP will also form a large part of the discussions between ministers, Sharkey and his lobbying team.

Last week the Business, Innovation and Skills Committee said it would begin an inquiry into the Hargreaves Review of Intellectual Property and has asked for written evidence to be submitted to the Adrian Bailey-chaired committee by September 5 – weeks before the conference season.

The Parliamentary committee will also use the inquiry to examine the Government's recent response to the Review's recommendations,

"We have a strong message for politicians of all parties"

FEARGAL SHARKEY, UK MUSIC

which were outlined earlier this month at a joint briefing by Cable and Vaizey. Among the Government's recommendations are:

■ The UK should have a Digital Copyright Exchange where licences in copyright content can be bought and sold

■ Copyright exceptions should be introduced that will cover limited private copying such as a CD to a computer.

It is also likely that the committee will call for oral evidence after that and ask senior executives, possibly including Sharkey, from the music industry to appear before it later this autumn.

An insider said that because the Government wanted to establish the Digital Copyright Exchange it might also want to call experts from the collecting societies, who could provide expert advice on licensing.

The industry has already made its case that the Government should allow the industry to lead any attempt to build the Exchange.

Next month the IPO's chief executive officer John Alty will deliver a keynote speech which will set out some of the Government's thinking on this.

[robert.ashton@intentmedia.co.uk](mailto:robert.ashton@intentmedia.co.uk)

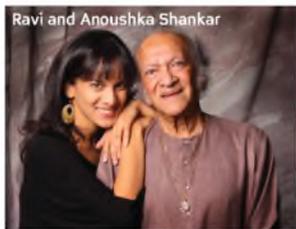
## NEWS IN BRIEF

## ■ Viral action to stem BBC 4 cuts

Arts channel BBC Four, one of the most important homes for music programming in the UK, is reportedly set to be scaled back or even closed as part of the BBC's Delivering Quality First cost-saving initiative. Protestors have already set up two Facebook pages to try to save the station.

## ■ X Factor back with Barlow

The X Factor returned to ITV1 last Saturday, minus Simon Cowell, who is busy with the US version of the show, but with three new judges in Gary Barlow, Kelly Rowland and Tulisa Contostavlos, alongside mainstay Louis Walsh.



## ■ Songlines Shankar CD Special

The next issue of world music magazine *Songlines* will include a guest playlist by legendary sitar player Ravi Shankar in what the magazine said was a world exclusive. The issue, out September 2, also sees the start of a regular column from 6 Music presenter Cerys Matthews.

## ■ NME drop Muse for indie relief

NME has thrown its weight behind the indie community after the Sony DADC warehouse fire, urging its readers to donate to the emergency fund or simply go and buy music from the affected labels. This week's issue features the UK riots on the cover and an eight-page report, which poses the rather apocalyptic question: will the indie scene ever be the same again? The magazine's staff took a last-minute decision to bump a planned Muse cover for the news special.

## ABC RATES FREE PUBLICATION AS MAJOR MUSIC PLAYER

## Stool Pigeon finds wings

## MAGAZINES

■ BY BEN CARDEW

THE EDITOR OF *THE STOOL PIGEON* is promising to deliver more readers, more online views and more advertising after the title's first ABC confirmed the independently-published free magazine as a major player among British music media.

*The Stool Pigeon*, launched in 2005 by editor Phil Hebblethwaite and designer Mickey Gibbons, posted an average circulation of 51,750 in the first six months of 2011, putting it ahead of established names like Bauer Media's *Kerrang!* and IPC's *NME*.

Hebblethwaite said he had expected a result of 50,000 plus, although the ABC figure underplayed the amount of readers the magazine had, as subscriber numbers were not included due to strict circulation rules.

"We're a completely independent title and that gives us the freedom to do as we wish," he added of the magazine's success.

Hebblethwaite said he hoped the eye-catching result would put the title into the spotlight, as well as attract advertisers. "We did it [got ABC audited] to help us score more ads. We're a free title and we rely on them," he explained.

What is more, he was confident the magazine could continue to grow its circulation. "Do I expect our readership to grow? Absolutely. We have a supply and demand problem," he said. "We're only bi-monthly and, for the most part, all copies are gone within a few days of them landing in our stockists. Our readers constantly tell us how hard it is to find a copy."

The same optimism applies to the title's website, which re-launched in



"We're a completely independent title and that gives us the freedom to do as we wish..."

PHIL HEBBLETHWAITE, THE STOOL PIGEON

April, employing a web editor – Alex Denney – for the first time in a bid to make up for lost ground.

"We've been embarrassingly behind everyone else when it comes to online and I cringe when I remember that we only started tweeting and running a Facebook page in December last year," Hebblethwaite admitted.

*The Stool Pigeon* was one of three rock music magazines to make their ABC debuts last week, alongside Proper Music Distribution's free specialist title *Propaganda* (45,212 readers) and Sonic Media Group's *DIY* (38,125).

The newcomers helped the rock music magazine sector to increase its combined readership by 22.6%, although individual results were largely poor, with only *Kerrang!* registering an increase for the period – up 0.2% to 43,033.

*NME* suffered a 9.8% fall in its readership over the six months, to put it at 29,020; Bauer's *Mtjo* was down 7.8% on the period to 87,262; Bauer's *Q* lost almost 8,000 readers over the six months to put it at 80,418; and IPC's *Uncut* was down 9.1% on the period to 66,004.

As ever, though, these figures must

be understood in the wider context of online plus print – *NME.com*, for example, attracted 1.13 million weekly unique users over the same six-month period, according to figures from Omniture.

Paul Cheal, publishing director of IPC's music brands, argued that digital had expanded – and continued to expand – *NME's* overall audience.

"The point is that, while the circulation may be down slightly on previous years, the audience that *NME* magazine serves still consists of the most passionate and influential music fans in the world," he said. "Where they lead in terms of music taste, others follow."

Cheal said that there were no plans to close the print magazine and IPC was in fact working on ways to use *NME.com* to boost print circulation.

"We have already been testing the impact of QR codes within the magazine to promote exclusive content that only magazine readers can access," he said, "and we will be bringing an exciting new iteration of this type of interaction to the magazine in mid-September."

It was a similar story at Bauer Media, where *Mtjo*, *Q* and *Kerrang!* publishing director Rimi Anwal



explained Bauer was focused on a multi-platform strategy across all of its music brands.

"So while the *Q*, *Mtjo* and *Kerrang!* magazine products remain central to the consumer experience, we continue to innovate and deliver content to our audiences across the web, events and social media," she added.

Channelfly's free title *The Fiy*, which is published by HMV/Mama Group's Music and Media Solutions division, remains the UK's biggest music magazine, with 100,386 readers, down 0.6% on the period.

Editor JJ Dunning said the challenge now for the title was to ensure it kept a presence in independent retailers and music venues – many of which have fallen victim to the economic climate.

"This means seeking out new stockists, a process that should see our ABC increase in the next six months," he added.

The ABCs did not include the Future titles *Classic Rock* and *Metal Hammer* or Development Hell's *Word* and *Mixmag*, which report on an annual basis.

✉ [bencardew@imtentmedia.co.uk](mailto:bencardew@imtentmedia.co.uk)



"While the circulation may be down slightly on previous years, the audience that *NME* magazine serves still consists of the most passionate and influential music fans in the world"

PAUL CHEAL, IPC

## CAMPAIGN FOCUS ■ BY STEPHEN JONES

## BOMBAY BICYCLE CLUB

ISLAND Records has created a "Pac-Man-like" game to promote Bombay Bicycle Club's *A Different Kind Of Fix* – their third album in three years which again breaks new ground for them sonically.

The game, which can be seeded and shared on Facebook, allows fans to play as band members' heads eating pills that unlock sections of their music – some of which has been re-recorded in "old school 8-Bit sound" – while further levels allow them to play with images of their own heads.

Product manager Maria Murtagh, who is working with designers The Creative Corporation on making bespoke versions of the game for Radio 1 DJs who have supported the band, said the venture was in keeping with "fusing the bygone campaign art-

work with the modern".

"The band has always been original and it is important our campaign reflects that. The artwork has a Victoriana look designed by up-and-coming artist Katie Scott. The band is very into nurturing fellow artists around them and Jack (Steadman, frontman) went out of his way to find her, which says a lot about him," she added.

Indeed, in recording the album (released August 29) the band – who average 21 years old and are from north London – have further fostered unsigned singer-songwriter Lucy Rose, who performs with them live, featuring as backing vocalist on eight of its tracks and now the subject of much record label interest.

Co-produced by Steadman, it was recorded between Hamburg with Jim Abbiss (Arctic Monkeys, Adele) – who

worked on their debut – and Atlanta with Ben H. Allen, the former Puff Daddy mixer who has worked with Gnarl Barkley and Animal Collective. While they followed their brash gold debut *I Had The Blues But I Shook Them Loose* with the silver acoustic folk effort *Flaws* – which surprised many by going Top 10 and earning them an Ivor Novello nomination – this third album further explores new ground; the guitars are firmly plugged back in with added synths, loops and washes of reverb and layered vocals.

"In some ways the melodies are more 'dancey' and some tracks are heavier but it retains that acoustic sensibility, which the core fans will still love," Murtagh said.

Island Records senior A&R manager Ben Mortimer added: "They are a great bunch of boys who knew what they wanted to do and have built a genuine fanbase; they have done it the



right way and this record is the one that can take them up a level."

Heavy media support includes covers on *NME*, *The Fiy* and *Artrocker* as well as *The Sun's* *Something For The Weekend*. First single *Shuffle* (released August 22) is currently on the Radio 1 B-List ahead of their

Reading/Leeds Festival appearance and on the back of critically-acclaimed performances at Glastonbury, Underage and Latitude Festivals.

The next single *Lights Out*, *Words Gone* is out on October 17 with a UK headline tour to be announced shortly.

✉ [yes\\_stephen@yahoo.co.uk](mailto:yes_stephen@yahoo.co.uk)

# AIRPLAY

**CHARTS KEY**  
 ■ HIGHEST NEW ENTRY  
 ■ HIGHEST CLIMBER  
 ■ AUDIENCE INCREASE  
 ■ AUDIENCE INCREASE +50%

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

## UK RADIO AIRPLAY CHART TOP 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % $\uparrow$ or -	Total Aud (m)	Aud % $\uparrow$ or -
1	3	12		<b>BEYONCE</b> Best Thing I Never Had / Columbia/Parkwood Ent.	4508	-2.91	59.98	-7.41
2	2	10	20	<b>KATY PERRY</b> Last Friday Night (TGIF) / Virgin	4306	2.69	56.52	-15.72
3	1	12	9	<b>JLS FEAT. DEV</b> She Makes Me Wanna / Epic	3708	3.84	55.76	-1.6.99
4	6	13	30	<b>ALEXANDRA STAN</b> Mr Saxobeat / 3Beat/AATW	2939	-0.07	49.6	2.73
5	4	12	10	<b>THE WANTED</b> Glad You Came / Global Talent/Island	3526	-0.34	48.49	-5.05
6	5	11	14	<b>ADELE</b> Set Fire To The Rain / XL	3439	3.49	45.88	-6.6
7	8	5	2	<b>EMELI SANDE</b> Heaven / Virgin	2102	24.09	43.76	6.99
8	28	6	3	<b>MAROON 5 FEAT. CHRISTINA AGUILERA</b> Moves Like Jagger / A&M/Octone	2031	63.62	42.86	60.46
9	9	5	7	<b>DAVID GUETTA FEAT. TAI0 CRUZ &amp; LUDACRIS</b> Little Bad Girl / Positiva/Virgin	1354	11.35	42.55	4.78
10	7	14	19	<b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b> Give Me Everything / J	1751	-12.54	38.7	-18.2
11	12	4		<b>OLLY MURS FEAT. RIZZLE KICKS</b> Heart Skips A Beat / Epic/Syco	1341	18.24	38.01	15.15
12	16	9	6	<b>ED SHEERAN</b> The A Team / Asylum/Atlantic	3226	10.9	36.1	19.06
13	10	8	15	<b>NICKI MINAJ</b> Super Bass / Cash Money/Island	1055	-3.83	35.94	-5.62
14	13	14	34	<b>LADY GAGA</b> The Edge Of Glory / Interscope	2885	-5	32.58	-1.15
15	22	3		<b>PIXIE LOTT</b> All About Tonight / Mercury	1508	4.72	30.84	9.56
16	38	2	1	<b>WRETCH 32 FEAT. JOSH KUMRA</b> Don't Go / Levels/MoS	835	74.69	30.47	48.92
17	20	3	4	<b>CHRISTINA PERRI</b> Jar Of Hearts / Atlantic	1549	26.86	30.23	6.07
18	15	14	29	<b>EXAMPLE</b> Changed The Way You Kiss Me / MoS	1314	-4.3	29.66	-4.91
19	26	34	50	<b>ADELE</b> Rolling In The Deep / XL	1546	2.05	28.57	5.42
20	35	3		<b>TAKE THAT</b> When We Were Young / Polydor	1001	9.76	28.13	18.34
21	14	4		<b>WILL YOUNG</b> Jealousy / RCA	2251	26.11	28	-14.79
22	30	12	27	<b>CAVIN HARRIS FEAT. KELIS</b> Bounce / Columbia	1039	6.39	27.91	10.19
23	NEW	1	18	<b>BRUNO MARS</b> Marry You / Elektra	1527	0	26.73	0
24	23	6	8	<b>RIZZLE KICKS</b> Down With The Trumpets / Island	806	4.81	26.47	-4.72
25	17	29	49	<b>JESSIE J FEAT. B.O.B</b> Price Tag / Island/Lava	1388	-10.69	24.98	-16.84
26	36	2	5	<b>NERO</b> Promises / MTA/Mercury	689	108.16	24.97	16.25
27	NEW	1		<b>THE FEELING</b> A Hundred Sinners / Island	537	0	24.74	0
28	27	15	24	<b>DAVID GUETTA FEAT. FLO RIDA &amp; NICKI MINAJ</b> Where Them Girls At / Positiva/Virgin	974	-1.91	24.73	-7.55
29	18	18	44	<b>BRUNO MARS</b> The Lazy Song / Elektra	1978	-10.09	24.61	-16.41
30	11	20	32	<b>LMFAO FEAT. LAUREN BENNETT &amp; GOONROCK</b> Party Rock Anthem / Interscope	1173	-10.05	24.45	-27.49
31	29	10	13	<b>DJ FRESH FEAT. SIAN EVANS</b> Louder / MoS	887	-16.87	23.87	-10.43
32	32	18	33	<b>ALOE BLACC</b> I Need A Dollar / Epic	2092	-7.64	23.86	-1.61
33	44	26	40	<b>ADELE</b> Someone Like You / XL	1239	10.93	22.86	17.47
34	NEW	1		<b>EXAMPLE</b> Stay Awake / MoS	559	0	22.81	0
35	31	19	36	<b>CHRIS BROWN FEAT. BENNY BENASSI</b> Beautiful People / Sony RLA	1034	-4.52	22.28	-8.65
36	37	3		<b>NERINA PALLOT</b> Turn Me On Again / Geffen	255	30.77	21.65	1.98
37	40	2		<b>CAVIN HARRIS</b> Feel So Close / Columbia	686	29.19	21.57	6.47
38	25	14	59	<b>NICOLE SCHERZINGER FEAT. 50 CENT</b> Right There / Interscope	799	-28.47	21.57	-20.9
39	NEW	1	26	<b>TINIE TEMPAH FEAT. WIZ KHALIFA</b> Till I'm Gone / Parlophone	463	0	21.54	0
40	33	14	80	<b>JENNIFER LOPEZ FEAT. LIL WAYNE</b> I'm Into You / Def Jam	1239	-7.81	21.49	-10.53
41	47	11	51	<b>COLDPLAY</b> Every Teardrop Is A Waterfall / Parlophone	1946	-12.38	20.58	6.36
42	15	9	41	<b>JASON DERULO</b> Don't Wanna Go Home / Warner Brothers/Beluga Heights	1427	-15.91	20.53	-28.27
43	48	23	42	<b>JENNIFER LOPEZ FEAT. PITBULL</b> On The Floor / Def Jam	1512	0.81	20.38	7.89
44	NEW	1		<b>COVER DRIVE</b> Lick Ya Down / Polydor	861	0	20.3	0
45	49	2		<b>COCKNBULLKID</b> Yellow / Island/Moshi / Moshi	149	13.74	19.61	5.71
46	RE			<b>JESSIE J</b> Nobody's Perfect / Island/Lava	1305	0	19.4	0
47	45	2	17	<b>CHRIS BROWN FEAT. JUSTIN BIEBER</b> Next To You / Sony RLA	896	-8.57	18.63	4.27
48	RE			<b>LOICK ESSIAN FEAT. TANYA LACEY</b> How We Roll / RCA	854	0	18.61	0
49	NEW	1		<b>ED SHEERAN</b> You Need Me, I Don't Need You / Asylum/Atlantic	711	0	18.6	0
50	43	43		<b>CEE LO GREEN</b> Forget You / Warner Brothers	1307	1.24	18.07	-7.29

Nielsen Music Control monitor the following stations 24 hours a day, seven days a week: XTRA, 100-102, Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.7 Brunel FM, 107.8 6 Music, 107.9 94.9, 108.1, 108.2, 108.3, 108.4, 108.5, 108.6, 108.7, 108.8, 108.9, 109.0, 109.1, 109.2, 109.3, 109.4, 109.5, 109.6, 109.7, 109.8, 109.9, 110.0, 110.1, 110.2, 110.3, 110.4, 110.5, 110.6, 110.7, 110.8, 110.9, 111.0, 111.1, 111.2, 111.3, 111.4, 111.5, 111.6, 111.7, 111.8, 111.9, 112.0, 112.1, 112.2, 112.3, 112.4, 112.5, 112.6, 112.7, 112.8, 112.9, 113.0, 113.1, 113.2, 113.3, 113.4, 113.5, 113.6, 113.7, 113.8, 113.9, 114.0, 114.1, 114.2, 114.3, 114.4, 114.5, 114.6, 114.7, 114.8, 114.9, 115.0, 115.1, 115.2, 115.3, 115.4, 115.5, 115.6, 115.7, 115.8, 115.9, 116.0, 116.1, 116.2, 116.3, 116.4, 116.5, 116.6, 116.7, 116.8, 116.9, 117.0, 117.1, 117.2, 117.3, 117.4, 117.5, 117.6, 117.7, 117.8, 117.9, 118.0, 118.1, 118.2, 118.3, 118.4, 118.5, 118.6, 118.7, 118.8, 118.9, 119.0, 119.1, 119.2, 119.3, 119.4, 119.5, 119.6, 119.7, 119.8, 119.9, 120.0, 120.1, 120.2, 120.3, 120.4, 120.5, 120.6, 120.7, 120.8, 120.9, 121.0, 121.1, 121.2, 121.3, 121.4, 121.5, 121.6, 121.7, 121.8, 121.9, 122.0, 122.1, 122.2, 122.3, 122.4, 122.5, 122.6, 122.7, 122.8, 122.9, 123.0, 123.1, 123.2, 123.3, 123.4, 123.5, 123.6, 123.7, 123.8, 123.9, 124.0, 124.1, 124.2, 124.3, 124.4, 124.5, 124.6, 124.7, 124.8, 124.9, 125.0, 125.1, 125.2, 125.3, 125.4, 125.5, 125.6, 125.7, 125.8, 125.9, 126.0, 126.1, 126.2, 126.3, 126.4, 126.5, 126.6, 126.7, 126.8, 126.9, 127.0, 127.1, 127.2, 127.3, 127.4, 127.5, 127.6, 127.7, 127.8, 127.9, 128.0, 128.1, 128.2, 128.3, 128.4, 128.5, 128.6, 128.7, 128.8, 128.9, 129.0, 129.1, 129.2, 129.3, 129.4, 129.5, 129.6, 129.7, 129.8, 129.9, 130.0, 130.1, 130.2, 130.3, 130.4, 130.5, 130.6, 130.7, 130.8, 130.9, 131.0, 131.1, 131.2, 131.3, 131.4, 131.5, 131.6, 131.7, 131.8, 131.9, 132.0, 132.1, 132.2, 132.3, 132.4, 132.5, 132.6, 132.7, 132.8, 132.9, 133.0, 133.1, 133.2, 133.3, 133.4, 133.5, 133.6, 133.7, 133.8, 133.9, 134.0, 134.1, 134.2, 134.3, 134.4, 134.5, 134.6, 134.7, 134.8, 134.9, 135.0, 135.1, 135.2, 135.3, 135.4, 135.5, 135.6, 135.7, 135.8, 135.9, 136.0, 136.1, 136.2, 136.3, 136.4, 136.5, 136.6, 136.7, 136.8, 136.9, 137.0, 137.1, 137.2, 137.3, 137.4, 137.5, 137.6, 137.7, 137.8, 137.9, 138.0, 138.1, 138.2, 138.3, 138.4, 138.5, 138.6, 138.7, 138.8, 138.9, 139.0, 139.1, 139.2, 139.3, 139.4, 139.5, 139.6, 139.7, 139.8, 139.9, 140.0, 140.1, 140.2, 140.3, 140.4, 140.5, 140.6, 140.7, 140.8, 140.9, 141.0, 141.1, 141.2, 141.3, 141.4, 141.5, 141.6, 141.7, 141.8, 141.9, 142.0, 142.1, 142.2, 142.3, 142.4, 142.5, 142.6, 142.7, 142.8, 142.9, 143.0, 143.1, 143.2, 143.3, 143.4, 143.5, 143.6, 143.7, 143.8, 143.9, 144.0, 144.1, 144.2, 144.3, 144.4, 144.5, 144.6, 144.7, 144.8, 144.9, 145.0, 145.1, 145.2, 145.3, 145.4, 145.5, 145.6, 145.7, 145.8, 145.9, 146.0, 146.1, 146.2, 146.3, 146.4, 146.5, 146.6, 146.7, 146.8, 146.9, 147.0, 147.1, 147.2, 147.3, 147.4, 147.5, 147.6, 147.7, 147.8, 147.9, 148.0, 148.1, 148.2, 148.3, 148.4, 148.5, 148.6, 148.7, 148.8, 148.9, 149.0, 149.1, 149.2, 149.3, 149.4, 149.5, 149.6, 149.7, 149.8, 149.9, 150.0, 150.1, 150.2, 150.3, 150.4, 150.5, 150.6, 150.7, 150.8, 150.9, 151.0, 151.1, 151.2, 151.3, 151.4, 151.5, 151.6, 151.7, 151.8, 151.9, 152.0, 152.1, 152.2, 152.3, 152.4, 152.5, 152.6, 152.7, 152.8, 152.9, 153.0, 153.1, 153.2, 153.3, 153.4, 153.5, 153.6, 153.7, 153.8, 153.9, 154.0, 154.1, 154.2, 154.3, 154.4, 154.5, 154.6, 154.7, 154.8, 154.9, 155.0, 155.1, 155.2, 155.3, 155.4, 155.5, 155.6, 155.7, 155.8, 155.9, 156.0, 156.1, 156.2, 156.3, 156.4, 156.5, 156.6, 156.7, 156.8, 156.9, 157.0, 157.1, 157.2, 157.3, 157.4, 157.5, 157.6, 157.7, 157.8, 157.9, 158.0, 158.1, 158.2, 158.3, 158.4, 158.5, 158.6, 158.7, 158.8, 158.9, 159.0, 159.1, 159.2, 159.3, 159.4, 159.5, 159.6, 159.7, 159.8, 159.9, 160.0, 160.1, 160.2, 160.3, 160.4, 160.5, 160.6, 160.7, 160.8, 160.9, 161.0, 161.1, 161.2, 161.3, 161.4, 161.5, 161.6, 161.7, 161.8, 161.9, 162.0, 162.1, 162.2, 162.3, 162.4, 162.5, 162.6, 162.7, 162.8, 162.9, 163.0, 163.1, 163.2, 163.3, 163.4, 163.5, 163.6, 163.7, 163.8, 163.9, 164.0, 164.1, 164.2, 164.3, 164.4, 164.5, 164.6, 164.7, 164.8, 164.9, 165.0, 165.1, 165.2, 165.3, 165.4, 165.5, 165.6, 165.7, 165.8, 165.9, 166.0, 166.1, 166.2, 166.3, 166.4, 166.5, 166.6, 166.7, 166.8, 166.9, 167.0, 167.1, 167.2, 167.3, 167.4, 167.5, 167.6, 167.7, 167.8, 167.9, 168.0, 168.1, 168.2, 168.3, 168.4, 168.5, 168.6, 168.7, 168.8, 168.9, 169.0, 169.1, 169.2, 169.3, 169.4, 169.5, 169.6, 169.7, 169.8, 169.9, 170.0, 170.1, 170.2, 170.3, 170.4, 170.5, 170.6, 170.7, 170.8, 170.9, 171.0, 171.1, 171.2, 171.3, 171.4, 171.5, 171.6, 171.7, 171.8, 171.9, 172.0, 172.1, 172.2, 172.3, 172.4, 172.5, 172.6, 172.7, 172.8, 172.9, 173.0, 173.1, 173.2, 173.3, 173.4, 173.5, 173.6, 173.7, 173.8, 173.9, 174.0, 174.1, 174.2, 174.3, 174.4, 174.5, 174.6, 174.7, 174.8, 174.9, 175.0, 175.1, 175.2, 175.3, 175.4, 175.5, 175.6, 175.7, 175.8, 175.9, 176.0, 176.1, 176.2, 176.3, 176.4, 176.5, 176.6, 176.7, 176.8, 176.9, 177.0, 177.1, 177.2, 177.3, 177.4, 177.5, 177.6, 177.7, 177.8, 177.9, 178.0, 178.1, 178.2, 178.3, 178.4, 178.5, 178.6, 178.7, 178.8, 178.9, 179.0, 179.1, 179.2, 179.3, 179.4, 179.5, 179.6, 179.7, 179.8, 179.9, 180.0, 180.1, 180.2, 180.3, 180.4, 180.5, 180.6, 180.7, 180.8, 180.9, 181.0, 181.1, 181.2, 181.3, 181.4, 181.5, 181.6, 181.7, 181.8, 181.9, 182.0, 182.1, 182.2, 182.3, 182.4, 182.5, 182.6, 182.7, 182.8, 182.9, 183.0, 183.1, 183.2, 183.3, 183.4, 183.5, 183.6, 183.7, 183.8, 183.9, 184.0, 184.1, 184.2, 184.3, 184.4, 184.5, 184.6, 184.7, 184.8, 184.9, 185.0, 185.1, 185.2, 185.3, 185.4, 185.5, 185.6, 185.7, 185.8, 185.9, 186.0, 186.1, 186.2, 186.3, 186.4, 186.5, 186.6, 186.7, 186.8, 186.9, 187.0, 187.1, 187.2, 187.3, 187.4, 187.5, 187.6, 187.7, 187.8, 187.9, 188.0, 188.1, 188.2, 188.3, 188.4, 188.5, 188.6, 188.7, 188.8, 188.9, 189.0, 189.1, 189.2, 189.3, 189.4, 189.5, 189.6, 189.7, 189.8, 189.9, 190.0, 190.1, 190.2, 190.3, 190.4, 190.5, 190.6, 190.7, 190.8, 190.9, 191.0, 191.1, 191.2, 191.3, 191.4, 191.5, 191.6, 191.7, 191.8, 191.9, 192.0, 192.1, 192.2, 192.3, 192.4, 192.5, 192.6, 192.7, 192.8, 192.9, 193.0, 193.1, 193.2, 193.3, 193.4, 193.5, 193.6, 193.7, 193.8, 193.9, 194.0, 194.1, 194.2, 194.3, 194.4, 194.5, 194.6, 194.7, 194.8, 194.9, 195.0, 195.1, 195.2, 195.3, 195.4, 195.5, 195.6, 195.7, 195.8, 195.9, 196.0, 196.1, 196.2, 196.3, 196.4, 196.5, 196.6, 196.7, 196.8, 196.9, 197.0, 197.1, 197.2, 197.3, 197.4, 197.5, 197.6, 197.7, 197.8, 197.9, 198.0, 198.1, 198.2, 198.3, 198.4, 198.5, 198.6, 198.7, 198.8, 198.9, 199.0, 199.1, 199.2, 199.3, 199.4, 199.5, 199.6, 199.7, 199.8, 199.9, 200.0, 200.1, 200.2, 200.3, 200.4, 200.5, 200.6, 200.7, 200.8, 200.9, 201.0, 201.1, 201.2, 201.3, 201.4, 201.5, 201.6, 201.7, 201.8, 201.9, 202.0, 202.1, 202.2, 202.3, 202.4, 202.5, 202.6, 202.7, 202.8, 202.9, 203.0, 203.1, 203.2, 203

# PUBLISHING ANALYSIS

NARROW MARGIN SEPARATES EMI AND UNIVERSAL IN TIGHTEST QUARTER TUSSLE SINCE 2005

## Top two slug it out in closest battle for years

### QUARTERLY FOCUS

BY PAUL WILLIAMS

EMI MUSIC PUBLISHING remained top publisher by the narrowest of margins in quarter two after its closest quarterly battle with arch rival Universal in six years.

In a recurring theme between the two music publishing giants, just 0.85 percentage points separated the pair's combined market share scores, which take into account both singles and albums chart performance. EMI claimed a 21.0% share for the quarter with Universal marginally behind in second place on 20.2%.

The last time the companies had been closer on a quarterly basis was between April and June 2005 when EMI finished 0.82 percentage points ahead of Universal, but since then the two rivals have regularly ended up neck and neck.

This included the contest for the annual publishing crown for the whole of 2008 when the gap between the two companies was so tiny an historic first draw was declared. Then Universal won 2010's overall prize after beating EMI by just 0.6 percentage points. The close pattern has continued into this year with EMI controlling the first quarter by 23.3% to Universal's 22.1% and three months on the difference between them is even smaller.

EMI's latest narrow victory comes despite its combined market share dropping quarter-on-quarter in Q2, while its performance also dipped on the league table just covering the singles market. Here its score fell quarter-on-quarter from 27.6% to 22.0% with its highlights including having 25% of the Bruno Mars hit *The Lazy Song* (the period's fourth top seller), half of *Beautiful People* by Chris Brown featuring Benny Benassi (fifth top seller) and 30% of Snoop Dogg's *Sweat* (sixth top seller).

The company's reduced share of the singles sector, though, was still good enough for EMI to lead this market as Universal's own share dropped from 16.5% to 15.4%. But on albums Universal continued to dominate as it followed a 31.6% share of the market in quarter one with 30.3% between April and June as its signing Adele enjoyed another phenomenal quarter.



Q2's movers and shakers | Clockwise from top left - Adele, Foo Fighters, Bruno Mars, Chris Brown and Snoop Dogg

EMI was a distant 11.3 points behind Universal on albums with a 19.0% share, although this was up on the previous quarter (16.1%). Its status was helped by the release of the Arctic Monkeys' fourth studio album *Suck It And See* - 100% controlled by EMI - which sold 142,610 copies, according to the Official Charts Company, and was the quarter's 10th biggest album.

The release of an extended version of Take That's two-million-selling album *Progress* was also rewarding for EMI, which has the biggest share of the release of any publisher (39.3%) through having both Howard Donald and Jason Orange on its books. The refreshed album sold 201,965 copies in Q2 to finish as the period's sixth top seller, while Katy B's debut *On A Mission* was 13th with EMI controlling almost all the album's publishing.

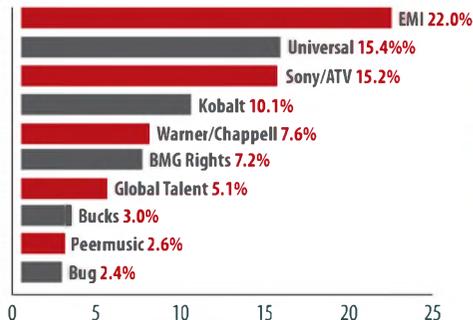
Universal has regularly outscored EMI on albums with this latest victory its fifth in the past six quarters. That supremacy has been significantly exaggerated this year thanks to Adele whose two albums combined sold around 2.22 million copies in quarter one and then shifted another 1.24 million units during the following quarter. Her second set *21* was again the top quarterly seller with Universal controlling 54.6% of the album, while 19 ranked fourth with the same publisher commanding an 87.5% share.

But Universal had lots more in its arsenal than Adele with nearly four-fifths of Foo Fighters' *Wasting Light* under its control. The album was the quarter's fifth top seller, while it also had stakes in every one of the period's 10 biggest sellers, apart from *Suck It And See*. Just outside the Top 10 it claimed a 64.6% share of Chase & Status's *No More Idols* in 11th place and all of Noah & The Whale's *Last Night On Earth* written entirely by band frontman Charles Fink. This was the quarter's 20th biggest album.

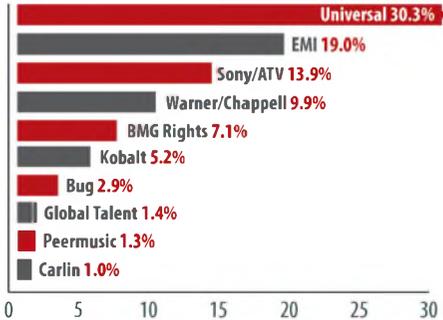
Universal's singles highlights, meanwhile, included Alexandra Stan's *Mr Saxobeat* (the quarter's ninth top seller), Example's share of his first UK number one *Changed The Way You Way Kiss Me* co-written with BMG Chrysalis's Michael Woods (10th top seller) and Adele's contribution to *Someone Like You* (11th top seller).

### AT A GLANCE SHARE BREAKDOWN, Q2 2011

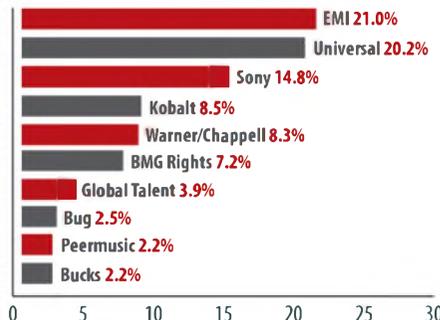
#### SINGLES SHARE



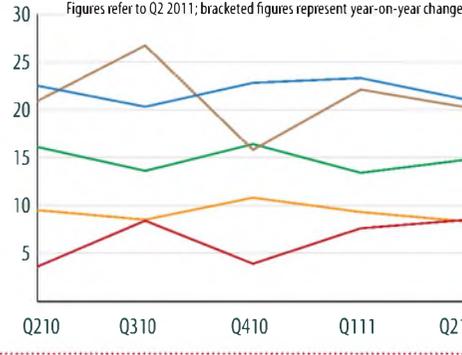
#### ALBUMS SHARE



#### COMBINED SHARE



#### COMBINED SHARE



EMI 21.0% (-6.4%)

UNIVERSAL 20.2% (-3.6%)

SONY/ATV 14.8% (-8.2%)

KOBALT 8.5% (+133.5%)

WARNER/CHP. 8.3% (-12.5%)

**EMI 21.0% (-6.4%)**

Remains marginally ahead of Universal after albums success with Arctic Monkeys, Take That and Katy B, while it finishes as top singles publisher for third successive quarter

**UNIVERSAL 20.2% (-3.6%)**

Adele leads Universal to another strong albums quarter with more than 30% of the market, while singles highlights include Example and Alexandra Stan

**SONY/ATV 14.8% (-8.2%)**

A returning Lady GaGa helps to lift Sony/ATV's singles and albums shares, while Jessie J has another strong three months in both markets

**KOBALT 8.5% (+133.5%)**

Kobalt not only returns as top indie publisher but historically overtakes Warner/Chappell, too, as successes include Aloe Blacc's *I Need A Dollar* and Katy Perry's *ET*

**WARNER/CH. 8.3% (-12.5%)**

Combined share below 10% for fourth out of last five quarters as Warner/Chappell drops to fifth place, but album share remains steady



Since the release of her debut album *The Fame*, Lady GaGa (below) has consistently been the biggest contributor to Sony/ATV's quarterly market shares, so a new album and a series of hit singles from her in Q2 was very welcome news for the publisher. With around a 77% stake in her second studio set *Born This Way* – the period's third biggest album – and *Judas and The Edge Of Glory* finishing respectively as the period's 13th and 17th top singles, Sony/ATV strengthened its position in third place as its combined market share increased



quarter-on-quarter from 13.4% to 14.8%.

Also on the publisher's books, Jessie J continued her excellent run started in the first three months of the year as Sony/ATV's scores on the individual league tables for both singles and albums increased. It claimed 55% control of her album *Who You Are*, the period's seventh top seller, as its albums share rose from 10.6% to 13.9%, while on singles its share moderately improved to 15.2% after credits on hits by Jessie J and GaGa were joined by its signing Pitbull delivering two of the quarter's three biggest sellers with *Give Me Everything* (with Nayer, Afrojack and Ne-Yo) and *On The Floor* (fronted by Jennifer Lopez).

Warner/Chappell, meanwhile, had another tough quarter as it was not only overtaken for the first time by Kobalt – itself enjoying a record-breaking three months – but slumped to its lowest score since the second quarter of 1999. Back then Richard Manners had only recently been appointed as managing director and had to oversee a combined market share of just 7.8%. It was not much better during this past quarter with his company's share dropping from 9.3% to 8.3% as Kobalt moved ahead to occupy fourth position for the first time.

Warner/Chappell's albums share actually increased quarter-on-quarter, rising from 8.9% to 9.9%, as it had interests in 10 of the period's 20 top sellers, including Lady GaGa's second album where Fernando Garibay had eight co-writes. But on singles its share slipped again to 7.6% as it was convincingly beaten by Kobalt (10.1%). This also left it with a singles market share less than half of that of Sony/ATV, which has now had a higher combined market share than Warner/Chappell for five successive quarters. Not so long ago they were regularly competing for third and fourth places.

There is no such gap, however, between EMI and Universal, which now appear to be in an endless, closely-fought fight for first and second places. EMI has won 2011's first two quarters, but neither side will need reminding it did the same last year, only then for Universal to claim a sizable victory in the third quarter and go on to win 2010's overall publishing prize.

[paul.williams@intentmedia.co.uk](mailto:paul.williams@intentmedia.co.uk)

**TOP 10 SINGLES Q2 2011**

POS	ARTIST/TITLE/WRITER/PUBLISHER
1	<b>LMFAO FEAT. LAUREN BENNETT &amp; GOONROCK</b> Party Rock Anthem Gordy, Gordy, Listenbee, Schroeder Global Talent 100%
2	<b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b> Give Me Everything Perez, Van De Wall, Smith Bucks 55%, Sony/ATV 25%, Universal 20%
3	<b>JENNIFER LOPEZ FEAT. PITBULL</b> On The Floor RedOne, Hamid, AJ Junior, Sky, Bilal, Perez, Hermosa, Hermosa Sony/ATV 55%, EMI 35%, Universal 10%
4	<b>BRUNO MARS</b> The Lazy Song Mars, Lawrence, Levine, K'Naan Bug 46.87%, EMI 25%, Sony/ATV 25%, Warner/Chappell 3.13%
5	<b>CHRIS BROWN FEAT. BENNY BENASSI</b> Beautiful People Brown, Benassi, Benassi, Baptiste EMI 50%, BMG Chrysalis 30%, Universal 20%
6	<b>SNOOP DOGG VS DAVID GUETTA</b> Sweat (Wet) Tuinfort, Wright, Holowell-Dhar, Vine, Riesterer, Broadus, Jenkins, Richardson, Williams, Ware Sony/ATV 40%, EMI 30%, Warner/Chappell 25%, Bucks 5%
7	<b>ALOE BLACC</b> I Need A Dollar Dawkins, Michels, Movshon, Silverman Kobalt 75%, Universal 25%
8	<b>KATY PERRY FEAT. KANYE WEST</b> ET Perry, Gottwald, Coleman, Martin Kobalt 81.25%, Warner/Chappell 18.75%
9	<b>ALEXANDRA STAN</b> Mr Saxobeat Nemirski, Prodan Universal 100%
10	<b>EXAMPLE</b> Changed The Way You Kiss Me Gleave, Woods BMG Chrysalis 50%, Universal 50%



Orange boom | Jason Orange (bottom) and Howard Donald boosted EMI's share of Progress



LMFAO



Arctic Monkeys

**TOP 10 ALBUMS Q2 2011**

POS	ARTIST/TITLE/PUBLISHER
1	<b>ADELE</b> 21 Universal 54.55%, BMG Chrysalis 15.45%, EMI 13.64%, Kobalt 11.82%, Sony/ATV 4.55%
2	<b>VARIOUS</b> Now! 78 EMI 31.3%, Universal 15.32%, Kobalt 13.88%, Sony/ATV 12.72%, Warner/Chappell 10.26%, Peermusic 4.35%, BMG Chrysalis 2.99%, Bucks 1.70%, others 7.68%
3	<b>LADY GAGA</b> Born This Way Sony/ATV 77.33%, Warner/Chappell 11.33%, Universal 8.53%, EMI 1.58%, others 1.23%
4	<b>ADELE</b> 19 Universal 87.5%, Sony/ATV 8.33%, Kobalt 3.96%, EMI 0.25%
5	<b>FOO FIGHTERS</b> Wasting Light Universal 77.9%, Bug 22.21%
6	<b>TAKE THAT</b> Progress EMI 39.27%, Universal 21.45%, Sony/ATV 19.64%, Notting Hill 19.64%
7	<b>JESSIE J</b> Who You Are Sony/ATV 54.98%, Universal 12.44%, BMG Chrysalis 9.02%, Kobalt 8.02%, Warner/Chappell 6.41%, others 9.13%
8	<b>BRUNO MARS</b> Doo-Wops & Hooligans Bug 44.56%, EMI 28.82%, Warner/Chappell 8.43%, Sony/ATV 7.25%, Universal 4%, others 6.94%
9	<b>RIHANNA</b> Loud EMI 33.33%, Universal 20.74%, Peermusic 13.49%, Warner/Chappell 9.57%, Sony/ATV 4.68%, Notting Hill 4.55%, Reverb 3.64%, iMagem 2.89%, others 7.11%
10	<b>ARCTIC MONKEYS</b> Suck It And See EMI 100%

**INDEPENDENT FOCUS**



Kobalt clean-up | Katy Perry's ET helped Kobalt to a record-breaking performance

**INDIES COMBINED SHARE Q2 2011**

POS	PUBLISHER / SHARE
1	<b>KOBALT 23.8%</b>
2	<b>BMG CHRYSALIS 20.1%</b>
3	<b>GLOBAL TALENT 11.0%</b>
4	<b>BUG 7.1%</b>
5	<b>PEERMUSIC 6.2%</b>
6	<b>BUCKS 6.2%</b>
7	<b>IMAGEM 3.1%</b>
8	<b>NOTTING HILL 1.6%</b>
9	<b>IMG 1.0%</b>
10	<b>CARLIN 0.9%</b>

KOBALT REPLACED BMG CHRYSALIS as top independent publisher in some style in quarter two as it claimed its best-yet combined market share across the entire market.

Moving ahead of Warner/Chappell to claim fourth place overall (see main story), the indie occupied 8.5% of the combined market, which covers both singles and albums chart performance, as its successes included Aloe Blacc's *I Need A Dollar* and Katy Perry's *ET*.

That translated to a 23.8% share of the independent market, exactly the same as it managed in quarter one, but in reality Kobalt grew in size as the indie publishers collectively claimed a greater slice of the entire publishing market than they did during the opening three months of the year. In quarter one the indies made up 31.9% of the combined publishing market, but this grew in Q2 to 35.7% thanks in particular to a number of big-selling singles penned by independent writers.

Indie songwriters and publishers controlled nearly 40% of the singles chart market in the quarter, compared to 31.4% during the previous three months. Kobalt made the biggest contribution to this, while BMG Chrysalis helped to seal its place as the period's second top indie with shares in big hits such as Chris Brown featuring Benny Benassi's *Beautiful People* (fifth top seller of the quarter), Example's *Changed The Way You Kiss Me* (10th top seller) and Adele's *Someone Like You* (11th). Its albums run included Cee Lo Green's *The Lady Killer* and Fleet Foxes' *Helplessness Blues*, controlling the latter set entirely.

Meanwhile, Global Talent had the quarter's biggest single all to itself with all four writers of *Party Rock Anthem* by LMFAO featuring Lauren Bennett & GoonRock under its control. The track sold 695,607 copies between April and June, helping Global to third place on the indie league table with an 11.0% share of the independent publishing market.

In fourth place Bug again cashed in on Bruno Mars and Ari Levine – making up two-thirds of US songwriting and production team *The Smeezingtons* – who delivered 47% of Mars's own recording *The Lazy Song*.

This was the quarter's fourth top single.

On albums Mars' *Doo-Wops & Hooligans* was the period's eighth top seller and nearly 45% controlled by Bug, which also handled more than a fifth of Foo Fighters' *Wasting Light* in fifth place.

Rights to half of Nicole Scherzinger's *Right Here* single helped Peermusic to fifth place (6.2%) on the indie chart, while sixth-placed Bucks (6.2%) was significantly boosted by its writer Afrojack's 55% share of his hit *Give Me Everything* with Pitbull and Ne-Yo, which was the period's second biggest seller.

Imagem's indie share declined for a third successive quarter as it slipped from fifth to seventh place (3.1%), while a revival of *Take That's Progress* lifted eighth-placed Notting Hill (1.6%) as it looks after Robbie Williams' publishing through his Farrell publishing company.

IMG arrived in ninth position, thanks largely to controlling nearly two-fifths of Caro Emerald's *Deleted Scenes From The Cutting Room Floor*, the quarter's 16th top album, while Carlin dropped from ninth to 10th with a 0.9% share.



Pitbull | His collaboration with Bucks writer Afrojack pushed the publisher into sixth place

LIVE

GERMAN EVENT SERVICE COMPANY COULD BUY TICKETING ASSET FROM DUTCH INVESTORS

# See Tickets sale to transform UK market

TICKETING

BY GORDON MASSON

CTS EVENTIM HAS EMERGED as the frontrunner in the £100m-plus sale of See Tickets, which could transform the ticketing business in the UK.

Dutch investment group Parcom Capital has been looking to sell See's assets for an estimated £100m-£120m, which created a scramble among other entertainment groups to put together bids for the ticketing business.

With contracts such as the Glastonbury Festival, See Tickets is the second largest primary ticketing concern in the UK, behind market leader Ticketmaster.

Parcom investment director Piet-Hein de Jager declined to comment on the sales negotiations. But *Music Week* understood that the process identified three potential suitors for See Tickets – AEG, Ambassador Theatre Group and CTS Eventim.

"We do not comment on the sale of any of our interests," said de Jager. Parcom is a subsidiary of the ING Group and has capital of €1.5bn (£1.3bn) invested in more than 250 companies throughout Europe. It is understood that other private equity outfits were initially interested in the See Tickets deal, but de Jager refused to confirm the names of the companies still involved in the auction process.

As the country's largest operator of theatres, Ambassador already operates a successful ticketing business – ATGTickets – while live music giant AEG has made no secret of its desire to enter the ticketing business to allow it to take on global rival Live Nation Ticketmaster.

Despite the secretive sales process industry observers now believe CTS Eventim, which claims to be the largest ticketing company in Europe, is likely to win the race to acquire See.

A year ago CTS purchased the German division of See from Parcom for £145m. That part of the See empire reportedly sold about 20 million tickets per year, which is thought to be about double the size of the UK company's turnover.

CTS Eventim set up a UK operation in January last year and three months ago it appointed Nick Blackburn as its chairman. He

was previously chairman and CEO of See Tickets and sources believe that the historic relationship between Parcom and CTS, plus Blackburn's knowledge of the company, puts Eventim UK in the driving seat for the deal.

Blackburn could not be contacted. However, he is credited with helping to grow See into the second largest primary ticketing business in Britain and is an outspoken opponent of the secondary ticketing market.

See Tickets was formerly part of Andrew Lloyd Webber's Really Useful Group, which Blackburn joined in

See Tickets | Glastonbury Festival ticketing contract



2001 with a remit to grow a new ticketing business. He grew the company to the number two position in the UK and shepherded the sale of See to Dutch group Stage Entertainment in early 2008, which subsequently sold its interests to Parcom.

Whatever the future ownership of See, the company's assets are estimated to cover the transactions of about 20% of all tickets sold in the UK. That healthy chunk of the business will provide the successful bidder with an enviable platform to take on market leader Ticketmaster, which enjoys a UK market share of between 40-50%, according to the Competition Commission.

✉ [gordon.masson@hotmail.com](mailto:gordon.masson@hotmail.com)

## SHOWCASE BRIDGE TO TALENT

Emerging talent event Showcase Live is to relaunch next month in a new venue that organisers are hoping will become a regular haunt for London's A&R executives.

The last edition of the event was held back in February, but creative director George Eason has used the intervening six months to rebrand Showcase Live and ink a deal with state-of-the-art live venue Under The Bridge in Fulham.

"We really wanted to find somewhere special to call our new home and when we saw Under The Bridge we knew we'd found it: the facilities in the club are just amazing and the fact that the venue management were so enthusiastic about bringing us in really helped," said Eason.

Completed earlier this year, Under The Bridge is located beneath Chelsea's Stamford Bridge stadium.

The venue was designed by Jim Catarelli, the man behind the celebrated House of Blues venues in the United States, and it has already hosted gigs from homegrown talent such as Ellie Goulding, Jamie Cullum and The Guillemots, as well as performances from international stars including blues icons Dr John and Booker T and soul sensation Mavis Staples.

Now in its fifth year, Showcase Live endeavours to identify some of the UK's hottest emerging acts and bring them to London where they have the opportunity to perform to an audience packed with music publishing and record label A&R executives.

Among the acts who have found success after playing at Showcase Live are JLS and Jessie J, while the events attract a wide range of industry talent spotters, as well as the likes of Fearnie Cotton, Mica Paris, Bluey Robinson and members of Sugababes, The Saturdays, Westlife and The Wanted on the look out for emerging artists to work with.

"We've built a great networking relationship with the likes of songwriters and producers who tip us off about some of the better acts they are working with. The reason we've been so successful is that we concentrate on quality rather than quantity, so we only bring a carefully-selected handful of unsigned and rising artists from around the UK to the attention of the music industry," continued Eason.

"A lot of thought and consideration goes into the booking of each artist – the quality control we have has always been tight. The new venue reflects that quality and we're hoping that its central location, plus the fact it is so close to Kensington where all of the major labels are based, will quickly boost the numbers of industry people who come along to each showcase."

The first of the new bi-monthly Showcase Live events will be on September 12 and will feature five acts: Vida, Paradise Point, Daniela Brooker, Project Alfie and Will Heard.

Eason added: "We're creating a platform that makes those introductions easier and allows for grass roots artists to get heard sooner."



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

HITWISE PRIMARY TICKETING CHART		
POS	PREV	EVENT
1	2	BRUNO MARS
2	4	RIHANNA
3	11	JESSIE J
4	1	RED HOT CHILI PEPPERS
5	8	DOLLY PARTON
6	7	EVANESCENCE
7	5	WILL YOUNG
8	NEW	PJ HARVEY
9	6	ADELE
10	NEW	THE SCRIPT
11	13	KATY PERRY
12	10	BRYAN ADAMS
13	3	NOEL GALLAGHER
14	9	TINIE TEMPAAH
15	17	GEORGE MICHAEL
16	20	ALISON KRAUSS
17	14	ARCTIC MONKEYS
18	NEW	PULP
19	19	BOB DYLAN
20	16	RAMMSTEIN

TIXDAQ SECONDARY TICKETING CHART			
POS	PREV	EVENT	£m
1	1	GEORGE MICHAEL	9.0
2	2	RIHANNA	4.0
3	3	CLIFF RICHARD	2.0
4	5	BRITNEY SPEARS	1.5
5	4	DOLLY PARTON	1.5
6	7	ADELE	1.3
7	6	ARCTIC MONKEYS	1.3
8	9	BRYAN ADAMS	1.0
9	8	TINIE TEMPAAH	1.0
10	14	KATY PERRY	0.8
11	10	THE SATURDAYS	0.8
12	12	THE WANTED	0.7
13	13	JESSIE J	0.6
14	16	RAMMSTEIN	0.6
15	19	DURAN DURAN	0.5
16	11	V FESTIVAL	0.5
17	15	BRUNO MARS	0.4
18	NEW	JOHNNY MATHIS	0.4
19	17	EXAMPLE	0.4
20	NEW	DYLAN/KNOPFLER	0.4

SEE MORE LIVE CHARTS AT MUSICWEEK.COM

# DIGITAL

**ON MUSICWEEK.COM**

- Smartphones and music: making sense of the latest research
- What Magnifier means for Google's wider music ambitions

FANS WHO PURCHASE REWARDED WITH ONLINE CONTENT AND MORE

# Next level appreciation societies

## MARKETING

BY EAMONN FORDE

UNIVERSAL MUSIC IS reactivating the Trojan Appreciation Society, as the fan club moves into the digital age.

The initiative is intended to mark the 40th anniversary of the classic reggae label, as well as to promote a new five-disc rarities boxed set. Fans who buy the new set can register their purchase on the Trojan Appreciation Society (TAS) section of the Trojan site by putting any of the discs into their computer. This will then allow them to redeem a bonus 12-track digital album.

By registering future CD and iTunes purchases through the TAS site in the same way, users build up points – called Perks – that can be redeemed against rewards, including exclusive tracks and limited-edition merchandise and promotional items.



marketing Johnny Hudson. "There will also be special discounts and bonus content."

The original Trojan Appreciation Society, set up by the label in 1971, was "a pretty basic mailing list" that ran as a standalone entity until 1973 and was eventually rolled into the West Indian Music Appreciation Society.

To make the new site, Universal contacted the people who ran the original Society, as well as a number of its members, to source original material to help shape the revived online version.

Hudson said the new site was linked to a wider overhaul of the Trojan brand. "It's been a strengthening and repositioning of the brand, going back to the core products that will connect with the fanbase," he said.

The Trojan site already sells physical and digital product and Hudson said that direct-to-consumer sales would be rolled into the TAS site but it would not be entirely about retail.

"It's about going deeper to know your consumer better and know your fan better – understanding what they want and what their buying habits are and this is a building block to help us do that," he said. "It's not all about sell, sell, sell. It's very much about community."

"It's understanding what they want and what their buying habits are and this is a building block to help us do that," he concluded. "Because it's around just one label, it's more focused than how eCommerce stores tend to operate. It's not all about sales through the site; it's about creating a sense of community and adding value to the

label to build fan relationships and communication."

In relaunching TAS, Universal is tapping into the current trend for bands rewarding fans digitally for their loyalty, as well as a growing number of online fan clubs (see box).

Gorillaz recently worked with GetGlue to offer fans digital stickers to reward their online activity, while Lady GaGa fans could unlock tracks from her latest album ahead of its release on GagaVille following her partnership with social gaming company Zynga.

Meanwhile, the new official free app from the Pixies, developed by Mobile Roadie, rewards fans based on their engagement with the content within the app.

[eamonn.forde@me.com](mailto:eamonn.forde@me.com)

## NEWS IN BRIEF

### Jay-Z/Kanye West break iTunes record

Jay-Z and Kanye West's Watch The Throne is the fastest-selling album on iTunes to date. It sold 290,000 copies in its opening week in the US, outperforming the opening week sales of Coldplay's Viva La Vida (282,000 downloads).

### eMusic Radio debuts

eMusic has introduced the eMusic Radio streaming service in the US for music discovery as it moves into Pandora-style recommendations.

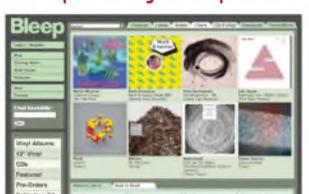
### Songkick checks into Foursquare

Songkick is location company Foursquare's new concert partner, meaning users checking into venues on the latter will see details of the acts playing there.

### Turntable.fm attracts 207k users

Turntable.fm had 207,000 unique users in the US in July according to comScore figures.

### Bleep runs unsigned competition



Download store Bleep is running an unsigned competition in conjunction with Warp Records, SoundCloud and Transition Studios. The winning act will have their music A&R-ed, mastered, released, promoted and sold on an exclusive Bleep compilation.

### Onesheet goes public with 10k users

Onesheet, the web aggregation and management platform for acts, has launched in public beta and has so far signed up 10,000 artists.

### Vevo drives YouTube music traffic, offers free downloads

New figures from comScore show that Vevo accounted for 38% of YouTube's music video views in July. Warner Music had the second most popular music channel with a 20% share. Vevo is also offering free remix MP3 downloads of emerging bands in conjunction with RCRD LBL.

## NEW APPS

### Last.fm Festivals (iOS/Android – free)

Similar to Songkick's app, it makes personalised festival recommendations based on what music users scrobble as well as using geolocation to suggest nearby events.

### Gigs & Tours (iOS – free)

Another live discovery app which finds local gigs promoted by SJM Concerts and Metropolis Music in the UK and offers direct ticket sales.

## NEW SERVICES

**VibeDeck** now allows acts to sell tracks direct from their YouTube videos or give them away in return for data capture.

**Swarm.fm's** new + Music offering allows acts, through a Chrome browser plug-in, to seamlessly add full-track streaming to Facebook and other sites by drawing on Rdio and MP3 blogs.

## VALUE ADDED CONTENT

### CHRIS DIFFORD'S SATURDAY MORNING MUSIC CLUB

Launched in April 2010, the Squeeze founder created an offering that deliberately harked back to the fan clubs of the 1960s and 1970s. Tied into the release of the Chris, That & The Other album, the Saturday Morning Music Club was stretched over a 12-week period where extra digital content was drip-fed to subscribers each Saturday for the duration of the campaign. "The inspiration really came from bands like The Beatles having a fan club," he told *Music Week* at the time. "When you signed up for it, you got photographs, flexidiscs, newsletters and so on. I just thought that period is relevant to today. Even though music is so instant and you can get it so easily, I thought it would be good to stagger it."



### ROBBIE WILLIAMS' INNER SANCTUM

Created in 2005 ahead of Williams' Close Encounters world tour in 2006, fans paid £25 a year for access to the Inner Sanctum, which gave them priority access to ticket sales as well as exclusive video and blog content and an interactive timeline of his career. More than 150,000 people signed up but the club eventually closed in July 2009 as it was felt the singer had to be active in touring and recording to justify the subscription fee



and also because social networking had developed to the extent that Facebook and Twitter could do many of things the Inner Sanctum was originally set up to do.

### WESTLIFE: PLATINUM

Westlife were one of the first major acts to create an online subscription fanclub back in October 2001 to promote their World Of Our Own album. Subscribers paying £14.99 a year got early access to content, text messages, ringtones, priority ticket booking and exclusive content for an annual fee with a special pre-paid card on offer for fans without credit cards. It was eventually wound down in 2004 but a number of pop acts at the time – including Ronan Keating, Victoria Beckham and A1 – temporarily pursued a similar strategy, charging a premium for VIP access to parts of their official sites.



### DAFT PUNK: DAFT CLUB

To promote their Discovery album in 2001, the French dance act created the Daft Club which users could access with a Daft Card that came bundled with copies of the album. Fans were offered exclusive remixes of tracks from the Discovery and Homework albums, live recordings and instrumentals for free as part of their membership. It eventually closed in early 2003.

## TALENT

OLLY MURS / Epic/Syco

## 'Women fancy him, men think he's a good bloke...'

**E**RSTWHILE EPIC RECORDS managing director Nick Raphael and VP of A&R Jo Charrington have ended their hugely-successful time at Sony on a real high by delivering in Olly Murs' second album one of the pop records of the year.

The former X Factor star – whose live income turnover this year is rumoured to be £5m and this week announced an arena tour (see box) – cements an outstanding 12 months, which began with a debut number one single last August, by following up last November's self-titled double-platinum debut with a second album for the pre-Christmas market.

Described as the "final beneficiary of the Nick/Jo Sony partnership" ahead of Raphael's move to Universal to relaunch the London Records label, the album sees the 27-year-old singer-songwriter move away from pop-reggae for a new "white soul boy sound" – and further establishes him as a potential successor to Robbie Williams.

As his co-manager Harry Magee at Modest! Management puts it: "Olly's that rare pop artist that women fancy and men think is a good bloke – Robbie was a bit like that. He is very focused; an all-round entertainer who has an ambition to



"We had to change slightly and I looked at myself. The ska/reggae vibe put me in a place but I don't want to be the same artist over and over and over again because people get bored"

OLLY MURS, ARTIST

## CAST LIST

**LABEL:** Epic/Syco

**A&R:** Jo Charrington & Nick Raphael

**PUBLISHER:** Salli Isaak Music Publishing Limited

**MANAGEMENT:** Richard Griffiths, Harry Magee & Sarah Thomas, Modest! Management

**AGENT:** Paul Fitzgerald, CAA

**LAWYER:** Paul Spraggon, SBB

**MARKETING:** Thomas Paul & Murray Rose, Epic

**NATIONAL PRESS:** Jon Bills & Murray Chalmers, Murray Chalmers PR

**REGIONAL PRESS:** Gordon Duncan, APB PR

**NATIONAL RADIO:** Mark Murphy, Dawn Promotions

**REGIONAL RADIO:** Bob Hermon, Bob Hermon Promotions

be the most successful male solo artist other than Robbie.

"He is the complete package. He can sing, write, dance, and communicate with his fans in a genuine way. He's very likeable and knows how to treat people. He knows how to connect with them and if you take that combination of natural qualities he has and add his focus and ambition then you are going to end up with the success he is enjoying."

Encouraging the best out of Murs has been the priority at Epic where Murs – who was the first of the show's male solo artists to co-write a number one album but admits he had not picked up a pen to write for the first 25 years of his life – says: "From day one they made me feel at home; I don't suppose other labels always do that. When you come off The X Factor people think it's easy to have success but I found I really had to work hard to release

"He is the complete package. He can sing, write, dance, and communicate with his fans in a genuine way. He's very likeable and knows how to treat people"

HARRY MAGEE, MODEST!

great singles. And the first thing we discussed was going in and writing and getting my personality across. If it wasn't for [Nick and Jo's] encouragement, singing, writing, progress and letting me be myself and pushing me to do things, well I am a much better artist in a year because of that."

Despite having with Raphael also guided fellow X Factor runners-up JLS to multi-platinum success, Charrington admits she does not

watch the series. She explains: "I will watch the finalists on YouTube but I purposefully don't watch the series – I don't want to go on that emotional journey with them – so when you meet them you see them for what they are. And when I met Olly I knew I wanted to work with him in 30 seconds – he's the people's artist, a regular guy."

Charrington describes Murs' honesty and input on the second record as refreshing. "He always knew he was as an artist, but the A&R has been even more collaborative. We didn't want to do the same thing again and he definitely didn't want to do the reggae thing, but we wanted to keep the essence of Olly. You aren't trying to turn him into something he is not – he knows who he is so immediately you have a headstart – but you want to keep it interesting."

The sound of the new album came together after a writing session

with Claude Kelly and Steve Robson who co-penned his number one debut single Please Don't Let Me Go. Murs says: "We had to change slightly and I looked at myself. The ska/reggae vibe put me in a place but I don't want to be the same artist over and over and over again because people get bored. You have to keep it fresh. We decided the 'white boy soul' sound was really me and we wrote [album track] Dance With Me Tonight, which solidified where we'd go. When we wrote that song we knew that was the direction."

Co-writers on the to-be-titled album scheduled for November include Martin Brammer (The Lighthouse Family), Steve Robson (Take That) and Wayne Hector (JLS). Single Heart Skips A Beat – featuring Top 10 chart rappers Rizzle Kicks – is written by Alex Smith (Example), Sam Preston (Ordinary Boys) and Jim Eliot (Kylie Minogue) and, while it is reggae-tinged, it is the only track on the album not co-written by Murs. "It was a curveball and nothing like the album, but I loved the production and the writers wrote it for me," says Murs about the track, which is shaping up to be his biggest hit to date.

And with him installed as the co-presenter of ITV2 spin-off The Xtra Factor for the new series, it is unlikely he will be out of the public's conscience any time soon.

yes\_stephen@yahoo.co.uk

## MURS – BORN TO PERFORM

FROM the moment he walked on at his X Factor audition to cover Stevie Wonder's Superstition – the performance of which Simon Cowell said was "the easiest yes I have ever given" – it was clear Olly Murs was born for the stage.

Post X Factor tour, he headlined a sold-out 30-date UK theatre tour – including three nights at Hammersmith Apollo – before

touring the UK with JLS over summer to rave reviews, which has led to a staggering 15-date arena tour being announced for February. Co-manager Harry Magee says: "You can tell how popular an artist is by how fast their tickets sell out and the confidence promoters got from the theatre tour tickets selling so fast enabled them to put the arenas on even at that stage."

Murs' live show has garnered rave reviews from sceptical critics for its entertainment value. Magee explains: "We decided not to make it an out-and-out pop show production, but put a good band together instead with a brass section and made it interesting with levels of staging and interaction between the guys. It was a musically-driven show, but it is about him – he is a fantastic performer."

Murs adds: "I have looked up to artists. You are only as good as

the artists you look up to and I look up to people like Robbie Williams, Michael Jackson and Stevie Wonder.

"I am a showman, that's who I am. I don't have the voice that is going to make people cry, like Adele. I am the kind of person who makes people smile and we constructed the live show behind that. Touring is where I am most comfortable. That's what I am in the industry for. I would do it every day if I could."

# I ♥ music because...

*My First Record was The Isley Brothers Take Me To The Next Phase. It was a single on T-Neck Records. The A-Side was Take Me To The Next Phase Part 1, the B-Side Part 2. The label was orange. The cover shot was them on stage with the smoke machine cranked up. It was incredible and the song is still bad ass.*

*And my musical hero?  
Keith Richards...*

**MIO VUKOVIC**  
*Manager and music fan,  
Los Angeles*

**Event Solutions | Marketing | Press | Commercial Partnership**

We create PARTNERSHIPS in North America and the UK. Bosh is a joint venture between British and US marketers that brings decades of success in music, television, video games and technology to companies that want something that is just a little different

[www.boshentertainment.com](http://www.boshentertainment.com)

**BE**  
**BOSH ENTERTAINMENT**

## TALENT/DIARY

JUAN ZELADA / *Insomnia*

www.juanzelada.com

## Juan to watch

UNSIGNED FORMER BREAKOUT star Juan Zelada and his fledgling manager's determination to break on their own terms is being rewarded with his debut single flying at Radio 2 and significant record label and publishing interest.

Released last month, *Breakfast In Spitalfields* was the station's record of the week, A-Listed and remained on the playlist for five weeks. At its peak it was Radio 2's second most-played song, while reaching number 29 on Nielsen Music's UK airplay chart – in all, a formidable achievement for an unsigned artist.

It is success for both Liverpool Institute of Performing Arts graduate Zelada – who performed his brand of “Ben Folds Five meets Dave Matthews Band” style of music at Music Week's monthly Breakout event in January – and his manager Adam Low, a former restaurants manager.

Asked why Radio 2 have taken to *Breakfast In Spitalfields* so well, Spanish-born Zelada – who grew up in London – says: “Maybe the guys at Radio 2 just thought it was radio-friendly. I understand people need to pigeonhole us and it's hard, but what I've always said is Paul Simon, James Taylor and Ray Charles have always been in my head. These are the artists I try to emulate.”

When Low first recognised Zelada's talent he was an entrepreneur who had made his money helping build the branded restaurant chain Deep Blue before selling his shares and then running operations at another chain in autumn 2008. He explains: “I had this old piano in one of the restaurants and would book performers through an agency who would play very boring ‘play it again Sam type stuff’. But when Juan came in I immediately noticed he was a great performer, clearly different from the others, with great charisma getting half the restaurant singing along.”

West London-based Low, who says he always had ambitions to ven-

ture into music, “took the plunge” and quit his job to set up the management arm of an existing Stevenage-based music production company called *Insomnia Music*.

He began in 2009 by gigging Zelada relentlessly, which led to him getting a break as keyboardist with former Polydor artist Bryn Christopher's touring band (who have subsequently become Zelada's band). He also set up co-writes with the likes of *Noisettes*/Mumford & Sons collaborator Josh Weller and new Duran Duran guitarist Dom Brown.

A “third-party anonymous investor” from outside of music and described as a fan enabled the recording last year of Zelada's debut album with Matt Lawrence, the ex-chief engineer of *Metropolis Studios* (Ellie Goulding, James Morrison), on his first production. It was recorded at *Metropolis*, *Abbey Road* and *Rockfield Studios* in Wales and mixed by Danton Supple, best known for his work with *Coldplay*.

Labels initially passed on the finished record but, undaunted, Low set up his own team to break Zelada (see box), which began with *Breakout*, organised distribution for the single via *AWAL*, which resulted in the success at radio and a sold-out gig at *Hoxton Bar & Grill* earlier this month. “Labels thought it was great, but thought there was not enough happening around it. I got very frustrated at the lack of labels coming in so I took that risk myself. Now, with at one point being the second most-played at Radio 2, things are starting to heat up.”

Zelada agrees, noting: “Since we played *Breakout* we picked up more gigs on the London scene and as the gigs got more significant the band came together.”

Whether a deal happens or not, the plan is to release second single *The Blues Remain* on October 24 with the as-yet-untitled album due in early 2012.

✉ yes\_stephen@yahoo.co.uk

DOOLEY'S  
DIARY

## Dooley dusts down the Lambretta for a weekend with Bubbles

The advent of the *Bank Holiday* tends to point to only one thing – at least if you're a person of a certain age and disposition that is: the *Reading and Leeds festival*. It seems everyone in the country under 25 heads off on their annual pilgrimage to Berkshire and North Yorkshire, wellyboots and cans of beer in hand. However, Dooley turned his attention to a far more southern part of the UK – *Brighton* – with the news that more than 50 mods and modettes will get booted and suited and jump on their Lambrettas to roar off to the coast on Saturday. The occasion? To celebrate the reissue of the classic *Who* album *Quadrophenia* – *The Director's Cut* – of course.

Organiser *Nicky Bubbles* says: “*Quadrophenia* is an iconic album that has resonated with every mod and scooter owner” although, Bubbles' thoughts on the film, which starred *Phil Daniels*, young rocker *Ray Winstone*, *Toyah Wilcox*, a bunch of actors who later turned up in *The Bill* and, of course, *Sting*, are not known. The album is scheduled for release via *Universal Music Catalogue* in November and will include some previously unheard demos and photos and Dooley for one can't wait...

Now, whoever is responsible for updating *Ollly Murs*' Wikipedia page is clearly totally confident about the former *X Factor* runner-up's enduring success. A full week before his new single *Heart Skips A Beat* featuring *Rizzle Kicks* would first be able to register on the OCC chart, the site already had it recorded as having been number one. That may have been premature, but they were clearly onto something with the single opening in first place on the Tuesday sales flashes, a good 8,000 sales ahead of its nearest rival. Don't suppose they can tell us Saturday's Lottery numbers can they?...

Now, never far from Dooley's mind is the esteemed *Robin Gibb*, who graced these very pages last week after being spotted at the the-



atre with *John Whittingdale* MP and *Society for British Interior Design* president *Vanessa Brady*. While some may have wondered what the CISAC and SBID presidents have in common, Dooley is on hand to furnish an answer: Gibb is the society's ambassa-



dor and is particularly concerned about defending the rights of designers and creators – both in the musical and artistic world. To this end *Robin* will join *Vanessa Brady* in Paris for his first official engagement in this role on September 11, when he presents the awards to this year's top interior designers at the industry's premier ceremony, *Maison and Objet* – and one can only hope that some wonderful pictures of the event will fall into Dooley's grubby mitts...

Perennially cheerful *Bruno Mars* was in town last week to play two sold out shows at the *Hammersmith Apollo* prior to last weekend's performance at the *V festival* – and who was spotted swinging by his dressing room? *Bug Music*'s newly-appointed director of A&R *Alan Pell* no less with head of sync *Ed Bailie* in tow. Neither would reveal what subsequent japes took place next, but the trio all did take time to pose for a quick snap. Pictured above, inset (L-R): Pell, Mars and Bailie...

In a busy week for *Kodak*, *The Maccabees* also took time to smile gleefully into the camera after signing a worldwide publishing agreement with *BMG Chrysalis*. Dooley was told the signing took place at *Portsmouth's Wedgewood Rooms*, after the band completed their first show in a year on lead singer's *Orlando Weeks*' birthday in what seemed like an eventful day for the group. Pictured below (L-R): *Jon Turner* (*Turner Spear*), manager *John Reid*, *Hugo White*, *BMG Chrysalis*' *Hugo Turquet*, *BMG Chrysalis UK SVP Alexi*

*Cory-Smith*, *Rupert Jarvis*, *Felix White*, *Orlando Weeks*, *Sam Doyle*, *BMG Chrysalis* creative assistant *Tom Overbury*...

True *Grit* actor and country singer *Glen Campbell* was in the UK last week to promote his forthcoming and final album, *Ghost On The Canvas*, much to the delight of women above a certain age and the news desk here at *Music Week*. Despite being bogged down with promotion, the legendary artist took time out from his hectic schedule after recording track *A Better Place* for *Songs Of Praise* to pose for a pic for Dooley – and what a corker it is. Pictured above, top (L-R): *Cloud PR*'s *Ted Cummings*, *Glen Campbell* and *Cargo Records* label manager *John Dryland*.

And finally, to *East 17*, with the news that the band are back together – although, in the same way the first *Take That* reunion took place without *Robbie*, *Brian Harvey* was apparently too busy to get involved in the happy event. But what exactly is *Harvey* busy doing? Well, according to one online video, the cheeky singer has dedicated himself to a life of fighting crime – with an older, but not necessarily wiser *Harvey* quizzing police and staff from *Southern Electric* on why they were installing a pre-paid meter in his house against his will. Turns out he didn't pay his electricity bills. But, retorts *Harvey*, the bills were addressed to a Mr H *Harvey*. Therefore, they should be taking this matter up with that guy, and not poor *Brian*. If only Dooley had thought of that excuse himself.



## CAST LIST

<b>LABEL</b>	<i>Insomnia Music</i>	<b>NATIONAL RADIO:</b>	<b>MARKETING/SOCIAL MEDIA:</b>
<i>Unsigned/Insomnia Records</i>	<i>Gez Orakwusi, Bright Size Ltd</i>	<i>Joe Bennett, JB PR</i>	<i>Brad Taylor, Big Machine Media</i>
<b>A&amp;R &amp; MANAGEMENT:</b>	<b>NATIONAL PRESS:</b>	<b>RADIO:</b>	<b>ONLINE PRESS:</b>
<i>Adam Low, Machine Media</i>	<i>Kate Stuart, Big Machine Media</i>	<i>Alex Alexandrou, Nobul Promotions</i>	<i>Katie French, Big Machine Media</i>
		<b>DIGITAL</b>	



**SOUND  
PERFORMANCE**

THE UK'S NUMBER 1 CD & DVD MANUFACTURER

---

## Supporting UK music with UK manufacturing

---

*Our Midlands based factory can  
manufacture up to 40 million discs  
per annum*

**Contact our sales team to discuss your  
replication requirements**

---

3 Greenwich Quay  
Clarence Road  
London  
SE8 3EY

T. +44 [0]20 8691 2121  
F. +44 [0]20 8691 3144  
[sales@soundperformance.co.uk](mailto:sales@soundperformance.co.uk)  
[www.soundperformance.co.uk](http://www.soundperformance.co.uk)

## PROFILE SALVO

## STACK'S SYSTEM

Union Square Music's specialist collectors' label, Salvo, specialises in lovingly compiled and beautifully presented retrospective collections from artists as diverse as Roy Harper and 808 State, via a healthy helping of Madness. USM boss Peter Stack discusses the winning formula



## LABEL FOCUS

BY BEN CARDEW

IN THESE STRAIGHTENED DAYS FOR THE MUSIC industry, the record collector is king. Album sales in general may continue to fall but there remains a market – and a lucrative one at that – that will still buy a 70-CD Miles Davis boxed set, or a 19-CD Sandy Denny retrospective that contains everything she ever put her voice to.

Indeed, of all albums sold in 2010, more than half were from back catalogue and current releases, with only 49% made up of albums released that year.

Into this niche steps Salvo, the collectors' label from Union Square Music. It is set for a big fourth quarter thanks to an extensive campaign that will include CD cover-mounts, magazine features, retail promotions and a nifty line in mugs and promo T-shirts.

Naturally, it also has a number of big releases lined up (see box). These include Songs of Love and Loss, a two-CD set from influential English folk singer Roy Harper, a four-CD career retrospective of Scottish rock band Nazareth and 70-track Madness anthology, A Guided Tour Of Madness.

Fittingly, this autumn's activity will also include the re-release of Sladest, a 1973 compilation album from Slade, the very band that led to Salvo's creation.

"Salvo was launched in 2006 when we acquired the rights to market the Slade original albums," explains Union Square Music managing director Peter Stack.

"We launched a great campaign under the banner 'Feel The Noise'. We remastered and reissued the original albums with bonus tracks and live material and worked extensively with the band to promote [the campaign]."

This campaign – which would go on to win the Music Week Catalogue Campaign Of The Year award, as well as the Mojo Sound and Vision gong – would set the tone for Salvo in the years to come.

The label is, in some ways, not that dissimilar to other Union Square labels, which include everything from world and roots music label Manteca to children's specialist USM Junior, in that it offers music for a well-defined audience.

The key difference, however, lies in the demands of that audience. Stack explains that as a collectors' label (they also use the term 'heritage'), Salvo concentrates on "classic album reissues, artist anthologies and definitive artist and label boxed set retrospectives", with attention to detail and craft being key.

"The label appeals to the knowledgeable music fan, the aficionado," Stack explains. "We aim to provide what the fans are looking for, with each title lovingly packaged, expertly researched, compiled and annotated and featuring, wherever possible, rare or unreleased tracks, top class artwork and photography and superb sound quality."

Key releases for Salvo over the years have included reissue campaigns for Madness, Procol Harum, Stiff Records and ZTT, while Stack explains that the 30th anniversary edition of Madness' One Step Beyond and 25th anniversary issues of Propaganda's A Secret Wish and Frankie Goes To Hollywood's Welcome To The Pleasuredome are among the label's biggest sellers.

Meanwhile, a personal favourite for Stack is the Peter Green four-CD Anthology set, which was personally compiled by the legendary former Fleetwood Mac guitarist.

But Salvo is not just about albums: the label also represents sync and sub-licensing rights for many of the catalogues it controls. Stack says that this can prove a win/win situation, with the reissue work leading to sync requests, which then provide exposure and help the sale of the catalogue.



**ABOVE** Frankie Says... | success. The Liverpool band were big sellers for Salvo while also providing a sync spin-off courtesy of Virgin Atlantic

**RIGHT** Another step beyond | Having handled a Madness 30th anniversary release, Salvo's Q4 list includes the band's latest Guided Tour set

Notable examples include the use of Jona Lewie's You'll Always Find Me In The Kitchen At Parties in an ad for IKEA and Frankie Goes To Hollywood's Relax for Virgin Atlantic.

Madness – in many ways the key Salvo band, after signing a back catalogue deal with the label in 2009 – have also featured in a number of adverts. Their classic House Of Fun was used by Kingsmill Bread, while the band recently recorded a new, slowed down take on Baggy Trousers – titled, with typical Madness aplomb, Le Grand Pantalon – for the Kronenbourg Slow The Pace campaign, a follow-up to the brand's Music Week Award-winning Lemmy advert.

Salvo released Le Grand Pantalon as a download earlier this year, becoming one of a small number of "new" releases on the label: Stack says the label generally doesn't work with new recordings, although it does sometimes include new work in career retrospectives, as it did with its Claudia Brucken (singer with Propaganda) best of, ComBined.

As might be expected, physical sales remain dominant for the label, with a concentration on producing "beautifully presented boxes and digipacks with extensive liner notes".

Nevertheless, Stack says that digital is an important area for Salvo. The label has its own bespoke website (salvo-music.co.uk), which launched in 2009 offering separate pages and mailing lists for every Salvo artist.

Marketing director Steve Bunyan told *Music Week* at the time that the new site was part of a strategy to push deep catalogue to dedicated fans. "You can't expect Asda or Tesco to support 10 Procol Harum albums, but there is an audience out there and you've got to find a way to talk to that audience," he explained.

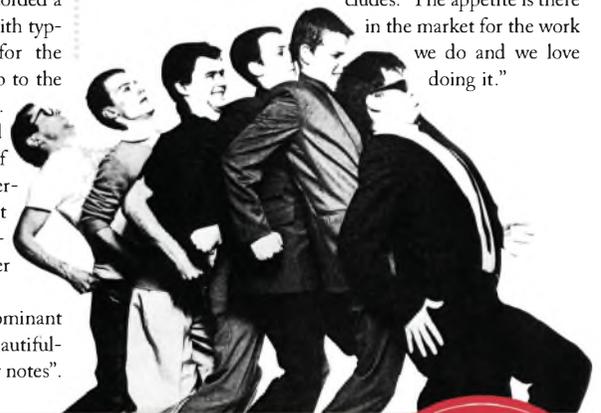
"Our website acts as an information tool with music fans," adds Stack. "We build databases for each artist's fan base and keep them informed of our various activities."

Digital, of course, also means download albums – a growing area for all labels these days. The majority of Salvo releases are currently available digitally and the label is set to release an iTunes LP Deluxe Digital version of its Q4 Madness boxed set release – one of its most important digital releases to date.

The result is a label that seems in rude health as the all-important fourth quarter rolls around: Salvo has sold more than 74,000 albums this year, according to figures from the Official Charts Company, helping Union Square Music to sales in excess of half a million.

"We are delighted with the sales levels across our label," says Stack. "We know how to reach the committed fans and we are also accomplished in re-awakening interest in certain artists who may have been very influential musically and now have the potential to find a new audience."

"It's a dream come true to work with such great artists and recordings as we do on Salvo," the USM MD concludes. "The appetite is there in the market for the work we do and we love doing it."



## OPENING SALVO KEY RELEASES FOR LABEL IN Q4



## • Gilbert O'Sullivan re-issue campaign

Covering O'Sullivan's recordings from 1967 to 2007, the campaign starts in November with a deluxe release of his first album, Himself (below). Further deluxe original albums will follow, as will a comprehensive boxed set, with a best of scheduled for early 2012.

• Roy Harper – Songs Of Love and Loss  
Celebrating Harper's 70th birthday, this two-CD compilation is a great entry point

## • Nazareth – The Naz Box

The most comprehensive Nazareth retrospective to date. It includes 69 tracks plus 29 previously unavailable recordings

## • Madness

A Guided Tour Of Madness. Includes hits and band favourites from One Step Beyond in 1979 through to The Liberty Of Norton Folgate in 2009, plus a DVD of the band's 1992 Madstock performance and a 72-page colour booklet

## • Slade – Sladest

(Expanded with bonus tracks)

## • The Best Of The Pirates 2CD

## • The Best Of Marmalade 2CD

## • Art Of Noise Who's Afraid Of The Art Of Noise CD+DVD

## • The Best Of 808 State





**IT SOUNDS BETTER ON...**



a unionsquareproduction

**GDS + DIGITAL + CATALOGUE EXPLOITATION + PUBLISHING**

**FOR OUR SUB-LICENSING & SYNCH CATALOGUE PLEASE CONTACT**

**PETE GARDINER: PG@UNIONSQUAREMUSIC.CO.UK**

**WWW.SALVO-MUSIC.CO.UK WWW.UNIONSQUAREMUSIC.CO.UK**





MusicWeek in ASSOCIATION WITH ALL NIGHT LONG PROMOTIONS

# BREAKOUT

THE CREAM OF HOT NEW TALENT

LIVE MUSIC FROM INDUSTRY ENDORSED NEW AND BREAKING ARTISTS

TALENT + LUCK = SUCCESS  
TIMING

WEDS 14TH SEPTEMBER; FROM 7.30PM - 1.30AM

### TIMETABLE:

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

ACOUSTIC STABLE →	10.40PM	ETHAN ASH
	9.40PM	RACHEL SERMANI
	8.40PM	TBC

ALL NIGHT LONG DJ'S TIL 1.30AM

£6/£5 WITH FLYER B4 9PM

FOR COMPLIMENTARY GUESTLIST (UNTIL 9PM)  
E: BREAKOUT@MUSICWEEK.COM

[WWW.MUSICWEEK.COM/BREAKOUT](http://WWW.MUSICWEEK.COM/BREAKOUT)

PROUD GALLERIES  
STABLES MARKET, CAMDEN, NW1 8AH



# PROFILE FESTIVALS

# SIGHTS AND SOUNDS



A new festival aims to build partnerships between professionals from the audio and visual industries

## EVENTS

BY BEN CARDEW

AS LITTLE AS 10 YEARS AGO, THE IDEA of letting your music be used on an advert was anathema to most artists. Sure, there were a number of high-profile hits that had sprung up from ads – Babylon Zoo's Spaceman and Stilton's Inside among them – but the fleeting nature of these two acts' successes probably tells you all you need to know about the credibility that taking the advertising dollar would bring.

In 2011, however, you could probably count on one hand the number of bands who still refuse to put their music to an advert, film or video game. The success of Moby's 1999 album Play, which showed you could put music to adverts and actually boost your career, was very important in this respect.

But ultimately, for many in the music industry, it was a question of sheer economics: with record sales on the slide and even the live industry facing an uncertain future, the income from an advert – or another judicious sync – can prove very useful indeed.

And this is where the inaugural Vision Sound Music Festival comes in. Taking place in London's Southbank Centre from September 2-4, VSM is billed as "the UK's first event of its kind, a three-day festival celebrating the unique relationship between audio and visual cultures".

"[Beggars director] Martin Mills once said to me, 'There are five ways to make money out of music: records, songs, live gigs, merch, sponsorship and partnerships,'" says Vision Sound Music Festival director Andrew Missingham.

"With records not working in the way they once did, the music industry is increasingly looking at how it is going to make a living from syncs."

Vision Sound Music is, in part, built around such thinking. The event is split into four distinct events: VSM Pro – likely to be of most interest to music industry executives – takes place on Friday September 2. It is a one-day B2B seminar bringing together professionals from the music, film, advertising and video-game industries in what organisers describe as "a uniquely creative mix" (see box for line-up).

VSM How2, which takes place on Saturday September 3, is an attempt to uncover the mysteries of the creative process for students of music, design, animation, graphics, film and computer science.

VSM Family, on Sunday September 4, is intended to fill the last day of the school holidays, by offering a day of inter-



"What I hope is that people will see things that work. Things that will excite them..."

ANDREW MISSINGHAM,  
VISION SOUND MUSIC

active exploration of games, music and film for children and their parents. Accompanying this, VSM Nights takes place across the Queen Elizabeth Hall, Purcell Room and Royal Festival Hall on the nights of September 2-4. It features a number of specially commissioned performances, talks and events celebrating the meeting points between vision, sound and music (see below).

The idea – particularly of VSM Pro – is for representatives from the music, film, advertising and games industries to meet and discuss new ideas, pitch new bands and generally come away with a handful of new contacts and even some new business.

"If you are a label or a band looking for different ways to get your stuff out there, there will be lots of people, who could potentially buy that stuff," Missingham says.

But Missingham is adamant he does not want the event to turn into an industry talking shop.

"What I don't want this to be – I don't want to have sessions where people are complaining about things," he explains. "I don't want people wringing their hands about how hard it is to licence music online."

"What I hope is that people will see things that work. Things that will excite them."

**ABOVE**  
Video score | The LPO will play symphonic music from a selection of games

**RIGHT**  
Gilles Peterson | DJing at the aftershow



Richard O'Brien

A two-part event in which an international cast of artists, critics and composers celebrate the music and sound design of the horror film. Sound Of Fear includes performances from cut-up sound specialist People Like Us and Berlin-based ensemble zeitkratzer, and discussion.

## SOUTHBANK SCHEDULE VSM PRO AND VSM NIGHTS LINE-UPS

### VSM Pro schedule

#### Friday September 2

#### 10:30 Synchronising music to games and adverts

Exploring the process involved in music sync, from conception to music selection to artist approval.

#### 11:00 Adam Smith: In Conversation and Interactive

An interactive session exploring the relationship between music and moving image with the man once dubbed "the third Chemical Brother" for his visual contribution to the band's live shows. Smith has also directed music videos for acts including The Streets, as well as episodes of Doctor Who and Skins.

#### 12:00 Fred & Nick in conversation

Respected music video directors

Fred & Nick, known for their work for Mumford & Sons and Laura Marling, speak about how they forged their directing career and how to make the most of your budgets.

#### 14:00 Quality audio or audio quality?

Heaven 17 and Human League founder Martyn Ware (pictured) explores the issue of audio quality, asking if it is important in the age of the iPod.

#### 14:45 Where next for Music Television?

Serena Cullen, producer of Bebo drama Sophia's Diary, explores the state of music TV.



Martyn Ware

#### 15:00 Bigballs meet Kutiman

Richard Welsh, creative director of British multi-platform production company BigBalls Films, sent director Pedro De La Fuente to create a specially commissioned short film profile of musician, composer, producer and animator Kutiman in Tel Aviv for Vision Sound Music. In this session Welsh and his team will tell Kuti's story and uncover the process that Bigballs went through in Israel and the West Bank.

### VSM Nights

#### Friday September 2

#### Charlie Dark remixes

#### Black Orpheus

On the opening night of the festival, famed producer and DJ Charlie Dark will create a new soundtrack to

#### Marcel Camus' Oscar-winning film Black Orpheus.

Charlie Dark's Cinematic Remix Dark premieres his soundtrack remix to a classic cult film, commissioned by creative agency Fallon.

#### Gilles Peterson at Fallon Aftershow

Radio 1 DJ Gilles Peterson headlines Fallon's aftershow party.

#### LPO presents: Video Game Heroes

The London Philharmonic Orchestra, resident at the Southbank Centre, plays a selection of the best symphonic music from video games, from Little Big Planet to Final Fantasy.

#### Saturday September 3

Sound of Fear: The Musical Universe of Horror

#### Sunday September 4

Rocky Horror: Richard O'Brien and Richard Hartley in Conversation The Rocky Horror Picture Show creator Richard O'Brien (above) discusses the creation of one of the most-loved cult films in cinematic history with Richard Hartley, who provided the musical arrangement for both theatre and film productions.

**FREE CD** in association with  **SOUND PERFORMANCE**



# MUSIC WEEK PRESENTS

Disc 11 of the MW Presents roster is another cracking collection of new sounds from the brightest upcoming talents bubbling beneath the surface of the industry radar – perfect late summer listening

## 1 DETROIT STARRZZ

**Phone Sex** On The Run

CONTACT Patrick Ruane | info@onthetuneprod.com



The Detroit Starrzz. Are they from Detroit? No. Are they “Starrzz”? They could be soon. The Detroit Starrzz are a new London-based four-piece band fronted by style icon, new romantic leader and club impresario Steve Strange. Steve’s creative

lyricism and wordplay wrap effortlessly around the music which comes from three multi-talented individuals: keyboard player/producer Patrick Ruane (The Nightstylers), programmer/guitarist/producer Rachel Ellektra (Avro) and DJ/Producer Andy Adamson. Their influences are varied and mash up a broad range to create a unique and cultured blend that should appeal to anyone from the original “Blitz Kids” to the hedonistic clubbers and electro-pop fans of now. The Detroit Starrzz are currently working on their debut album, the first offering from which is Phone Sex, a premium-quality, driving, dance track about premium-rate numbers.

[www.ontherunprod.com](http://www.ontherunprod.com)

## 2 KARL PHILLIPS & THE MIDNIGHT RAMBLERS

**Pink Champagne** Medical Records

CONTACT James McArdle | james@medicalfuture.co.uk



“I don’t normally like this kind of stuff, but...” The mark of crossover, this “mock-up band, put together for a laugh” whose combined heritage touches on orchestral, jazz, punk and, er...

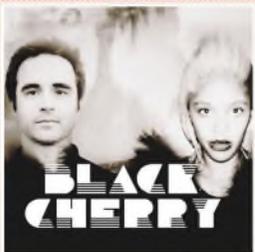
grime, have a critically-adored album under their belts, stage shares with Example, Skepta and Chase & Status and a forthcoming EP that will make them even more difficult to pigeonhole. Bass-heavy verse, hook-filled diatribes, wit and sharp observations make a heady brew of ska, rap, punk and rhythm, explaining why, at a recent Camden gig, security were forced to ask fans to stop dancing for fear of structural damage. This is the sound of not giving a fuck...

[www.karlphillips.co.uk](http://www.karlphillips.co.uk)

## 3 BLACK CHERRY

**One Another** Black Cherry

CONTACT Megane Quashie | band@blackcherrymusic.com

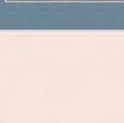


For those of you constantly on the lookout for new and upcoming artists, then Black Cherry are the ones to watch; with their upbeat electronic dance tunes and Eighties-inspired music videos, they bring pizzazz and style to the London music scene. This

half-English, half-French hackney duo have been on the scene since 2007 and have played at some of the big guns such as Glastonbury, V and The Great Escape festivals. After the loss of their friend and guitarist Rob Moore in 2009, Black Cherry came back in 2010 stronger than before, taking their musical influence all the way to America. This month sees the release of their new double A-side single One Another/Lost in the system.

[www.myspace.com/blackcherrymusic](http://www.myspace.com/blackcherrymusic)

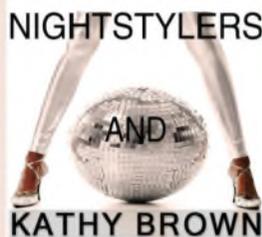
## PREVIOUS PLAYLISTS



## 4 NIGHTSTYLERS AND KATHY BROWN

**Afterparty** On The Run

CONTACT Patrick Ruane | info@onthetuneprod.com



Kathy Brown has worked with a virtual who’s who of dance producers including David Morales, Sol Brothers, Warren Clark, Ricky Morrison, The Layabouts, The Strings of Life and Ron Carroll. Now she completes the circle by reconnecting with

Sol Brothers’ Andy Galea. They first came together for 1995 hit Turn Me Out, and now collaborate with Galea’s partners in crime Patrick Ruane and Marc JB of Binbo Jones. They signed to Roger Sanchez’s Stealth label and Armin van Buuren’s Armada; No More Lies is out on Stealth this month, followed by The Arena Rumpa EP on Armada. And here they have created another monster, with this demo of forthcoming single Afterparty.

On The Run Promotions

## 5 KIRSTY VS IGOR BLASKA

**Green** KB Recordings

CONTACT Gabriel - Statoshi | gabriel@statoshi.com



Kirsty Bertarelli is a singer-songwriter not entirely new to the music world. A decade ago, she penned All Saints’ William Orbit-produced smash hit Black Coffee which reached number one in the UK and last year her album Elusive reached the top 20 in Switzerland. For Green, Kirsty has teamed up with Swiss producer Igor Blaska, a well-known name on the Swiss dance scene, resident/owner of the famous Mad Club in Lausanne and also founder of the Sundance Montreux electronic music festival. Green is a dynamic dance track with a serious message dedicated to the protection of the environment and nature – a cause close to both their hearts. As such proceeds from Green will go to the WWF to support their ongoing conservation projects around the world.

[www.kirsty-music.com/uk](http://www.kirsty-music.com/uk)

## 6 FITZ AND THE TANTRUMS

**Moneygrabber** Dangerbird/V2 Benelux

CONTACT Rick Haayen | rick.haayen@v2benelux.com



Moneygrabber is the new single from LA band Fitz And The Tantrums. With its powerful hook, this track shakes up the Sixties and Seventies Motown sound and brings with it a new twist to the soul vibe. Already playlisted on BBC Radio 2, Moneygrabber has enjoyed heavy rotation on KCRW in the US and the band has performed on Jimmy Kimmel Live!, the Tonight Show with Jay Leno and Last Call With Carson Daly. Fitz And The Tantrums have already been tipped by Rolling Stone magazine and The Guardian as ones to watch this year and an appearance at V Festival exposed the band still further. The video for Moneygrabber has surpassed two million plays on YouTube and the album Pickin’ Up The Pieces is set to be released on August 22.

[www.fitzandthetantrums.com](http://www.fitzandthetantrums.com)

## 7 JADAN LEE

**Definitely You** Whisky Records

CONTACT Diane Young | diane@daytime-ent.com



Hotly-tipped Jadan Lee releases Definitely You, his debut single, on September 25, with the accompanying video, shot on London’s South Bank, directed by Vertex (Marvell), the man behind award-winning videos such as Noisettes’ Don’t

Upset The Rhythm and Chipmunks’ Diamond Rings. Before signing to Whisky Records, Lee won Unsigned Artist of the Year at the Urban Music Awards, and under his previous production pseudonym of Tru Menace remixed everyone from Taio Cruz, Jordin Sparks and Chris Brown to Mark Ronson and Daniel Merriweather’s Chainsaw (playlisted on 1Xtra). He also released his own track, Y Did You Leave, which reached number one at MTV Base and won him support slots with the likes of Ne-Yo, Timbaland and Omar.

[www.myspace.com/jadanlee](http://www.myspace.com/jadanlee)

## 8 YOURS & MINE

**Yesterday’s Girl** Bigcheek! UK

CONTACT Loz Bennet | loz@bigcheek.co.uk



Yours & Mine are a three-piece indie pop band formed in early 2011. The trio’s unique and catchy sound has already been compared to bands such as The Ronettes, Elvis Costello and The Supremes – as well as newer favourites

such as Howler, Best Coast and The Vaccines. The chemistry that exists between this three-piece is clear for all to see, making for incredible stage presence and producing a live show that can’t help but draw you in. Though they are still brand new on the music scene, this act is polished, perfected and refreshing. Having already released debut EP Yesterday’s Girl (which was recorded and produced by Stuart Fisher and Dave Waight of Courtney Love/Hole), the trio are now looking forward to a spate of live shows and festivals and increasing their fast-growing UK fanbase.

[www.yoursandmineuk.com](http://www.yoursandmineuk.com)

## 9 ELLIE LAWSON

**Lost Without You** Create Your Own Reality

CONTACT Ellie Lawson | ellie@ellielawson.com



From a bohemian upbringing in south London to hanging out with the late founder of Atlantic Records in the US, rap mogul Russell Simmons and chat-show host Ellen DeGeneres, Ellie Lawson has already done it all. The singer-

songwriter’s unique vocal stylings and acoustic vibes, now more than ever, are catching the ears of the world as she records her third album with the help of her sponsors, Quiksilver. Lawson is a leading name on the independent music scene, showing her huge versatility as an artist and ability to switch between genres and sounds seamlessly. Having toured Quiksilver and Barnes & Noble’s stores, Lawson’s self-motivated journey in the music industry has

helped her create an abundance of material with powerful, issue-driven lyrics. This song, *Lost Without You*, was produced by Chris Thorne and Simon Kidger.

[www.ellielawson.com](http://www.ellielawson.com)

**10** WALTER BOTTLE  
*Pick Up Your Feet* unsigned

CONTACT James McBreen | james\_mcbreen@hotmail.co.uk



Walter Bottle is James McBreen (songwriter, vocalist, guitarist and producer), Joe Armitage (guitar) and Helen Rutherford (violin), formed in the halls of Nottingham University earlier this year. Lyrics are the most important feature of all Walter

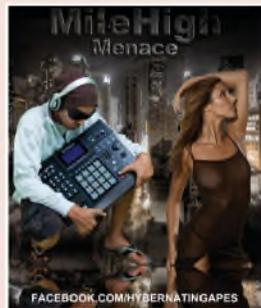
Bottle songs – documenting the life of songwriter McBreen through the last 12 months. Many of the tracks, including *Pick Up Your Feet*, deal with the sudden illness and loss of his closest friend. Other tracks explore many different aspects of grief and loss whereas songs such as *Maybe It's Me* depict the more light-hearted elements of student life. The production of the recordings and the live performances fuse electronic drums with live guitars and violin, combining the influence of acoustic music and countless live bands with a passion for dance and electronic music.

[www.facebook.com/walterbottle](http://www.facebook.com/walterbottle)

**11** HYBERNATING APES  
*Better Off Alone* unsigned

CONTACT Roy Menzies | roy@hebc cooler.co.za

South African MileHigh Menace, or Mike Menzies, personifies everything we love about the music industry post-2000. He is a dedicated, self-taught, self-made hip-hop pro-



ducer and frontman of the Hybernating Apes. Black Eyed Peas' engineer Brian Gardner added his magic touch to MileHigh's latest single *Better Off Alone*, which also features Menzies' sister Natasha on vocals. Influences include Wu-Tang Clan, 2Pac, Gorillaz, Incubus and Nirvana. Hybernating Apes' previous album *The Awakening* was released in 2009 and playlisted on Triple J radio station in Australia and East Coast radio in South Africa, as well as some of SA's top night clubs. His debut music video and own creation *Escape What We've Made* hit satellite TV station MK89 and won the SA Converse Music Video contest in 2010. He has been approached by three major labels in South Africa this year but has his sights set on a global deal.

[www.reverbNation.com/hybernatingapes](http://www.reverbNation.com/hybernatingapes)

**12** ORIANA  
*Wonderful Life* Inner Story Records

CONTACT Andrew Critchley | andrew.j.critchley@innerstory.co.uk



Oriana is a French singer-songwriter who relocated to London last year to start recording her first album, *Organic*. The album is eclectic and reflects Oriana's varied personality and background in classical, jazz, soul and pop. She started gigging this year in clubs

like The Troubadour, Regal Rooms and Bedford Arms and now has Stephen Large in place as her live MD. In addition to the three songs that can be heard on [www.orianaguarino.bandcamp.com](http://www.orianaguarino.bandcamp.com), her first two singles are currently being finished and mixed by Andy Bradfield with the first download release, *Memories*, scheduled for October.

[www.orianaguarino.com](http://www.orianaguarino.com)

**13** BLACK CLOUD ISLAND  
*My Doll Made Of Pins* unsigned

CONTACT Craig Swan | info@blackcloudisland.co.uk



Black Cloud Island are a Camden-based primal blues rock'n'roll band, formed in May 2011. The duo craft beautifully twisted and dark anthems that explore the romance of the macabre and of fantasies that dare not see the light of day. Inspired by Edgar Allan Poe and

William Blake as much as The Cramps and Robert Johnson, this is a band that invites you into their world and will never let you leave. Not that it matters – you won't want to leave anyway.

[www.blackcloudisland.co.uk](http://www.blackcloudisland.co.uk)



**PRESENT YOURSELF!**

For more information about how to get on to the Music Week Presents... CD, please email [czaralee.anderson@intentmedia.co.uk](mailto:czaralee.anderson@intentmedia.co.uk) or ring 07878 983891

**REACH KEY INDUSTRY DECISION MAKERS WITH MUSIC WEEK PRESENTS**

Advertise on the Music Week Presents Volume 12 CD and reach key people in

- A&R • Publishing • Artist management • Live music agents and promoters

**Contact Czaralee Anderson**  
[czaralee.anderson@intentmedia.co.uk](mailto:czaralee.anderson@intentmedia.co.uk)

# Subscribe now and save 20%!

Choose from two different packages that best serve your needs

## Print package

You get...

- The Weekly Magazine
- Unlimited access to **MusicWeek**.com
- **MusicWeek** Daily newsletter
- **MusicWeek** digital edition
- The latest copy of the **MusicWeek** directory

## Digital package

You get...

- **MusicWeek** digital edition
- Unlimited access to **MusicWeek**.com
- **MusicWeek** Daily newsletter

For more information or to subscribe visit

[musicweek@subscriptions.co.uk](mailto:musicweek@subscriptions.co.uk)

or call our subscription hotline on

**+44(0)1858 438786**



**MusicWeek**

The business of music • on paper • online

**MW** JOBS&SERVICES**Sales Executive -  
Business Media****Islington Green** **£17,000+**

Working within one of the UK's top business media companies, you will support the sales manager on Installation Europe, covering the Audio, Video & Lighting sector. No experience necessary, but desire, commitment and an interest in the sector is essential.

**Staff Writer****Islington Green** **£17,000+**

Music Week's news desk has a vacancy for someone passionate about the music industry. You will be part of this famous and influential brand across print, online, social media and events. Intelligence and a desire to build a career in journalism is essential.

Find out more about us at  
www.installationeurope.com and  
www.musicweek.com

**intentmedia**

Send your CV and a covering letter to  
Lianne.Davey@intentmedia.co.uk

**mediaDISC**  
WWW.MEDIADISC.CO.UK

ONLINE WATERMARKING DELIVERY SERVICE  
WATERMARKED AUDIO CDRS  
CDR & DVDR DUPLICATION  
SAMEDAY / 24HOUR TURNAROUND  
**0207 385 2299**

**mediadisc masters**  
DDPI / PMCD CREATION & COMPILATION  
DIGITAL TRANSFERS - AUDIO LEVELING  
EQ'ING - ISRC EMBEDDING - EDITS / SNIPPETS

Contact: Scott Green,  
Music Week  
Intent Media London,  
1st Floor, Suncourt House  
18-26 Essex Road, London N1 8LN  
T: 020 7354 6000  
E: scott.green@intentmedia.co.uk

The latest jobs are also available online  
every Monday at www.musicweek.com

**Booking deadline:** Friday 12pm for publication the following  
Friday (space permitting).  
**Cancellation deadline:** 10am Monday prior to publication  
(for series bookings: 17 days prior to publication)

**INDUSTRY EVENTS DATES FOR YOUR DIARY****August****27th-29th**

Reading and Leeds  
Festival  
readingfestival.com  
leedsfestival.com

**September****6th**

Barclaycard Mercury Prize  
Grosvenor House Hotel  
mercuryprize.com

**7th-9th**

PopKomm  
Berlin, Germany  
popkomm.com

**8th-11th**

Bestival  
Isle of Wight  
bestival.net

**22nd-24th**

Reeperbahn Festival  
Hamburg, Germany  
reeperbahnfestival.com

**October****5th**

MOBOs  
Glasgow SECC  
mobo.com

**12th-16th**

Iceland Airwaves  
Reykjavic, Iceland  
icelandairwaves.is

**18th-22nd**

CMJ Music Marathon  
New York, USA  
cmj.com

**20th-23rd**

Music and Media  
Tampere, Finland  
musiikkimedia.fi

**November****10th**

AIM Awards  
Floridita, Soho, London  
musicindie.com

**15th**

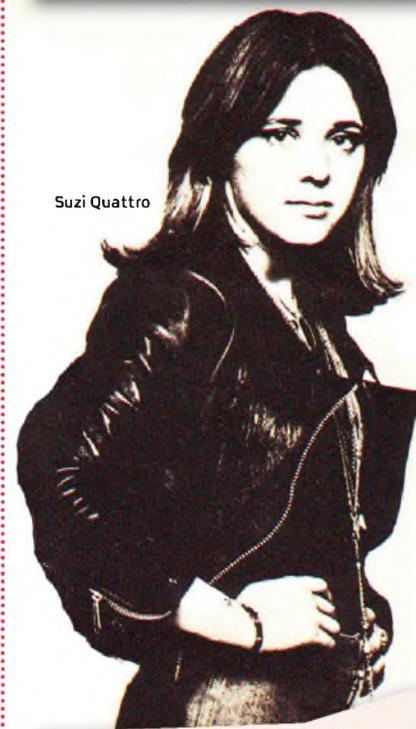
UK Festival Awards  
Roundhouse, Camden,  
London  
festivalawards.com

**January****28th-31st**

Midem  
Cannes, France  
midem.com



Dave Stewart



Suzi Quattro

**September 16**

**Republic of Ireland** territory profile  
**Suzi Quattro** tribute

**September 23**

**Dave Stewart** tribute

**September 30**

**Q4 Preview:** a round-up of key releases due  
in the make-or-break months. Email  
Archie.Carmichael@intentmedia.co.uk for details.

**Music Week Presents... Vol 12:**

Contact Czaralee.Anderson@intentmedia.co.uk to  
get your track featured.

**October 7**

**Abbey Road** 80th anniversary special

**Coming soon**

ReverbNation  
Music video special  
Distribution guide  
Reggae genre focus

To discuss a range of print and  
digital commercial opportunities  
associated with Music Week's  
forthcoming features, please email  
Archie.Carmichael@intentmedia.co.uk  
or Scott.Green@intentmedia.co.uk or  
telephone 020 7354 6000.

# KEY RELEASES

For full reviews, updated daily, visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

## TRACK OF THE WEEK

### ■ JESSIE J *Who's Laughing Now* Island



Brit Schooled Jessie J covers the universal subject of bullying with her latest single *Who's Laughing Now* which finds the singer taking her sweet revenge on bullies from her childhood who, with very little justification, accused her of having teeth "like Bugs Bunny". The track begins playfully enough, with a school-yard chant which transforms into a soulful hymn of redemption, as she reminds fans with her powerful vocals that she really can sing. While the single lacks the charm, hooks and immediacy of *Price Tag*, and it is doubtful how much the single will do to raise awareness of bullying, it has already received a warm response in the club and urban charts as well as on radio and blogs and is sure to keep the career of this year's success story firmly on track.

DAVE ROBERTS



## ALBUM OF THE WEEK

### ■ DAVID GUETTA *Nothing But The Beat* Virgin



The fifth album from David Guetta and the first since his 2009 global breakthrough hit *One Love* finds the French DJ collaborating with artists including Flo Rida, Nicki Minaj and Tia Cruz - transforming the artists from ego-driven superstars into electronic megastars. Minaj's studio turn in *Where Them Girls At* or 50 Cent's edgy homage to Daft Punk are particular standout tracks and, with just under a quarter of the 12 songs already charted in the UK alone and going on to perform well in the clubs, it is hard for the record not to sound like a best of. This is no bad thing, however, lending an easy familiarity to the record and while Guetta is nowhere close to replicating the success of club smash *When Love Takes Over* which featured Kelly Rowland, he is on course to seduce a whole new ream of listeners with the record and his string of live dates including Creamfields on August 28.

CHARLOTTE OTTER



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

### ■ ALBUM MR HEAVENLY

#### *Out Of Love* Sub Pop



With a line-up consisting of indie legend and Unicorns guitarist Nick Thornburn, Man

Man's piano player Ryan Kattner and Modest Mouse drummer Joe Plummer, expectations will be riding high for the Sub Pop-signed band Mr Heavenly. Their debut album *Out Of Love*, finds the trio adhering to three rules: keeping things short, simple and rooted in classic doo-wop and with mixed results. Thornburn's nasal drone is in stark contrast to Kattner's belly growls, but while a balance is found within the mix - with the Sixties psych-pop vocals harmonising sweetly alongside catchy Modest Mouse-inspired guitar riffs, the same cannot always be said for the track listing, which includes a few weak songs. However - with a touring line-up which includes Michael Cera on bass, many will be able to excuse their less-than-perfect moments and give themselves up to the slow, infectious grooves of Reggae Pie.

CHARLOTTE OTTER

### ■ ALBUM BOMBAY BICYCLE CLUB *A Different Kind Of Fix* Island



North London four-piece Bombay Bicycle Club have gone through a number of

genre changes since their formation in 2005. Their debut album saw the outfit flirt with the indie scene, their follow-up *Flaws*, folk and now Sixties psychedelic seems to be the order of the day. However, despite the multiple personality shifts, the band are moving from strength to strength as songwriters, while layered, looping samples on a handful of tracks including lead single *Shuffle*, point to the hand of Animal Collective collaborator Ben Allen. However, those who were won over by the folk leanings of *Flaws* needn't worry - the familiar jangle of *Take The Right One* or standout track *How Can You Swallow So Much Sleep* - which was featured in the soundtrack to the *Twilight* series - and flattering reviews in *Q*, *McJo* and *Clash*, help to ensure a credible and strong album from the trio.

CHARLOTTE OTTER

### ■ ALBUM DOLLY PARTON

#### *Better Day* Sony CMG



Dolly's 41st studio album has not found the singer lose any of her southern charm. Gentle witticisms and fun life lessons are what she does best and, as the title suggests, *Better Today* is an upbeat and uplifting record. The album's title track and opener neatly segues into the jaunty hoedown of *In The Meantime* - a track complete with feel-good key changes and mercilessly upbeat cheer. But Parton is aware that

sugar-coated songs will eventually become tiresome and so astutely scatters the album with a few heartbreakers - including *Get Out And Stay Out* and *Let Love Grow*. Now into the fifth decade of her career, Parton demonstrates her knack for producing a record which sparkles with genuine enthusiasm and sass.

CHARLOTTE OTTER

### ■ ALBUM LIL WAYNE *Tha Carter IV* Island



Given that 2008's *Tha Carter III* has achieved triple-platinum status, Wayne and his label can be forgiven for playing with the release date of his ninth studio album proper, *Tha Carter IV*: it was first set for release in May, then June before settling on August 29. The record's first single, the relentlessly catchy *6 Foot 7 Foot*, samples Harry Belafonte's *Day-O* (The *Banana Boat Song*) - it became a number two hit in the US, but barely nudged the UK Top 75. Follow-up *How To Love* fared better, peaking at number 48 on the UK singles chart. With production from A Milli, T Minus, Noah Shebib and Jim Jonsin, and appearances from Drake, Rick Ross, Busta Rhymes, T-Pain and John Legend, there is much anticipation surrounding the record. Early buzz is positive - it looks like this could be another commercial success for Wayne.

CHARLOTTE OTTER

## AUGUST 29

### SINGLES

- COVER DRIVE *Lick Ya Down* (Polydor)
- CUTS *Go Outside* (Columbia/TNO)
- EX-LOVERS *Starlight Starlight* (Mercury)
- THE FEELING *100 Sinners* (Island)
- ALICE GOLD *End Of The World* (Fiction)
- JESSIE J *Who's Laughing Now* (Island/Lava)
- KAISER CHIEFS *Man On Mars* (B-Unique/Fiction)
- KATY B *Witches' Brew* (Columbia/Rinse)
- BEVERLEY KNIGHT *Cuddly Toy* (Hurricane)
- L-VIS *1990 Lost In Love* (Island/PMR)
- BRUNO MARS *Marry You* (Elektra)
- MY CHEMICAL ROMANCE *Three Cheers For Sweet Revenge* (Reprise)
- NO MORE NAVIGATORS *Home EP* (factual Hot)
- OWL CITY *Deer In The Headlights* (Island)
- PANIC! AT THE DISCO *Let's Kill Tonight* (Decaydance/Fueled By Ramen)
- PETE + THE PIRATES *Half Moon Street* (Stolen)
- RAFFERTIE *Visual Acuity EP* (Ninja Tune)
- NICOLE SCHERZINGER *Wet* (Interscope)
- ED SHEERAN *You Need Me, I Don't Need You* (Asylum/Atlantic)
- SPANK ROCK *Energy* (Bad Blood)
- TAKING BACK SUNDAY *You Got Me* (Sire/Warner Brothers)
- TD LIND *Coming Home* (Dramatico)
- THEME PARK *A Mountain We Love/Wax* (Paradise)
- KENNY THOMAS *The Show Is Over* (Solus)

### ALBUMS

- ANTERIOR *Echoes Of The Fallen* (Metal Blade)
- BOMBAY BICYCLE CLUB *A Different Kind Of Fix* (Island)
- BRAID *Closer To Closed* (Polyvinyl)
- BUTCH WALKER AND THE BLACK WIDOWS *The Spade* (Lojinx)
- TAO CRUZ *Troublemaker* (4th & Broadway)
- CYMBALS EAT GUITARS *Lenses Alien* (Memphis Industries)
- DRIVE-BY TRUCKERS *Ugly Buildings, Whores And Politicians* (New West)
- DAVID GUETTA *Nothing But The Beat* (Positiva/Virgin)
- PAUL KELLY *The A-Z Recordings - Deluxe* (Dramatico)
- MALE BONDING *Endless Now* (Sub Pop)
- MR HEAVENLY *Out Of Love* (Sub Pop)
- NEWVILLAGER *Newvillager* (Sony)
- NKOTBSB *Nkotbsb* (Sony)
- PARADE *Parade* (Asylum/Atlantic)
- DOLLY PARTON *Better Day* (Sony CMG)
- SALTWATER BAND *Malk* (Dramatro)
- CHAD VANGAALLEN *Diaper Island* (Sub Pop)
- LIL' WAYNE *Tha Carter IV* (Island)
- HAYLEY WESTENRA *Paradiso* (Decca)

## SEPTEMBER 5

### SINGLES

- BON IVER *Holocene* (4AD)
- JEFF BRIDGES *What A Little Love Can Do - EP* (Blue Note/Parlophone)
- MELANIE C *Think About It* (Red Girl)
- DEV *In The Dark* (Island)
- DJ SHADOW *I'm Excited* (Island)
- THE DRUMS *Money* (Island/Moshi Moshi)
- FOO FIGHTERS *Arlandria* (RCA)

- FOSTER THE PEOPLE *Helena Beat* (Columbia)
- MS DYNAMITE *Neva Soft* (Relentless/Dynamic Ventures)
- MICHAEL FRANTI & SPEARHEAD *Say Hey (I Love You)* (Parlophone)
- WYNTER GORDON *Till Death* (Asylum/Big Beat)
- GROUPOVE *Tongue Tied* (Canvasback/Atlantic)



- HOT CHELLE RAE *Tonight Tonight* (Mercury)
- THE KIXX *Standing Where You Left Me EP* (BPM Ent.)
- THE KOOKS *Is It Me* (EMI)
- BENJAMIN FRANCIS LEFTWICH *Atlas Hands* (Dirty Hit)
- LEONA LEWIS & AVICII *Collide* (Syco)
- PIXIE LOTT *All About Tonight* (Mercury)
- MARK RONSON FEAT. PHARRELL WILLIAMS, MNDR, WILEY AND WRETCH *32 Record Collection 2012* (Kitsune)
- SKRILLEX *Ruff Neck* (Full Flex) (Asylum/Atlantic)
- SNOW PATROL *Called Out In The Dark* (Fiction)

### ALBUMS

- AIRSHIP *Stuck In This Ocean* (PIAS)
- BIG DEAL *Lights Out* (Mute)
- JEFF BRIDGES *Jeff Bridges* (Blue Note/Parlophone)
- MELANIE C *The Sea* (Red Girl)
- RY COODER *Pull Up Some Dust And Sit Down* (Nonesuch)
- DORIS DAY *My Heart* (Sony)
- DEV *The Night The Sun Came Up* (Island)
- THE DRUMS *Portamento* (Island/Moshi Moshi)
- FABIAN *Say Goodbye* (Binary)
- FOOL'S GOLD *Leave No Trace* (Sony)
- GERRY RAFFERTY *City To City - Remastered* (EMI Catalogue)
- GROUPOVE *Never Trust A Happy Song* (Canvasback/Atlantic)
- GRACE JONES *Hurricane* (Wall Of Sound)
- MIRACLE FORTRESS *Was I The Wave* (Republic Of Music)
- PETER WOLF CRIER *Garden Of Arms* (Jagjaguwar)
- THE RAPTURE *In The Grace Of Your Love* (Dfa/Coop)
- THROWING MUSES *Anthology* (4AD)
- THE TOM FULLER BAND *Ask* (Red Cap)

## SEPTEMBER 12

### SINGLES

- AVOLNATION *Sail* (Red Bull)
- BLINK 182 *Up All Night* (Geffen/Island)
- JAMES BLUNT *Dangerous* (Atlantic/Custard)
- CEE LO GREEN *Cry Baby* (Warner Brothers)
- DEVOLUTION *Good Love* (One More Tune/Warner)



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](mailto:isabelle@musicweek.com)

- **THE DUKE SPIRIT** Surrender (Polydor)
- **JONATHAN JEREMIAH** Lost (Island)
- **JOKER** Here Come The Lights (4AD)
- **KASABIAN** Days Of Forgotten (Columbia)
- **KREAYSHAWN** Gucci Gucci (Columbia)
- **LEMONADE MOUTH** Determinate (Disney)
- **LAURA MARLING** Sophia (Virgin)
- **NICKI MINAJ** Did It On 'Em/Fly (Cash Money/Island)
- **MOGWAI** Earth Division (Rock Action)
- **POLARSETS** Morning (Neon Gold/Moda)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **RIHANNA** (Cheers (Drink To That) (Def Jam)
- **ASHER ROTH** Another One Down (Island)
- **SOUNDGIRL** Hero (Mercury)
- **STARBOY NATHAN FEAT. WRETCH 32** Hangover (Mona/ibes Corner)
- **SWITCHFOOT** Dark Horses (Atlantic)
- **WILEY** Link Up (Big Dada)
- **PATRICK WOLF** Time Of My Life (Mercury)
- **YOUNG KNIVES** Vision In Rags (Gadzook)

## ALBUMS

- **CANT** Dreams Come True (Warp)
- **THE KOOKS** Junk Of The Heart (EMI)
- **LADYTRON** Gravity The Seducer (Nettwerk)
- **LAURA MARLING** A Creature I Don't Know (Virgin)
- **IMELDA MAY** More Mayhem (Decca)
- **S.C.U.M** Again Into Eyes (Mute)
- **JILL SCOTT** Just Before Dawn: From The Vault Vol.1 (Hidden Beach)
- **ED SHEERAN** + (Asylum/Atlantic)
- **THE SILVER SEAS** Chateau Revenge (The Lights Label/EMI)
- **SLOW CLUB** Paradise (Moshi Moshi)
- **ST VINCENT** Strange Mercy (4AD)
- **KENNY THOMAS** The Show Is Over (Solus)
- **WORLD IN UNION** The Official Album 2011 (Decca)
- **YOGI FEAT. AYAH MARAR** Follow U (Mos)

## SEPTEMBER 19

## SINGLES

- **DAPPY** No Regrets (Island)
- **JASON DERULO** It Girl (Warner Brothers/Beluga Heights)
- **CARO EMERALD** The Other Woman (Dramatico)
- **EMMY THE GREAT** Paper Forest (In The Afterglow Of Rapture) (Close Harbour)
- **FRANKMUSIK** No ID (Island)
- **MILES KANE** Come Closer (Columbia)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **LADY GAGA** You And I (Interscope)
- **JAMES MORRISON** I Won't Let You Go (Island)
- **PAJAMA CLUB** Tell Me What You Want (EMI)
- **SCROOBIOUS PIP** Distraction Pieces (Speech Development)
- **NICOLA ROBERTS** Lucky Day (A&M)
- **ROMANCE** Who Do You Love (Polydor)
- **ALEX WINSTON** Velvet Elvis (Island)
- **YUCK** The Wall (Mercury/Pharmacy)

## ALBUMS

- **808 STATE** Blueprint (Seivo)
- **AKON** Stadium (Island)
- **TORI AMOS** Night Of Hunters (Decca)

- **ART OF NOISE** Who's Afraid Of The Art Of Noise? (DeLuxe) (Salvo/Union Square)
- **TONY BENNETT** Duets II (Sony)
- **THE DUKE SPIRIT** Bruiser (Polydor)
- **JESUS & MARY CHAIN** Psychocandy - Reissue (Demon)
- **JESUS & MARY CHAIN** Darklands - Re-Issue (Demon)
- **KASABIAN** Velociraptor! (Columbia)
- **NATALIA KILLS** Perfectionist (Interscope)
- **MADNESS** A Guided Tour Of (Salvo/Union Square)
- **PAJAMA CLUB** Pajama Club (EMI)
- **PEARL JAM** 20 OST (Legacy)
- **STEVE REICH** WTC 9/11 (Nonesuch)
- **SOUNDGIRL** Something To Dream About (Mercury)
- **SUPERHEAVY** Superheavy (Polydor)
- **LESLIE WEST** Unusual Suspects (Pivovog)

## SEPTEMBER 26

## SINGLES

- **ALL THE YOUNG** Quiet Night In (Midlands Calling/Warner)
- **BRETT ANDERSON** Brittle Heart (EMI)
- **DIONNE BROMFIELD FEAT. TINCHY STRYDER** Spinnin' For 2012 (Lioness/Island)
- **CANT** Believe (Warp)
- **RAY FOXX FEAT. LOVELLE** La Musica (The Trumpeter) (Defected)
- **GURRUMUL** Gopuru (Dramatico)
- **HUGO** 99 Problems (Roc Nation/RCA)
- **BEN HOWARD** Keep Your Head Up (Island)
- **JANE'S ADDICTION** Irresistible Force (EMI)
- **LADY ANTEBELLUM** Just A Kiss (Capitol/Parlophone)
- **AVRIL LAVIGNE** Wish You Were Here (Columbia)
- **JENNIFER LOPEZ** Papi (Def Jam)
- **DAVID'S IYRE** Heartbeat (Hideout/Mercury)
- **MARINA AND THE DIAMONDS** Radioactive (679/Atlantic)
- **RONIKA** Only Only/In The City (Record Shop)
- **SUGABABES** Freedom (RCA)
- **SKYLAR GREY** Invisible (Polycar)
- **YOU ME AT SIX** Loverboy (Virgin)
- **VIVA BROTHER** Time Machine (Geffen)

## ALBUMS

- **BRETT ANDERSON** Black Rainbows (EMI)
- **APPARAT** The Devil's Walk (Mute)
- **BJORK** Biophilia (One Little Indian)
- **RICHARD BUCKNER** Cur Blood (Decor)
- **JASON DERULO** Future History (Warner Brothers/Beluga Heights)
- **DJ SHADOW** The Less You Know, The Better (Island)
- **MARCUS FOSTER** Nameless Path (Communium/Polydor)
- **FRANKMUSIK FEAT. FAR EAST MOVEMENT** Do It In The Am (Island)
- **GURRUMUL** Rrakala (Dramatico)
- **BETH HART & JOE BONAMASSA** Don't Explain (Provogue)
- **J COLE** Cole World: The Sideline Story (RCA)
- **JANE'S ADDICTION** The Great Escape Artist (EMI)
- **JEFF THE BROTHERHOOD** We Are The Champions (Stolen)
- **JESUS & MARY CHAIN** Automatic - Reissue (Demon)
- **JESUS & MARY CHAIN** Honey's Dead

- (Demon)
- **ALED JONES** Forever (DMG TV)
- **KAI FISH** Life In Monochrome (Music For Wolves)
- **MASTODON** The Hunter (Warner Brothers)
- **JAMES MORRISON** The Awakening (Island)
- **NIRVANA** Nevermind: 20th Anniversary Edition (Geffen)
- **NICOLA ROBERTS** Cinderella's Eyes (A&M)
- **ROOTS MANUVA** 4Everevolution (Big Dada/Banana Klan)
- **WILCO** The Whole Love (DBPM)

## OCTOBER 3

## SINGLES

- **BIG SEAN** Marvin & Chardonnay (Mercury)
- **CLOCK OPERA** Lesson No. 7 (Island)
- **GIVERS** Meantime (Glassnote/Island)
- **MADS LANGER** Riding Elevators (Columbia)
- **LMFAO** Sexy And I Know It (Interscope)
- **MASTERS IN FRANCE** Inhale EP (Bone Dry)

## ALBUMS

- **SARAH BLASKO** Cinema Songs (Dramatico)
- **BRIGHTON & HOVE GAY MEN'S CHORUS** Brighton & Hove Gay Men's Chorus (Island)
- **EMIKA** Emika (Ninja Tune)
- **FEIST** Metals (Polydor)
- **FRON MALE VOICE CHOIR** Voices From The Valley - Best Of (UCI)
- **BEN HOWARD** Every Kingdom (Island)
- **HUGO** Old Tyme Religion (Roc Nation/RCA)
- **THE KENNETH BAGER EXPERIENCE** The Sound Of... (Deconstruction/Sony)
- **L-VIS 1990** Neon Dreams (Island)
- **LADY ANTEBELLUM** Own The Night (Capitol/Parlophone)
- **MADS LANGER** Behold (Columbia)
- **MUTEMATH** Odd Soul (Warner Brothers)
- **ROACHFORD** Addictive (M3)
- **VARIOUS** The Lost Notebooks Of Hank Williams (Egyptian/Sony)

- **YOU ME AT SIX** Sinners Never Sleep - Deluxe (Virgin)

## OCTOBER 10

## SINGLES

- **KELLY CLARKSON** Mr Know It All (RCA)
- **DALE EARNHARDT JR.** Nothing But Our Love EP (Warner)
- **MURRAY JAMES** Protect Me (Columbia)
- **THE OVERTONES** Second Last Chance (Warner Music Entertainment)
- **OH LAND** White Nights (RCA)
- **OWL CITY** Dreams Don't Turn To Dust (Island)
- **LAURENT WERY FEAT. SWIFT KID AND DEV** Hey Hey Hey (Pop Another Bottle) (One More Tune/Warner)

## ALBUMS

- **RYAN ADAMS** Ashes & Fire (Pax-Am/Columbia)
- **EVANESCENCE** Evanescence (Sony)
- **PETER GABRIEL** New Blood (EMI)
- **GIVERS** In Light (Island)
- **THE OVERTONES** Good Ol' Fashioned Love - Platinum Edition (Warner Music Entertainment)
- **RADIOHEAD** TKOL RMX 1234567 (Ticker Tape/XL)
- **CLIFF RICHARD** Soulicious (EMI)

## OCTOBER 17

## SINGLES

- **BOMBAY BICYCLE CLUB** Lights Out Words Gone (Island)
- **JOE JONAS** Just In Love (A&M)
- **MANN FEAT. T-PAIN** Get It Girl (Def Jam)
- **MAVERICK SABRE** I Need (Mercury)
- **NERO** Crush On You (Mta/Mercury)
- **RIZZLE KICKS** Youngster (Island)

## ALBUMS

- **ASA** Why Can't We (Dramatico)
- **CLEMENT MARFO & THE FRONTLINE** Overtime (Warner)
- **CHRIS DE BURGH** Footsteps 2 (DMG TV)
- **KATHERINE JENKINS** Daydream (Warner Brothers)
- **NOEL GALLAGHER'S HIGH FLYING**

- **BIRDS** Noel Gallagher's High Flying Birds (Sour Mash)
- **DANIEL O'DONNELL** The Ultimate Collection (DMG TV)
- **OH LAND** Oh Land (RCA)



- **RED HOT CHILI PEPPERS** I'm With You (Warner Brothers)
- **PATRICK STUMP** Soul Punk (Mercury)

## OCTOBER 24

## SINGLES

- **JULIAN PERRETTA** Wonder Why (Mercury)
- **TRIBES** When My Day Comes (Island)

## ALBUMS

- **KELLY CLARKSON** Stronger (RCA)
- **COLDPLAY** Mylo Xyloto (Parlophone)
- **SANDY DENNY & THEA GILMORE** Don't Stop Singing (Island)
- **THOMAS DOLBY** A Map Of The Floating City (EMI)
- **DRAKE** Take Care (Cash Money/Island)
- **JOE JONAS** Fast Life (A&M)
- **JOSH OSHO** L.I.F.E (Island)
- **TRIBES** Baby (Island)

## OCTOBER 31

## ALBUMS

- **MANIC STREET PREACHERS** National Treasures (Columbia)
- **JULIAN PERRETTA** Stitch Me Up (Mercury)
- **PROFESSOR GREEN.** At Your Inconvenience (Virgin)
- **U2** Achtung Baby 20th Anniversary (Mercury)

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



**TERI GRENET** (*The Guardian Guide*)  
**BRIAN OLIVE: Two Of Everything** (Alive Natural Sound Records)

Olive (of the great Soledad Brothers and Greenhorns) remains influenced by rock, soul, blues and psych of the Sixties and Seventies on his solo album. Drummers Dave Shettler and Dan Allaire keep solid beats throughout, with everything coming groovily together under Dan Auerbach's sharp production. Listen and your ass will follow.



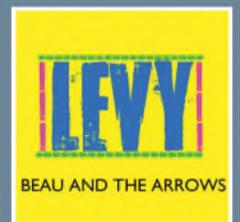
**JOHN NIVEN** (*Author*)  
**BUTCHER BOY: Helping Hands** (Damaged Goods Records)

God I do love this record so much. It has pretty much been sound tracking my whole summer. Hunt's voice is a beguiling cocktail of authority and innocence and, when he sings, "I keep crawling, from Langside to Kerelaw, from Castlepark to Pollockshaws" on the title track, it breaks me up every time.



**ANDY WELCH** (*Press Association*)  
**CHANNEL CAIRO: Elephant Room** (Laissez-Faire Records)

With its arpeggiated piano, rolling drums and lazy vocal delivery, Channel Cairo sound part-Rufus Wainwright, part-Radiohead. Josh Bowyer's voice lunges from gentle to soaring in the space of a syllable, while the harmonies give the track an overall widescreen, epic feeling. Here is to more of the same.



**TIM DICKINSON** (*The Blue Walrus*)  
**BEAU AND THE ARROWS: Levy** (Happy Release Records)

For today's disillusioned generation, Jasmine Foley motions to those in power "some things are better said than done, what can I do for fun?" But Levy isn't a song of teenage angst - it is one of hope, an uplifting piece of pop-punk filled with harmonies and soaring guitars demonstrating the ambition of youth.

# KEY RELEASES

## Cardle's Letters posts intent – but rock reigns



October 17 | Red-letter day for Cardle

### PRE-RELEASE FOCUS

BY PAUL WILLIAMS

THE ARRIVAL OF ANOTHER new X Factor season always risks putting last year's finalists in the shade, but *Music Week's* pre-release retail charts suggest that is not about to happen to Matt Cardle.

The 2010 victor's October 17-released debut album, whose title was last week unveiled as *Letters*, has shot straight in at number two on Amazon's

pre-order chart, while making rapid progress at both HMV (17-11) and Play (19-6).

US metal band Dream Theatre are equally making excellent gains on all three charts with *A Dramatic Turn Of Events*, their 11th studio album but first without original drummer Mike Portnoy, climbing 6-3 at Play and 16-12 at Amazon, while entering in 17th spot at Play. The metal theme extends at Play with new entries from Mastodon (14th place), Anthrax (18th) and Alice Cooper (19th), while Swedish band

Opeth climb 14-12 and San Francisco's Machine Head slip 13-15.

Rock, meanwhile, continues to rule at the top of our three countdowns as Kasabian's *Velociraptor!* remains in charge at HMV, Red Hot Chili Peppers' *I'm With You* makes it a fourth week at one at Amazon ahead of its release this coming Monday (August 29) and *You Me At Six's* *Sinners Never Sleep* improves a notch to replace the Chili Peppers at Play.

In total contrast, two veteran female icons are progressing nicely at

Amazon. Now 87, Doris Day improves three places to six with *My Heart*, her first new album in nearly two decades, while the relative spring chicken Dolly Parton – who was 65 in January – climbs a place to 14 with *Better Day*.

Having firstly topped the OCC singles and then artist albums charts in consecutive weeks, Nero are making their presence felt on both the Last.fm overall and Hype countdowns. On the main chart they have seven titles in the Top 20, while occupy half the positions on the Hype chart.

### TOP 20 ONLINE BUZZ CHART

Pos	ARTIST	Total	Change
1	DEMI LOVATO	2502	+136
2	EMINEM	1378	-286
3	RIHANNA	1128	-240
4	SOULJA BOY TELL 'EM	1123	+58
5	LADY GAGA	948	+45
6	SKRILLEX	855	+233
7	GREYSON CHANCE	573	+138
8	THE LONEY ISLAND	458	+105
9	JASMINE V	286	-96
10	GREEN DAY	285	-2
11	DRAKE	262	-26
12	KE\$HA	260	-67
13	LMFAO	242	-25
14	JONAS BROTHERS	227	+111
15	MICHAEL JACKSON	224	-112
16	TIËSTO	208	+12
17	RED HOT CHILI PEPPERS	175	+101
18	MIRANDA COSGROVE	174	-77
19	SHAKIRA	173	-14
20	AVENGED SEVENFOLD	167	-66

musicmetric

### TOP 20 PLAY PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	YOU ME AT SIX	<i>Sinners Never Sleep</i>	Virgin
2	ED SHEERAN	<i>Letters</i>	Syco
3	DREAM THEATER	<i>A Dramatic Turn...</i>	Roadrunner
4	THE KOOKS	<i>Junk Of The Heart</i>	EMI
5	KASABIAN	<i>Velociraptor!</i>	Columbia
6	MATT CARDLE	<i>Letters</i>	Syco
7	DR DRE	<i>Detox</i>	Interscope
8	NOEL GALLAGHER'S...	<i>High Flying Birds</i>	Sour Mash
9	EXAMPLE	<i>Playing In The Shadows</i>	MoS
10	EVANESCENCE	<i>Evanescence</i>	Sony
11	BEN HOWARD	<i>Every Kingdom</i>	Island
12	OPETH	<i>Heritage</i>	Roadrunner
13	THE DRUMS	<i>Portamento</i>	Island/Moshi Moshi
14	MASTODON	<i>The Hunter</i>	Roadrunner
15	MACHINE HEAD	<i>Unto The Locust</i>	Future Publishing
16	JAMES MORRISON	<i>The Awakening</i>	Island
17	PAUL SIMON	<i>Graceland</i>	Sony
18	ANTHRAX	<i>Worship Music</i>	Nuclear Blast
19	ALICE COOPER	<i>Welcome 2 My...</i>	Spinefarm
20	CHER LLOYD	<i>Tbc Album</i>	Syco

PLAY.COM

### TOP 20 AMAZON PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	RED HOT CHILI PEPPERS	<i>I'm With You</i>	Warner
2	MATT CARDLE	<i>Letters</i>	Syco
3	KASABIAN	<i>Velociraptor!</i>	Columbia
4	PINK FLOYD	<i>The Dark Side Of The Moon</i>	EMI
5	PAUL SIMON	<i>Graceland</i>	Sony
6	DORIS DAY	<i>My Heart</i>	Sony
7	U2	<i>Achtung Baby 20th Anniversary</i>	Mercury
8	ED SHEERAN	<i>Letters</i>	Asylum/Atlantic
9	PINK FLOYD	<i>Wish You Were Here</i>	EMI
10	HAYLEY WESTENRA	<i>Paradiso</i>	Decca
11	LAURA MARLING	<i>A Creature I Don't Know</i>	Virgin
12	DREAM THEATER	<i>A Dramatic Turn...</i>	Roadrunner
13	NOEL GALLAGHER'S...	<i>High Flying Birds</i>	Sour Mash
14	DOLLY PARTON	<i>Better Day</i>	Sony CMG
15	NIRVANA	<i>Nevermind</i>	Geffen
16	PINK FLOYD	<i>The Wall</i>	EMI
17	BOMBAY BICYCLE CLUB	<i>A Different Kind Of Fix</i>	Island
18	OPETH	<i>Heritage</i>	Roadrunner
19	TORI AMOS	<i>Night Of Hunters</i>	Decca
20	ALICE COOPER	<i>Welcome 2 My...</i>	Spinefarm

amazon.co.uk

### TOP 20 HMV PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	KASABIAN	<i>Velociraptor!</i>	Columbia
2	RED HOT CHILI PEPPERS	<i>I'm With You</i>	Warner
3	ED SHEERAN	<i>Letters</i>	Asylum/Atlantic
4	EXAMPLE	<i>Playing In The Shadows</i>	MoS
5	NOEL GALLAGHER'S...	<i>High Flying Birds</i>	Sour Mash
6	TAKE THAT	<i>Take That: Progress Live</i>	Polydor
7	BOMBAY BICYCLE CLUB	<i>A Different Kind...</i>	Island
8	DAVID GUETTA	<i>Nothing But The Beat</i>	Positive/Napalm
9	LAURA MARLING	<i>A Creature I Don't Know</i>	Virgin
10	YOU ME AT SIX	<i>Sinners Never Sleep</i>	Virgin
11	MATT CARDLE	<i>Letters</i>	Syco
12	NIRVANA	<i>Nevermind</i>	Geffen
13	PINK FLOYD	<i>The Dark Side Of The Moon</i>	EMI
14	JLS	<i>TBC</i>	Epic
15	CHER LLOYD	<i>TBC</i>	Syco
16	LIL' WAYNE	<i>Tha Carter IV</i>	Island
17	DREAM THEATER	<i>A Dramatic Turn...</i>	Roadrunner
18	PINK FLOYD	<i>Wish You Were Here</i>	EMI
19	PINK FLOYD	<i>Wall</i>	EMI
20	JAMES MORRISON	<i>The Awakening</i>	Island

hmv.com

### LAST.fm OVERALL CHART

Pos	ARTIST	Title	Label
1	FOSTER THE PEOPLE	<i>Pumped Up Kicks</i>	Columbia
2	NERO	<i>Promises</i>	MTA/Mercury
3	NERO	<i>Guilt</i>	MTA/Mercury
4	ADELE	<i>Rolling In The Deep</i>	XL
5	BON IVER	<i>Holocene</i>	4AD
6	BON IVER	<i>Perth</i>	4AD
7	NERO	<i>Doomsday</i>	MTA/Mercury
8	KATY PERRY	<i>Last Friday Night (TGIF)</i>	Virgin
9	NERO	<i>2808</i>	MTA/Mercury
10	NERO	<i>Me &amp; You</i>	MTA/Mercury
11	ED SHEERAN	<i>The A Team</i>	Asylum/Atlantic
12	NERO	<i>Innocence</i>	MTA/Mercury
13	BON IVER	<i>Towers</i>	4AD
14	BON IVER	<i>Minnesota, WI</i>	4AD
15	NICKI MINAJ	<i>Super Bass</i>	Cash Money/Island
16	NERO	<i>My Eyes</i>	MTA/Mercury
17	BON IVER	<i>Skinny Love</i>	4AD
18	LADY GAGA	<i>Judas</i>	Interscope
19	LADY GAGA	<i>The Edge Of Glory</i>	Interscope
20	BON IVER	<i>Calgary</i>	4AD

last.fm

## CATALOGUE REVIEWS

### PATTI SMITH



*Outside Society* (Sony CMG 88697943152) Patti Smith's recording

career has been spectacularly uneven. At her best, however, she is a towering talent, an unconventional punk poet with a unique songwriting and singing style. Against that backdrop this, her first career-encompassing compilation, is a triumph, successfully cherry-picking her better material, and delivering it in one very palatable 80-minute package. Best known to most for her atypical but classic Springsteen cover *Because The Night*, she also delivers a punky reinvention of Van Morrison's *Gloria* from her towering debut album *Horses*, the vulgar but powerful *Pissing In A River* and the thought-provoking *Rock N Roll Nigger*, as well as more succinct, polished and nearly mainstream material like *Dancing Barefoot* and an adroit cover of *The Byrds' So You Want To Be A Rock 'N' Roll Star*.

### NIRVANA



*Nevermind* (Geffen 277908) Released in 1991 to a chorus of

critical acclaim, Nirvana's second album *Nevermind* defines the grunge rock genre but has gone on to supplant *The Beatles' Sgt. Pepper* and *Abbey Road* albums atop many and various lists of the best rock albums of all-time, selling upwards of 30 million copies along the way. To mark its 20th anniversary, *Nevermind* has been remastered as a single CD (number above), as a deluxe two-CD set (277903), as a four-CD/DVD super deluxe box set (277905), and as a four-LP heavyweight vinyl edition (277905). The original album is a succinct (12 songs, 42 minute) but immensely powerful package. The deluxe editions add a plethora of recordings and rarities, including demos, rehearsals, B-sides, live recordings, alternate mixes and BBC radio appearances, all of which should ensure it returns to the top of the chart.

### SANDY DENNY



19 Rupert St. (Witchwood Media WMC0 2053) More than 30

years after her death, Sandy Denny remains an iconic figure, with a sizeable following, who will doubtless be delighted by the release of these hitherto unknown recordings dating back to her pre-fame days. Recorded at the Glasgow home of influential folk singer Alex Campbell in 1967 on a reel-to-reel tape recorder by a Danish friend, it was tracked down and digitised for release on Witchwood by label owner Dave Cousins who, as the leader of *The Strawbs*, also collaborated with Denny on classic early recordings. Despite remaining somewhat low-fi, the 12 songs are incredibly intimate and entrancing, with Denny, then just 20 years old, providing clear and passionate vocals and impeccable guitar work, exchanging amiable banter with, and sometimes being accompanied by Campbell. The intimacy of the setting seems to draw an inspired performance from Denny, who excels both on

her interpretation of traditional material, and her own songs.

### VARIOUS



*Jazz Noire* (Fantastic Voyage FVDD 121) Sub-titled

*Darktown Sleaaze From The Mean Streets Of 1940s LA*, and featuring 50 recordings ranging in vintage from 62 to 71 years old, this double-disc delight does indeed evoke visions of an exciting but seedy Los Angeles with a stellar selection of jazz and early R&B. Outstanding, idiosyncratic and instantly identifiable vocalists – Ella Fitzgerald, Billie Holiday and Dinah Washington to name but three – abound, amid some stylish and atmospheric pieces by the likes of *The King Cole Trio*, *The Dizzy Gillespie Orchestra* and *The Thelonious Monk Quintet*, where there is a fine balance between ensemble excellence and individual virtuosity. Considering the vintage of the material on offer, the sound is never less than excellent, and the whole 150-minute experience is stirring and evocative of a bygone age.

## CATALOGUE TOP 20 GREATEST HITS



This Last Artist Title Label Distributor

1	1	ELO	<i>All Over The World – The Very Best Of</i>	Epic (ARV)
2	4	EMINEM	<i>Curtain Call – The Hits</i>	Interscope (ARV)
3	3	CELINE DION	<i>My Love: Essential Collection</i>	Sony BMG (ARV)
4	5	MEAT LOAF	<i>Piece Of The Action – The Best Of</i>	Capitol/Deluxe (ARV)
5	RE	ABBA	<i>Gold</i>	Polar (ARV)
6	7	GUNS N' ROSES	<i>Greatest Hits</i>	Geffen (ARV)
7	17	THE CARPENTERS	<i>Gold – Greatest Hits</i>	A&M (ARV)
8	2	ANDREA BOCELLI	<i>Vivere – Best Of</i>	Sugar/Decca (ARV)
9	6	BOB MARLEY & THE WAILERS	<i>Legend</i>	Tuff Gong (ARV)
10	11	DIRE STRAITS & MARK KNOPFLER	<i>Private Investigations – The Best Of</i>	Mercury (ARV)
11	9	MICHAEL JACKSON	<i>Number Ones</i>	Epic (ARV)
12	12	LED ZEPPELIN	<i>Mothership – Best Of</i>	Atlantic (ARV)
13	RE	BLINK 182	<i>Greatest Hits</i>	Geffen (ARV)
14	20	TAKE THAT	<i>Never Forget – The Ultimate Collection</i>	RCA (ARV)
15	19	SIMON & GARFUNKEL	<i>Greatest Hits</i>	Columbia (ARV)
16	10	ENRIQUE IGLESIAS	<i>Greatest Hits</i>	Interscope (ARV)
17	14	BILLY JOEL	<i>Greatest Hits – Vol 1 And 2</i>	Sony (ARV)
18	16	BEACH BOYS	<i>The Very Best Of</i>	Capitol/Parlophone (E)
19	13	RED HOT CHILI PEPPERS	<i>Greatest Hits</i>	Warner Brothers (ARV)
20	RE	ANNIE LENNOX	<i>The Collection</i>	RCA (ARV)

Official Charts Company 2011

# CLUB CHARTS

Club charts are available on MusicWeek.com every Friday

## Guetta gets a fistful of hits



Will Young | Jealousy

### ANALYSIS

BY ALAN JONES

THE MOST SUCCESSFUL Frenchman to date in UK chart terms, David Guetta adds to his portfolio this week by landing another number one hit on the Upfront and Commercial Pop charts, with Little Bad Girl – a collaboration with Taio Cruz and Ludacris. Enjoying a victory margin of 13.36% on the Upfront chart, where Ray Foxx is placed second with La Musica (The Trumpeter), Guetta has an even more impressive 21.41% cushion on the Commercial Pop chart, where Will Young secures second place with Jealousy.

In mixes by Fedde Le Grande and Norman Doray, as well as Guetta himself, it is his third number one on the Commercial Pop chart this year, following Where Them Girls At (feat. Flo-Rida & Nicki Minaj) and Who's That Chick (feat. Rihanna). Who's That Chick also topped the Upfront chart, where Where Them Girls At had to settle for a number two peak.

Guetta's pal Snoop Dogg – with whom he collaborated on the smash Sweat – continues atop the Urban chart with Boom, which remains well clear of the chasing pack. The 30 position chart is at its busiest yet this year, with seven debuts, the highest being J. Cole's Work Out at number 18.



Rihanna | Who's That Chick

### UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	3	5	DAVID GUETTA FEAT. TAILO CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
2	11	3	RAY FOXX FEAT. LOVELLE	La Musica (The Trumpeter)	Defected
3	6	4	AVICII	Fade Into Darkness	MoS
4	7	4	LEONA LEWIS & AVICII	Collide	Syco
5	26	4	ARTFUL FEAT. KAL LEVELLE	Could Just Be The Bassline	Workhouse
6	12	4	ROBYN	Call Your Girlfriend	Konichiwa
7	NEW		REGI & TURBO B FEAT. AMEERAH	We Be Hot	Mostika
8	15	6	DALAL	Taste The Night	White Label
9	17	6	ANDAIN	Promises	Black Hole
10	18	3	JESSIE J	Who's Laughing Now	Island/Lava
11	NEW		MONARCHY	Maybe I'm Crazy	This Is Music
12	16	3	THE 2 BEARS	Bear Hug	Southern Fried
13	15	3	YOGI FEAT. AVAH MARAR	Follow U	MoS
14	27	2	SAK NOEL	Loca People (What The F**K!)	3 Beat
15	4	5	DUCK SAUCE	Big Bad Wolf	3 Beat
16	23	2	EMELI SANDE	Heaven	Virgin
17	24	2	DJ ANTOINE VS. TIMATI FEAT. KALENNA	Welcome To St. Tropez	AATW
18	2	6	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MTM/Mercury
19	1	5	MOBY	Lie Down In Darkness	Little Loud
20	28	2	CALVIN HARRIS	Feel So Close	Columbia
21	33	4	BETSIIE LARKIN	All We Have Is Now	Magik Muzik
22	25	4	DARREN CORREA & MEHRBOD FEAT. MAYA SEGA	Over To You	Camel Rider
23	14	6	EXAMPLE	Stay Awake	MoS
24	RE	1	AURA/HEEL/AURA/DANIELLE SENIOR	Heavy Session 2K11/Every Emotion	Lovership Digital
25	NEW		HARD-FI	Fire In The House	Necessary/Atlantic
26	32	2	DENIS THE MENACE/MARKUS BINAPU/RACHELLE	Sunshine In My Heart	Haiti Groove
27	RE	1	SWISS AMERICAN FEDERATION FEAT. NICHOLE ALDEN	Live So Free	Redstick
28	NEW		PIXIE LOTT	All About Tonight	Mercury
29	NEW		JES	Unleash The Beat - Album Sampler	Magik Muzik
30	NEW		VICTORIA AITKEN	Weekend Lover	White Label
31	NEW		DRUMSOUND & BASSLINE SMITH	Close	New State
32	NEW		MYNC, RON CARROLL & DAN CASTRO	Don't Be Afraid	Cr2
33	NEW		LAIDBACK LUKE V EXAMPLE	Natural Disaster	MoS
34	5	5	RIHANNA	California King Bed	Def Jam
35	NEW		ABIN MYERS	Faking Love	Soundtrack Of The Living Dead
36	NEW		LAKI MERA	Fool	Just Music
37	38	2	SIR IVAN	Live For Today	Peaceman
38	NEW		EDDIE AMADOR	10 Lil Indians	Girusonic Recordings
39	NEW		PNAU	Solid Ground	MoS
40	RE	8	ERICK MORILLO/EDDIE THONEICK/SHAWNEE TAYLOR	Stronger	3 Beat/AATW

### COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	5	4	DAVID GUETTA FEAT. TAILO CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
2	9	3	WILL YOUNG	Jealousy	RCA
3	17	2	CALVIN HARRIS	Feel So Close	Columbia
4	6	3	AVICII	Fade Into Darkness	MoS
5	10	3	MAROON 5 FEAT. CHRISTINA AGUILERA	Moves Like Jagger	A&M/Octone
6	15	3	DUCHESSE	All The Boys	AATW
7	21	2	NICOLE SCHERZINGER	Wet	Interscope
8	12	6	DALAL	Taste The Night	White Label
9	1	4	LEONA LEWIS & AVICII	Collide	Syco
10	NEW		THE SATURDAYS	All Fired Up	Fascination
11	11	2	TENNY TEN	Let Your Hair Down	ZY
12	20	3	ARTFUL FEAT. KAL LEVELLE	Could Just Be The Bassline	Workhouse
13	18	3	SUGABABES	Freedom	RCA
14	25	2	ROBYN	Call Your Girlfriend	Konichiwa
15	16	6	BELLA VIDA	Kis Kiss Me Bang Bang	White Label
16	NEW		SAK NOEL	Loca People (What The F**K!)	3 Beat
17	2	4	RIHANNA	California King Bed	Def Jam
18	NEW		EMELI SANDE	Heaven	Virgin
19	26	2	DEV	In The Dark	Island
20	NEW		PIXIE LOTT	All About Tonight	Mercury
21	22	3	YOGI FEAT. AVAH MARAR	Follow U	MoS
22	14	5	EXAMPLE	Stay Awake	MoS
23	32	1	DARREN HAYES	Talk Talk Talk	Powdered Sugar
24	30	2	COVER DRIVE	Lick Ya Down	PolyCor
25	13	5	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
26	NEW		CEE LO GREEN	Cry Baby	Warner Brothers
27	3	5	INNA	Love	3 Beat
28	NEW		HAVANA	Dance Like That	SA
29	24	3	BIG TIME RUSH	Til I Forget About You	Columbia/Nickelodeon
30	RE	5	PARADISE	See The Light	AAIW

### URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	9	SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone
2	3	7	TALAY RILEY	Make You Mine	Jive
3	2	8	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jz m
4	10	6	STARBOY NATHAN FEAT. WRETCH 32	Hangover	Mona/MBes Corner
5	7	5	GENEVA	Karma	GI Recordings
6	4	6	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
7	9	5	SUAVE DEBONAIR	Turn It On Its Head	One Time
8	22	2	NICOLE SCHERZINGER	Wet	Interscope
9	14	6	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
10	11	11	BOX BOTTOM FEAT. BIG BABA	Bounce 'N' Boom	DJ BB
11	13	3	YETUNDE	Waiting	Greengarden
12	24	2	DUCHESSE	All The Boys	AATW
13	5	5	RIHANNA	California King Bed	Def Jam
14	17	4	COVER DRIVE	Lick Ya Down	Polydcr
15	25	2	ARTFUL FEAT. KAL LEVELLE	Could Just Be The Bassline	Workhouse
16	6	8	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MTM/Mercury
17	15	4	JESSIE J	Who's Laughing Now	Island/Lava
18	NEW		J. COLE	Work Out	Roc Nation/RCA
19	NEW		TIMBALAND FEAT. DAVID GUETTA & PITBULL	Pass At Me	Interscope
20	16	9	SIX-D	Best Damn Night	Jive
21	NEW		JASON DERULO	It Girl	Warner Brothers/Beluga Heights
22	19	7	NICKI MINAJ	Super Bass	Cash McNeely/Island
23	NEW		KMC FEAT. JAM TEK	Everybody Jump	2101
24	8	12	JASON DERULO	Don't Wanna Go Home	Warner Brothers/Beluga Heights
25	23	16	LOICK ESSIEU FEAT. TANYA LACEY	How We Roll	RCA
26	12	7	CHER LLOYD	Swagger Jagger	Syco
27	29	2	EXAMPLE	Stay Awake	MoS
28	NEW		EMELI SANDE	Heaven	Virgin
29	NEW		DAVID GUETTA FEAT. TAILO CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
30	NEW		TENNY TEN	Let Your Hair Down	ZY

### COOL CUTS TOP 20

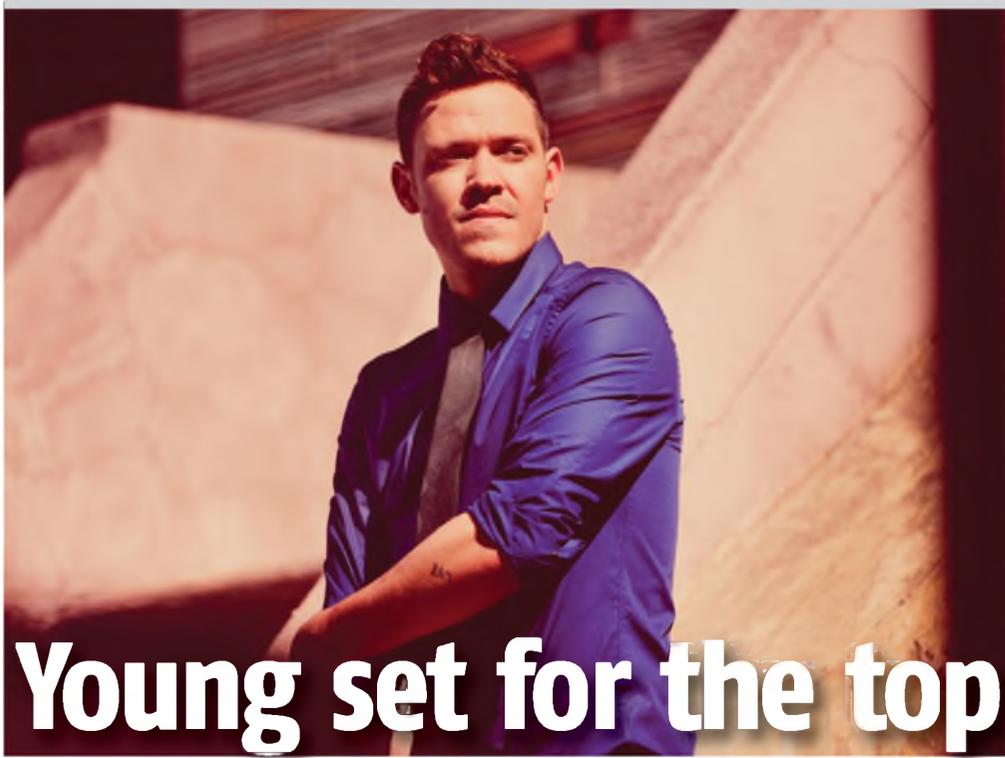
Pos	ARTIST	Title
1	RAY FOXX	La Musica (The Trumpeter)
2	WOLFGANG GARTNER	FEAT. WILL I AM Forever
3	SUB JAMS FEAT. COZI	Ricochet
4	CHUCKIE FEAT. GREGOR SALTO	What Happens In Vegas
5	LAIDBACK LUKE V EXAMPLE	Natural Disaster
6	ABOVE & BEYOND FEAT. ZOE JOHNSTON	You Got To Go
7	STYLE OF EYE	We Are Boys
8	BOYS NOIZE & EROL ALKAN	FEAT. JARVIS COCKER Avalanche
9	MYNC, RON CARROLL & DAN CASTRO	Don't Be Afraid
10	DIM CHRISIA WILSON	You Found Me
11	ARTY	Kate
12	HYBRID	Blind Side
13	KRAAK & SMAAK Y	Let's Go Back
14	TOMMY TRASH & TOM PIPER	All My Friends
15	LUKE WALKER	Tough Love
16	KIDDA	Wanna Be Loved
17	KENNETH BAGER EXPERIENCE	FEAT. ALOE BLACC The Sound...
18	FABIAN	Last Flight
19	HARD-FI	Fire In The House
20	DARWIN DEEZ	Radar Detector



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

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

# CHARTS ANALYSIS



## Young set for the top

### ALBUMS FOCUS

BY ALAN JONES

THE X FACTOR IS BACK – and while the current crop of hopefuls are being put through their paces by the TV phenomenon's new panel, two reality TV graduates step up to claim the top two places on the midweek chart.

**Will Young**, who won the inaugural series of X Factor forerunner Pop Idol in 2002, is all but certain to secure his third number one album with new set *Echoes*, which had sold more than twice as many copies as any other album by Tuesday this week, and is benefiting from the positive reception for introductory single *Jealousy*, which itself ranked third on the same day's midweek singles list.

Meanwhile, 2009 X Factor winner **Joe McElderry's** second album *Classic* dashes to number two, with a few hundred sales more than **Adele's** 21, which thus faces eviction from the top two for the first time. *Classics* arrives just 10 months after McElderry's debut album *Wide Awake*, which sold fewer copies (less than 100,000) than expected and led to his release from a recording contract with Syco. His new album, on UCJ, is in a style more informed by his subsequent success in a second reality show, *Popstar To Operastar*, on which his transition to a more classical style won him kudos and the title.

If Adele's 21 is restricted to number three this coming Sunday, it will bring to an end its record-breaking run in the top two 21 racked up its fourth straight week at number two last Sunday, on sales of 29,689 copies. By remaining in the top two again, it became the first album in the 55-year history of the chart to spend its first 30 weeks in the top two. Previous record holder, Simon & Garfunkel's *Bridge Over Troubled Water*, persisted for 29 weeks in 1970 before dropping to number three. The last album to spend more consecutive

weeks in the top two at any stage of its career – rather than from the start – is the movie soundtrack *The Sound Of Music*, which was chart champ or runner-up for 105 straight weeks in 1965-1967, although its run did not start until its ninth week in the chart overall.

**Nero** debuted atop the albums chart last Sunday with their introductory long player *Welcome Reality. Home* to their hit singles *Me And You*, *Guilt* and *Promises*, the album sold 30,640 copies, fewer than any number one album for 51 weeks. With such sluggish support, it fell to fifth place on the Tuesday midweeks.

While Nero are number one until Sunday and Adele is number one for the year, the album that is number one for the century – **Amy Winehouse's** *Back To Black* – ended a three-week run at the top by sliding to number three (21,061 sales) last week. Winehouse's debut album *Frank* also suffered another downturn four weeks after the singer's death, drifting 4-12 (7,889 sales). Their fade is accelerating, with *Back To Black* down to number nine and *Frank* to number 25 in the week's first sales flashes.

**Charlie Simpson's** first two solo singles fell short of the Top 40 – *Down Down Down* reached number 65, and follow-up *Parachutes* reached number 44 – but his debut solo album *Young Pilgrim* made a stronger showing last week, debuting at number six (10,502 sales). Twenty-six-year-old Simpson has had three chart albums as a member of *Busted* and three more with *Fightstar*. *Young Pilgrim* is not showing the tenacity of *Busted* albums, however, and fell to number 21 on the Tuesday midweeks.



Charlie Simpson | Solo album

**John Denver** landed his first Top 10 album since his death nearly 14 years ago, debuting at number seven (10,149 sales) with *The Ultimate Collection* last Sunday. It is Denver's highest-charting album since 1976 and his sixth Top 10 entry, although its stay in the top tier looks set to end immediately, as it drifts to number 19 on the midweeks.

While Joe McElderry prospers anew, **Jedward** – who finished sixth in the sixth season of *The X Factor* in 2009 – debuted at number 34 (3,275 sales) with second album *Victory* last week. The 19-year-old duo, comprising identical twins John and Edward

Compiled from sales data by Music Week

### SALES STATISTICS WEEK 33

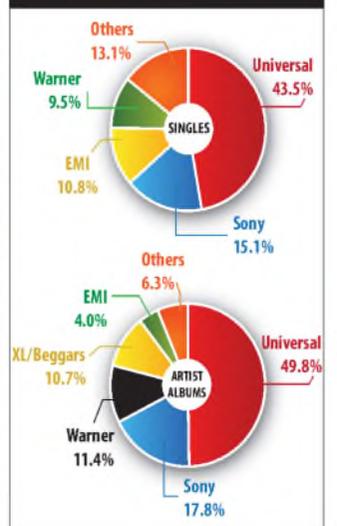
VS LAST WEEK	SINGLES	ARTIST ALBUMS
SALES	2,910,445	1,166,858
PREV WEEK	2,756,346	1,203,165
% CHANGE	+5.6%	-3.0%

VS LAST WEEK	COMPILATIONS	TOTAL ALBUMS
SALES	315,556	1,482,414
PREV WEEK	333,902	1,537,067
% CHANGE	-5.5%	-3.5%

YEAR TO DATE	SINGLES	ARTIST ALBUMS
SALES	102,267,718	49,722,717
PREV YEAR	91,145,815	50,364,535
% CHANGE	+12.2%	-1.3%

YEAR TO DATE	COMPILATIONS	TOTAL ALBUMS
SALES	10,264,791	59,987,508
PREV YEAR	12,233,148	62,597,683
% CHANGE	-16.1%	-4.2%

### MARKET SHARE WEEK 33



**Young's** *Jealousy* a further 20,000 sales in arrears at number three. Young's single was only a few hundred sales ahead of *Wretch 32's* *Don't Go* and may not make the top three but as mentioned above his new album *Echoes* is on schedule to debut atop the album chart.

*Heart Skips A Beat* will likely become the fifth song to debut at number one in as many weeks – the first such sequence since the beginning of 2005 when there were 11 in a row.

The only other track looking to debut inside the Top 40 on Sunday is *The Death Of You And Me*, the introductory single by former Oasis leader **Noel Gallagher's** *High Flying Birds*.

Last week's new arrivals decimated the previous week's top three: **Nero's** *Promises* dipped 1-5 (36,082 sales); *She Makes Me Wanna* tripped 2-9 (27,183 sales) for **JLS feat. Dev**; and **Cher Lloyd's** *Swagger Jagger* dived 3-11 (21,479 sales). All look set to continue their fast fade this week.

**Christina Perri** climbed again last week, with *Jar Of Hearts* pulsing 5-4 (37,845 sales). Its winning streak may be over – it slips to number seven on the midweeks.

Climbing the chart in convoy last Sunday with the fifth hit from their current albums, **Nicole Scherzinger's** *Wet* dipped its toe in the Top 30, rising 38-22 (13,757 sales) and **Who's**

*Grimes*, reached number 17 last year with debut set *Planet Jedward*, which has so far sold 31,251 copies. Jedward are now housemates on the new series of *Celebrity Big Brother*, but a constant on-screen presence cannot prevent a savage second-week downturn in sales of *Victory*, which checked in at number 71 on the first midweeks.

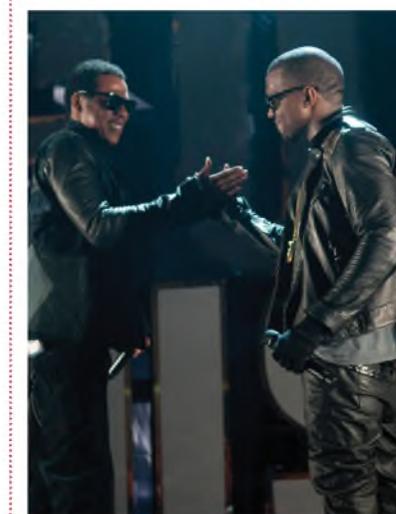
Overall album sales last week fell even deeper into the doldrums, dipping 3.6% week-on-week to 1,482,414. That is 17.8% below same-week 2010 sales of 1,803,563, and the first time they have fallen below 1.5m in the 21st Century.

They were last lower in week 20, 1998 – 692 weeks ago – when they totalled just 1,355,270. The four worst sales weeks of the 21st Century have all occurred in the past six weeks. Their losing streak may finally be over, however – as well as top two debuts from **Will Young** and **Joe McElderry**, the midweek chart includes Top 10 debuts for **Black And White**, by **Wretch 32** (number four); *Killer Sounds* by **Hard-Fi** (seven); *What Matters Most*, a new studio set by **Barbra Streisand** (eight); and *The Red Album* by rapper **The Game** (10).

### SINGLES FOCUS

Last week saw the first all-new top three in the Top 75 for 291 weeks – and midweek chart flashes suggest it might happen again this coming Sunday. In the current list, **Wretch 32** debuts at number one (76,495 sales), with **Emile Sande's** *Heaven* (63,659) and the **Maroon 5/ Christina Aguilera** collaboration *Moves Like Jagger* (55,845 sales) new at two and three, respectively.

Midweek sales projections see this trio being overhauled by a triumvirate of Sony acts spearheaded by *Heart Skips A Beat* by **Olly Murs feat. Rizzle Kicks**, which had a commanding 8,000 lead over **Calvin Harris' Feel So Close** on the Tuesday midweeks, with **Will**



### GET YOUR CHARTS ON MONDAYS!

You can download a PDF of our singles and albums chart pages every Monday morning. To access, please visit [www.musicweek.com](http://www.musicweek.com)

CHARTS KEY  
 ■ HIGHEST NEW ENTRY  
 ■ HIGHEST CLIMBER

## CHARTBOUND

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

### UK SINGLES CHART



- **OLLY MURS FEAT. RIZZLE KICKS** Heart Skips A Beat *Beat/Epic/Syco*
- **CALIN HARRIS** Feel So Close *Columbia*
- **WILL YOUNG** Jealously *RCA*
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** The Death Of You And Me *Sour Mash*
- **SEAN KINGSTON** Party All Night (Sleep All Day) *Beluga Heights/Epic*
- **DRUMSOUND & BASSLINE SMITH** Close *New State*
- **LIL WAYNE FEAT. DRAKE** She Will *Island*

### UK ARTIST ALBUMS CHART

- **WILL YOUNG** Echoes *RCA*
- **JOE MCLEDDERY** Classic *LCJ*
- **WRETCH 32** Black And White *Levels/MoS*
- **HARD-FI** Killer Sounds *Atlantic/Necessary*
- **BARBRA STREISAND** What Matters Most *Sony*
- **GAME** The Red Album *Geffen*
- **STEPHEN MALKMUS** Mirror Traffic *Domino*
- **LENNY KRAVITZ** Black And White *America*
- **HAWKWIND** Parallel Universe *EMI*

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com). Source: Official Charts Company

Laughing Now raised a smile from Jessie J as it improved 37-21 (13,901 sales). Bruno Mars scored his fourth Top 20 hit from Doo-Wops & Hooligans, with Marry Me jumping 28-18 (16,537 sales). Jessie J and Mars continue to improve, moving 21-17 and 18-15 on midweeks, but Wet dips to number 26. Overall singles sales last week were up 6.0% week-on-week at 2,910,445 – that is 19% above same-week 2010 sales of 2,445,668. Singles sales are expected to exceed the 3m mark this week.

## INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	NEW	WRETCH 32 FEAT. JOSH KUMRA Don't Go / Levels/MoS (ARV)
2	1	DJ FRESH FEAT. SIAN EVANS Louder / MoS (ARV)
3	2	ADELE Set Fire To The Rain / XL (PIAS)
4	3	EXAMPLE Changed The Way You Kiss Me / MoS (ARV)
5	4	ADELE Someone Like You / XL (PIAS)
6	6	ADELE Rolling In The Deep / XL (PIAS)
7	8	ADELE Make You Feel My Love / XL (PIAS)
8	5	CHARLIE SIMPSON Parachutes / Music Sounds (PIAS)
9	7	VATO GONZALES FEAT. FOREIGN BEGGARS Badman Riddim (Jump) / Levels/MoS (ARV)
10	10	ALEX GAUDINO FEAT. KELLY ROWLAND What A Feeling / MoS (ARV)
11	11	WRETCH 32 FEAT. EXAMPLE Unorthodox / Levels/MoS (ARV)
12	RE	WRETCH 32 FEAT. L Traktor / Levels/MoS (ARV)
13	12	EXAMPLE Kickstarts / Data/MoS (ARV)
14	19	DJ FRESH Gold Dust / Data/MoS (ARV)
15	15	TIESTO V DIPLO FEAT. BUSTA RHYMES C'mon (Catch' Em By Surprise) / Wall Of Sound (PIAS)
16	NEW	FEEDER Buck Rogers / Echo (PIAS)
17	RE	CHARLIE SIMPSON Down Down Down / Music Sounds (PIAS)
18	NEW	ARCTIC MONKEYS The Hellcat Spangled Shalalala / Domino (PIAS)
19	17	GYPTIAN Hold You / Levels/MoS (ARV)
20	16	ED SHEERAN Cold Coffee / Sheeran Lock (Tunecore)

## INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	2	ADELE 19 / XL (PIAS)
3	NEW	CHARLIE SIMPSON Young Pilgrim / Music Sounds (PIAS)
4	3	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatic/Giant Mono (ADA ARV)
5	4	ARCTIC MONKEYS Suck It And See / Domino (PIAS)
6	5	EXAMPLE Won't Go Quietly / Data/MoS (ARV)
7	6	BON IVER Bon Iver / LAD (PIAS)
8	7	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)
9	NEW	JACQUI DANKWORTH It Happens Quietly / Specific Jazz (PROP)
10	8	THE HORRORS Skyling / XL (PIAS)
11	12	FLEET FOXES Helplessness Blues / Bella Union (ROM ARV)
12	10	EVA CASSIDY Simply Eva / Bix Street (ADA ARV)
13	16	STATUS QUO Quid Pro Quo / Fourth Chord (Fourth Chord)
14	RE	METRONOMY The English Riviera / Because (ADA ARV)
15	13	LITTLE DRAGON Ritual Union / Peacefrog (E)
16	11	RHYDIAN ROBERTS Waves / Conehead (Nova ARV)
17	17	FRIENDLY FIRES Pala / XL (PIAS)
18	18	BEVERLEY KNIGHT Soul Uk / Hurricane (Absolute ARV)
19	NEW	BAD MANNERS Walking In The Sunshine - The Best Of / Music Club Deluxe (SDU)
20	19	ARCTIC MONKEYS Whatever People Say I Am That's What I'm Not / Domino (PIAS)

## INDIE ALBUMS BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	JACQUI DANKWORTH It Happens Quietly / Specific Jazz (PROP)
2	4	KING CREOSOTE & JON HOPKINS Diamond Mine / Double Six (PIAS)
3	8	SBTRKT SBTRKT / Young Turks (PIAS)
4	2	JONATHAN WILSON Gentle Spirit / Bella Union (ROM ARV)
5	7	MANHATTAN TRANSFER Chambon D'amour - The Very Best Of / Music Club Deluxe (SDU)
6	3	VINTAGE TROUBLE The Bomb Shelter Sessions / Vintage Trouble (Essential/GEM)
7	1	JOHN HIATT Dirty Jeans & Mudslide Hymns / New West (Essential/GEM)
8	10	BELLOWHEAD Hedonism / Navigator (Proper)
9	NEW	TODDLA T Watch Me Dance / Ninja Tune (PIAS)
10	18	GHOSTPOET Peanut Butter Blues And Melancholy Jam / Brownswood (PIAS)

## COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call Music 79 / EMI Virgin/UMTV (E)
2	NEW	VARIOUS Sugar Sugar - The Birth Of Bubblegum Pop / Sony RCA (ARV)
3	3	VARIOUS Back To Life - 90s Soul Groove & Club / UMTV/EMI TV (ARV)
4	5	VARIOUS Latino Summer / AATW/Sony/UMTV (ARV)
5	NEW	VARIOUS Ultimate Pop Princesses / UMTV (ARV)
6	2	VARIOUS Anthems R&B 2 / MoS/Sony (ARV)
7	4	VARIOUS Hed Kandi Ibiza 2011 / Hed Kandi (ARV)
8	6	VARIOUS 80s Groove - Vol 2 / MoS/Sony (ARV)
9	7	VARIOUS Clubland 19 / AATW/UMTV (ARV)
10	VARIOUS	Running Trax 3 / MoS (ARV)
11	8	VARIOUS Superclub Ibiza / EMI TV/Rhino (E)
12	10	VARIOUS Now That's What I Call Music 78 / EMI Virgin/UMTV (E)
13	13	VARIOUS The Old Grey Whistle Test - 40th / EMI TV/Rhino/UMTV (ARV)
14	11	VARIOUS Chilled R&B Summer 2011 / Sony RCA (ARV)
15	NEW	VARIOUS Johnny Boy Would Love This...A Tribute To John Martyn / Home In The Rain (ARV)
16	12	VARIOUS The Best Of BBC Radio 1's Live Lounge / Sony/UMTV (ARV)
17	14	VARIOUS Euphoric R&B / EMI TV/Sony (ARV)
18	15	VARIOUS UKF - Bass Culture / UKF (PIAS)
19	RE	OST Sucker Punch / Sony Classical (ARV)
20	17	VARIOUS Getdarker Pts This Is Dubstep 2011 / Getdarker (PIAS)

## JAZZ & BLUES ALBUMS TOP 10

This	Last	Artist Title / Label
1	3	AMY WINEHOUSE Frank / Island (ARV)
2	2	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatic/Giant Mono (ADA ARV)
3	3	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Sam (PIAS)
4	4	RUMER Seasons Of My Soul / Atlantic (ARV)
5	5	ALOË BLACC Good Things / Epic (ARV)
6	NEW	JACQUI DANKWORTH It Happens Quietly / Specific Jazz (PROP)
7	6	HUGH LAURIE Let Them Talk / Warner Music Entertainment (ARV)
8	RE	IMELDA MAY Love Tattoo / Blue Thumb (ARV)
9	7	EVA CASSIDY Simply Eva / Bix Street (ADA ARV)
10	9	FRANK TURNER England Keep My Bones / Xtra Mile (PIAS)

## CLASSICAL ALBUMS TOP 10

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

### GO ONLINE FOR MORE CHART DATA

Musicweek.com offers over 60 more music business charts, beyond those printed each week in Music Week magazine. See online for more charts supplied by The Official Charts Company, Nielsen Music Control, PRS for Music, Tixdaq and Hitwise, and our own unique charts and data. MusicWeek.com accesses 24 more singles and album charts, four more live charts, nine more radio playlists, plus additional predictive and club charts.

[www.musicweek.com](http://www.musicweek.com)



# INTERNATIONAL CHARTS

■ BY ALAN JONES

RAP RULES THE GLOBAL SALES CHART for the first time this year, with the Jay-Z and Kanye West pairing Watch The Throne (left) taking the world by storm in a way that the year's previous most popular hip-hop collaboration (Eminem and Royce Da 5'9" s Bad Meets Evil project Hell: The Sequel) failed to do.

With first-week sales of 436,000 in the US and 25,000 in Canada, Watch The Throne debuts at number one in both North American territories, and also arrives at three in Australia and the

Netherlands, four in New Zealand, nine in Ireland, 23 in Finland and 24 in Austria. The album's staggered release schedule conspired with the hybrid sales week used by some countries for chart purposes to minimise its initial thrust - expect to see it make many more lists a week hence.

Although the clear winner on sales, Watch The Throne was not the album to newly impact on most charts - that honour falls to American hard rock band Trivium's fifth album In Waves, which is their most successful to date, with

debuting in Germany (eight), Australia (nine), New Zealand (12), the US (13), Austria (17), Switzerland (24), Ireland (26), Japan (29), the Netherlands (44) and France (51).

Out of the US top three for the first time, after a 24-week stay, Adele's 21 dips 1.4. It also loses its crown in Canada, the Czech Republic and Ireland, falling 1-2 in all three. However, it bounces 2-1 in Wallonia and the Netherlands, and continues at number one in Australia, Denmark, Flanders, France and New Zealand. It climbs

4-2 in Finland, to reach a new peak on its 28th chart appearance, and also improves its status in Switzerland (4-2), Germany (3-2), Sweden (8-6) and Mexico (15-10), while re-entering the Icelandic chart at number nine.

21's loss of the Czech chart crown is due to the 5-1 leap of Amy Winehouse's Back To Black. Nearly a month after her demise, Back To Black also continues to make waves elsewhere, climbing 2-1 in Germany and 15-1 in neighbouring Poland, while remaining at the top in Austria. It

continues to climb in Wallonia (3-2), Brazil (9-6), Mexico (58-11) and Sweden (21-20). However, it dips 1-2 in the Netherlands and 1-3 in Switzerland, and makes bigger 16-32 and 25-45 tumbles in the US and Finland, respectively.

Winehouse's debut album Frank has a mixed week with big gains in Poland (12-5), the Czech Republic (28-9), Hungary (17-9) and Brazil (21-14); and big losses in the Netherlands (25-41), Switzerland (27-47) and the US (58-109), while holding at number 41 in Australia.





**GET YOUR CHARTS ON MONDAYS!**  
 You can download a PDF of our singles and albums chart pages every Monday morning. To access, please visit [www.musicweek.com](http://www.musicweek.com)

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

# THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
1	New		<b>NERO</b> Welcome Reality (Stephens/Ray)	MTA/Mercury 2768195 (ARV)	HIGHEST NEW ENTRY
2	2	30	<b>ADELE</b> 21 XL CD520 (PIAS) 10★2★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)		
3	1	97	<b>AMY WINEHOUSE</b> Back To Black Island 173041 (ARV) 6★6★ (Ronseni/Selaz/mreml.com)		
4	3	2	<b>JAY-Z &amp; KANYE WEST</b> Watch The Throne Roc-a-fella/Def Jam 2765057 (ARV) (West/Dean/Kel/HiQ-Tip/Phreel/Don Jazzy/Hit-Boy/Killer/Duff/The Neptunes/RZA/Lewis/Bhasker/Swizz Beatz/Joseph/S)		
5	5	100	<b>ADELE</b> 19 XL CD313 (PIAS) 6★ (Abbiss/White/Ronsen)		
6	New		<b>CHARLIE SIMPSON</b> Young Pilgrim Music Sounds SICBX002 (PIAS) (Supplier/Messy)		
7	New		<b>JOHN DENVER</b> The Ultimate Collection Sony 88697939312 (ARV) (Okun/Butler)		
8	6	8	<b>BEYONCÉ</b> 4 Columbia/Parkwood Ent. 88597908242 (ARV) (Knowles/Nesh/Stewart/Bhasker/Taylor/Bebyface/Dixon/S/West/Switch/Diplo/Tedder/Kutzie)		
9	12	29	<b>CHASE &amp; STATUS</b> No More Idols Mercury 2745135 (ARV) ★ (Kennedic/Milton/Nowels/Sub Focus/Plan B)	SALES INCREASE	
10	8	31	<b>BRUNO MARS</b> Doo-Wops & Hooligans Elektra 7567882721 (ARV) 2★★ (The Smeezingtons/Neetz/The Supa Dupps)		
11	14	40	<b>RIHANNA</b> Loud Def Jam 2752365 (ARV) 5★2★ (Ste/Gater/Vee/Harell/Bozeman/The Runners/Riddick/Pelw/DaDon/She/Mei/Mus/Stewart/Dean/Scuncz/Alex Da Kic)	SALES INCREASE	
12	4	114	<b>AMY WINEHOUSE</b> Frank Island 1765835 (ARV) 3★★ (Commbs/ner Curcon/Remi/Winehouse/Hogarth/Rcwe)		
13	7	2	<b>RANDY CRAWFORD</b> Best Of Rhino 8122797583 (ARV) (Sempier/Hucper/felder/Tipume/Genetti/Droese/meyert/Rustici/Putwell/Watanabe/Wilkins/Kil/Hewerc/Luce)		
14	10	25	<b>JESSIE J</b> Who You Are Island/Lava 2758527 (ARV) ★ (Dr. Luke/Bhasset/Cornish/Martin K/Dek/The Invisible Men/Perker & James/Thomas/Gec/Gordon)		
15	9	13	<b>LADY GAGA</b> Born This Way Interscope 2754126 (ARV) ★ (Lady Gaga/Gebaylz/Larsen/DJ White Schwc/RedOne/Sparks)		
16	11	8	<b>PITBULL</b> Planet Pit J 88697910542 (ARV) (Veini/Atojack/RedOne/Vee/Aflec/Drop/DJ Buddha/Asper/Dr. Luke/Bianco/Sparks/Scu/Shock/Hurley/DJ Frank/Luttrell/Love/Rec)		
17	15	14	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor Dramatical/Grand Mono 87109200407 (ADA ARV) ● (Schweis/Wieringen)		
18	17	51	<b>KATY PERRY</b> Teenage Dream Virgin CDV3084 (E) 2★★ (Dr. Luke/Bianco/Martin StarGate/Stewart/Harell/Ammo/Welke)	SALES INCREASE	
19	21	24	<b>NOAH &amp; THE WHALE</b> Last Night On Earth Mercury/Young & Lost 2760096 (ARV) ● (Fink/Lader)	SALES INCREASE	
20	22	40	<b>TAKE THAT</b> Progress Polydor 2748474 (ARV) 8★ (Price)	SALES INCREASE	
21	13	22	<b>CHRIS BROWN</b> F.A.M.E. Sony RCA 88697860672 (ARV) (Mott/The Lincercage/The Bimsey/Djash/Clad/Free School/Armsy/DJ Frenk/The Messing/Bloom/Blagg/Wer nedyl/Walshow/Benass/How/DJ Ubrin/belanc/d/The Stereotypes)		
22	18	12	<b>THE PIERCES</b> You & I Polydc 2750558 (ARV) (The Derick/nes)		
23	20	38	<b>NICKI MINAJ</b> Pink Friday Cash Mcnely/Island 2754184 (ARV) ● (Kane/Swizz Beatz/Crawford/Mcney/Retem/Wesell/DakIT-Minus/will.Liz ml/Drew Mcney)		
24	19	41	<b>CEE LO GREEN</b> The Lady Killer Warner Brothers 7567889289 (ARV) ★ (FT Smith/The Smeezingtons/Allen/Marsh/Remi Simpson/Splash/Dr. Luke/English/Green)		
25	24	71	<b>PLAN B</b> The Defamation Of Strickland Banks 679/Atlantic 5186584712 (ARV) 3★2★ (Drew Epworth/Apppe/wley/McEwen)	SALES INCREASE	
26	27	46	<b>TINIE TEMPAH</b> Disc-Overy Parlophone 9065132 (E) 2★ (Tee gell/Cleer/Shux/McKenzie/Rc/Berts/Hill/S/H/Swec/ish Hcuse McFial/Haynie/Keugly Bcy/Harrison)	SALES INCREASE	
27	New		<b>KIDS IN GLASS HOUSES</b> In Gold Blood Roadrunner RR76902 (ADA Arv) (Peiry)		
28	28	19	<b>FOO FIGHTERS</b> Wasting Light RCA 88697844931 (ARV) (Vig)	SALES INCREASE	
29	30	8	<b>FOSTER THE PEOPLE</b> Torches Columbia 88697744572 (ARV) (Kumbstin/Foster/Epworth/Lustey/Hcfer)	SALES INCREASE	
30	23	136	<b>LADY GAGA</b> The Fame Interscope 1785477 (ARV) 4★★ (RedOne)		
31	37	11	<b>ARCTIC MONKEYS</b> Suck It And See Domino WIGCD258 (PIAS) (Ferc)	SALES INCREASE	
32	26	23	<b>ELBOW</b> Build A Rocket Boys! Fiction 2762328 (ARV) ● (Potter)		
33	25	40	<b>PINK</b> Greatest Hits... So Far!!! Lafaze 88697807232 (ARV) (Peiry/Biggs/Austin/Storch/Armstrong/Fields/Manni/Machpsycho/Dr. Luke/Martin/Kasz Money/Pink/Danja/Shellback)		
34	New		<b>JEDWARD</b> Victory Universal Ireland 279205 (ARV) (Friccy/Jensen/Leeson/Deekay/Guetic)		
35	33	7	<b>SELENA GOMEZ &amp; THE SCENE</b> When The Sun Goes Down Hollywood/Polydor D001374302 (ARV) (Rock Meller/Ker/cglic/Kiric/kow/Dreemlab/Kurstini/Abingdon/Alexander/Steinberg/Vee/Portman/Lortazar)		
36	31	97	<b>MUMFORD &amp; SONS</b> Sigh No More Gentlemen Of The Road/Island 2722538 (ARV) 3★ (Hewes)		
37	34	23	<b>THE VACCINES</b> What Did You Expect From The Vaccines? Columbia 8869784451 (ARV) (Grech-Maig/eric)		
38	36	96	<b>MICHAEL BUBLE</b> Crazy Love Reprise 936296277 (ARV) 8★ (Foster/Ruck/Guical/Chang)		

This wk	Last wk	Wks in chart	Artist Title (Producer)	Label / Catalogue number (Distributor)	
39	39	25	<b>EXAMPLE</b> Won't Go Quietly Data/Mo's DATACD05 (ARV) (The Fearies/Hans/Cole/Trings/Smith/ish/Carielle/ions/Su/loc/Chase & Status/More/Dabio/Walder/Stewart/Mirel/Herve/Benga/The Wild 2 joy/ial/et/Saversham)		
40	42	20	<b>KATY B</b> On A Mission Columbia/Rinse 88597850722 (ARV) (Gagneus/Bengal/Magnetic Man/Zinc)	SALES INCREASE	
41	29	57	<b>DAVID GUETTA</b> One Love Positive/Virgin 5401227 (E) ★ (Guetta)		
42	49	27	<b>TWO DOOR CINEMA CLUB</b> Tourist History Kitsune/Cooperative CD023; (ADM/AAV) ● (James/Zdar)	SALES INCREASE	
43	47	22	<b>NICOLE SCHERZINGER</b> Killer Love Interscope 2755513 (ARV) (Red/De/beat/Gee/llr/my/olier/ai/lo/so/2/Rom/Alex/nder/Jan/berg/ra/ri/Mo/15/Wars/y/Stargate/Wee/Stewart/Mash/Hanel/Taylor/Bo/ndu/Mave/3/oy/Harmo)	SALES INCREASE	
44	44	38	<b>ELO</b> All Over The World - The Very Best Of Epic 3271292 (A&V) ★ (Lynn-e/Quaglieri)	SALES INCREASE	
45	40	9	<b>BON IVER</b> Bon Iver 4AD CAD3117 (PIAS) ● (Vermon)		
46	50	36	<b>OLLY MURS</b> Olly Murs Epic/Syco 88697765022 (ARV) 2★ (Prime/Saak/Future Cut/Robson/Argyle/3rammer/Green/Fitzmaurice/Shanks/Abott/3lack/Byrne/The Invisible Men/Taylor/Horn)	SALES INCREASE	
47	38	72	<b>FOO FIGHTERS</b> Greatest Hits RCA 88697369212 (ARV) (Jones/Norton/Kasper/Raskulinecz/Vig)		
48	48	10	<b>BAD MEETS EVIL</b> Hell - The Sequel Interscope 2773587 (ARV) (Havoz/Chin-Quee/Gilbert/Roams/Mr. Porter/Crawford/Brown/The Smeezingtons/Battl: Roy/5/DJ Khalil/Eminem)		
49	45	12	<b>SEASICK STEVE</b> You Can't Teach An Old Dog New Tricks Play It Again Sam PIASR515COX (PIAS) ● (Wold/Wold)		
50	32	38	<b>THE OVERTONES</b> Good Ol' Fashioned Love Warner Music: Entertainment 5249825442 (ARV) ★ (Southwood)		
51	41	36	<b>THE WANTED</b> The Wanted Geffen 2741607 (ARV) (Maj/Lebeuf/Lut/ather/Ram/Falk/The Wicobays/Kurstin/Barry Blue/Phat. fabe/Woodford/Chambers/Flack/Die/mia/b/Hartman/Sommerdahl/Young)		
52	46	42	<b>RUMER</b> Seasons Of My Soul Atlantic 5252498453225 (ARV) ★ (Brown)		
53	60	36	<b>EMINEM</b> Curtain Call - The Hits Interscope 9887893 (ARV) 3★ (Dr. Dre/Variou)	SALES INCREASE	
54	51	68	<b>ELLIE GOULDING</b> Lights Polydor 2732799 (A&V) (FT Smith/Starsmith/Frank/Music)		
55	16	2	<b>TRIVIUM</b> In Waves Roadrunner RR77552 (ADA Arv) (Richardson/Ford)		
56	Re-entry		<b>MILES KANE</b> Colour Of The Trap Columbia 88697827641 (ARV) (Carey/Dan The Automator/Slyve/Rhys)		
57	66	33	<b>CELINE DION</b> My Love: Essential Collection Sony BMG 8869741422 (ARV) (Variou)	HIGHEST CLIMBER	
58	54	110	<b>PAOLO NUTINI</b> Sunny Side Up Atlantic 2564690137 (ARV) 5★ (Nutini/Jones)		
59	53	16	<b>THE WOMBATS</b> Proudly Present... This Modern Glitch 14th Floor 2564672776 (ARV) (Cosley/Valentine/Walker/Leel/The Wombats)		
60	52	46	<b>THE SCRIPT</b> Science & Faith Phantogenix 88697754492 (ARV) ★ (Sheehan/O'Donoghue/Frampton/Kipner)		
61	35	2	<b>GLEE CAST</b> Glee The 3D Concert Movie Epic 88697943652 (ARV) (Anders/Astrum/Murphy)		
62	64	16	<b>JENNIFER LOPEZ</b> Love? Def Jam 2753434 (ARV) (Red/One/Harell/Stewart/Nash/Stargate/D'Alle/Beate/ek/Radio/Hills/Jimmy Jox/er)		
63	Re-entry		<b>BOB MARLEY &amp; THE WAILERS</b> Legend Tuff Grrrr 5301643 (ARV) (Marley/Variou)		
64	67	13	<b>MEAT LOAF</b> Piece Of The Action - The Best Of Cam Den Du Laxe 88697467032 (ARV) (Variou)	SALES INCREASE	
65	68	87	<b>ABBA</b> Gold - Greatest Hits Polar 2752259 (ARV) 13★ (Andersson/Wlvaeus)	SALES INCREASE	
66	69	57	<b>GUNS N' ROSES</b> Greatest Hits Geffen 9861369 (ARV) ● 3★ (Variou)	SALES INCREASE	
67	65	50	<b>EMINEM</b> Recovery Interscope 2733452 (ARV) (Dust Blake/DJ Khalil/Mr. Porter/Chin-Quee/Gilbert/Eminem/Meyni/Bo/ider/Evans/Sum/2/Jonsin/She/j/d/O/Def Strong/5/Alex Da Kid/ll/veu/Magned/2)		
68	62	80	<b>BIFFY CIYRO</b> Only Revolutions 14th Floor 518551452 (A&V) ★ (G/G Garch/Biffy Ciyro)		
69	59	97	<b>BEYONCÉ</b> I Am Sasha Fierce Columbia 88697194922 (ARV) 4★ (Ged/Tedder/The Dreem/Stargate/Stewart/Variou)		
70	Re-entry		<b>THE WHO</b> Then And Now Polydor 1732918 (A&V) (The Who/Johns/Lambert/Symoncyk/Talyn/townshenc)		
71	58	44	<b>KINGS OF LEON</b> Come Around Sundown Hand Me Down 88697782411 (ARV) (Petraglia/King)		
72	Re-entry		<b>FLEETWOOD MAC</b> Rumours Warner Brothers 7599273132 (ARV) 11★ (Fleetwood/Mac/Dashut/Galliat)		
73	56	143	<b>KINGS OF LEON</b> Only By The Night Hand Me Down 88697327121 (ARV) 5★ (Petraglia/King)		
74	Re-entry		<b>RIHANNA</b> Good Girl Gone Bad Def Jam 1735109 (ARV) 5★3★ (Karter Administration/Sturken/Rogers/Variou)		
75	Re-entry		<b>THE DRIFTERS</b> Up On The Roof - Very Best Of Rhino/Sony 88697852702 (ARV) (Greenaway/Macaulay/Leber/Stoller/Davis/Cook/Lowe)		

Official Charts Company 2011.

Atbz 65	Crawford, Randy 13	Foster The People 29	Kings Of Leon 71	Noah & The Whale 19	Seasick Steve 49	<b>Key</b> ★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000) ★ 1m European sales	<b>BPI Awards</b> <b>Singles</b> Katy Perry: last Friday Night (silver)	<b>Albums</b> Deadmau5: 4x4=12; Devin: Bud, Sweat & Beers (gold); 30 Seconds to Mars: This Is War (platinum); Cheryl Cole: Messy Little Raindrops (platinum); Lady Gaga: Born This Way (platinum); Take That: Progress (8 x platinum)
Adele 5	Denver, John 7	Glee Cast 61	Kings Of Leon 73	Nutini, Paolo 58	Simpson, Charlie 6			
Arctic Monkeys 31	Ellie, Gellie 57	Gomez, Selena & The Scene 35	Lady Gaga 30	Overtones, The 50	Take That 20			
Bad Meets Evil 48	Drifters 75	Lopez, Jennifer 62	Lady Gaga 30	Perry, Katy 18	LeMay, Imie 26			
Beyonce 8	Elbow 32	Marley, Bob & The Wailers 63	Lady Gaga 30	Pierces, The 22	Imvium 55			
Beyonce 69	Ello 44	Mars, Bruno 10	Lady Gaga 30	Pink 33	Iwo Door Cinema Club 42			
Beyonce 66	Emerald, Caro 17	Mars, Bruno 10	Lady Gaga 30	Pitbull 16	Vaccines, The 37			
Biffy Clyro 68	Eminem 53	Mars, Bruno 10	Lady Gaga 30	Plan B 25	Wanted, The 51			
Bon Iver 45	Eminem 67	Meat Loaf 64	Lady Gaga 30	Rihanna 11	Who, The 70			
Brown, Chris 21	Example 39	Minaj, Nicki 23	Lady Gaga 30	Rihanna 74	Winehouse, Amy 3			
Buble, Michael 38	Fleetwood Mac 72	Mumford & Sons 36	Lady Gaga 30	Rumer 52	Winehouse, Amy 12			
Cee Lo Green 24	Foo Fighters 28	Nero 1	Lady Gaga 30	Murs, Olly 46	Wombats, The 59			
Chase & Status 9	Foo Fighters 47		Lady Gaga 30	Nero 1				



VISION · SOUND · MUSIC

IN ASSOCIATION WITH

**MusicWeek**

BRINGING TOGETHER THE MUSIC FILM,  
VIDEO GAMES & ADVERTISING INDUSTRIES  
[WWW.VISIONSOUNDMUSIC.COM](http://WWW.VISIONSOUNDMUSIC.COM)

FRIDAY 2ND SEPTEMBER 2011, 10AM – 5PM  
SOUTHBANK CENTRE, LONDON

TICKETS £95  
FROM [WWW.SOUTHBANKCENTRE.CO.UK](http://WWW.SOUTHBANKCENTRE.CO.UK)  
OR CALL 0844 875 0073

## ONE DAY CONFERENCE

Meet buyers from across the  
music, advertising, film production,  
and video games industries

Learn the latest business ideas  
at 17 sessions presented by top  
industry insiders

Network with colleagues  
and contacts

Vision Sound Music is the UK's first event of its  
kind, a three-day festival of music, film, advertising  
and video games. For full festival programme  
visit [www.visionsoundmusic.com](http://www.visionsoundmusic.com)

### CONFIRMED ATTENDEES AND CONTRIBUTORS INCLUDE:

Adam Buxton • Adam Smith (Chemical Brothers) • Alastair Lindsay (SCEE) • Andrew Kremer • Andy Varley (DJ Fresh) • Ballistic Events • Ben Fawkes (Soundcloud)  
Bigballs Films • British Academy of Composers & Songwriters • British Film Institute • Bucks Music • Charlie Dark • Chris Bovill • Chris Breeze (xBox Kinect) • David Adams  
(Soundcloud) • Dominic Bastyra (Platinum Rye) • Duncan Smith (SCEE) • Ed Averdieck • Faber Music • Fallon London • Fred & Nick • Frukt • Gail Gallie • GameCity  
Gilles Peterson • Grey London • Harry Manfredini • Holler • ieMusic • Jessica Price • John Allison • John Carpenter • John L Walters • Kate Moross • Keith Harris (PPL)  
Kim Newman Kutiman • Lord Smith of Finsbury • Mad Cow Films • Mark Fishlock • Martin Hewett (SCEE) • Martyn Ware • Mike Skinner • Music Managers' Forum  
Nitin Sawhney • PPL • Pulse Films • Pure Silk Publishing • Richard Jacques • Richard Turner • Scanner • Serena Cullen • Sir Alan Parker • Somethin' Else • Sony ATV  
Sony Computer • Entertainment Europe • Sound and Music • Soundcloud • Soundlounge • StreamStay • The History of • Advertising Trust • The Music Publishers' Association  
The Musicians' Union • Thomas Benski • TIGA • xBox Kinect

### FESTIVAL PARTNERS:

HEADLINE CURATORIAL PARTNERS Sound and Music • Fallon London • GameCity SESSION SPONSORING PARTNERS The Music Publishers' Association  
The Musicians' Union • PPL (Phonographic Performance Ltd.) SESSION AND ONLINE CONTENT SPONSORS Pulse Films • Soundlounge Soundcloud • StreamStay  
The History of Advertising Trust SESSION SPONSORS Bigballs Films • Sony Computer Entertainment Europe • xBox Kinect British Academy of Composers & Songwriters  
Music Managers' Forum MEDIA PARTNER Eye - The international journal of Graphic Design



we are fallon



PULSE

MusicWeek

