



NEWS

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Mulberry leads fashion celebration with music cross-promotion



PUBLISHING

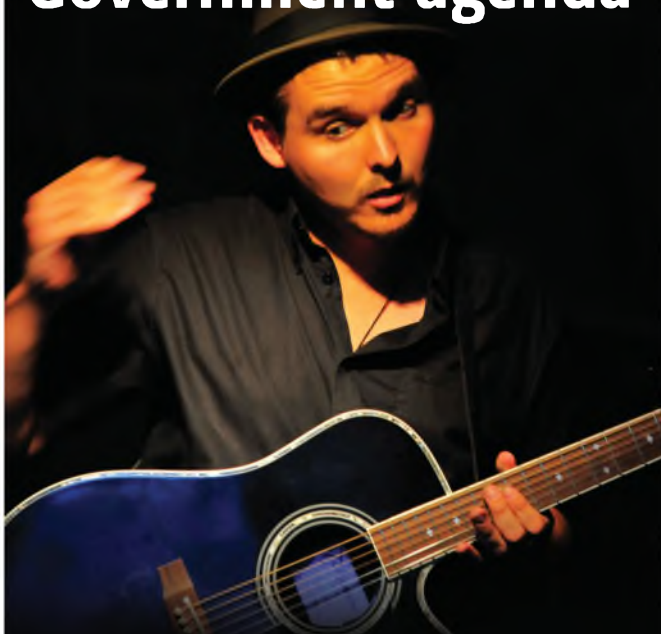
12 Producer/writers
Brit Award winner Markus Dravs on his new creative venture



TALENT

19 Developing Derulo
The Beluga Heights/Warner Bros act is sampling his first taste of success

Live music back on Government agenda



THE GOVERNMENT PLANS TO LAUNCH a "radical" consultation paper which will propose removing music from the red tape of the Licensing Act.

A DCMS spokesman said the consultation, which will open at midnight on Friday, will suggest the reform of Schedule One activities such as the performance of live music could supersede current moves to exempt small-scale gigs from the Act – something proposed by Lord Clement-Jones' Live Music Bill and supported by UK Music. "This is about addressing the difficulties of the Licensing Act and how things like music are treated by it. It's big," said the spokesman.

UK Music CEO Feargal Sharkey said: "Since the first Coalition manifesto, Government has committed to reducing the burden of red tape around small-scale live music, so we're optimistic that this will be positive news for the industry. In the meantime, we'll have to wait for the actual detail of the consultation, and under what specific circumstances the requirement for a music licence would be removed."

Meanwhile, artist Sean Taylor (pictured) was due to enliven the Labour Party launch of its Creative Industries Network, one of the first initiatives to come out of its ongoing Creative Industries Policy Review.

On Wednesday a high-powered audience including Labour Party leader Ed Miliband and Shadow Culture Secretary Ivan Lewis were expected to watch the singer-songwriter perform two tracks – Feel Alright and Hold On – from album Walk With Me, released by SGO Records earlier this week.

Manager Stuart Ongley said Taylor was very interested in politics and had played gigs under the Love Music Hate Racism banner. "Sean was there on behalf of the music industry because we are totally supportive of making people aware of how important the music industry is to this country," he added.

In addition to the Network that Lewis hopes will provide better access to politicians, the shadow minister was also expected to appoint Ingenious Media CEO Patrick McKenna to help formulate financial support for music and creative companies.

21 ON COURSE FOR 13 MILLION SALES BY CHRISTMAS

Ten million and counting for the unstoppable Adele

SALES

■ BY PAUL WILLIAMS

ADELE'S 21 has underlined its status as one of the most successful albums this century after selling its 10-millionth copy this week.

The album, by far and away 2011's top seller worldwide, has taken little more than seven months since release to break the 10 million mark and looks likely to reach 13 million sales by the end of the year.

At a time when even the biggest albums globally struggle to sell more than 5 million copies in a calendar year, the XL album's performance has been remarkable. And the story does not end there with 21 on course to reach 3 million UK sales this week in record-breaking time.

"It's just phenomenal," said her manager Jonathan Dickins. "We knew we had a good record and privately we had some targets, but you can't legislate for this."

"We've taken the whole thing very much one step at a time, but no one could have anticipated this," added XL Recordings managing director Ben Beardsworth, who noted the album was this week enjoying one of its best weeks in a number of territories, including the US where 21's sales were expected to rise week-on-week by around 70% following Adele's MTV VMAs performance of Someone Like You.

The scale and speed of 21's success can be put into context when lined up alongside the biggest global sellers of recent years. Eminem's Interscope album Recovery was

recognised by the IFPI as 2010's top worldwide album having sold 5.7 million copies by year's end and Sycro artist Susan Boyle's I Dreamed A Dream led 2009's listings after selling around 6.0 million copies (it achieved that despite having only been released in mid-November that year).

It is the first album by a British artist to reach this landmark in the States since Boyle's debut two years ago.

Unless something extraordinary happens during the last four months of 2011, 21's success will also mean the top-selling artist album globally will be by a British artist for the fourth time in five years following Amy Winehouse's Back To Black (2007), Coldplay's Viva La Vida Or Death And All His Friends (2008) and Susan Boyle's I Dreamed A Dream (2009).

Meanwhile, in the UK 21's sales reached 2.98 million units last week, according to the Official Charts Company, and are set to hit 3 million by the end of the week.

Sales this week were strengthened by Adele's appearance on Jonathan Ross's new ITV1 chat show where she performed Turning Tables. However, she had to pull out of the first

two dates of her UK tour last Sunday and Monday because of illness.

Given the album firmly remains a Top 10 fixture in the UK, US and other key markets, there are likely to be plenty more sales to come before the year is up.

"The joy of an album coming out in January is we've had the whole year so far of great sales and we've still got our first Christmas to come," said Beardsworth.

"I imagine even for a record that has sold at this volume there are going to be some great sales at Christmas."

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"Privately we had some targets, but you can't legislate for this..." JONATHAN DICKINS, ADELE'S MANAGER

Not since Blue Note/EMI's Norah Jones debut Come Away With Me, which was 2003's top global seller, has there been a release to dwarf the kind of numbers 21 has been doing.

Adele's rapid march to 10 million has been achieved because her album became a substantial hit in almost every major music territory.

It has been number one in 19 countries, including Australia, Canada, Germany and the US, where it is the year-to-date's top album by some distance, selling its three-millionth copy there last month, according to Nielsen SoundScan.

DIGEST

Music Week highlights 10 tracks you need to hear...

▶ THE PLAYLIST



METRONOMY

Everything Goes My Way (Moshi Moshi)
From their stunning second album comes a warm, melancholy pop song with a melodic edge. Released alongside some of their biggest shows to date. (single, October 17)



WILLY MOON

I Wanna Be your Man (unsigned)
Backed by a brilliant clip, the debut from this 21-year-old bridges a gap between the blues of Elvis and the loop based sound of big beat. (single, tbc)



DALEY FEAT. M AMBROSIUS

Alone Together (A&M)
Stunning collaboration with Marsha Ambrosius lifted from this rising Mancunian talent's new mixtape, Those Who Wait. (from mixtape, out now)



LANA DEL REY

Video Games (Polydor)
Del Rey's dark, highly stylised pop will now enjoy a proper release platform via Polydor. Sad and hopeful in one breath, let's hope the album maintains quality. (single, October 9)



FLASHGUNS

No Point Hanging Around (Humming)
With Flashguns' debut album now scheduled, with distribution by Rough Trade, this Luke Smith-produced track and third single will take them into the next phase. (single, October 10)



RAY FOXX FEAT. LOVELLE

La Musica (Defected)
La Musica has enjoyed Record Of The Week courtesy of Sara Cox (Radio 1) and added to the station's In Music We Trust list six weeks ahead of release. (single, September 25)



KYLA LA GRANGE

Heavy Stone (Chess Club)
Another slice of dramatic, guitar-driven pop from the Londoner whose live schedule is building a dedicated following across the capital. (single, October 17)



JODIE MARIE

On The Road To Make... (Verve)
Coinciding with a three-date residency at St Pancras Church this month, Verve pushes the button on the first official single from the talented Brit. (single, October 31)



ALL THE YOUNG

Quiet Night In (Warner Bros)
Hottest record on Zane Lowe last week, this is a very British guitar band with a radio-friendly sound and a song sure to get widespread airplay. (single, October 10)



GALLOWES

True Colours (tbc)
First single from the band post-Frank Carter's departure, this is as brutal and sharp edged as you'd expect. (free download, available now)



SIGN HERE

Imagem Music has signed a worldwide publishing agreement with **Chris Rea** which covers the singer-songwriter's new album *Santo Spirito Blues*, as well as his catalogue from his 2002 album *Stony Road* onwards.



Kicking up a storm

UNIVERSAL'S DIRECTOR OF FILM, TV and advertising Marc Robinson says the major has already received some "great" potential sync leads after it staged a showcase last week for its sync and commercial media partners.

Kaiser Chiefs, Rizzle Kicks (pictured) and Maverick Sabre all performed at the UMusic Fests at Stamford Bridge's Under The Bridge venue in London last Thursday in front of an audience including executives from ad agencies, brands, film, TV and computer companies. It brought together contacts from Universal's sync, commercial media and Globe Productions teams.

While Universal has held sync showcases before, Robinson said this was the major's first featuring more than one act. "We wanted to put together a bill with new artists and a more established one with Kaiser Chiefs that showcased our rosters," he added. "Rizzle Kicks went down an absolute storm. Maverick Sabre is a real talent and Kaiser Chiefs raised the atmosphere and raised the bar."

Robinson said there had been an amazing response to the event, noting: "We've got some great leads. You can't guarantee getting a major project out of this, but it certainly helps getting the artists in front of people."

So pleased with the reaction, the major is now looking to host another multi-artist sync event with Robinson suggesting it could be this side of Christmas or in the New Year.

NEWS DIGEST

● Miliband offers Labour support

Labour is ramping up its support of the music and creative sector with leader Ed Miliband helping Shadow Culture Secretary Ivan Lewis launch the opposition party's new Creative Industries Network. The move comes as music chief executive Feargal Sharkey, film producer Lord Puttnam and 17 other leading lights from the creative industries penned an open letter to *The Observer* at the weekend urging the Government to ensure creativity remains at the heart of the British education experience. The letter comes just days before Lewis unveils the initial conclusions from his party's Creative Industries Policy Review and warned that creativity among schoolchildren risked being dampened unless the Government began to concentrate on the skillset of the next generation.

● Pharrell endorses footwear

Grammy Award-winning singer, songwriter and producer Pharrell Williams has teamed up with heritage footwear brand Palladium on a new ad campaign for its Fall/Winter 2011 collection. The campaign centres on a documentary film, *Tokyo Rising*, which sees the musician taking to the streets

of Tokyo to uncover the city's hidden treasures and speaking with locals in the aftermath of the huge earthquake that hit the region earlier this year.

● Electric Brixton launches

New south London music venue Electric Brixton opens its doors with two launch parties later this month. The venue, formerly the Brixton Fringe and before that The Ace, re-opens on Tuesday, September 20 after a £1m refit, with a gig from Hard-Fi. Four days later, on Saturday, September 24, promoter Lock N Load will hold a "Grand Opening Night", with a DJ set from Felix Da Housecat, as well as supporting DJ line-up.

● Rosen rises to BMI general counsel

BMI has promoted Stuart Rosen to senior vice president and general counsel, where he will oversee the global operations of the company's legal departments. In his new role, Rosen will report to BMI president and CEO Del Bryant and will also oversee the organisation's legal affairs and positions, as well as all attorneys working within the company.

● Bad weather and Benn top agenda for UK Festival Awards conference

The organisers of the UK Festival Awards have revealed Festival Republic

Where sound

FALLON CEO GAIL FALLIE, PULSE FILMS founder Thomas Benski, PPL director of performer affairs Keith Harris (pictured) and Soundlounge's Ruth Simmons and Sam Nicholson were among the industry experts speaking at the Vision Sound Music festival last week.

The three-day event, which took place on London's Southbank between September 2-4 included a one-day business seminar which brought together the music, film, advertising and video-gaming industries as well as live performances from Gilles Peterson and Nitin Sawhney -

managing director Melvin Benn will be the keynote speaker at the annual UK Festival Conference. There will also be a presentation of the UK Festival Market Report - a business review of the market, incorporating results from Festival Awards' newly-commissioned market research of festival-goers' opinions. Other issues which will be tackled include panel discussions on weather, how social commerce can boost business and methods for securing the loyalty of festivalgoers. The conference will take place the same day as the Awards on November 15.

● Levine band signs up to Hollyoaks



Five-piece band Daytona Lights, on Steve Levine's label Hubris, have signed up to appear as themselves in the teen soap *Hollyoaks*. The band are expected to appear on screen later this month and Levine said the move was a perfect opportunity to get an act in front of a big audience. "It's a different way of marketing. We are trying to do something different," said Levine, who also looked after production duties on the band's track *White Horses*, which they performed on the *Hollyoaks* Music Show at the weekend.

● Nominations announced for BT Digital Music Awards

XL's Adele leads the running for the 2011 BT Digital Music Awards with a total of six nominations, including three in the category for best song. Meanwhile, in what is generally a strong showing for indie labels, Warp's Flying Lotus (pictured) competes alongside Katy Perry and Tinie Tempah for artist of the year, while Ministry Of Sound's *Wretch 32* is up for best newcomer.

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and vision meet

who spoke about how to compose music for video games.

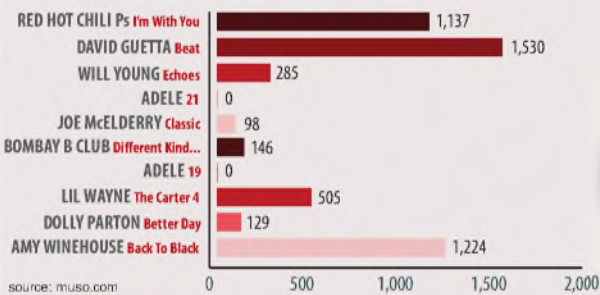
Vision Sound Music festival director Andrew Missingham said the event helped to create a place where music and visual industries could meet and noted: "Our keynote panel of Marc Robinson (Universal), Gail Gallie (Fallon), Thomas Benski (Pulse Films) and Dr Richard Wilson (TIGA) all recognised both the contribution that music makes to visual industries, and the fact that we need to network more closely to make all our industries thrive."

He added: he was looking forward to developing the event for future years.



INDUSTRY SNAPSHOT

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON SEPTEMBER 4



Adele's *Someone Like You*, Rolling In The Deep and Make You Feel My Love all compete for best song, alongside Ellie Goulding's cover of Elton John's *Your Song*, Taio Cruz's *Dynamite* and Jessie J's *Price Tag*. *Music Week* is a partner for the awards, which will be held at Camden's Roundhouse on Thursday, September 29. They will be broadcast on ITV2 on Monday October 3 at 10pm and Friday October 7 at 7pm.

● **Bauer tweaks Place/Portfolio teams**
Bauer Radio has announced a series of appointments within its Bauer Place Portfolio – following the realignment of the station earlier this year. Kate Fraser is to become the head of commercial programming, while James Wilson has been promoted to commercial programming director. Both Wilson and Fraser will work directly with Bauer Place Portfolio head of brand & commercial insight Lizzy Moroney, to help create tailored campaigns

Nirvana from 1991, a video feature with Arctic Monkeys, Foals and Hurts discussing their favourite Nevermind tracks – a Nirvana photo gallery and an exclusive competition.

● Warp pairs with Albarn for charity

Damon Albarn is teaming up with Warp to release a charity album in October to raise money for Oxfam. Kinshasa by DRC Music will be released digitally on October 3, with a CD and vinyl release following on November 7. The album was recorded in Kinshasa, capital city of the Democratic Republic of Congo over five days last July by a collection of producers led by Damon Albarn.



● Vivendi views See Tickets chance

Vivendi has become the surprise new owner of UK ticketing company See Tickets for a purchase price of approximately £83m, making Universal's parent company one of the major ticketing entities in the country. It was widely expected that European ticket powerhouse CTS Eventim would add See Tickets to its assets, while live music giant AEG was also thought to be interested in expanding into the ticketing business. However, Vivendi's winning bid for the company will allow

MUSICWEEK.COM REACTION



● A tribute to Jerry Lieber

Jon Alexander: "Mr Bryant's moving tribute to Jerry Lieber whose music, along with my friend Mike (Stoller), will go on as long as people listen to music. They leave a legacy of songs that will NEVER be duplicated. There could never have been a Lieber without Stoller and vice versa. Jerry, you are gone, but the music still plays loud and clear as it will when the rest of us are long gone. Heaven will have one hell of a jam session now!"

Doak Turner: "Thanks you for such a great tribute to great songwriters! The music of our lives are in those great songs!"

● Bella bands sign T-shirts to help fire fundraising

Ramsey T: "This whole campaign has more to do with keeping capitalism alive than it does with saving a creative industry. Insurance is the natural saviour for an incident like this; therefore I can't see how these independent labels are losing money. Either they had no insurance or they have an aversion to claim."

Universal to become a major force in the live music market, controlling such contracts as ticketing for Glastonbury. The acquisition complements other businesses in Vivendi's portfolio, including French online ticketing company Digtick, which it bought last year.

● Songfest speakers in place

Chris Difford, Nerina Pallot, Steve Levine and X Factor vocal coach Ali Tennant have all been announced as speakers for this year's Songfest. The BASCA-organised event, which gives attendees the chance to learn from the professionals, network with industry executives and develop their songwriting skills, is set to run over three days from October 31–November 2 at the Bedford in Balham, London.

● Clarification

Music Week would like to clarify, in last week's article 'HMV faces challenge to satisfy shareholders', Charles Stanley Securities equity research analyst Peter Smedley was wrongly quoted as saying HMV had turned its back on the music industry. This is not the case.

TOP 10 STORIES ON MUSICWEEK.COM



01 Reed and Metallica join Jools at the piano

02 Lil Wayne waiting to take The Game's crown

03 Jonathan Ross reclaims primetime platform for music

04 HMV faces challenges to satisfy shareholders

05 Electric Brixton to open this month



06 Talent Focus: George Michael

07 Dub Vendor to shut up shop after riot damages

08 Ministry leads strong quarter for UK indies

09 Miliband offers Labour support for music and creative industries

10 Deezer breezes into UK markets

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NEWS

EDITORIAL

Sheeran earned exposure by graft – not industry tipsters



If you got your name on the BBC Sound Of... poll not so long ago you could almost guarantee becoming one of the year's biggest breakthrough artists.

But our spotlight this week on the relative commercial failure of most of the class of 2011 – Jessie J being the clear exception – is confirmation of just how much the annual survey's once exceptional powers of soothsaying have now faded.

Part of that is down to the increasing difficulties for any new artist these days to break through in any meaningful way – especially selling decent numbers of albums – but perhaps it also tells us this industry and the media have become too obsessed by these Next Big Thing round-ups that crop up every year. Simply, you cannot decide by committee which acts the public is going to get excited by and – even if you could – wouldn't it make everything so boring and predictable?

How much more refreshing it is when an artist is allowed to develop at their own pace, so when they do eventually have some success it feels all the more genuine and sustainable.

One such figure who fits that bill is Ed Sheeran whose talents as a singer and songwriter did not appear to register with the tastemakers – or at least enough of them anyway – whose predictions make up the yearly BBC talent poll. That is probably not that surprising given he was not subject to some over-hyped promotion by a record company, which might have also ridiculously paid over the odds for his signature. Instead he got on with it himself, gradually building up his own following through touring and the power of social media, putting out his own EPs along the way.

That has all led him to a deal with Asylum/Atlantic and the release this coming Monday (September 12) of his first album which, if the commercial performance and radio profile of introductory single The A Team and follow-up You Need Me I Don't Need You plus demand for his concert tickets are anything to go by, will become one of the biggest debuts of the year.

Elton John, whose Rocket company manages Sheeran, is so taken by the singer that when the superstar spoke to Music Week in July he reckoned Sheeran was set for stardom both in the UK and the States. On the evidence so far and his obvious talent, it is hard to argue against that.

Even more remarkable about Sheeran's rise is that he is having hits as what you might call an old-fashioned singer-songwriter at a time when the singles market is nothing like that. The A Team spent 11 straight weeks in the Top 10 in the company of the chart's current typical fare of pop, R&B and dance smashes. If you can defy the trends that much and be successful you have got to be good.

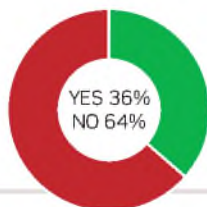
Sheeran is now, of course, part of a major record company, which is taking his career to the next level. But it must give the industry hope that an artist can get so far themselves through their own endeavours and without the backing of any tastemakers poll. We really hope this is only the start of a very long career for him.

Paul Williams, Head of Business Analysis

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

MUSICWEEK.COM READERS' POLL

Last week we asked
Will Apple be the same
force without Steve Jobs?



This week we ask
Did the Barclaycard Mercury
Prize judges pick the right
winner for this year's award?

THE MUSIC AND RAG TRADES CONTINUE TO COLLABORATE

Machine makes out with

MARKETING

BY BEN CARDEW

THE LONG-RUNNING relationship between fashion and music will take another step forward when Machine Management teams up with Mulberry for a year-long musical celebration of the luxury brand's 40th anniversary.

Activity kicks off on September 12 with a Kasabian concert to celebrate New York Fashion Week, followed four days later by a Hurts gig for London Fashion Week.

The deal is the latest in a long line of crossovers between the music and fashion worlds, with shoe brand Clarks Originals this week announcing the next stage of its own support for new artists (see box). Deconstruction recently rolled out its own fashion range and Liam Gallagher and Paul Weller are both designing for the Beady Eye singer's own Pretty Green fashion label.

Further Mulberry live events are planned for later this year, with the fashion brand hosting content from the gigs at a bespoke music microsite at mulberry.com. This site will also include interviews and artists' bespoke Mulberry Mixtapes.

Machine, which has previously worked with Umbro on a fashion range and has done ad-hoc music consultancy for Carhartt, has been integral to this music strategy, working with Mulberry's internal marketing and communications teams to



plan all activity.

Machine founder Iain Watt explained that Mulberry had a history of working with bands – including Florence + The Machine, Machine act Friendly Fires and Hot Chip – and the 40th anniversary celebrations were a natural extension of this.

"Their products and the irreverent way they market and present themselves make them a very inspirational brand for music artists and consumers," he said. "It's good for

Machine as it allows us to apply our expertise in music and entertainment marketing to a credible fashion brand and working in these areas also gives us insight into different ways of doing things which we can then apply to our management clients."

Key to Machine's involvement was working with artists, management, labels and publishers so the Mulberry celebrations could benefit the artists themselves.

FROM FASHION LABEL TO RECORD LABEL

Shoe brand Clarks Originals is taking a further step into the world of music this month, with the release of the new single from New York band The Rassel via its website.

21, the band's second single, is now available to download for free from www.clarksoriginals.com.

It is the latest in a line of musical activity from Clarks, which is teaming up with Rough Trade East to put on a series of gigs under the Originals Live banner this autumn and has also given away a new track from Trojan Sound System and Jah Buck.

However, Clarks is going even further this time, acting more like a label for the unsigned band by PRing the single internationally.



A spokeswoman for Clarks said this activity would benefit the brand by helping to prove its worth in the music world by supporting emerging talent gaining respect from music fans.

"Although the brand has been previously regarded as an integral part of the music world from a fashion point of view, we wanted to use this campaign to take it to the next level, using Originals values and core



beliefs to grow with emerging artists in as appropriate a way as possible," she added.

TE TO GREAT EFFECT

Mulberry



Sunday Girl:
Making a Mulberry mixtape

Watt explained that a well-placed event like the Mulberry gigs could help a band to reach a new audience.

"Mulberry's website is already a heavily trafficked site with over 750,000 unique users and one million hits a month, they will execute an extensive marketing and PR campaign throughout the year driving to build this audience to the microsite and generate additional media excitement and coverage," he said. "The events also place the artists in front of the world's style and fashion media with the endorsement of Mulberry"

Watt added that, as well as the more established acts, the Mulberry birthday celebrations would also support new artists.

"We will always look to work with newer and smaller artists as well as the more established names," said Watt. "For instance for London Fashion Week we are working with [Machine's] Sunday Girl to supply her own Mulberry Mixtape of her favourite music, performing a great British cover version for the music microsite as well as hosting the event music coverage and interviewing the bands and artists taking part."

Future activity includes the opening of Mulberry's Spring Street store in New York, where Little Dragon will perform.

Watt said he then hoped to extend the Mulberry relationship – which goes back to Machine senior manager Phil Morais' work with the brand and Friendly Fires – beyond the 40th anniversary

A Mulberry spokesperson added: "The music activity seemed like a natural extension from the previous events and artists we have worked with. The microsite will allow fans and consumers from around the world to really feel part of the Mulberry family."

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VIEWPOINT OWNERSHIP IS BEST

Ed Real and Nolan Shadbolt directors of Trackitdown

“Since we launched our business in 2004 we have seen the music industry go through major changes to meet the new challenges that the digital age has ushered in. Along the way it seems there has been much clutching at straws to rekindle revenues lost from the physical age and that continues to devalue the product that ultimately still pays most of the bills.

“We’ve yet to see a sustainable business model that gives the provider, collection societies and the labels more than small revenues despite massive consumption”

Digital consumption has offered customers the ultimate in choice and that's now changing the way labels package music. Album sales are sliding as users opt to choose the singles they really want to listen to. Something like 99% of customers would have certainly done if they had the choice before the advent of the MP3, it has to be said.

If kids don't want to buy albums then the music industry's response has been: "Why not abandon trying to make them own anything." This logic appears to take us all down a

Darwinian dead end as making money from fans just listening to music seems to be the saviour in this mad world where fans resist spending all their disposable income on decadent maxi-packs and box sets.

The likes of Spotify and YouTube dazzle the music industry into thinking a pot of gold is but a stream away, but we've yet to see a sustainable business model that gives the provider, collection societies and the labels more than small revenues, despite massive consumption.

Whilst the top 10% of artists and their labels may be seeing a new revenue stream on their statements, is anyone considering the damage this is doing to their higher value sales? And what about the relationship with their fan base, who are no longer actually 'buying' into the brand of their favourite artists but listening to the first 32 bars of a song before clicking onto the next?

There are real questions to be asked about the future where fans don't own music and where record labels can only base an artist's sup-



Ed Real



Nolan Shadbolt

port from the number of streams.

How will a label develop and market new acts when their debut releases are thrown to the public in an environment where there's a million other free things to check out? Perhaps that's a situation we won't have to face when the providers of streaming services have to increase payments if consumption hits the levels expected and run out of venture capital. But then what? Millions of fans who certainly aren't going to go back to buying again now that Pandora's digital box has been opened."

Trackitdown.net is a dance music download store.

LUCKY NUMBERS CLOSE TO BIG TIME AS INTERNATIONAL DEAL IS SORTED

Cooperative does the figures on indie

LICENSING

BY BEN CARDEW

COOPERATIVE MUSIC has claimed the Lucky Number label is close to its "tipping point", after Co-op signed an international licensing agreement with the UK indie.

The Lucky Number deal will see independent label group Cooperative Music release Lucky Number's music and work with their artists outside of the UK, Ireland and North America.

The first release under the new long-term partnership will be Caged Animals' Eat Their Own album on November 14, with albums by Seventeen Evergreen, Friends and Darwin Deez to follow next year.

It is the first multi-territory licensing agreement for Lucky Number, which was set up in 2005 by former Zomba executives Michael Morley and Stephen Richards and has earned a reputation for A&R thanks to releases from the likes of Sebastien Tellier and Little Comets.

Cooperative Music general manager Vincent Clery-Melin said he thought Lucky Number's strong release schedule meant it could be

close to an international breakthrough.

"I think Lucky Number could very well be close to their tipping point as a label. They have been around for a while, have consistently put out good music and have a very good network to find new bands before anyone else hears about them," he said. "We feel that it is a perfect fit with what we do musically and that with attention and focus we can build strong demand and success for their bands."

Managing director Richards said he thought the move would be good news for the label's artists and developing Lucky Number internationally.

The Lucky Number deal is the most recent move in what has been a busy 12 months for Cooperative Music, including setting up Australian and US offices. Clery-Melin said he was also looking at a few other new labels "joining the family"

before the end of the year and there are also plans for new operations in Nordic territories.

Cooperative is currently working with Universal Japan to help grow the Pachinko Records label they set up earlier this year and which will in September release records from The Rapture, Clap Your Hands Say

Sebastien Tellier



Yeah, The Drums and Yuck.

The Melbourne office, which opened in June, is working on its first local deals, while the US business is "building nicely" thanks to releases from Elbow and Yelle as well as the extension of Co-op's Kitsune deal to America.

"We are also starting to prepare

a busy year for 2012," the Cooperative GM concluded.

"Kitsune have signed a very exciting new act called Citizens whose debut I think could do really well. Phoenix are in the studio making a new record and Two Door Cinema Club are as well."

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ANALYSIS

BBC POLL WINNER SELLS MORE ALBUMS IN 2011 THAN ALL OTHER FINALISTS COMBINED

Jessie J justifies BBC 'Sound Of' hype

SALES

BY PAUL WILLIAMS



Jessie J has more than lived up to her early-year billing as 2011's biggest new act to watch after selling more albums than all the other finalists combined of the BBC Sound Of... poll she topped.

Since its release at the end of February her Island/Lava debut *Who You Are* had sold around 530,000 copies in the UK by last Sunday, according to the Official Charts Company. This total dwarfs the collective album sales of the 11 other acts on the 15-strong list who have already had an album out.

The nearest act to Jessie J's total are Columbia signings The Vaccines – third on the BBC poll, which is selected by music critics and tastemakers – whose introductory album *What Did You Expect From The Vaccines?* has sold around 150,000 copies domestically.

It is the only other album by an act on the widely-publicised long list to have already reached six figures, but has been outsold by nearly three-and-a-half copies to one by *Who You Are*.

The acts who respectively finished in second, fourth and fifth places on the BBC Sound Of... rankings, announced in December last year, are even further behind in album sales.

Runner-up James Blake's self-titled *Atlas/A&M* album has to date shifted in the region of 50,000 copies while fourth-placed Jamie Woon's introductory *Mirrorwriting* has sold 20,000 units. Fellow Polydor act Clare Maguire has followed fifth position on the list with around 55,000 UK sales of album *Light After Dark*.

The most successful of the other 10 acts that made up the initial long list



Enthroned: Jessie J has reigned over her fellow finalists from the BBC Sound Of 2011 poll

have been MTA/ Mercury's Nero who topped the UK singles chart last month with *Promises* and then debuted at number one the following week with their first album *Welcome Reality*. In three weeks it has sold 55,000 copies in the UK, while Ministry of Sound act and fellow

BBC Sound Of... contender Wretch 32's album *Black And White* has sold about 40,000 copies since its release a fortnight ago.

Five of the other artists on the long list who already have albums out have had far longer to build up album sales than Nero and Wretch 32, although none by last week had got above the 40,000 mark.

Rough Trade act Warpaint are the nearest with their album *The Fool*, released last October, having sold around 38,000 units. They got a

mini sales boost after their Glastonbury appearance was broadcast by BBC Television in June.

Domino artist Anna Calvi's self-titled album is around the 25,000 mark following its release in January. It is likely to get a boost this week as it was shortlisted for the Barclaycard Mercury Prize, as was James Blake's album, while album sales of three Universal acts longlisted remain

below 25,000 units. New Zealand alternative band The Naked And Famous's *Passive Me, Aggressive You* has sold about 24,000 copies since its mid-March release by Fiction, while Fat Possum/Mercury act Yuck's self-titled debut, which was released in February, has so far had about 16,000 takers domestically. Meanwhile, Nashville rock band Mona, who were subject to one of the big A&R scrambles of 2010 before settling with Island, have seen their own eponymous debut shift little more than 10,000 copies since its May 16 release.

Three acts on the long list have not had an album out: Daley, Esben and the Witch and Jai Paul, although XL issued a single by Paul (BTSTU) in April.

Leading 2011's list, Jessie J – who was also the Critics' Choice winner at this year's Brit Awards – has also comfortably sold more albums at this stage in the year than the respective champs of the BBC Sound Of... in the previous four years.

The 2008 winner Adele's first album *19* had shifted 390,000 copies by the autumn of that year, although her album has now sold 1.7 million copies in the UK, including around 970,000 this year.

Little Boots' 679-issued debut *Hands* had sold in the region of 63,000 copies by the start of September 2009 after winning that year's poll.

The debuts by the other four shortlisted acts in 2009 all outsold it, while more than 200,000 copies had been snapped up by the beginning of September last year of Ellie Goulding's album *Lights* after she claimed the 2010 prize.

Who You Are's sales to date stack up very impressively compared to how many albums the other acts shortlisted in the BBC Sound Of... poll during the previous five years had sold up to the same point on the calendar. Only three acts

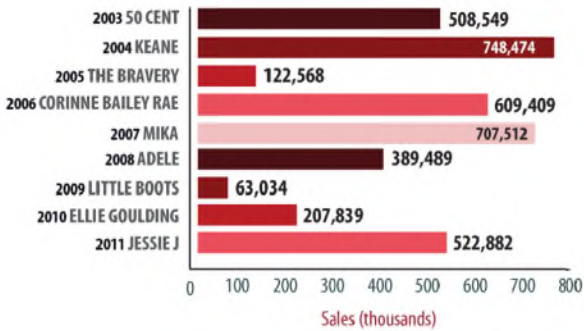


The other finalists: from left – James Blake, The Vaccines, Jamie Woon and Clare Maguire

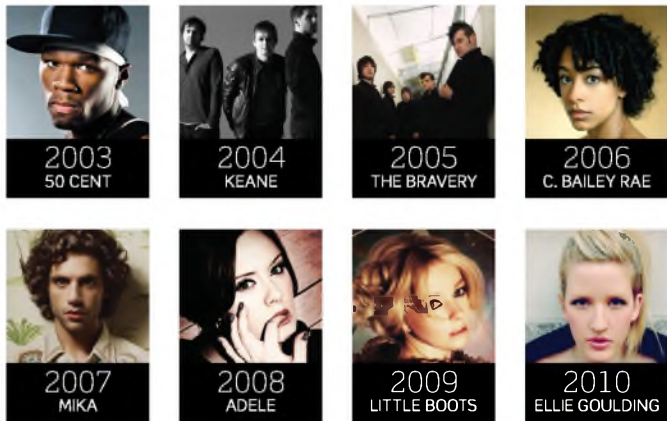




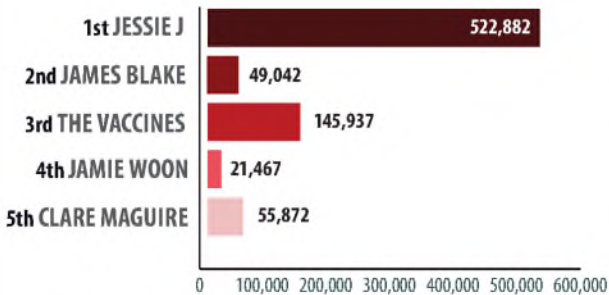
BBC's SOUND OF... WINNERS - SALES



Graph shows how many copies each winner sold of their debut album up to and including chart week 34 in the year they won. Source: Official Charts Company



BBC's SOUND OF... 2011 SHORTLIST - SALES



"Jessie J's success flies in the face of what has been a definite decline in how many albums acts now sell after being shortlisted..."

did better. They are 2007 winner Mika, whose Casablanca/Island debut *Life In Cartoon Motion* shifted around 700,000 copies by the start of September that year, 2008 champ Duffy and Lady GaGa, who followed sixth place on the 2009 poll with 700,000 sales of her first album *The Fame* in the first nine months of that year.

However, Jessie J's success flies in the face of what has been a definite decline in how many albums acts now sell after being shortlisted.

As is the case this year, only two of the top five artists on the 2010 survey – Ellie Goulding and Atlantic's Marina & The Diamonds – had sold more than 100,000 albums by September last year, compared to 2008 when four of the five managed it – Fiction's White Lies, Island's Florence + The Machine, Virgin's *Empire Of The Sun* and Polydor's La Roux, plus sixth-placed Lady GaGa

A year earlier debuts by the poll's top three of Adele, Duffy and Columbia's The Ting Tings surpassed 100,000 sales by the start of September 2008, while fourth-placed Glasvegas quickly followed suit with their own Columbia debut, which was not released until September 8 that year.

The decline in fortunes each year for the shortlisted acts clearly reflects a general fall overall in annual album sales and what continues to be a greater difficulty in breaking new acts.

But the trend may also indicate the declining influence of such annual tastemaker surveys on music fans' buying. Where once being at the top end of this list would almost guarantee a big breakthrough would follow, now it is just the first step on what could be a very tricky path to success.

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ABBEY ROAD N.W.8

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.

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
Music Week Presents... Vol 12: Contact Czaralee.Anderson@intentmedia.co.uk to get featured.



October 7

Abbey Road 80th anniversary special

Coming soon

ReverbNation
Music video special
Distribution guide
Reggae genre focus

INDUSTRY EVENTS DATES FOR YOUR DIARY

September

8th–11th

Bestival
Isle of Wight
bestival.net

22nd–24th

Reeperbahn Festival
Hamburg, Germany
reeperbahnfestival.com

October

5th

Live UK Summit
Radisson Blu Portman Hotel, London
liveuksummit.com

MOBOs, Glasgow SECC
moba.com

6th

Live UK Music Business Awards, Radisson Blu



Portman Hotel, London
livemusicawards.co.uk

12th–16th

Iceland Airwaves
Reykjavic, Iceland
icelandairwaves.is

18th–22nd

CMJ Music Marathon
New York cmj.com

20th–23rd

SWN Festival, Cardiff
swnfest.com

20th–23rd

Music and Media
Tampere, Finland
musikimedia.fi

November

7th

Music Industry Trust Awards, Grosvenor House Hotel, London
mitsaward.com

10th

AIM Awards - Florida, London musicindie.com

15th

UK Festival Awards
Roundhouse, Camden, London
festivalawards.com

January

28th–31st

Midem
Cannes, France
midem.com





ON MUSICWEEK.COM

- New appointments to Bauer Place Portfolio team
- Unilever and MTV showcase emerging female DJ talent

NEWS IN BRIEF

■ VMA bumper audience result

The 2011 MTV Video Music Awards scored a record number of viewers, with more than 12.4 million people tuning in to watch the awards. MTV said its annual show – which honours the top music videos of the year – saw a 9% growth from 2010; a network high since records began in 1993. The ceremony, which took place in Los Angeles, saw live performances from artists including Adele, as well as tributes to the late Amy Winehouse by Russell Brand and Tony Bennett. Katy Perry and Adele were the biggest winners of the evening, taking home three awards each.

■ Lulu gets Later airing

Metallica and Lou Reed will be among the guests at BBC Two's flagship music show Later... With Jools Holland, when it returns this month for its 39th series. They will be performing together on Later... to promote their new collaborative album Lulu. Other guests include Coldplay, Red Hot Chili Peppers, Bjork, Little Dragon, Tony Bennett, Peter Gabriel and Jill Scott. The new nine-week series starts on Tuesday, September 20. As in previous years, a live edition on Tuesdays will be followed by an expanded hour-long show on Friday night.

■ Gambaccini rates Reprise

Paul Gambaccini is to present a show exploring the history of Reprise Records for Radio 2 this month. They Did It Their Way – The Story Of Reprise Records will air on Tuesday, September 13 from 10pm, looking at the history of the label that was set up by Frank Sinatra in 1960 and continues today with acts including Green Day and Michael Bublé.

UK'S MOST READ MUSIC MAG LOOKS TO RE-ESTABLISH ITS WEB PRESENCE

Online relaunch for Fly music mag

PUBLISHING

■ BY BEN CARDEW

FREE MUSIC TITLE THE FLY, which retained its title as the UK's most read music magazine in recent ABC figures, is to re-launch its website later this month as the latest stage in its ongoing development under new editor JJ Dunning.

The magazine's site, www.the-fly.co.uk, will be re-launched with a cleaner design, more "personality" and a look that is closer to blogs than the current "hodge podge of ideas", according to Dunning, who took over as editor in March when Niall Doherty left to join Q.

"It was one of the first things that I have been trying to deal with since I became editor, getting the site to look a bit better," Dunning said.

"It has always been a bit under-developed. We were one of the first music magazines to have a website and it was utter shit for about 10 years."

The exact date of the re-launch is still to be decided but Dunning revealed the site would be hosting a poll for its readers to choose the best live act for the AIM Independent Music Awards as part of its re-launch plans.

The new site will also serve as a platform for *The Fly's* In The Courtyard Sessions, which have racked up more than four million views between them.

"The In The Courtyard Sessions are our USP," said Dunning of the initiative in which bands play short



"We were one of the first music magazines to have a website and it was utter shit for about 10 years"

JJ DUNNING, THE FLY

live sets in the courtyard of *The Fly* parent company Mama Group, which are then recorded and edited for The Fly site. "NME.com has got news sewed up totally – and there are only three of us here."

The re-design of the-fly.co.uk is intended to drive more viewers to the site – it currently has around 40,000 unique users a month, while NME.com has 1,129,297 weekly unique users – as well as to better reflect the magazine's recent re-design, which saw the introduction of new features such as Stop And Chat, as well as a cleaner design with more modern fonts.



"*The Fly* has always had the element of a Camden fanzine, largely because it was a Camden fanzine," said Dunning of the magazine, which in fact started its life as a listings leaflet in Camden for the Barfly music venue.

The magazine still retains its links to the Barfly – it is published by HMV/Mama Group's Music and

Media Solutions division, whose parent company owns the Barfly venues and also has the obvious retail and management interests.

Dunning said this set-up gave *The Fly* a unique position, with the freedom to choose the bands it wanted to cover, considerable access to talent and massive distribution: *The Fly* is available in all HMV shops and Mama Group venues, as well as other retail outlets and live venues around the country.

"It is good for us to be an independent music magazine that is published by a music company, not a publisher," Dunning said.

"We are outside of the pressures that *Q* and *NME* have from their publishers. We can put what we like on the cover and, given our position within these four walls, there are so many things that we hear about first. If we hear a band we can often just cross the office and talk to the managers."

Being part of the HMV/Mama Group set-up also allows *The Fly* to put on its The Fly Presents... gigs in which its cover stars perform intimate shows in Mama venues, while Dunning said *The Fly* also had a number of initiatives in the planning stages with HMV.

In the most recent ABC figures, which covered the first six months of



2011, *The Fly* had an average of 100,386 readers, down 0.6% on the period but still far ahead of any competitors. Bauer's Mojo came closest, with an average circulation of 87,262.

Dunning said there were still challenges ahead for *The Fly*, notably ensuring it kept a presence in independent retailers and music venues, many of which had fallen victim to the harsh economic climate.

But he said the magazine was in a strong position nonetheless, with advertising spend up 14.3% year-on-year. "We just have to trust in ourselves and what music we love."

"The three people we have here – [staff writer/editorial assistant] Ben Homewood, [deputy editor] Harriet Gibsons and me – we are all obsessed with music and supporting new bands. Our regular readers understand what we are trying to do. We give bands a chance. We don't drop them after one bad album."

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CAMPAIGN FOCUS ■ BY STEPHEN JONES

ED SHEERAN

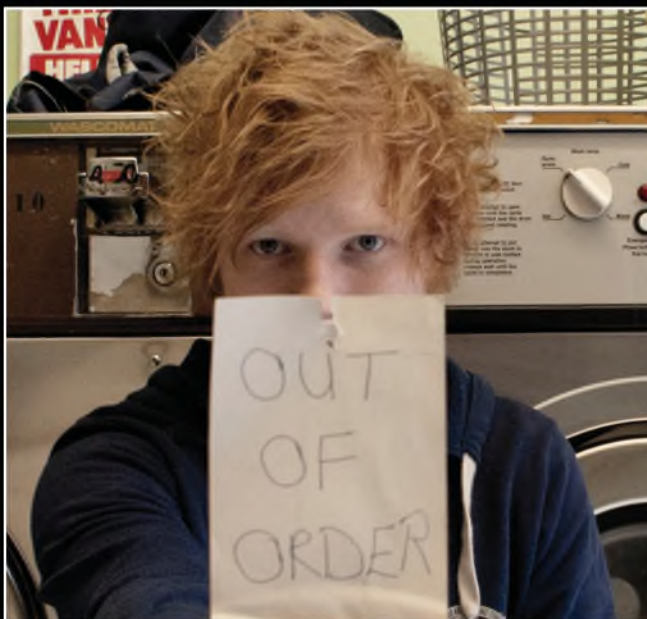
WHEN FORMER MUSIC WEEK Breakout star Ed Sheeran's debut album is released next week its performance will likely confirm him as the leading British breakthrough artist of 2011.

His phenomenal rise since he performed the Acoustic Stable in March is perhaps no better illustrated than when he featured in the Top 10 most-searched terms on Google in the UK this summer – ahead of Ryan Giggs and Harry Potter.

Sheeran had only self-released EPs before Asylum/Atlantic in June issued his debut single The A-Team, which only last week dropped out of the Top 10 after 11 weeks, notching up almost half a million downloads in the process. Campaigns for the likes of Jessie J and Wretch 32, who have also broken through this year, began in 2010.

While it has had almost 9 million plays on YouTube as the label has steadily built a database of more than 100,000 fans – 87% in the UK – since April, what is most fascinating is the breadth of support for the 20-year-old acoustic artist. This is exemplified by his nomination for best newcomer at the MOBO Awards; he is not just playlisted on Radio 1 but also Heart FM and Radio 1Xtra.

Sheeran's voyage to get a record deal with his self-released EPs and financing more than 1,000 gigs since age 16 by selling CDs out of his rucksack while staying on friends' sofas has been previously well documented by Music Week. Since then he has sold almost 50,000 tickets for his own gigs this year alone – not including festival appearances. An 18-date UK tour this October including Shepherd's Bush Empire



is completely sold out and when a January 2012 tour was announced last week dates at Brixton and Manchester Academies and Wolverhampton

Civic sold out within hours, causing tickets for second dates at those venues to be issued.

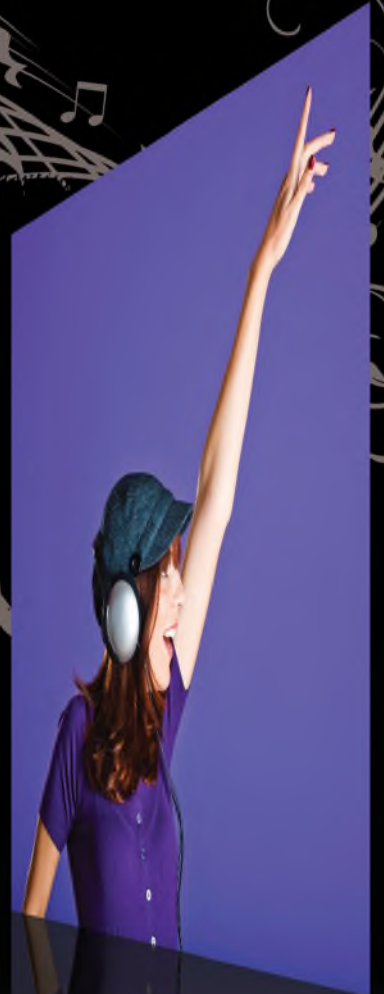
"Interest in Ed is still growing at a phenomenal rate and the

consistent demand for live tickets isn't affecting excitement for the album," said Atlantic marketing manager Stacey Tang. "Part of the reason people love Ed so much is down to how well he connects with people – because he performs live solo on stage, just him a guitar, loop pedal and two mikes. It's like a personal gig for a lot of people and the venues he has been playing to date have felt intimate. Ed runs his own Facebook and Twitter accounts so people feel like they are having a conversation with him, which furthers that personal connection. There is a huge amount of legitimate goodwill for Ed because of his accessibility. His fans are very protective of him."

Sheeran's debut album, entitled simply +, has already shipped gold and its release comes on the back of You Need Me, I Don't Need You entering at number four on the UK singles chart last Sunday.

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UK RADIO AIRPLAY CHART TOP 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %w-o-r	Total Aud (m)	Aud %w-o-r
1	3	8	2	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger A&M/Octone	3770	23.85	65.23	19.32
2	9	6	3	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat Epic/Syco	3122	27.4	53.74	23.46
3	1	11	23	BEYONCE Best Thing I Never Had Columbia/Parkwood Ent.	3334	-8.71	51.02	-11.97
4	2	12	34	KATY PERRY Last Friday Night (TGIF) Virgin	3334	-8.39	48.78	-13.16
5	11	6	8	WILL YOUNG Jealousy RCA	3279	14.21	46.67	17.73
6	8	13	15	ADELE Set Fire To The Rain xl	3289	-6	45.06	1.9
7	7	7	11	EMELI SANDE Heaven Virgin	2457	3.09	43.65	-2
8	4	15	42	ALEXANDRA STAN Mr Saxobeat 3Beat/AATW	2632	-7.33	43.28	-11.57
9	5	14	16	JLS FEAT. DEV She Makes Me Wanna Epic	3137	-10.04	43.01	-11.45
10	6	14	19	THE WANTED Glad You Came Global Talent/Island	3149	-7.57	42.55	8.44
11	16	3	12	BRUNO MARS Marry You Elektra	2360	21.27	40.64	18.35
12	14	5		PIXIE LOTT All About Tonight Mercury	1373	13.1	39.48	5.87
13	15	5	6	CHRISTINA PERRI Jar Of Hearts Atlantic	2278	19.14	37.67	1.59
14	10	16	25	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything J	1766	-3.5	37.32	-12.31
15	25	4	5	CAVIN HARRIS Feel So Close Columbia	1410	39.6	37.22	46.25
16	22	3	1	EXAMPLE Stay Awake MoS	1034	47.64	36.99	32.3
17	12	16	30	LADY GAGA The Edge Of Glory Interscope	2839	-7.14	35.58	-7
18	16	11	13	ED SHEERAN The A Team Asylum/Anti	3215	-0.16	34.53	-0.25
19	34	2		JAMES MORRISON I Won't Let You Go Island	1436	17.56	34.06	54.75
20	17	4	7	WRETCH 32 FEAT. JOSH KUMRA Don't Go Levels/MoS	1078	3.65	33.43	-3.35
21	13	1	18	DAVID GUETTA FEAT. TAIO CRUZ & LUDACRIS Little Bad Girl Positiva/Virgin	1204	0	29.57	0
22	23	17	32	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ Where Them Girls At Positiva/Virgin	963	1.58	29.44	8.35
23	24	2	17	JESSIE J Who's Laughing Now Island/Lava	1075	20.92	29.43	15.23
24	46	2		SNOW PATROL Called Out In The Dark Fiction	1167	39.93	29.38	62.95
25	31	36	49	ADELE Rolling In The Deep xl	1518	6.83	27.61	24.37
26	20	16	33	EXAMPLE Changed The Way You Kiss Me MoS	1273	-10.48	27.34	-7.57
27	NEW	1		ONE DIRECTION What Makes You Beautiful Syco	1271	0	26.19	0
28	21	10	24	NICKI MINAJ Super Bass Cash Money/Island	1029	2.18	25.41	-12.83
29	27	2		CEE LO GREEN Cry Baby Warner Brothers	544	54.99	25.36	1.6
30	47	2	44	RIHANNA Cheers (Drink To That) Def Jam	901	9.08	24.31	33.72
31	19	28	27	ADELE Someone Like You xl	1405	0.72	23.9	-22.7
32	35	22	43	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Interscope	1035	1.07	22.9	5.28
33	37	12	26	DJ FRESH FEAT. SIAN EVANS Louder MoS	731	6.87	22.75	6.51
34	36	3	9	COVER DRIVE Lick Ya Down Geffen	878	-3.94	21.7	2.95
35	41	21	47	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People Sony RCA	912	-3.29	21.39	4.24
36	RE			THE SATURDAYS All Fired Up Fascination	844	0	21.39	0
37	30	20	52	BRUNO MARS The Lazy Song Elektra	1556	-8.25	21	-6.96
38	26	14	39	CAVIN HARRIS FEAT. KELIS Bounce Columbia	794	-19.06	20.53	-17.98
39	43	3	45	TINIE TEMPAH FEAT. WIZ KHALIFA Till I'm Gone Parlophone	299	-38.48	20.24	-0.34
40	29	3	4	ED SHEERAN You Need Me, I Don't Need You Asylum/Anti	998	33.07	20.19	-17.36
41	36	5		NERINA PALLOT Turn Me On Again Geffen	189	-29.21	19.61	-9.3
42	44	3	69	RED HOT CHILI PEPPERS The Adventures Of Rain Dance Maggie Warner Brothers	562	-18.43	19.24	2.5
43	45	16	95	JENNIFER LOPEZ FEAT. LIL WAYNE I'm Into You Def Jam	945	-10.43	18.52	-0.55
44	33	4	22	NERO Promises MIA/Mercury	387	-32.46	18.36	-16.81
45	50	16	77	NICOLE SCHERZINGER FEAT. 50 CENT Right There Interscope	640	0.47	18.12	4.14
46	46	47		RIHANNA Only Girl (In The World) Def Jam	1029	-4.81	18.11	-2.27
47	NEW	1		LADY ANTEBELLUM Just A Kiss Capitol/Parlophone	178	0	17.87	0
48	RE			JESSIE J Nobody's Perfect Island/Lava	1210	0	17.44	0
49	39	3		THE FEELING A Hundred Sinners (Come And Get It) Island	340	-38.74	16.86	-19.21
50	RE			ALOE BLACC I Need A Dollar Epic	1475	0	16.85	0

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 Juice FM, 107.7 Brunei FM, 2CR-FM, 6 Music, 6.5 Breakfast FM, 6.6 Heart FM, 6.6.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Move, 96.9 Waring FM, 99.5 Radio Network, Absolute Radio, Absolute Xtra, At Antix FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Southampton, BBC Radio Ulster, Beatbox FM, Choice FM, London, Citybeat, 6.6 FM, Olyces FM, Cyce 2, Gool FM, Downtown Radio, Dream100 FM, Dream102.7, Essex FM, Fort 2, Fort 10, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South (east 103.4 FM, Galaxy Yorkshire, Gayce 2 Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.8, Heart 102.9, Heart 103, Heart 103.3, Heart 106, Heart 106.2, Heart 96.1, Heart 96.3, Heart 96.4, Heart 96.6, Heart 96.8, Heart 97, Heart 97.1, Heart 97.6, Imagine FM, Invicta FM, 101.6 Wight Radio, Juice 102.2, KCFM, Kerrang! 105.2, Key 103, Kiss 100 FM, Kiss 101, Kiss 105, Kiss 105.4, Kiss 105.5, Kiss 105.6, Kiss 105.7, Kiss 105.8, Kiss 105.9, Kiss 106, Kiss 106.1, Kiss 106.2, Kiss 106.3, Kiss 106.4, Kiss 106.5, Kiss 106.6, Kiss 106.7, Kiss 106.8, Kiss 106.9, Kiss 107, Kiss 107.1, Kiss 107.2, Kiss 107.3, Kiss 107.4, Kiss 107.5, Kiss 107.6, Kiss 107.7, Kiss 107.8, Kiss 107.9, Kiss 108, Kiss 108.1, Kiss 108.2, Kiss 108.3, Kiss 108.4, Kiss 108.5, Kiss 108.6, Kiss 108.7, Kiss 108.8, Kiss 108.9, Kiss 109, Kiss 109.1, Kiss 109.2, Kiss 109.3, Kiss 109.4, Kiss 109.5, Kiss 109.6, Kiss 109.7, Kiss 109.8, Kiss 109.9, Kiss 110, Kiss 110.1, Kiss 110.2, Kiss 110.3, Kiss 110.4, Kiss 110.5, Kiss 110.6, Kiss 110.7, Kiss 110.8, Kiss 110.9, Kiss 111, Kiss 111.1, Kiss 111.2, Kiss 111.3, Kiss 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PUBLISHING

Sheeran song takes on a new direction



THE PRODUCER of Ed Sheeran's debut album +, Jake Gosling (pictured), has revealed that he teamed up with the Sony/ATV-signed artist to create a song for 2010 X Factor runners-up One Direction.

The track, titled Moments, was penned by Sheeran earlier this year and is being considered for the boyband's forthcoming debut album, which is scheduled for release later this autumn.

Gosling was approached by Syco to produce the song and the producer said his involvement meant the track was not far removed from those featured on Sheeran's +.

"It goes to show that Syco were maybe looking to create a different type of sound for One Direction... a little different and edgier"

JAKE GOSLING, PRODUCER

"We didn't take it too far away from what we normally do – we very much kept it the same," he added. "I think it goes to show that they [Syco] were maybe looking to create a different type of sound [for One Direction], to make them sound a little different and edgier from your typical straight-out boyband."

It is not the first time Sheeran has composed for other artists and has recently collaborated with acts including Wretch 32, Emeli Sandé and Artful Dodger.

Gosling, who is signed to Bucks Publishing, added that his involvement with Sheeran had opened up doors within the industry with labels and publishers keen to hire him to work with their artists.

"I can't take full credit for the way interest around Ed has just exploded, but in terms of working with him and developing his sound, I played a big part. Now labels and other companies are trying to pick my brains to find out how that works and what exactly I did to help build him up as an artist," said Gosling.

■ SEE CAMPAIGN FOCUS ON PAGE 8

KOBALT TO REPRESENT MARKUS DRAVS' CASA-D 'CREATIVE HUB' COMPANY

Dravs drives demand for producer-writers with new creative venture

DEALS

■ BY ROBERT ASHTON

BRIT AWARD-WINNING producer Markus Dravs has responded to the growing demand for producer-writers by establishing a new production and publishing company and signing a deal with Kobalt to represent it.

The new outfit, Casa-D Limited, will see the producer behind the Grammy Award-winning albums Viva La Vida by Coldplay and The Suburbs by Arcade Fire act as a broker to connect musicians and writers to work on songs together. Dravs also plans to produce songs himself, sometimes in collaboration with other artists.

Dravs called the new setup a "creative hub" to produce new songs both for other artists and for release by himself through Casa-D.

The producer, who also produced Mumford & Sons' *Sigh No More*, said: "The idea is to have a company where we can work on tracks and have everything in our house. Then we will be able to offer them to other artists or do ourselves."

He added that he knew "a lot of people, who have a lot of tracks", but often they were unfinished.

"Everyone has a man drawer where you throw in your loose currency after a trip to Europe. So many people out there have so many gems and not a lot of it is used," Dravs said. "Sometimes this stuff needs to be exposed and reshaped"

Nothing has yet been produced by the Casa-D setup, but Dravs is confident some work will see the light of day shortly. But he is also keen to ensure that he retains a degree of control over the work, hence the agreement with Kobalt, which sees the publishing group represent Dravs globally.

"Rather than just being a production company this allows us to keep control of content, we can have one agreement because it is fairly uncomplicated to sit around with friends and decide who has done what," he added.

Kobalt executive VP creative Sas Metcalfe said that Dravs was one of the most respected producers in the world and that now he had added a songwriting aspect alongside developing a publishing company, she was looking forward to working



Producer plans: Alongside his new Casa-D venture, Markus Dravs has taken production duties on the next Coldplay and Mumford & Sons (below) albums



with him on "both levels".

She added: "Ultimately he is setting up his own publishing and signing new people which is exciting.

It is a great idea because he is on top of his game."

Metcalf added that the Kobalt tie-in would ensure Dravs has a strong network behind him for administration and "great creative worldwide".

The talent Dravs works with could be quite an eclectic mix because the producer is keen not to confine himself to one or two genres or styles of songwriting. As a fan of the lyrics of such disparate talents as Mos Def, Johnny Cash and The Beatles, Dravs said: "I would like to experiment with writing and mix genres even more. I wouldn't want to say there will be a particular genre. But it must have strong lyrical content."

He was supported by Metcalfe with this, who said it was difficult to be genre-based nowadays and



"Ultimately he is setting up his own publishing and signing new people which is exciting. It is a great idea because he is on top of his game..."

SAS METCALFE, KOBALT

that she was encouraged by his open mindedness.

Dravs' producer skills will next be heard on October 24 when Coldplay's fifth studio album *Mylo Xyloto* is released through Parlophone/EMI.

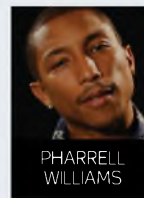
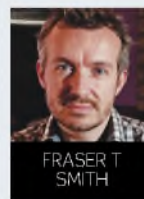
He is currently busy working at British Grove Studios in Chiswick on Mumford & Sons' second album, which is expected to be released next year.

The producer said he was about three-quarters of the way through with 14 songs on the go.

He was cagey about revealing too much about the project's direction – it depends which tracks make the record – but confirmed there would "definitely be banjo in there. It's not going to be a rave record".

■ robert.ashton@intentmedia.co.uk

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MIKE JONNS

This Feeling - club night and record label, London

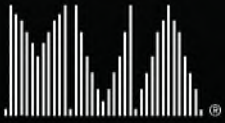


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LIVE

TOWER HAMLETS MUSIC HALL SAVED FROM RUIN BY MYSTERIOUS GENEROUS PATRON

New lease of life for historic music venue

VENUE

■ BY GORDON MASSON

THE LONDON LIVE MUSIC SCENE has been bolstered after a benefactor stepped forward to save the historic Wilton's Music Hall from demolition.

The Grade II listed venue, which claims to be the world's oldest surviving music hall, faced shutting its doors for the last time when its application for a £2.25 million lottery grant was declined. That left it a long way from the £3.8m target required for urgent repairs to the east London building.

However, supporters have stepped forward to meet some of the shortfall. "When we had the rejection from the Heritage Lottery Fund it was a real blow, but in a funny way it might turn out to be a blessing in disguise," said Wilton's director Frances Mayhew.

The huge repair bill to save the building from demolition is still far from being secured, but Mayhew explained that a reprieve from a generous patron had prompted the trust that looks after the hall to review their refurbishment plans.



Mayhew said they had one large donation from a private individual and funding from the Foundation for Sport and the Arts. Those, coupled with public donations, have raised more than £490,000.

"That's obviously a long way short of the money we need, but we're now looking at the most urgent repairs we have to do and we're working out new costing for the entire project," said Mayhew.

One significant advantage of not having to work with the Heritage

Lottery Fund is that Wilton's will now be able to remain open during the repair programme. "The building would have been closed for two years if we had won Lottery funding, which was a major part of the costs, plus there was a large marketing budget to coincide with the reopening. But now we can remain open throughout and that means we can cut the overall budget accordingly," explained Mayhew.

Mayhew estimated the overall project will cost around £2m. "There's a long way to go, but the main thing is that we've managed to save Wilton's from closure," added Mayhew.

The building dates back to 1720 and the attached auditorium at the rear first opened as a music hall in 1858.

Legendary stars such as Champagne Charlie and Arthur Lloyd regularly performed on stage and over the last century and more Wilton's has built a reputation for live events, including more recently rock and pop acts.

Among the acts that have graced the Wilton's stage are The Coral, Wild Beasts, The Hurts, Magic Numbers, Paolo Nutini and KT Tunstall and the acoustics and intimate setting of the 300-capacity auditorium mean the venue is growing in popularity among those in the live music business.

Now that the immediate future is secured, Mayhew hoped the use of Wilton's by music artists will increase. "I'm not too sure if we're ready to start having heavy metal bands at Wilton's, because parts of the building are

perhaps a bit too fragile to cope, but we're working with a growing number of promoters now and that's great to see as it introduces the building to a whole range of new people," she said.

Nevertheless, Wilton's is in a very poor state of repair and 40% of the building is no longer safe to use. The most urgent structural issues include a collapsing bar floor, the roof and the drains, which often flood.

Structural repairs to the building's foundations are already underway, but the first real signs will become apparent later this month when the bar closes.

Architect Tim Ronalds, who was involved in the restoration of Hackney Empire, will lead the repair programme.

gordon.masson@me.com

ACADEMY CELEBRATES A DECADE

ACADEMY MUSIC GROUP is planning a programme of special commemorative events to mark the 10th anniversary of its venue in Bristol.

The O2 Academy Bristol hits the milestone on November 19 when it will throw open its doors for a free show featuring some of the city's finest emerging talent across its two stages.

"During the days we'll be having open house events so that people can come in and get to know more about how the venue works, while at nights we'll have a host of shows to celebrate the first decade," revealed venue general manager Josh Westaway.

The building in Frogmore Street originally opened in the 1960s as an ABC cinema. Twelve years ago, at the height of the club scene, it was transformed into The Rock nightclub, but as superclubs started to struggle Academy Music Group stepped in to reconfigure the premises into a two-room live music venue.

The main room has a capacity of 1,600, while O2 Academy 2 Bristol can cater for up to 350 people, making the club arguably the most flexible across the West Country.

"When we first got involved in the venue chain, Academy Music Group only owned Shepherd's Bush Empire and Brixton Academy," recalled Metropolis Music managing director Bob Angus, who along with SJM's Simon Moran and MCD's Denis Desmond is a major shareholder in the group. Those partners were subsequently joined by Live Nation.

"We then opened Birmingham and next was Bristol, so we've been involved there since it opened and it's been one of the best venues that we have in the portfolio - Bristol, with its big student population, is one of the strongest markets in the country."

The venue undergoes an annual refurb during the quiet summer months and Westaway said this year's work included the removal of a bar in the main auditorium to improve sight lines, plus the installation of a new delay system for the PA.

Confirmed artists for the venue's autumn season include The Feeling, Cage The Elephant, Bombay Bicycle Club, Xzibit, Ash, Funeral For A Friend, The Darkness, Alabama 3, Skrillex, The Vaccines, The Drums, Aloe Blacc and Professor Green.



VIAGOGO TICKET RESALE PRICE CHART			
POS	PREV	EVENT	
1	4	WILL YOUNG	
2	NEW	NOEL GALLAGHER	
3	3	RIHANNA	
4	9	JESSIE J	
5	7	ADELE	
6	5	TINIE TEMPAH	
7	NEW	OLLY MURS	
8	2	DOLLY PARTON	
9	8	EVANESCENCE	
10	11	KATY PERRY	
11	16	GEORGE MICHAEL	
12	10	RED HOT CHILI PEPPERS	
13	6	BRYAN ADAMS	
14	NEW	ED SHEERAN	
15	NEW	GLEN CAMPBELL	
16	1	BRUNO MARS	
17	NEW	BRITNEY SPEARS	
18	13	PULP	
19	18	ARCTIC MONKEYS	
20	15	LAURA MARLING	

HITWISE PRIMARY TICKETING CHART			
POS	PREV	EVENT	
1	2	GLEN CAMPBELL	
2	NEW	OLLY MURS	
3	NEW	NOEL GALLAGHER	
4	1	ONE DIRECTION	
5	12	V FESTIVAL	
6	4	WILL YOUNG	
7	3	ED SHEERAN	
8	7	DOLLY PARTON	
9	11	LEEDS FESTIVAL	
10	5	LAURA MARLING	
11	NEW	KASABIAN	
12	14	GEORGE MICHAEL	
13	9	ADELE	
14	NEW	RAMMSTEIN	
15	8	JESSIE J	
16	NEW	READING FESTIVAL	
17	NEW	EXAMPLE	
18	NEW	KAISER CHIEFS	
19	6	RED HOT CHILI PEPPERS	
20	NEW	CHASE & STATUS	

TIXDAQ SECONDARY TICKETING CHART				
POS	PREV	EVENT	£m	
1	1	GEORGE MICHAEL	9.5	
2	2	RIHANNA	4.0	
3	3	CLIFF RICHARD	2.0	
4	4	BRITNEY SPEARS	1.4	
5	7	BRYAN ADAMS	1.4	
6	5	ADELE	1.0	
7	6	DOLLY PARTON	1.0	
8	8	ARCTIC MONKEYS	0.8	
9	9	KATY PERRY	0.8	
10	11	RAMMSTEIN	0.7	
11	10	TINIE TEMPAH	0.6	
12	12	DURAN DURAN	0.6	
13	13	THE SATURDAYS	0.6	
14	20	NOEL GALLAGHER	0.5	
15	14	THE WANTED	0.5	
16	15	JOHNNY MATHIS	0.4	
17	16	DYLAN/KNOPFLER	0.4	
18	17	BLINK 182	0.4	
19	NEW	OLLY MURS	0.4	
20	18	JESSIE J	0.4	



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DIGITAL



SOCIAL MEDIA'S MUSIC SPACE OPENS UP AS FACEBOOK GETS SERIOUS

Facebook finds taste for music as it targets the Myspace gap

SOCIAL MEDIA

BY EAMONN FORDE

FACEBOOK LOOKS SET TO compete for the gap in social music left by the fall of Myspace this autumn, as the battle for digital music gets ready for some significant new players.

Despite having more than 750m users globally, Facebook has so far largely left music to third-party services such as RootMusic and VibeDeck.

However, that looks set to change later this month, with the social media giant's forthcoming f8 developer conference tipped to see Facebook finally make a move to dominate social music.

In doing so it would join Research In Motion, which recently launched its own BlackBerry Messenger (BBM) Music service, with Google also tipped to be entering the social music space.

While Facebook already lets European users connect to their Spotify accounts, it is expected to extend this to the US and also to allow rival streaming services such as Rdio and MOG to integrate on its platform.

A recurring rumour is that Facebook will launch its own music service at f8, codenamed Facebook Vibes, that could possibly be powered by Spotify.

Reports last week claimed that a Facebook music service would allow users to listen to music from within Facebook, with Facebook relying on partners to provide content.

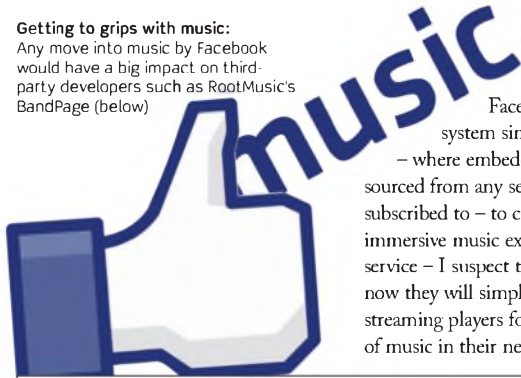
This would mean Facebook, previously a bit-part player in music at best, could be set to take over where Myspace left off, as the latter tumbles into insignificance.

For Facebook, this would be a hugely significant move. It would, for example, allow the company to understand more about the behaviour of its users, knowing what they listen to and when, who they are influenced by and who they influence. This knowledge would be invaluable to music-industry marketers.

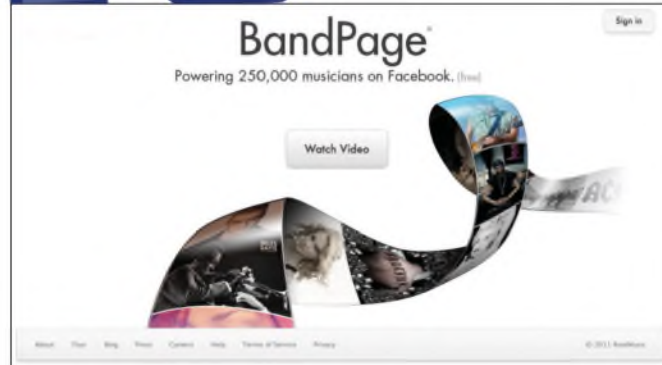
It would also increase the amount of time people spend on Facebook, allowing the company to jack up its advertising rates and keep the revenue rolling in.

Brenden Mulligan, founder of Onesheet, a service that collates an act's entire social media activity over multiple platforms, expressed surprise that Facebook had left music to third parties for so long.

Getting to grips with music: Any move into music by Facebook would have a big impact on third-party developers such as RootMusic's BandPage (below)



"Whilst it would be amazing if Facebook deployed a system similar to Tomahawk – where embedded audio is sourced from any service the user is subscribed to – to create an entirely immersive music experience on their service – I suspect the reality is that for now they will simply provide streaming players for the social sharing of music in their news feeds," he said.



"RootMusic is solving the Facebook problem really well," he said of third-party plug-ins for artists. "But my real opinion of Facebook apps like RootMusic is that I wish Facebook had a team internally who could do that – so that when a band signed up on Facebook they didn't have to look for an app and could just upload music. That's what Myspace did for bands. It was so easy."

PIAS Entertainment Group head of digital marketing Darren Hemmings said he expected Facebook's initial play with music to be cautious

"This is, lest we forget, where the bulk of activity occurs on the platform. That would be a promising start though, and would also leave room for excellent artist applications of which RootMusic's BandPage rightly remains the market leader."

RootMusic, the leading artist page-building service on Facebook, is one of a number of third-party digital services that have sprung up to plug the gap left by Facebook's previous indifference to music.

It has 250,000 acts signed up and 30 million monthly users and has just

raised \$16m (£9.8m) in Series B funding to expand its BandPage offering. A move by Facebook into music would have a massive impact on third-party services like RootMusic, many of which are currently raising funding and moving out of beta.

Theoretically, Facebook moving into music could put these services in direct competition with a site they exist to serve. This should sound warning bells.

Then again, it would make sense for Facebook to acquire a service like RootMusic, giving it immediate expertise rather than trying to build a social music service from the ground up.

The latter strategy was the one the normally prescient Apple made last year with Ping, but its comparative failure should stand as a solemn warning of how not to tackle the problem.

DIGITAL BATTLEFIELDS

Social media, then, looks set to be one of the biggest battlegrounds for digital music this autumn: the BlackBerry Messenger (BBM) Music service, for example, is based on the idea of communities and viral music discovery, with users allowed to "share" up to 50 tracks via BBM with other users.

Meanwhile, Google continues to hover around the edges with its Google+ social networking service, which soft-launched earlier this year and is now testing out new community features, initially with UK and US universities, which is widely seen as a dry run ahead of a rollout for brands and musicians.

With Google Music Beta live in the US, a redesigned YouTube Music channel and Google's Magnifier music blog all in place, it is no stretch of the imagination to link the three Google properties through to Google+ to give it a huge music thrust.

Music and social media are strong bedfellows – but as Ping has demonstrated, it can be hard to get right. However, as We7 CEO Steve Purdham pointed out, the rewards could be considerable.

"The economics [of a Facebook music service] are likely to be scary but the promise is trillions of listens on a global scale so this should be an attractive proposition to the music industry."

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NEWS IN BRIEF

■ **Spotify could post profitable 2010**
Analysts have forecast that Spotify will turn a profit based on its 2010 results. They suggest it could post revenues of €59m (£52.1m) for last year, up from €13m (£11.5m) in 2009.

■ **Vevo links with SB.TV**
Vevo has partnered with SB.TV to curate a new monthly playlist focusing on emerging hip-hop, grime, R&B and pop acts. It will be available online and on mobile.

■ **Sony refocuses Qriocity**
Sony is rolling its music and video services into the PlayStation Network, with all elements now operating under the umbrella of Sony Entertainment Network. Music Unlimited powered by Qriocity will now become Music Unlimited.

■ **Sonos in a million homes**
Sonos has sold more than 1m wireless streaming home audio systems and has said it will top 2m sales within the next year.

■ **Bieber disappears from YouTube**
All of Justin Bieber's videos were removed temporarily from YouTube after someone operating under the name 'iLCreation' filed a series of bogus DMCA takedown notices.

■ **Sony Walkman to run Android**
Sony has given a demo of a prototype of a new Walkman phone (the Mobile Entertainment Player), which runs on the Android OS.

■ **Beach Boys crowd-source video**
The Beach Boys will crowd-source video content for two tracks (Good Vibrations and Heroes & Villains) in the build-up to November's release of The SMiLE Sessions.



NEW APPS

■ **RCD LBL (iOS - free)** gives users access to RCD LBL's catalogue of thousands of curated tracks. It is auto-loaded with new music every day and can cache tracks for offline play.

■ **WubDub Dubstep Generator (Android - £0.61)** lets users create their own dubstep tracks through a palette of associated sounds.

NEW SERVICES

■ **Spotify** has opened its API to iOS developers meaning they can now build their own apps. using the libspotify 9 embeddable player, for iPad and iPhone around the streaming music service.

■ **eMusic** has partnered with The Echo Nest to offer its subscribers a variety of streaming radio stations via eMusic Radio, which is currently in beta in the US.

APPS A FACEBOOK FOR RADIO

RADIOPAYER MANAGING DIRECTOR Michael Hill has claimed that radio is the natural partner for social media use, after his company launched a Facebook app.

The new app will allow Facebook's 30 million UK users to easily listen to more than 250 UK radio stations from within Facebook, as well as share their radio listening and talk about radio programmes. Users can share the Radioplayer app listening they do with their Facebook friends via wall posts, which in turn attracts comments, 'likes' and click-throughs.

Hill said that integrating Radioplayer, which launched earlier this year as an online platform for radio, into Facebook seemed "a natural next step".

"Radio is a natural 'secondary medium' – it's always been great to consume while you're driving/cooking/working etc," he said.

"By extension, we think it works really well as a background to online socialising, too. There are 30m UK users of Facebook, they're already at their computers and they're interested in music, news, and chat."

Participating stations will now be encouraged to promote the Facebook app on air and Hill said people would also find out about it from their friends' activity on Facebook.



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TALENT

JASON DERULO / Beluga Heights/Warner Bros

Developing Derulo

■ BY STEPHEN JONES

THE DECISION TO HIRE JASON Derulo as co-host for next month's MOBO Awards is not only testament to his phenomenal success but also how well the chart-topping US R&B artist spans both the urban and pop genres.

Emerging just two years ago, 21-year-old Derulo is already established as one of the world's biggest pop stars, not to mention one of Warner's most successful current artists. The label is now preparing for the September 26 release of his second album *Future History* on the back of shifting more than 17 million singles sales – 1.8 million downloads in the UK alone – from his self-titled debut.

With Derulo having scored number ones on both sides of the Atlantic and UK arena dates likely to be announced for next year, Warner Bros UK vice chairman Jeremy Marsh suggested he is "our strongest developing US act at the moment".

CAST LIST

LABEL: Beluga Heights/Warner Bros Records

A&R: Jeff Fenster & Kara DioGuardi

MANAGEMENT: Frank J Harris, 23 Management

LAWYER: Frank J Harris/Doug Mark

AGENT: David Levy, WME Entertainment

MARKETING: Katherine Parrott, Warner Music

NATIONAL PRESS: Katherine Bawden, Warner Music

REGIONAL PRESS: James Heward, Pomona

NATIONAL RADIO: Jane Arthy & Bryn Williams, Warner Music

REGIONAL RADIO: Heidi Jacob, Warner Music

TV MANAGER: Tom Dark, Warner Music

DIGITAL MARKETING: Sam Stubbing, Warner Music

ONLINE PR: Caroline Beashel, Warner Music

"This is a guy whose demand as an individual seems to grow on a daily basis," Marsh said. "I think he spans the pop and urban genres very well because he is one of the few acts who can do both well."

Derulo's own definition is clear: "Definitely – pop can describe it the best. But as I put more songs out and you see more material it's kinda hard to put me in a box. I guess it's easy to try and put me in a box, but the amount of music that I'm able to make and the amount of music that I'm in love with is just so wide. I have songs on my album that have rock influence. I have songs on my album that have Eurodance influence. I have songs on my album that have urban influence."

Derulo was born to Haitian parents in Miami and began performing at the age of five when he idolised Michael Jackson and schooled at the Performing Arts School in Fort Lauderdale two-hours away from his home in Miami. "(My upbringing) definitely wasn't normal. I used to wake up at 4am to go to school.

So that was every day and I had to do that coming back home and when I got home it was just music, music, music, music," he said.

Derulo's break came aged 12 when he was spotted by elder law student Frank Harris who was teaching him basketball at the American Musical And Dramatic Academy – notable alumni include Jason Mraz and Janelle Monae – who became his manager. Derulo says: "He's a part of my family. He's like a brother to me. He has been my biggest mentor businesswise, just in terms of being a man in general as well. Throughout this whole thing we always make decisions together. So like when I do a song it's his opinion that matters the most. Though I have A&Rs, though I have presidents of labels and all of that, that's all good and well but, at the end of the day, his opinion is the first opinion I'll listen to, other than mine of course."

Cutting his teeth writing hits by the age of 16 for the likes of Diddy



www.jasonderulo.com/

and Lil Wayne, Derulo remained intent on becoming a solo artist and was signed by producer JR Rotem (Rihanna, Sean Kingston) to his Beluga Heights label, which was

"Musically it's moving on and it's staying commercial – there's the first two singles but at least three more hits which will take us into summer next year"

JEREMY MARSH, WARNER BROS

picked up by Warner by songwriter, A&R executive and former American Idol judge Kara DioGuardi.

Collaborations on the new album, which was finished a fortnight ago and showcases a more mature sound, include Rotem and DioGuardi as well as The Flirtones (Britney Spears, Flo-Rida) – who co-wrote and produced its controversial debut single (see box) – Claude Kelly (Michael Jackson, Christina Aguilera), Frank E (Kanye West, Black Eyed Peas), The-Dream (Rihanna, Beyonce) and Eman (Whitney Houston, Westlife) who co-wrote and co-produced next single *It Girl* (September 19). Marsh adds: "Musically it's moving on and it's staying commercial – there's the first two singles but at least three more hits which will take us into summer next year – but everything about Jason is getting better and better. With the first album he exploded onto the writing scene but now he looks sharper, more developed."

For now, it is a record Derulo cannot wait for people to hear: "I want this to be the beginning of the future. It took a long time for me to get to where I am and I finally reached a point... this album represents where I wanna go with

my life. I've reached a point, but have barely scratched the surface of what I want to accomplish in life. I want my music to be able to live and I want my music to be in the history books of the future."

✉ yes_stephen@yahoo.co.uk

DERULO STATISTICS

- The number one aired international artist in the UK, if you combine TV plays last week for *Don't Wanna To Go Home* (186) and *It Girl* (284)
- Was 2010's ninth most-played artist on UK radio after receiving more than 100,000 plays
- Has his own YouTube channel, which sits in the Top 100 All-Time Most Viewed Channels, with 400 million plays
- Scored more than 7.6 million views last week alone on YouTube
- Has 6 million Facebook friends and 750,000 Twitter followers
- Was awarded the BMI Songwriter Of The Year Award with JR Rotem

WHATCHA SAY -SAMPLING?

Future History's lead number one single *Don't Want To Go Home* divided public opinion for sampling Robin S's *Show Me Love* and Day-O (*The Banana Boat Song*) by Harry Belafonte. Derulo – no stranger to the technique having sampled Imogen Heap's *Hide & Seek* on his worldwide hit debut single *Whatcha Say* – asserts: "I think that's what happens with all the

Imogen Heap. Sampled by Derulo



biggest songs and the biggest artists – you either love them or hate them. And I'm cool with that.

I'm cool to accept the fact that people hate me. It's all good because, I mean, at the end of the day I'm not really doing it for that part of the people, I'm doing it for the part that loves it. If you don't like it you can always turn it off. That's the beauty of it.

"I treat all my songs with care. So I mean it's no different to any other song, I'm not taking any more care than another song that I write. Every line is really well thought out – I just don't put things together for no reason."



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Submission deadlines *

Volume 12, September issue: Monday September 12

Volume 13, October issue: Monday October 10

Volume 14, November issue: Monday October 31

Volume 15, December issue: Monday November 28

* Must be submitted by 1.00pm on day stated

"Thanks so much for the opportunity and I'd have no hesitation in recommending Music Week to other developing artists who are passionate and serious about their career."
Iain Martin (Stiff Promotions – Jazz Morley)

"It's got Deville loads more attention which led to more gigs and the use of our track on a BBC programme."
Emma Hughes (Deville)

"Music Week is a great place to showcase new talent and we've been delighted with the response we've had to the inclusion of Luke's songs on Music Week Presents."
Brian Potter (Palm 55 Music – Luke Potter)

"We got very good feedback on the song and as a direct result of our inclusion we have been approached by various industry companies, PR, label managers and the likes. We've also experienced increased traffic on our site and social network. So all in all it has been great for us. Thanks again for this great opportunity."
Roey Izbaki (Manager – The Raid)

"The Music Week CD enabled me to get in front of the right people and I have since had a host of interest from A&Rs, publishers and sync agencies. I would recommend the CD to anyone wanted to get ahead in the industry."
Berri Farley (Artist)

TALENT/DIARY

ALEX WINSTON / Island Records

www.myspace.com/alexwinston

Winning moves

It is somewhat curious that an artist who hails from a US city with such musical heritage as Detroit should have to come to the UK to sign a record deal – but that is the case for future Breakout star Alex Winston.

The 23-year-old leftfield pop singer-songwriter – who headlines Music Week's Breakout next Wednesday (September 14) – was so frustrated at the lack of opportunities for female artists in her genre locally she was initially forced to relocate to New York to further her career.

Having been impressed upon at an early age to pursue music by her parents, she was bought a guitar as a seven-year-old by her father and by the time aged 10 she could play it she was also taking opera singing lessons. "I can't tell you how many times I was taken by my parents to the Motown Museum," she recalls. "I could probably run tours there! But yes I'm a traitor, I had to leave, but I did it for the opportunity; it was hard to find producers who wanted to do what I wanted to do – in Detroit it's mostly rock and rap and there are not too many girls doing leftfield pop."

Through friends the enigmatic artist met New York-based hip hop production duo The Knocks (Ellie Goulding, Rihanna, Flo-Rida) – electro artists in their own right but also featured alongside the likes of Stuart Price and Paul Epworth in last year's NME 20 hottest producers in music right now – and moved there to develop her sound with them at the beginning of 2010.

That brought Winston to the attention of their manager Rene Symonds, a Brit who cut his teeth as day-to-day manager in the UK with Iain Watt's Machine Management (Mika, Lightspeed Champion) and who two years ago this month decided to set up London and New York-based Black Math Music Management. "I saw there was a lack of managers who had a good solid knowledge of counter territories," explains Symonds, whose clients also

include producer Charlie Hugall, best known for producing Florence + The Machine's *You Got The Love*.

Symonds says: "The best artists get discovered by other artists – it's that David Geffen mentality that if you sign the one, the others will follow. Alex is an incredibly hard worker and made the move to jump as she felt it was an incredible opportunity for her to be around more musicians."

A succession of indie releases on The Knocks' label Heavy Roc Music led to the mini album *Sister Wife* EP in February. Meanwhile, Winston started touring and when she played her first UK gig at London's The Social in December she was spotted by Island Records A&R director Louis Bloom (Mumford & Sons) who later signed her jointly with co-president Darcus Beese in a world-wide deal. An EP followed in April.

Winston, who now splits her time between the US and the UK, says: "I think the reception has been better here because it's not so black and white – they do appreciate interesting sub genres of genres."

The first original Island Records release will be *Velvet Elvis* on October 17 ahead of a UK tour supporting *Naked & Famous*. Her debut album will follow in early 2012.

Music Week readers can gain free entry to Music Week Breakout by registering before midday next Wednesday at www.musicweek.com/breakout. Other artists joining Alex Winston on the Main Stage bill include: Distiller Records-signed Glasgow trio Sparrow And The Workshop; Warner/Chappell's Mercedes; Nashville's The Silver Seas; The Lights; Jersey-based singer/songwriter Lloyd Yates.

The line-up for the Acoustic Stable features: Ethan Ash who has been supporting Seth Lakeman on tour; Rachel Sermanni who has been writing with Ben Lovett from Mumford & Sons; 21-year-old singer/songwriter Loui Rose.

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DOOLEY'S DIARY



Classic case of music format time-warp

In his years of attending industry bashes, Dooley has learned that you can never get a drink when the band are on stage during a record company showcase because they always shut the bar. That is unless you are actually in the band, as Ricky Wilson expertly demonstrated when he and his Kaiser Chiefs colleagues performed at Stamford Bridge's *Under The Bridge* venue last Thursday for Universal's *UMusic Fest*, an event organised by the major's sync people for their advertising contacts. Wilson seemed to have completely disappeared during the group's closing number, only suddenly to reappear on the top of the bar where, mid song, he took orders from the band. The next time we saw him he was carrying a tray of drinks onto the stage and then finished the set. What a pro...

Speaking of Universal, some of the company's top London-based execs were part of a very momentous occasion in the classical music world last Friday to celebrate the return of iconic label *Deutsche Grammophon* to Berlin. Its relocation from Hamburg after half a century to the German capital was marked with performances from Rolando Villazón, Miloš Karadaglic, Alice Sara Ott, Lisa Batiashvili and Patricia Petibon (pictured above) at Universal's offices in front of more than 400 guests covering the worlds of politics, culture, media and economics. Among the London contingent were Universal Music Group International COO Max Hole, Decca managing director Mark Wilkinson, UMG's senior VP/classical A&R Costa Pilavachi and UMG's SVP international marketing Kate Farmer...

Last week Dooley brought you the news of a *Metallica*, *Lou Reed* hook up. This week it's the turn of another equally legendary hard-rock guitarist, *Slash*, with the news the hatted-one is to be immortalised in a *Disney Channel* film. In what can only be described as a psychedelic animation sequence, *Slash* riffs with the stars of the film, *Phineas and Ferb* – to a back-drop of the pair's crazy adventures – but Dooley feels like a trick has been missed by not calling the collaboration *Toons 'n Roses* to further engage the younger music fan with his works...

Last week also saw the launch of the first ever *Vision Sound Music* festi-



val on London's Southbank, which featured showcases from artists including *Nitin Sawhney*, *Giles Peterson* and *Adam Buxton*. However, special mention must be made to *Rocky Horror Picture Show*'s *Richards Hartley* and *O'Brien* (pictured below, right and left) – who gave an illuminating talk on the making of the film. Their talk was capped by a live performance of the show's classic song *Time Warp* – lead by *O'Brien* who was resplendent in a shocking pink dress and pearls – and fans from across the world were invited to join in with song *Time Warp* live via *Skype*. Just a jump to the left...

London trio *Real Fur* had obviously not heard of the saying "Never work with children or animals" when they popped on down to *Hackney City Farm* last week to shoot a video for their forthcoming single *Safari Farm Party*. The result was more *Pet Sounds* than *Welcome to The Jungle*, but as the photos go to show, this didn't stop the band from having a good time. Pictured above, left to right: *Real Fur* members *Leo Duncan* and *George Steptoe*...

2010 saw Dooley receive a battered second-hand copy of *Jonny Handle's She's A Big Lass She's A*

Bonny Lass – a record he still proudly owns – in order to mark *Oxfam's Oxjam festival*. This year's novelty album is *Life of Agony's River Runs Red* seminal release on cassette. Never mind that he hasn't owned a tape player since 2001, or that the tape's case seems to be jammed shut – Dooley is over the moon with the, um, gift, and will make sure to attend as many of the gigs throughout the month-long event as possible – if only to see if he can swap the tape for something a bit more, well, playable...

Finally to the world of fashion where world-renowned shoe designer *Manolo Blahnik* has revealed that he is a huge music fan, well, kind of. Speaking to the *Telegraph* recently, the Spanish fashionista bemoaned about the loss of traditional media on the high street and claimed there was only one *HMV* music store left in London. "This is one of my great sadnesses," he said. Ours too Mr B, ours too, except the pedant in us would like to point out that there are actually far more than just a single shop left in the capital. Maybe he was mourning the closure of the retailer's *Bond Street* outlet, in which case, may we suggest he now visits their store within *Selfridges*, which is not that far.



CAST LIST

LABEL: Island Records
A&R: Louis Bloom & Darcus Beese
PUBLISHER: Mike Sault, Warner/Chappell

AGENT: Andy Cook & Emma Banks, CAA
MANAGEMENT: Rene Symonds, Black Math Music
PRODUCT MANAGER: Olivia Nunn, Island

Records: Pitt on & Phil Witts, Island Records
PRESS: Aoife Kitt, Anorak London
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NATIONAL RADIO: Steve

REGIONAL RADIO: Jess Clark & Ben Wolford, Island Records
TV: Josh Nicholl, Plugged In

INTERVIEW JOHN MacGILLIVRAY

ABOVE, FROM LEFT
Dub stop:
Dub Vendor's John MacGillivray today, in 1977 on the original Clapham market stall and the Clapham premises that will finally close its doors this weekend

Q&A

■ BY DAVE ROBERTS

How did Dub Vendor start?

Me and a friend, Chris Lane, had been into reggae since school. He'd written a column for *Blues & Soul* and worked at a record shop in Finsbury Park so he'd built up some contacts, and then we both ended up working on the delivery lorries for Young's brewery.

We were young guys with money in our pocket and we used to spend it on records.

We also saved up for a trip to Jamaica to buy some tunes. In those days getting records from Jamaica was tough if you were in England. Communication was sketchy and everything took ages.

In 1976 we set up a market stall in the now defunct Clapham Junction Market – it was an extension of our hobby, really. Back then, no one was importing thousands of copies, it was more like 50 – and of course they'd sell out quickly. But we were only open one day a week and we'd stockpile – so people would know to come to us at the weekend if they'd missed out during the week. We built a solid reputation.

How did it begin to evolve into the success story we're more familiar with?

Clapham had a massive West Indian community then and a lot of guys were running sound systems and staging blues dances. We supplied them with a lot of pre-release stuff from Jamaica.

But we also sold things like 1,000 Volts of Holt; we broadened it out to be a bit more accessible than just the stuff we were obsessed with.

We built a reputation for dealing with people fairly. We advertised every week in the *Black Echo* – and, even as a market stall, our profile was quite high.

How and when did you move into "proper" retail?

We opened our first shop in Peckham Rye, running alongside the stall, but it was broken into on New Year's Eve, 1977. We were insured, but everything was hand to mouth, and that's when Chris left the business to do something a bit more secure.

The first big move came when I saw a place in Ladbroke Grove – a kiosk essentially – and that ended up being the Dub Vendor Record Shack, run by Redman.

DUB'S BEEN GOOD TO ME

Legendary Clapham reggae store Dub Vendor will close its doors for the last time this Saturday. A bright future no doubt awaits online, but founder and owner John MacGillivray takes time to reflect on a story of passion and pre-releases



In 1982 we opened up the Clapham Junction shop and ever since then that's been our main base and head office, although the media always made more of the Ladbroke Grove shop. I don't know what it is about south London...

At the same time, Chris came back to the business and we started our offshoot label, Fashion. Our first release, *Ler's Dub It Up* by Dee Sharp, went to number one on the reggae charts. We also opened a four-track recording and dub-cutting studio in the basement – Smiley Culture voiced *Cockney Translation* and *Police Officer* there.

When did you start to notice a decline in business from your halcyon days?

Up until five years ago business was fine. Reggae was perhaps a bit more impervious than most genres to the technology that affected music retail, and there was a strong vinyl market for a long time, but the change was always going to come in the end.

Now pretty much everything's available on the internet, as long as you're not bothered about sound quality – and it seems people aren't.

There's not much you can do about it, it's a global trend. And the music industry, as we all know, has been slow to react – which means the horse has left the stable.

Can you give us an idea of the scale of the decline over the last few years?

The core of our business was seven-inch singles from Jamaica. We used to get 2,500-3,000 a week, then 1,000 a month, now more like 1,000 every three months. That's quite a drop off.

So, three years ago we closed down in the Grove, but carried on in Clapham.

We still sell a reasonable amount of CDs because older people like physical product. And to be honest, if we could get more we could sell it. But there's less and less being made. The numbers are tiny. Reggae was always a niche, but now it's a niche within a niche.

How much did the riots have to do with your decision to close the Clapham store?

The riots were not a reason for us closing at all. They put something in the *NME* about that but it was wrong and a bit sensationalist. We'd been thinking about it for a long time. What happened was the guy next door to me runs *The Party Shop*. He's been here for years, like me. And his

shop was burned down. He came to me and said, "Look, I know you've been thinking about switching to mail order only, can we do a deal?"

I've put a lot of my life into this, and this shop is mine – well, mine and the bank's – so it was good timing. I was able to help out someone who's committed to the area and he was able to carry on trading. Better than have it turn into a chicken shop.

The truth is, it was going to happen anyway, it was just a question of when.

More interestingly and more significantly, you've also mentioned the decline in the relevance of reggae...

What you find is that for the second, third and fourth generation, Jamaica is a connection, but it's not an identity. They don't feel that need for attachment that their parents and grandparents felt – and which reggae provided.

I'm not moping about how things have changed. It is what it is. There's no point wishing things would be like they were because that's not going to happen. So we're being pro-active and accepting the reality. I always wanted to run a record shop, not a museum, because as far as I know no one's going to pay me to run a museum. The past is a good place to learn from but not a good place to live.

What are your plans for the future of Dub Vendor?

Well mail order's pretty much always been in the mix – I started running it from my mum's back room in 1979.

It was always the poor relation, but it's got bigger and bigger and it's now about 60% of our business – plus another 10-15% is shop sales that were driven by the website.

That's the way things work now. Gone are the days when there was a queue to the door and you'd play them the latest tunes then jump up and down and nod your head to convince them to buy it. Now they check it all out online first and come in knowing what they want.

The Dub Vendor brand, for want of a better word, is still really strong – we've got a wealth of knowledge, good contacts, so let's see what we can do. Maybe we'll work with some of the labels, do some compilations, we'll see.

What has been the key to Dub Vendor's success?

I've always been passionate and so have my staff – and we translated that to our customers. It comes down to passion and enthusiasm in the end.

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KEY RELEASES

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TRACK OF THE WEEK

■ ONE DIRECTION **What Makes You Beautiful** (Syco)



There is more than just a hint of Summer Nights about One Direction's lead single from their forthcoming, as yet unnamed debut album. The track had, according to Syco Music managing director Sonny Takhar, the biggest pre-orders in its first five days in Sony Music's history. Written by Rami Yacoub, Savan Kotecha and Carl Falk, What Makes You Beautiful finds the 2010 X Factor finalists singing about what they look for in a potential partner. The song is incredibly catchy, bright and radio friendly with the result not only guaranteed to appeal to loyal fans of the boy band but it will attract new listeners, too – and will prove that the band's career, along with that of fellow contestant Cher Lloyd, can thrive outside a TV talent contest.

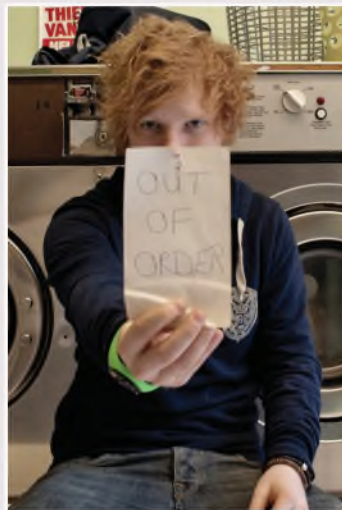
PREVIOUS: DEBUT **CHARLOTTE OTTER**

ALBUM OF THE WEEK

■ ED SHEERAN + (Asylum/Atlantic)



A genuine and unaffected release from one of this year's fastest rising stars. Sheeran has accrued an army of loyal fans through the power of social networks and relentless gigging, resulting in interest in this album being very high. The release has already topped pre-release order charts, thanks to lead single The A Team peaking at number three on the OCC singles chart and follow-up You Need Me, I Don't Need You – a defiant middle finger up to those who foolishly advised he should dye his ginger mop and dispense with his guitar loops – gaining extensive radio airplay and being crowned Zane Lowe's Record Of The Week. + is a record that is impossible to pigeonhole, with Sheeran flitting between soulful singer-songwriter and white-boy rapper, with half spoken lyrics looped around simple but affecting harmonies. To underestimate the album is to underestimate the power and popularity of the artist and the influence he will have over a new generation of UK performers.

PREVIOUS ALBUM: DEBUT **CHARLOTTE OTTER**

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

■ ALBUM LAURA MARLING

A Creature I Don't Know

(Virgin)

While comparisons to Joni Mitchell will

come at her thick and fast, to dismiss Marling, or her third album as just another folk offering is to be doing the singer an injustice. With tracks like the heavy and brooding The Beast, the country, freewheeling twangs of Rest In Bed and I Was Just A Card and the slow, warm build of lead single Sophia, this is a record to be sat down with and mulled over. Deeply personal and impeccably put together, this album sees Marling muse about the state of the human heart, power, terror, beauty and passion and the result is one which will stick with the listener long after the record has ended. Produced by Ethan Johns (Kings Of Leon, Ryan Adams, Ray LaMontagne, Emmylou Harris), A Creature I Don't Know follows on from Marling being crowned as Best British Female at the Brit Awards in February and with warm reviews in Q, McJo and Uncut and A-listed at BBC 6 Music – it is an album which shows there is still a lot more to come from the singer. **CHARLOTTE OTTER**

■ ALBUM HYSTERICAL

Clap Your Hands Say Yeah

(V2/Co-Op)

As the first album



from the Brooklyn five piece in more than three years, Hysterical marks a stark U-turn for the band, coming as it does after 2007's opinion-splitting experimental release, Some Loud Thunder. Turning their back on their envelope pushing past has found the band returning to what made their self-titled debut so popular – short, sharp and catchy indie pop overlaid with lead singer Alec Ounsworth's distinctive warbling vocals. An added hi-fi sheen finds the hazy synths and soporific bass line of Misspent Youth and the woozy, proggy comedown of Siesta (For Snake) bringing a welcome mellowness to the release while the playful Into Your Alien Arms will prove that, while hearts may still be bruised, time is indeed a fantastic healer.

CHARLOTTE OTTER

■ ALBUM THE KOOKS

Junk Of The Heart

(Virgin)
With Belle & Sebastian's producer Tony

Hoffer on board, it was inevitable that The Kooks' third album was always going to be a light-hearted affair. Upbeat, sunny pop songs dominate, with tropical, heavily strummed guitars and throbbing synths weaving round simple, heartfelt vocals. The result is a far more positive direction for the former indie poster boys, after predecessor Konk saw the band fall

foul of second album syndrome – but whether Junk Of The Heart will replicate the 2 million sales of the band's debut is doubtful. Although a far stronger release than its predecessor the record still lacks some of the anthemic qualities of the band's debut but this will not deter many fans.

CHARLOTTE OTTER

■ ALBUM SLOW CLUB

Paradise

(Moshi Moshi)

There is an urgency building around Sheffield's indie folk

duo Charles Watson and Rebecca Taylor ahead of this second album that looks set to propel them, if not into the mainstream, then as near as dammit. Produced by Luke Smith (Fools), Paradise is a definite progression in songwriting with single and album opener Two Cousins a punchy introduction to the band's deceptively expansive sound. But the approach is far more meditative here than casual fans might be used to and Slow Club prefer to reel the listener in gently rather than grab them by the lapels with a rush of melody and acoustic guitar as on their beguiling and more immediate debut Yeah, So. Yet the contrast works for the most part and in the lead single, Where I'm Waking and Never Look Back, Slow Club have the songs to match their promise.

ED MILLER

OUT THIS WEEK

SINGLES

- **JAMES BLUNT** Dangerous (Atlantic/Custard)
- **CEE LO GREEN** Cry Baby (Warner Brothers)
- **COLDPLAY** Paradise (Parlophone)
- **DEVOLUTION** Good Love (One More Tune/Warner)
- **THE DUKE SPIRIT** Surrender (Polydor)



- **FOUR YEAR STRONG** Drive (Defacto/Island)
- **GROUPLOVE** Tongue Tied (Canvasback/Atlantic)
- **JONATHAN JEREMIAH** Lost (Island)
- **KASABIAN** Days Of Forgotten (Columbia)
- **THE KOOKS** Is It Me (Virgin)
- **KREAYSHAWN** Gucci Gucci (Columbia)
- **LEMONADE MOUTH** Determinate (Disney)
- **LAURA MARLING** Sophia (Virgin)
- **ONE DIRECTION** What Makes You Beautiful (Syco)
- **JOSH OSHO FEAT. GHOSTFACE KILLAH** Redemption Days (Island)
- **PITBULL FEAT. MARC ANTHONY** Rain Over Me (J)
- **RIHANNA** Cheers (Drink To That) (Def Jam)
- **SOUNDGIRL** Hero (Mercury)
- **SWITCHFOOT** Dark Horses (Atlantic)
- **TUNE-YARDS** Gangsta (4AD)
- **PATRICK WOLF** Time Of My Life (Mercury)
- **YOGI FEAT. AYAH MARAR** Follow U (Mos)
- **YOUNG KNIVES** Vision In Rags (Gadzook)

ALBUMS

- **CANT** Dreams Come True (Warp)
- **DREAM THEATER** A Dramatic Turn Of Events (Roadrunner)
- **THE KOOKS** Junk Of The Heart (Virgin)
- **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)
- **ST VINCENT** Strange Mercy (4AD)
- **STAINED** Stained (Roadrunner)
- **WORLD IN UNION** The Rugby World Cup Official Album 2011 (Decca)

OUT NEXT WEEK

SINGLES

- **BLINK 182** Up All Night (Geffen/Island)
- **CAGED ANIMALS** Teflon Heart (Lucky Number)
- **COLBIE CAILLAT** Brighter Than The Sun (Universal Republic)
- **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)
- **FEIST** How Come You Never Go There (Polydor)
- **MARCUS FOSTER** I Was Broken (Communion/Polydor)
- **FRANKMUSIC** No ID (Island)
- **MILES KANE** Come Closer (Columbia)
- **LADY GAGA** You And I (Interscope)
- **JOHNATHAN MEYER** Many Thing EP (Madhouse)
- **JAMES MORRISON** I Won't Let You Go (Island)
- **PAJAMA CLUB** Tell Me What You Want (EMI)
- **SCROOBIUS PIP** Distraction Pieces (Speech Development)
- **NICOLA ROBERTS** Lucky Day (A&M)
- **ROMANCE** Who Do You Love (Polydor)
- **ROOTS MANUVA** Get The Get (Big Dada/Banana Klan)
- **CLEO SOL** High (Dirty Canvas)
- **SPECTOR** What You Wanted (Luvluvluv)
- **STARBOY NATHAN FEAT. WRETCH 32** Hangover (Mona/Wibes Corner)

ALBUMS

- **808 STATE** Blueprint (Salvo)



- **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)
- **ALICE COOPER** Welcome 2 My Nightmare (Spinefarm)
- **THE DUKE SPIRIT** Bruiser (Polydor)
- **JESUS & MARY CHAIN** Darklands – Re-Issue (Demon)
- **JESUS & MARY CHAIN** Psychocandy – Reissue (Demon)
- **KASABIAN** Velociraptor! (Columbia)
- **NATALIA KILLS** Perfectionist (Interscope)
- **MADNESS** A Guided Tour Of (Salvo/Union Square)
- **OPETH** Heritage (Roadrunner)
- **PAJAMA CLUB** Pajama Club (EMI)
- **PEARL JAM** 20 OST (Legacy)
- **CHRISTINA PERRI** Lovestrong (Atlantic)
- **POCKETBOOKS** Carousel (Odd Box)
- **THE RIFLES** Freedom Run (EMI)
- **SOUNDGIRL** Something To Dream About (Mercury)
- **THE SUBWAYS** Money And Celebrity (Cooking Vinyl)
- **SUPERHEAVY** Superheavy (Polydor)
- **LESLIE WEST** Unusual Suspects (Provogue)

SEPTEMBER 26

SINGLES

- **BRETT ANDERSON** Brittle Heart (EMI)
- **APPARAT** Son Of Los (Mute)
- **DIONNE BROMFIELD FEAT. TINCHY STRYDER** Spinnin' For 2012 (Lioness/Island)

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

- **COCKNBULLKID** Hold On To Your Misery (Island/Moshi Moshi)
- **DELLIAH** Go (Warner Brothers)
- **HUGO** 99 Problems (Roc Nation/RCA)
- **BEN HOWARD** Keep Your Head Up (Island)
- **JANE'S ADDICTION** Irresistible Force (EMI)
- **L-VIS 1990** Lost In Love (Island/Pmr)
- **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)
- **SUGABABES** Freedom (RCA)
- **SKYLAR GREY** Invisible (Polydor)



- **YUCK** The Wall (Mercury/Pharmacy)
- **YOU ME AT SIX** Loverboy (Virgin)

ALBUMS

- **BRETT ANDERSON** Black Rainbows (EMI)
- **BJORK** Biophilia (One Little Indian)
- **BLINK 182** Neighborhoods (Island)
- **J COLE** Cole World: The Sideline Story (RCA)
- **JASON DERULO** Future History (Warner Brothers/Beluga Heights)
- **DJ SHADOW** The Less You Know, The Better (Island)
- **FOREIGNER** Acoustique (Earmusic)
- **MARCUS FOSTER** Nameless Path (Communion/Polydor)
- **FRANKMUSIK FEAT. FAR EAST MOVEMENT** Do It In The Am (Island)
- **BETH HART & JOE BONAMASSA** Don't Explain (Provogue)
- **JESUS & MARY CHAIN** Honey's Dead (Demon)
- **ALED JONES** Forever (DMG TV)
- **MASTODON** The Hunter (Roadrunner)
- **JAMES MORRISON** The Awakening (Island)
- **NIRVANA** Nevermind: 20th Anniversary Edition (Geffen)
- **NICOLA ROBERTS** Cinderella's Eyes (A&M)
- **ROOTS MANUVA** 4Everevolution (Big Cadda/Banana Klan)
- **SWITCHFOOT** Vice Verses (Atlantic)

OCTOBER 3

SINGLES

- **BIG SEAN** Marvin & Chardonnay (Mercury)
- **BIRDY** People Help The People (14th Floor)
- **CLOCK OPERA** Lesson No. 7 (Island)
- **EVANESCENCE** What You Want (Virgin/Wind Up)
- **GIVERS** Meantime (Glassnote/Island)
- **KENNETH BAGER EXPERIENCE FEAT. ALOE BLACC** The Sound Of Swing (Oh Na Na) (Construction)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **LMFAO** Sexy And I Know It (Interscope)

- **MARINA AND THE DIAMONDS** Radioactive (679/Atlantic)
- **JOSH T PEARSON** Sorry With A Song (Mute)
- **PNAU** Solid Ground (Mcs)
- **PORTUGAL. THE MAN** So America (Atlantic)
- **EDDIE VEDDER** Without You (Monkeywrench/Island)

ALBUMS

- **SARAH BLASKO** Cinema Songs (Dramatico)
- **DIONNE BROMFIELD** Good For The Soul (Lioness/Island)
- **EMIKA** Emika (Ninja Tune)
- **FEIST** Metals (Polydor)
- **BEN HOWARD** Every Kingdom (Island)
- **HUGO** Old Tyme Religion (Roc Nation/RCA)
- **JANE'S ADDICTION** The Great Escape Artist (EMI)
- **KATHERINE JENKINS** One Fine Day - Deluxe (Decca)
- **THE KENNETH BAGER EXPERIENCE** The Sound Of... (Deconstruction/Sony)
- **L-VIS 1990** Neon Dreams (Island)
- **LADY ANTEBELLUM** Own The Night (Capitol/Parlophone)
- **PAUL MCCARTNEY** Ocean's Kingdom (Decca)
- **MUTEMATH** Odd Soul (Warner Brothers)
- **ROACHFORD** Addictive (M3)
- **YOU ME AT SIX** Sinners Never Sleep - Deluxe (Virgin)

OCTOBER 4

ALBUMS

- **MADS LANGER** Behold (Columbia)

OCTOBER 10

SINGLES

- **ALL THE YOUNG** Quiet Night In (Midlands Calling/Warner)
- **JAMES BLAKE** Enough Thunder - EP (A&M/Atlas)
- **CAGE THE ELEPHANT** Aberdeen (Relentless/Virgin)
- **MATT CARDLE** Run For Your Life (Syco)
- **KELLY CLARKSON** Mr Know It All (RCA)
- **ALEX CLARE** Up All Night (Island)
- **DALE EARNHARDT JR.** Nothing But Our Love EP (Warner)
- **GYM CLASS HEROES FEAT. ADAM LEVINE** Stereo Hearts (Fueled By Ramen)
- **HARD-FI** Give It Up (Necessary/Atlantic)
- **MURRAY JAMES** Protect Me (Columbia)
- **JOE JONAS** Just In Love (A&M)
- **THE OVERTONES** Second Last Chance (Warner Music Entertainment)
- **OH LAND** White Nights (RCA)
- **OWL CITY** Dreams Don't Turn To Dust (Island)
- **LANA DEL REY** Video Games (Polydor)
- **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)
- **FOUR YEAR STRONG** In Some Way, Shape Or Form (Defacto/Island)
- **PETER GABRIEL** New Blood (EMI)
- **GIVERS** In Light (Island)
- **KATHERINE JENKINS** Daydream (Warner Brothers)

- **JOHNNY MATHIS** The Ultimate Collection (Sony)
- **THE OVERTONES** Good Ol' Fashioned Love? Platinum Edition (Warner Music Entertainment)
- **PORTUGAL. THE MAN** In The



- Mountain In The Cloud (Atlantic)
- **RADIOHEAD** TKOL RMX 1234567 (Ticker Tape/XL)
- **CLIFF RICHARD** Soulicious (EMI)

OCTOBER 17

SINGLES

- **BOMBAY BICYCLE CLUB** Lights Out Words Gone (Island)
- **CLEMENT MARFO & THE FRONTLINE FEAT. GHETTS** Overtime (Warner)
- **J COLE FEAT. TREY SONGZ** Can't Get Enough (RCA)
- **MANN FEAT. T-PAIN** Get It Girl (Def Jam)
- **MAVERICK SABRE** I Need (Mercury)
- **NICKI MINAJ FEAT. RIHANNA** Fly (Cash Money/Island)
- **NERO** Crush On You (MTA/Mercury)
- **TO KILL A KING** My Crooked Saint EP (Virgin)
- **ALEX WINSTON** Velvet Elvis (Island)

ALBUMS

- **ASA** Why Can't We (Dramatico)
- **BRIGHTON & HOVE GAY MEN'S CHORUS** Brighton & Hove Gay Men's Chorus (Island)
- **MATT CARDLE** Letters (Syco)
- **CLEMENT MARFO & THE FRONTLINE** Overtime (Warner)
- **CHRIS DE BURGH** Footsteps 2 (DMG TV)

- **DARREN HAYES** Secret Codes & Battleships (Powdered Sugar)
- **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)
- **SLIPKNOT** Iowa - 10th Anniversary Edition CD/DVD (Roadrunner)
- **STEEL PANTHER.** Balls Out (Island)
- **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)
- **MACHINE HEAD** Unto The Locust (Roadrunner)
- **JOSH OSHO** L.I.F.E (Island)
- **RIZZLE KICKS** When I Was A Youngster (Island)
- **THE SPECIAL KS** Crystal Fields (Candelson)
- **TRIBES** Baby (Island)
- **BRIAN WILSON** In The Key Of Disney (Disney Peral/EMI)

OCTOBER 31

SINGLES

- **BLACK VEIL BRIDES** Set The World On Fire (Island/Lava)
- **DOCTOR P** Neon (Warner Brothers)
- **BEVERLEY KNIGHT** One More Try (Hurricane)
- **MANIC STREET PREACHERS** This Is The Day (Columbia)
- **NOAH & THE WHALE** Waiting For My Chance To Come (Mercury/Young & Lost)

- **DOT ROTTEN** R U Not Entertained? (Mercury)
- **TOM VEK** Someone Loves You (Island)

ALBUMS

- **MANIC STREET PREACHERS** National Treasures (Columbia)
- **JULIAN PERRETTA** Stitch Me Up (Mercury)
- **PROFESSOR GREEN.** At Your Inconvenience (Virgin)
- **LOU REED & METALLICA** Lulu (Vertigo)
- **RIZZLE KICKS** Stereo Typical (Island)
- **U2** Achtung Baby 20th Anniversary (Mercury)

NOVEMBER 7

SINGLES

- **BLUEY ROBINSON** Coming Back (RCA)
- **CAVE PAINTING** Midnight Love EP (Mercury)
- **JESSIE J** Who You Are (Island/Lava)
- **KING CHARLES** Bam Bam (Island)
- **TYGA FEAT. CHRIS RICHARDSON** Far Away (Island)
- **WASHINGTON** Holy Moses (Mercury)
- **THE WOMBATS** 1996 (14th Floor)
- **WONDERLAND** Need You Now (Mercury)

ALBUMS

- **ATLAS SOUND** Parallax (4AD)
- **THE CURE** Disintegration Deluxe (Fiction)
- **JOKER** The Vision (4AD)
- **DAVID LYNCH** Crazy Clown Time (Sunday Best)
- **ONEOHTRIX POINT NEVER** Replica (Software/Mexican Summer)
- **ANDRE RIEU** And The Waltz Goes On (Disconforme)
- **WASHINGTON** I Believe You Liar (Mercury)

NOVEMBER 14

ALBUMS

- **AKON** Stadium (Island)
- **LIZ GREEN** O, Devotion! (PIAS)
- **SKYLAR GREY** Invisible (Polydor)
- **LOS CAMPESINOS!** Hello Sadness (Wichita)
- **TYGA** Careless World (Island)

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



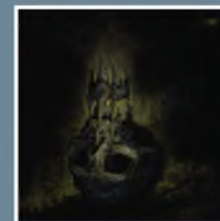
Alan Pedder
(Wears The Trousers)
Anja McCloskey:
And Her Head/Impeccable
(Sotones)

A girl dying tragically young is not a rare thing in a folk song but And Her Head bears an inspired contemporary and classical edge that nudges it into less explored nooks, occupying an earthy yet celestial space grounded by Anja's wheezing, weeping accordion.



Mike Woodward (iltmag)
Fabian: Say Goodbye
(Binary Entertainment)

Like a twisted rollercoaster ride through space, Fabian's Say Goodbye is both hooky and complex without feeling overbearing. Lead track Last Flight rockets skyward, and is a sing-along anthem that will be equally at home on the radio as it will be in the club. Pulling on the same robotic heartstrings as Daft Punk, Fabian is one to watch.



Terry Bezer (Rock Sound)
The Devil Wears Prada:
Dead Throne
(Ferret/Roadrunner Records)

Making huge leaps with their brutal 2010 undead apocalypse-themed Zombie EP, metalcore stalwarts The Devil Wears Prada make the courageous decision to ramp up the brutality to go hand in hand with their new found popularity. Dead Throne is their heaviest and greatest release to date.



Andy Threlfall
(The Daily Star Sunday)
Havana:
Dance Like That
(SA Records)

Clearly, Ireland/UK-based superstar Havana likes to fiddle around on the dance floor. She has learnt from the likes of Shakira how to both dance and sing like a dervish if this end-of-summer floor filler is anything to go by.

KEY RELEASES

Sheeran second as Cardle climbs the board



Blunting Kasabian's edge: Matt Cardle halts Velociraptor! in its tracks

PRE-RELEASE FOCUS

BY PAUL WILLIAMS

MATT CARDLE PREVENTS Kasabian claiming the first clean sweep of *Music Week's* pre-release charts since the Arctic Monkeys at the end of May as he reaches number one at Play.

His debut *Letters* advances three places to the top of the retailer's chart, as his Columbia colleagues Kasabian's *Velociraptor!* progresses 5-2, while

remaining in charge of both Amazon and HMV's countdowns. Cardle's album improves 11-9 at HMV, although drops 2-4 at Amazon.

Amazon and HMV also have their runner-up in common with Ed Sheeran's first Asylum/Atlantic album + holding at two at HMV where Kasabian have now been number one for six consecutive weeks and rising two notches to silver medal position at Amazon.

Forthcoming re-issues of two classic albums from 1991 are figuring heavily

on our pre-release countdowns with the 20th anniversary overhaul of U2's *Achtung Baby* in seventh place at Amazon and Nirvana's *Nevermind* holding at 12 at the same retailer and being static at eight at HMV. Another rock band who emerged around the same time – their first album *Generation Terrorists* appeared in 1992 – are doing even better with the Manic Street Preachers' retrospective *National Treasures: The Singles* entering at three at Play and vaulting 19-7 at HMV.

Philadelphia singer-songwriter

Christina Perri spent a fourth week in the Official Charts Company Top 10 last Sunday with her breakthrough hit *Jar Of Hearts*, which has now sold more than 200,000 copies in the UK. Her debut album *Lovestrong*, a top five hit in the US is, released in the UK on September 19, and enters this week at 15 at both Amazon and Play.

Six decades since his first album, Tony Bennett's *Duets II* album enters in 20th place at Amazon, five years after its predecessor reached the Top 20 and sold 160,000 units in the UK.

TOP 20 SHAZAM POST-RELEASE TAG CHART

Pos	ARTIST	TITLE	Label
1	FOSTER THE PEOPLE	Pumped... Columbia	
2	MAROON 5/C AGUILERA	Moves Like... RCA	
3	BAD MEETS EVIL/B MARS	Lighters Interscope	
4	CHRISTINA PERRI	Jar Of Hearts Atlantic	
5	DEV	In The Dark Island	
6	ADELE	Someone Like You XL	
7	RIHANNA	Cheers Def Jam	
8	ALEXANDRA STAN	Mr. Saxobeat 3 Beat	
9	CALVIN HARRIS	Feel So Close Columbia	
10	LADY GAGA	You And I Interscope	
11	PITBULL & FRIENDS	Give Me... J	
12	LMFAO & FRIENDS	Party Rock Anthem Interscope	
13	EMELI SANDE	Heaven Virgin	
14	JAY-Z/K WEST/OTIS REDDING	Otis Roc Nation	
15	WRETCH 321/ KUMRA	Don't Go Mn5/Levels	
16	DRAKE HEADLINES	Young Money	
17	ADELE	Set Fire To The Rain XL	
18	ED SHEERAN	The A Team Asylum	
19	PITBULL/M ANTHONY	Rain Over Me J	
20	HOT CHELLE RAE	Tonight Tonight Jive	



TOP 20 SHAZAM NEW RELEASE TAG CHART

Pos	ARTIST	TITLE	Label
1	SAK NOEL	Loca People 3 Beat	
2	PIXIE LOTT	All About Tonight Mercury	
3	LIL WAYNE/DRAKE	She Will Young Money	
4	DRAKE	Headlines Young Money	
5	BINGO PLAYERS	Cry 3 Beat	
6	THE SATURDAYS	All Fired Up Polydor	
7	ONE DIRECTION	What Makes... Syco	
8	JASON DERULO	It Girl Warner	
9	GYM CLASS HEROES	Stereo Hearts FBR	
10	DAPPY	No Regrets AATW	
11	MS. DYNAMITE	Neva... Relentless/DV	
12	LADY GAGA	You And I Interscope	
13	SNOW PATROL	Called Out In... Fiction	
14	KREAYSHAWN	Gucci Gucci Columbia	
15	BIG SEAN & FRIENDS	Marvin &... Def Jam	
16	AVICII & LEONA LEWIS	Collide Syco	
17	COBRA STARSHIP...	Me Feel... FBR	
18	SKRILLEX	Ruffneck Asylum	
19	DELILAH	Go Atlantic	
20	SEAN PAUL	Got 2 Luv U Atlantic	



TOP 20 PLAY PRE-RELEASE CHART

Pos	ARTIST	TITLE	Label
1	MATT CARDLE	Letters Syco	
2	KASABIAN	Velociraptor! Columbia	
3	MANIC STREET PREACHERS	National... Columbia	
4	OPETH	Heritage Roadrunner	
5	BEN HOWARD	Every Kingdom Island	
6	MASTODON	The Hunter Roadrunner	
7	NOEL GALLAGHER...	NG's High... Sour Mash	
8	YOU ME AT SIX	Sinners Never Sleep Virgin	
9	DR DRE	Detox Interscope	
10	EVANESCENCE	Evanescence Sony	
11	MACHINE HEAD	Unto The Locust Future Publishing	
12	COLDPLAY	Mylo Xyloto Parlophone	
13	JAMES MORRISON	The Awakening Island	
14	NICOLA ROBERTS	Cinderella's Eyes A&M	
15	CHRISTINA PERRI	Lovestrong Atlantic	
16	BLINK 182	Neighborhoods Island	
17	TORI AMOS	Night Of Hunters Decca	
18	WESTLIFE	Greatest Hits Sony	
19	OLLY MURS	Tbc Album Epic/Syco	
20	B HART & J BONAMASSA	Don't Explain Provogue	



TOP 20 AMAZON PRE-RELEASE CHART

Pos	ARTIST	TITLE	Label
1	KASABIAN	Velociraptor! Columbia	
2	ED SHEERAN + Asylum/Atlantic		
3	LAURA MARLING	A Creature... Virgin	
4	MATT CARDLE	Letters Syco	
5	DREAM THEATER	A Dramatic... Roadrunner	
6	PINK FLOYD	The Dark Side... EMI	
7	U2	Achtung Baby 20th... Mercury	
8	PAUL SIMON	Graceland Sony	
9	NOEL GALLAGHER...	NG's High... Sour Mash	
10	PINK FLOYD	Wish You Were Here EMI	
11	OPETH	Heritage Roadrunner	
12	NIRVANA	Nevermind Geffen	
13	ALICE COOPER	Welcome 2 My... Spinefarm	
14	JAMES MORRISON	The Awakening Island	
15	CHRISTINA PERRI	Lovestrong Atlantic	
16	PINK FLOYD	The Wall EMI	
17	TORI AMOS	Night Of Hunters Decca	
18	B HART & J BONAMASSA	Don't Explain Provogue	
19	COLDPLAY	Mylo Xyloto Parlophone	
20	TONY BENNETT	Duets II Sony	



TOP 20 HMV PRE-RELEASE CHART

Pos	ARTIST	TITLE	Label
1	KASABIAN	Velociraptor! Columbia	
2	ED SHEERAN + Asylum/Atlantic		
3	NOEL GALLAGHER...	NG's High... Sour Mash	
4	TAKE THAT	Take That: Progress Live Polydor	
5	LAURA MARLING	A Creature I... Virgin	
6	YOU ME AT SIX	Sinners Never... Virgin	
7	MANIC STREET PREACHERS	National... Columbia	
8	NIRVANA	Nevermind: 20th... Geffen	
9	MATT CARDLE	Letters Syco	
10	PINK FLOYD	The Dark Side Of... EMI	
11	THE WANTED	TBC Global Talent/Island	
12	JLS	TBC Epic	
13	DREAM THEATER	A Dramatic Turn Of... Roadrunner	
14	JAMES MORRISON	The Awakening Island	
15	THE KOOKS	Junk Of The Heart EMI	
16	EVILE	Five Serpents Teeth Epic	
17	PINK FLOYD	Wish You Were Here... EMI	
18	BLINK 182	Neighborhoods Island	
19	EVANESCENCE	Evanescence Sony	
20	JASON DERULO	Future... Warner Brothers/BH	



CATALOGUE REVIEWS

MADNESS

All Aboard For The Guided Tour (Salvo SALVOBX 408) Salvo and parent company Union Square have racked up sales of more than 300,000 copies of Madness catalogue upgrades and compilations in the last two years, and their most ambitious project yet is this stunning boxed, which packs 70 of their best-loved recordings – including all but three of their 33 hits – onto a triple-disc set, alongside a DVD featuring their triumphant 1992 Madstock performance. The set's scope is considerable, spanning everything from their introductory 1979 single *The Prince to the Grand Pantaloon*, a stripped-down and sinister reading of *Baggy Trousers* that graces the current *Kronenbourg 1664* advertisement. A 72-page booklet provides liner notes, interviews and photos, alongside a reprint of Madness' first Nutty comic, and a map of their stomping ground – Camden.

DIONNE WARWICK

The Essential (Rhino/Music Club Deluxe MCDIX 522) Spanning the 20 most productive years of her career (1963–1982), this new mid-priced 2CD set once again underlines the supreme sophistication and style of Dionne Warwick, and her unparalleled ability to interpret the melodies of Burt Bacharach and lyrics of Hal David. The legendary songwriters were responsible for more than two-thirds of the 44 songs on offer here, including sublime classics such as *Walk On By*, *Alfie*, *I Say A Little Prayer* and *A House Is Not A Home*, despite the liner credits attributing the latter song to Bacharach's ex-wife Carole Bayer Sager and Neil Sedaka. Also included are Warwick's Bee Gees collaborations *Heartbreaker* and *All The Love In The World*, 1970s comeback hit *Then Came You* (with The Detroit Spinners) and Dory and Andre Previn's *Theme From The Valley Of The Dolls*.

LOUDON WAINWRIGHT III

Therapy (T-Bird TBIRD 0042CD)/Album III/Attempted Mustache/Unrequited (TBIRD 20043CD) Although mentioned more nowadays as the father of Rufus and Martha, Loudon Wainwright III was a substantial artist in his own right, attaining cult status for his often autobiographical folk-based output. From a formidable body of work (21 albums over a 40 year period), T-Bird has chosen to reissue his 1989 Silverstone debut *Therapy* – a powerful, cohesive and sometimes raw chronicle – as a stand-alone, while bundling three of his early 1970s releases for CBS together as a terrific two-for-one offer. Self-penned throughout, the artist is a tremendous troubadour, with a self-effacing and humble delivery. Humorous tracks like *Dead Skunk* (a minor hit), the trouser-themed *Bell Bottom Pants*, and more serious songs dealing with ageing stand-out. Musically as well as biologically, he is his children's father, and their fans will likely find much to admire here.

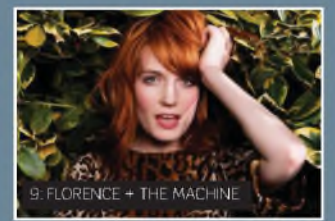
DARTS

Get It! – The Very Best Of (Rhino/Music Club Deluxe MCDIX 517) Standing head and shoulders above other 1950s revivalists like Showaddywaddy, Sha Na Na and Matchbox, Darts had a sophisticated and exuberant edge to their output and they managed to balance their doo-wop styled nostalgia with 1970s edginess. Previously ill-served by compilations, the nonet – made up of five instrumentalists and a quartet of talented singers, including solitary woman Rita Ray – scored a dozen hits with their sharp, good-humoured harmony style, including three number twos, before their star faded in 1980. All of those chart runners-up – *Come Back My Love*, *The Boy From New York City* and *It's Raining* – are included here, alongside stage favourites and album tracks, the whole comprising remakes of old songs and custom-penned originals (some written by band members) performed with equal flair and alacrity.

CATALOGUE TOP 20 ALBUMS



7. PAOLO NUTINI



9. FLORENCE + THE MACHINE

This	Last	Artist	Title	Label	Distributor
1	2	ADELE	19 / XL	(PIAS)	
2	1	AMY WINEHOUSE	Back To Black	/ Island	(ARV)
3	3	AMY WINEHOUSE	Frank	/ Island	(ARV)
4	4	LADY GAGA	The Fame	/ Interscope	(ARV)
5	6	BEYONCE	I Am Sasha Fierce	/ Columbia	(ARV)
6	9	RIHANNA	Good Girl Gone Bad	/ Def Jam	(ARV)
7	5	PAOLO NUTINI	Sunny Side Up	/ Atlantic	(ARV)
8	13	ELBOW	The Seldom Seen Kid	/ Fiction	(ARV)
9	12	FLORENCE + THE MACHINE	Lungs	/ Island	(ARV)
10	8	KINGS OF LEON	Only By The Night	/ Hand Me Down	(ARV)
11	RE	COLDPLAY	Parachutes	/ Parlophone	(E)
12	11	THE SCRIPT	The Script	/ Phonogenic	(ARV)
13	7	FLEETWOOD MAC	Rumours	/ Warner Brothers	(ARV)
13	19	LEONA LEWIS	Spirit	/ Syco	(ARV)
15	18	COLDPLAY	Viva La Vida	/ Parlophone	(E)
16	14	BLACK EYED PEAS	The E.N.D.	/ Interscope	(ARV)
17	16	COLDPLAY	X & Y	/ Parlophone	(E)
18	RE	EMINEM	The Marshall Mathers LP	/ Interscope	(ARV)
19	15	KATY PERRY	One Of The Boys	/ Virgin	(E)
20	RE	COLDPLAY	A Rush Of Blood To The Head	/ Parlophone	(E)

Official Charts Company 2011

CLUB CHARTS

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

Harris ups the Upfront anti



ANALYSIS

BY ALAN JONES

WITH 10 TOP 75 HITS ON the OCC sales chart since his chart debut more than four years ago and half of them reaching the top three, Calvin Harris has established himself as one of the dancefloor's top hitmakers. Yet, surprisingly, he has found it difficult to top the Upfront club chart. He goes some way to breaking that jinx this week, with latest single *Feel So Close* advancing 2-1. It is only Harris' second number one on the chart, following *The Girls* - his second hit - which reached the summit in May 2007.

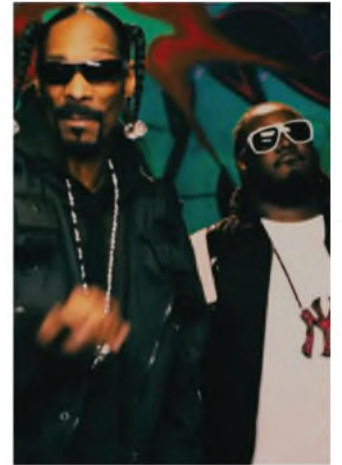
Sugababes, on the other hand,

have never found topping the Commercial Pop chart much of an obstacle and reach its summit this week for the 16th time, more than a year after their last release. Enjoying a 10% victory margin over runner-up Cee Lo Green's *Cry Baby*, their latest summit snatcher is *Freedom*. They have previously topped the list with *Overload*, *Freak Like Me*, *Round Round*, *Stronger*, *Shape*, *Hole In The Head*, *Too Lost In You*, *Push The Button*, *Ugly*, *Easy*, *About You Now*, *Denial*, *Girls*, *About A Girl* and *Wear My Kiss*.

Snoop Dogg's *Boom* (feat. T-Pain) dips to number four on the Urban chart, after three weeks at number one. It is replaced by *Hangover*, which completes an eight-week climb for Starboy Nathan feat. Wretch 32.



Sugababes | Heading the commercial list



Snoop Dogg and T-Pain | Fall for Wretch 32

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	2	4	CALVIN HARRIS	Feel So Close	Columbia
2	8	4	SAK NOEL	Loca People	3 Beat
3	7	5	YOGI FEAT. AYAH MARAR	Follow U	MoS
4	9	3	HARD-FI	Fire In The House	Necessary/Atlantic
5	13	4	DI ANTOINE VS. TIMATI FEAT. KALENNA	Welcome To St. Tropez	AATW
6	11	4	EMELI SANDE	Heaven	Virgin
7	6	5	JESSIE J	Who's Laughing Now	Island/Lava
8	20	3	LAIDBACK LUKE V EXAMPLE	Natural Disaster	MoS
9	22	3	JES	Unleash The Beat - Album Sampler	Magik Muzik
10	16	3	PIXIE LOTT	All About Tonight	Mercury
11	17	3	LAKI MERA	Fool	Just Music
12	14	4	DENIS THE MENACE/MARKUS BINAPF/RACHELLE	Sunshine In My Heart	Hati Groove
13	21	3	MYNC, RON CARROLL & DAN CASTRO	Don't Be Afraid	CR2
14	1	6	LEONA LEWIS & AVICII	Collide	Syco
15	28	3	PNAU	Solid Ground	MoS
16	15	3	VICTORIA AITKEN	Weekend Lover	White Label
17	NEW		WOLFGANG GARTNER FEAT. WILL I AM	Forever	MoS
18	19	3	DRUMSOUND & BASSLINE SMITH	Close	New State
19	10	5	RAY FOXF FEAT. LOVELLE	La Musica (The Trumpeter)	Defected
20	NEW		GRACE VINES	When The Lights Go Down	Dream Merchant 21
21	16	7	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
22	32	2	ROBBIE RIVERA	Dance Or Die	Juicy Music
23	NEW		GRACE	Not Over Yet 2011	Perfecto
24	24	2	TIESTO FEAT. KAY	Work Hard, Play Hard	Musical Freedom
25	25	8	EXAMPLE	Stay Awake	MoS
26	3	6	ANDAIN	Promises	Black Hole
27	NEW		DIONNE BROMFIELD FEAT. TINCHY STRYDER	Spinnin' For 2012	Lioness/Island
28	36	2	PAUL OAKENFOLD & JOYRIDERS	These Sweet Fucking Dreams	Bootleg
29	26	6	BETSI E LARKIN	All We Have Is Now	Magik Muzik
30	5	5	THE 2 BEARS	Bear Hug	Southern Fried
31	NEW		RD	Got Me Burnin'	Polydor
32	NEW		DEVOLUTION	Good Love	One More Tune/Warner
33	33	4	SIR IVAN	Live For Today	Peaceman
34	30	3	AURA/PHEEL/DANIELLE SENIOR	Heavy Session 2K11/Every Emotion	Loverush Digital
35	NEW		LAURENT WERY/SWIFT KID/DEV	Hey Hey Hey (Pop Another Bottle)	One More Tune/Warner
36	4	6	ROBYN	Call Your Girlfriend	Konichiwa
37	23	7	DUCK SAUCE	Big Bad Wolf	3 Beat
38	38	14	MORY KANTE VS LOVERUSH UK	Yeke Yeke 2011	Loverush Digital
39	27	6	AVICII	Fade Into Darkness	MoS
40	35	2	PAUL OAKENFOLD & MARCO V	Groove Machine	Perfecto

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	8	5	SUGABABES	Freedom	RCA
2	5	3	CEE LO GREEN	Cry Baby	Warner Brothers
3	6	3	SAK NOEL	Loca People	3 Beat
4	9	3	EMELI SANDE	Heaven	Virgin
5	18	3	HAVANA	Dance Like That	SA
6	11	2	DI ANTOINE VS. TIMATI FEAT. KALENNA	Welcome To St. Tropez	AATW
7	2	4	CALVIN HARRIS	Feel So Close	Columbia
8	17	3	PIXIE LOTT	All About Tonight	Mercury
9	7	8	DALAI	Taste The Night	White Label
10	12	5	YOGI FEAT. AYAH MARAR	Follow U	MoS
11	14	4	DEV	In The Dark	Island
12	1	3	THE SATURDAYS	All Fired Up	Fascination
13	19	2	TIMBALAND FEAT. DAVID GUETTA & PITBULL	Pass At Me	Interscope
14	16	4	COVER DRIVE	Lick Ya Down	Geffen
15	10	1	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
16	13	6	LEONA LEWIS & AVICII	Collide	Syco
17	NEW		RD	Got Me Burnin'?	Polydor
18	NEW		JEAN ROCH FEAT. FLO RIDA & KAT DELUNA	I'm Alright	TBC
19	NEW		SASH! FEAT. JEAN PEARL	Mirror Mirror	IBC
20	30	2	BEVERLEY KNIGHT	Cuddly Toy	Hurricane
21	25	7	PARADISE	See The Light	AATW
22	21	2	JENNIFER HUDSON	No One Gonna Love You	J
23	28	2	MELANIE C	Think About It	Red Girl
24	NEW		LAIDBACK LUKE V EXAMPLE	Natural Disaster	MoS
25	3	4	NICOLE SCHERZINGER	Wet	Interscope
26	27	2	PNAU	Solid Ground	MoS
27	NEW		MS DYNAMITE	Neva Soft	Relentless/Dynamic Ventures
28	NEW		STARBOY NATHAN FEAT. WRETCH 32	Hangover	Mona/Vibes Corner
29	NEW		SELENA GOMEZ & THE SCENE	Love You Like A Love Song	Hollywood
30	RE	4	OLLY MURS FEAT. RIZZLE KICKS	Heart Skips A Beat	Epic/Syco

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

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	2	8	STARBOY NATHAN FEAT. WRETCH 32	Hangover	Mona/Vibes Corner
2	13	1	BEVERLEY KNIGHT	Cuddly Toy/Apparently Nothin'	Hurricane
3	7	13	BOX BOTTOM FEAT. BIG BABBA	Bounce 'N' Boom	DJ BB
4	1	11	SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone
5	17	3	EMELI SANDE	Heaven	Virgin
6	28	2	MS DYNAMITE	Neva Soft	Relentless/Dynamic Ventures
7	14	3	JASON DERULO	It Girl	Warner Brothers/321uga Heights
8	10	3	TIMBALAND FEAT. DAVID GUETTA & PITBULL	Pass At Me	Interscope
9	4	10	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
10	3	8	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
11	12	3	J. COLE	Work Out	Roc-A-Fella/RCA
12	6	7	GENEVA	Karma	GI Recordings
13	16	3	KMC FEAT. JAM TEK	Everybody Jump	2101
14	5	7	SUAVE DEBONAIR	Turn It On Its Head	One Time
15	9	4	NICOLE SCHERZINGER	Wet	Interscope
16	21	9	NICKI MINAJ	Super Bass	Cash Money/Island
17	15	6	COVER DRIVE	Lick Ya Down	Geffen
18	26	2	KREAYSHAWN	Gucci Gucci	Columbia
19	NEW		ROYCE DA 5'9 FEAT. EMINEM	Writer's Block	Gracie
20	8	9	TALAY RILEY	Make You Mine	Jive
21	24	4	EXAMPLE	Stay Awake	MoS
22	20	4	DUCHES	All The Boys	AATW
23	18	8	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
24	11	10	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MIMA/Mercury
25	30	6	JESSIE J	Who's Laughing Now	Island/Lava
26	19	3	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
27	RE	4	DEVOLUTION	Good Love	One More Tune/Warner
28	22	14	JASON DERULO	Don't Wanna Go Home	Warner Brothers/321uga Heights
29	RE	2	TENNY TEN	Let Your Hair Down	ZY
30	27	5	YETUNDE	Waiting	GreenGarden

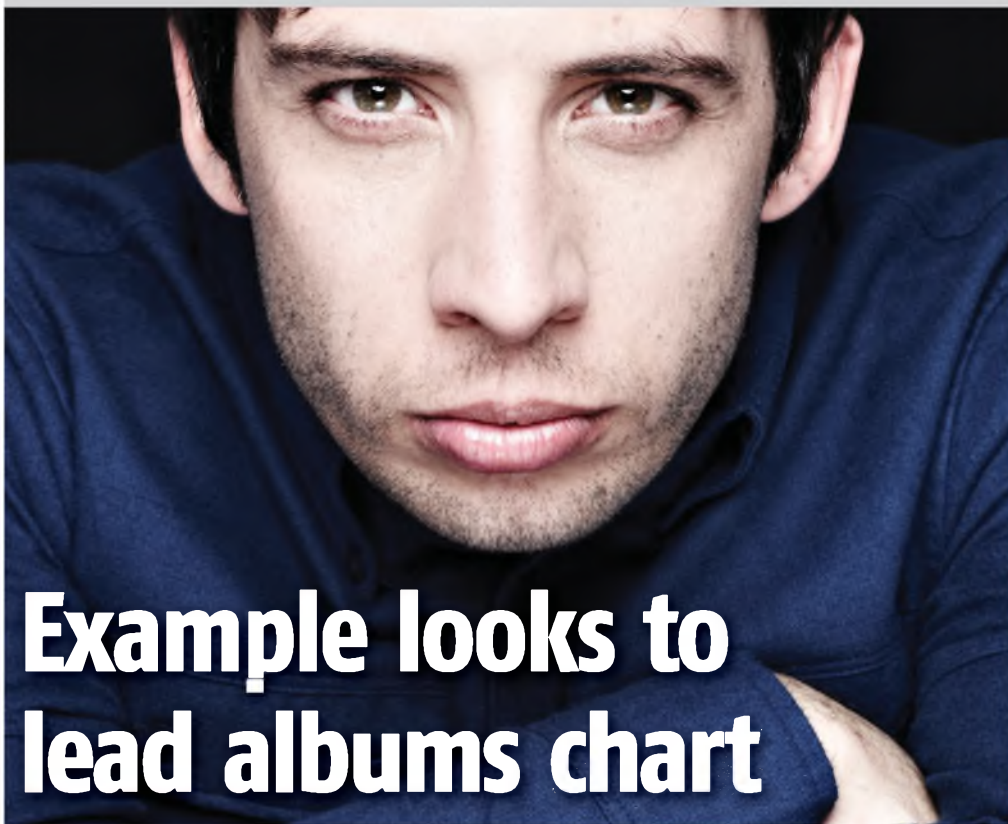
COOL CUTS TOP 20

Pos	ARTIST	Title
1	DEVOLUTION	Good Love
2	WOLFGANG GARTNER FEAT. WILL I AM	Forever
3	ABOVE & BEYOND FEAT. ZOE JOHNSTON	You Got To Go
4	MARK RONSON & THE BUSINESS INTL.	Record Collection
5	BOYS NOIZE/EROL ALKAN/JARVIS COCKER	Avalanche
6	KINGS OF TOMORROW	I Need To Love Me
7	L-VIS 1990	Lost In Love
8	LAKI MERA	Fool
9	QWOTE/LUCENZO/PITBULL	Throw...
10	STYLE OF EYE	We Are Boys
11	SUBSCAPE	Universal Ep
12	GROOVE ARMADA	Red Light Trax
13	ROUL & DOORS	Trinidad/Assiduity
14	CECE ROGERS/SYKE/SUGARSTARR	Believe
15	HONEY DIJON/DAJAE	Until The Day
16	BACKYARD ORCHESTRA	Smiling Faces
17	FAKE BLOOD	Deep Red EP
18	JOHN DAHLBACK/ANDY P	You're In My Heart
19	RD	Got Me Burnin'
20	NICKY ROMERO	Camorra



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

CHARTS ANALYSIS



Example looks to lead albums chart

ALBUMS FOCUS

BY ALAN JONES

HAVING LAST SUNDAY scored his second number one single out of two consecutive releases, Example looks poised this weekend to top the albums chart for the first time. The London singer and rapper opened up an early lead this week of around 8,500 sales with his newly-issued third album *Playing In The Shadows*, which looks likely to deny a return to the top spot for Adele's 21.

Going by Tuesday sales flashes, the Adele album is enjoying the chart's biggest week-on-week pick-up in sales, growing by 22% following her chat with Jonathan Ross on his new ITV1 show last Saturday night and performance of *Turning Tables*. This has moved it up from 4-2 in a week in which it will break through 3 million UK sales.

Likely to join Example in the Top 10 this Sunday is the remastered version of *The Beatles' 1*, which is itself currently around 100,000 units short of 3 million UK sales but could soon make up that shortfall after showing up in eighth position on the Tuesday midweeks.

A trio of artists with a combined aged of 211 will also be among the new entries this coming weekend, two of whom could be on course for new UK chart peaks. Eighty-seven-year-old Doris Day's *My Heart*, her first album release in 17 years, was ninth on the Tuesday midweeks, three places higher than her current career peak achieved by 20 *Golden Greats* in 1979, while 64-year-old US guitarist and singer-songwriter Ry Cooder's new album *Pull Up Some Dust And Sit Down* was 12th on the week's first sales flashes. His highest chart position to date is 18, achieved by *The Slide Area* in 1982. Slotting in between them in 10th slot was the relatively-sprightly

60-year-old Chris Rea with *Santo Spirito Blues*.

Dropping to fifth place on the midweeks with a 77% fall in sales, *I'm With You* last Sunday gave Red Hot Chili Peppers their third consecutive number one studio album, and fourth in all, debuting in pole position on sales of 71,858 copies. The band previously hit the heights with *By The Way*, which opened at the summit in 2002 on sales of 134,055, and 2006 follow-up *Stadium Arcadium*, a double-disc set which sold 202,499 copies to romp to the title in 2006. Their 2004 concert set, *Live At Hyde Park*, also entered at the apex, on first-week sales of 63,330.

Of seven other debuts inside the Top 40 on last Sunday's chart, the most impressive was that of France's hottest dance act David Guetta whose star-studded new set *Nothing But The Beat* debuted at number two (48,170 sales). Even before release, the album housed five Top 40 collaborations - *Where Them Girls At* (feat. Flo Rida & Nicki Minaj), *Little Bad Girl* (feat. Taio Cruz & Ludacris), *Titanium* (feat. Sia), *Night Of Your Life* (feat. Jennifer Hudson) and *Sweat* (Snoop Dogg Vs. David Guetta) - and two more songs from it entered the Top 75 last Sunday: *Turn Me On* (feat. Nicki Minaj, number 20, 15,830 sales) and

Without You (feat. Usher, number 56, 5,665 sales).

Country's senior citizens Dolly Parton and Glen Campbell extend and improve already lengthy album chart careers with their new releases. Sixty-five-year-old Parton's 41st studio album *Better Day* debuted at number nine (13,979 sales) to become the highest-charting such release of her career. Only her 2007 compilation, *The Very Best Of*, has charted higher, reaching number eight. *Better Day* is the 15th chart album of her career since she broke her duck in 1978 and a significant improvement on her last studio album *Backwoods Barbie*, which peaked at number 35 in 2008. Meanwhile, Glen Campbell extends his chart career to more than 40 years and registers his highest-charting studio album yet with *Ghost On The Canvas* debuting at number 27 (6,501 sales). Campbell's 51st studio album in a career of almost 50 years, it is, poignantly, scheduled to be his last, as he has announced his retirement, as he battles with Alzheimer's.

London indie folksters Bombay Bicycle Club's third album *A Different Kind Of Fox* cropped up at number six (22,068 sales), instantly beating the peak positions of their 2009 debut *I Had The Blues But Shook Them*



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Compiled from sales data by Music Week

SALES STATS WEEK 35

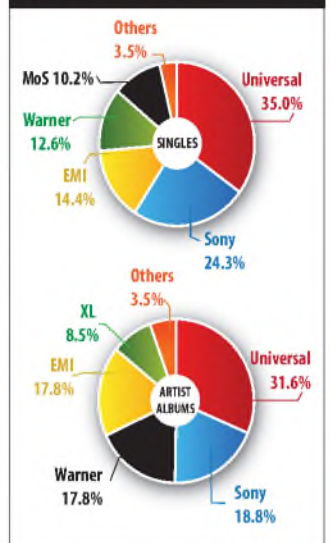
VS LAST WEEK	SINGLES	ARTIST ALBUMS
SALES	3,165,180	1,470,367
PREV WEEK	3,121,115	1,356,878
% CHANGE	+1.4%	+8.4%

VS LAST WEEK	COMPILATIONS	TOTAL ALBUMS
SALES	293,526	1,763,893
PREV WEEK	331,343	1,688,221
% CHANGE	-11.4%	+4.5%

YEAR TO DATE	SINGLES	ARTIST ALBUMS
SALES	108,554,013	52,549,962
PREV YEAR	96,335,300	53,188,143
% CHANGE	+12.7%	-1.2%

YEAR TO DATE	COMPILATIONS	TOTAL ALBUMS
SALES	10,889,660	63,439,622
PREV YEAR	13,001,025	66,189,168
% CHANGE	-16.2%	-4.2%

MARKET SHARE WEEK 35



11th position.

While he looks a strong bet to lead albums, Example will not be able to do the chart double this weekend as *Stay Awake*, which entered at number one last Sunday, slipped to five in the Tuesday midweeks.

Stay Awake is the second number one single in a row for Example, emulating *Changed The Way You Kiss Me*, which debuted at the summit 12 weeks ago, on first-week sales of 115,046. It has since gone on to sell 498,358 copies. *Stay Awake* sold 73,402 copies last week.

Stay Awake won a tough battle for chart honours with the Maroon 5/Christina Aguilera collaboration *Moves Like Jagger* which - having already topped the charts in the US, Canada, Denmark and New Zealand - charged to runners-up slot with sales up 26% week-on-week to 73,136, a mere 266 sales in arrears of Example. It was the closest contested battle for number one since the chart for March 28 2009, when Lady Gaga's *Poker Face* topped the chart with sales of 53,699, while Flo Rida's *Right Round* was second with sales of 53,478, 221 fewer than *Poker Face*.

Last week's number one Heart Skips A Beat fell to number three (60,969 sales) for Olly Murs feat. Rizzle Kicks, while last week's number two, *Feel So Close*, dipped to number five (50,188 sales) for Calvin Harris.



Loose and 2010 follow-up *Flaws*.

Also new to the Top 40: Rapper Lil Wayne who secured his highest chart placing to date with *The Carter 4* (number eight, 15,428 sales); Kiwi classical singer Hayley Westenra's *Paradiso* collaboration with Italian soundtrack legend Ennio Morricone (number 13, 12,217 sales); and The John Wilson Orchestra's *MGM* tribute album *Thar's Entertainment*, their first chart effort in a 17-year career, debuting at number 15 (9,394 sales).

Shuffling down to accommodate the newcomers: Will Young's *Echoes* fell 1-3 (41,579 sales); Joe McElderry's *Classic* faded 2-5 (31,001 sales); and Adele's 21 ended a 31-week run in the top three, dipping to number four, despite its sales improving 9.80% week-on-week to 28,695.

Overall album sales improved by 4.48% week-on-week to 1,763,893 - 0.18% below same week 2010 sales of 1,767,006.

SINGLES FOCUS

There will be a seventh number one in as many weeks this Sunday, but with just 1,200 sales separating them on the Tuesday sales flashes it is too hard to call whether it will be Pixie Lott or The Saturdays. Lott's *All About Tonight* took an early lead in her quest for a first number one, while The Saturdays will also be hoping to become first-time chart-toppers with *All Fired Up* having twice peaked at two - firstly with *Just Can't Get Enough* and then *Forever Is Over*.

More than 15,000 sales further behind on the same midweeks was Leona Lewis whose newly-issued duet *Collide* with Avicii ranked fourth behind Maroon 5 featuring Christina Aguilera's *Moves Like Jagger* whose sales were up 27% on the week, despite slipping 2-3. Snow Patrol's new single *Called Out In The Dark* was a few hundred sales short of the Top 10 in

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

OFFICIAL charts company

CHARTBOUND

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

UK SINGLES CHART

- PIXIE LOTT All About Tonight Mercury
● SATURDAYS All Fired Up Polydor
● LEONA LEWIS & AVICII Collide Syco
● SNOW PATROL Called Out In... Fiction
● MS DYNAMITE Neva oft Relentless
● MELANIE C Think About It Red Girl
● ADELE Turning Tables XL
● J GODDARD/VALENTINA Gabriel Greco-Roman
● LIL WAYNE How To Love Cash Money/Island



UK ARTIST ALBUMS CHART

- EXAMPLE Playing In The Shadows MoS
● THE BEATLES 1 EMI
● DORIS DAY My Heart Sony
● CHRIS REA Santo Spirito Blues Rhino
● RY COODER Pull Up Some Dust... Nonesuch
● DRUMS Portamento Island
● JOHN BARROWMAN Tonight's... Sony
● MAROON 5 Hands All Over A&M/Octone
● MELANIE C The Sea Red Girl
● QUEEN The Works Island
● LINDSY BUCKINGHAM Seeds We Sow Eagle
● QUEEN A Kind Of Magic Island
● RISE TO REMAIN City Of Vultures EMI
● QUEEN Innuendo Island
● QUEEN Made In Heaven Island
● HORRIBLE CROWES Elsie Side One Dummy
● MARTIN SIMPSON Purpose... Topic
● RICHMOND FONTAINE The High... Decor

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

Source: Official Charts Company

Number two on early sales flashes, You Need Me, I Don't Need You - the new single from Ed Sheeran - eventually landed at number four on sales of 60,041 copies

Overall singles sales are up 1.41% week-on-week at 3,165,180 - 23.00% above same week 2010 sales of 2,573,418.

INDIE SINGLES TOP 20

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Includes tracks like EXAMPLE Stay Awake, WRETCH 32 FEAT. JOSH KUMRA Don't Go, ADELE Set Fire To The Rain, etc.

INDIE ALBUMS TOP 20

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Includes albums like ADELE 21, WRETCH 32 Black And White, CARO EMERALD Deleted Scenes From The Cutting Room Floor, etc.

INDIE ALBUMS BREAKERS TOP 10

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Includes albums like BEIRUT The Rip Tide, KING CREOSOTE & JON HOPKINS Diamond Mine, etc.

COMPILATION CHART TOP 20

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Includes compilations like VARIOUS Now That's What I Call Music 79, SUGAR SUGAR - The Birth Of Bubblegum Pop, etc.

JAZZ & BLUES ALBUMS TOP 10

Table with 5 columns: This, Last, Artist Title / Label. Includes albums like CARO EMERALD Deleted Scenes From The Cutting Room Floor, AMY WINEHOUSE Frank, etc.

CLASSICAL ALBUMS TOP 10

Table with 5 columns: This, Last, Artist Title / Label (Distributor). Includes albums like HAYLEY WESTENRA AND ENNIO MORRICONE Paradiso, ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade, etc.

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INTERNATIONAL CHARTS

BY ALAN JONES

DESPITE DEBUTING AT NUMBER one in the US, rapper Game's The R.E.D. Album is not the world's top title. Its profile elsewhere is pretty limited, with Top 20 placings only in Canada (number two), Switzerland (number seven) and Denmark (number 17).

Taking over from Jay-Z and Kanye West's Watch The Throne, which has topped the list for the last fortnight, is Adele's apparently indefatigable 21. It has a very even week, continuing at number one in six territories, while losing its crown in three, and regaining it in another

three. Rooted to the summit in Denmark, Finland, Flanders, France, New Zealand and Wallonia, it dips 1-2 in Australia, the Czech Republic and Germany but recovers 3-1 in Norway and 2-1 in Canada and Ireland. It reaches new peaks in Hungary, where it is a re-entry at number 20; and Mexico, where it jumps 8-5. It makes one or two place moves in either direction everywhere else, except Iceland, where it climbs 8-4.

Game's album enters the chart in just 10 territories, being well beaten as the week's top newcomer

by Lenny Kravitz. The 47-year-old New Yorker's ninth studio album, the funk-flavoured Black And White American, made little impression when released in the UK last week, debuting at number 75, on sales of just 1,794 copies - but it fares significantly better throughout the rest of Europe, debuting at number one in the Czech Republic, Germany and Switzerland, number two in Austria and The Netherlands, number three in Spain, number six in Poland, number seven in France and number eight in Wallonia. It completes its continental portfolio

with debuts in Flanders (number 14), Denmark (number 29) and Hungary (number 40), and makes its maiden appearance in Japan at number 24. As we go to press, Kravitz's album is on schedule for first week sales of 15,000-20,000 in the US and will likely miss the Top 10 there.

Among British acts, the one with the highest profile album this week is Nero. The drum & bass duo's first album - Welcome Reality debuted atop the domestic charts a fortnight ago, and makes first foray into international markets with debuts in Australia (number 12), New Zealand

(number 32), Flanders (number 38), Ireland (number 52) and Switzerland (number 88).

Finally, Amy Winehouse's Back To Black may have fallen out of the Top 10 again in the UK but it is still in that section of the chart in Italy (3-2), Ireland (3-3), Greece (3-3), The Netherlands (2-4), Poland (3-5), Portugal (6-5), the Czech Republic (2-6), Austria (5-6), New Zealand (9-6), Mexico (6-7), Germany (3-7), Iceland (4-8), Wallonia (6-9) and Canada (9-10), while re-entering the chart in South Africa for the first time since her death (number 19).



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