

MusicWeek

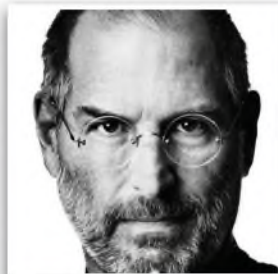


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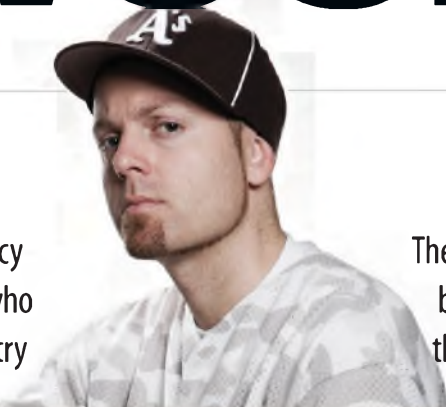
NEWS

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Ministry of Sound comes of age in Music Week's UK A&R league table



DIGITAL

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Looking back at the legacy of Steve Jobs, the man who revolutionised the industry



TALENT

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The instrumental wizard is back and ready to tackle the devaluation of music

Albums announcement heralds George Michael's new lease of life



GEORGE MICHAEL HAS ISSUED just one album of new recordings this century - 2004's *Patience* - but that is all set to change with plans for two brand new albums within the space of just a few months.

The star, whose *Symphonica* orchestral concert tour opened in Prague last week, revealed he will quickly make up for lost time with a live album for the Q4 market and then a new studio album to follow in the first half of next year.

"I'm hoping to get a live album capturing this tour, capturing this incredible journey, by the end of the year," said Michael whose last album, 2006's *Twenty Five*,

was a retrospective of his career. "My dream is we do the first part of the tour, release an album of that, finish the studio album, release that and maybe tour on the back of both."

The prospect of two new albums has opened up a battle among record companies to sign him. Universal is understood to be in the mix with Island Records having issued his 2009 festive single *December Song (I Dreamed Of Christmas)*, although there is the prospect he could issue the albums himself. His Comic Relief single *True Faith* was released in March by his own Aegean label through Absolute.

SEE PAGE 15 FOR FULL STORY

AIF MEMBERS' EVENTS BUCK THE FESTIVAL DOWNTURN

Indie festivals fly in the face of closures

LIVE

BY ROBERT ASHTON

THE INDIE SECTOR HAS mounted a fightback against the cancellations and postponements that have threatened to ruin this year's festival season.

With a record number of festivals expected to be called off this year, Association of Independent Festivals members have reported their live events have proved resilient in the face of high artist fees, increased transport costs and bad weather - with three festivals selling out in record time.

Another four indie festivals have all sold their ticket allocations, including Bestival, which takes place over the September 8-11 weekend and traditionally marks the end of the summer season following this weekend's End of the Road.

And, although the recent Womad did not sell out this year, sales for the world music festival were a massive 30% up on 2010.

Licensing issues and a myriad other



factors have all negatively impacted this year's live music events with Devon Rox, Vintage at Goodwood and Northern Lights among the 30-plus festivals that have already been scrapped this year. Thirty-four festivals were canned in 2010.

But AIF co-founder Ben Turner said there was light at the end of the tunnel with the indie sector demonstrating that the right festival in the right place at the right time could succeed.

Turner said: "In what is clearly a troublesome year for the UK in general, it is incredible that so many of the independent festivals have sold out or had record years for ticket sales. I think it shows that people are finding warmth and inspiration from the more creative end of the festival sector. The love being put in by our promoters is being sent back by consumers voting with their feet."

Turner added that none of the 33 AIF-affiliated festivals had been cancelled this year and nearly a quarter of their events - they were Bestival, Camp Bestival, Secret Garden Party, Green Man, Creamfields, Kendal Calling and End of the Road - had sold out completely.

Creamfields founder James Barton testified that last weekend's festival was the fastest-selling and the third consecutive year the dance event had

Turner attributed the indie festival success to the widely different offerings provided by his members with an emphasis on food and other attractions away from the live stages. "People want line-ups that are not just 200 bands and DJs and we deliver a much broader experience. As artist fees rise there are other art forms that are as rewarding to consumers," he added.

Boutique festivals Kendal Calling and End of the Road also sold out in record time. Kendal Calling director Ben Robinson said his festival had managed to grow to 10,000 capacity in six years after adding new stages and entertainment. The team behind the festival also launched a series of shows called Jodrell Bank Live - The Transmissions, a one-day science- and music-themed festival.

To provide more help for nascent festivals and the promoters behind them, AIF has developed a new sliding-scale membership fee.

Turner said the new low-cost option would enable budding festivals to receive basic support - on everything from security to green issues - from the AIF for as little as £250. "We want to support as many small events as possible because they are the next generation," he added.

Earlier this year the organisation launched its ethical ticket exchange, the Ticket Trust, to help festivalgoers source tickets outside of secondary ticketing agencies.

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DIGEST

▶ THE PLAYLIST

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

FLORENCE + THE MACHINE

What The Water Gave Me (Polydor)

This is a confident start to the anticipated second album – a kaleidoscopic musical backdrop compliments, rather than over-shadows, Welch's vocal. (single, out now)



JOSH KUMRA

Need (unsigned)

The subject of heated A&R interest and currently topping the charts with Wretch 32, Kumra pens soaring, emotion-charged songs. (demo)

KENNETH BAGER FEAT. ALOE BLACC **The Sound Of Swing (Oh La La)** (Deconstruction)

A big, upbeat tune with Aloe Blacc providing the perfect topline to Bager's cool, swinging production. (single, October 3)



WOLFGANG GARTNER FEAT. will.i.am

Forever (Ministry Of Sound)

US DJ and producer Gartner's infectious, radio-friendly dance-pop songs will ensure his profile skyrockets. (single, September 18)



MICHAEL KIWANUKA

I'm Getting Ready (Communion)

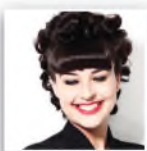
The title track from a new EP, Kiwanuka's voice bears a disarming quality which stays with you well beyond the final bars. (from EP, September 18)



SPECTOR

What You Wanted (Fiction)

This is another straight-to-the-point slice of dark and dramatic guitar pop with enough of a chorus to keep momentum at radio going. (single, September 19)



LOUISE AND THE PINS

Beauty Strange (Chess Club)

From their new double A side, Beauty Strange/Melancholy, this is a haunting, bluesy lament from the London trio. (single, September 5)



STUBBORN HEART

Need Someone (unsigned)

The first UK signing by the UK arm of Vector Management (Kings Of Leon), this white label release is starting to generate traction at a club level. (white label)



JAMES BLAKE & BON IVER

Fall Creek Boys Choir

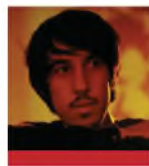
Bon Iver sounds like he's been put through the James Blake production mincer on this at-times haunting, collaborative effort. (single, August 29)



BRETT ANDERSON

Brittle Heart (B A Songs)

With a new Suede album to be written and Anderson's own fourth solo effort out this month, this lead single is elegant, a bit sleazy and really rather ace (single, out now)



SIGN HERE

Universal Music Publishing has signed Berlin-based singer-songwriter **David Lemaitre** to a worldwide publishing deal



Deconstruction dresses up

SONY MUSIC DANCE LABEL DECONSTRUCTION IS STICKING its toes into the world of fashion by launching its first clothing range. The label, revived by Sony in 2009 under the auspices of renowned DJ and original founder Mike Pickering, has produced a range of exclusive high-quality T-shirts to sell in Harrods in September, with further ranges available from Harvey Nichols' London store and Urban Outfitters.

"Decon have always been into fashion – in the Nineties we had a clothing range. Difference is, then we gave clothes away and now we sell it," said Pickering.

Sony head of merchandise Bobby Langley added, "Club culture is a way of life and Deconstruction – past and present – has played a central role within it. The slogans and artwork have always been a defining character of what makes Deconstruction stand out from the other music labels, and this is now carried through to the clothing line, beginning with a range of T-shirts that embody that aesthetic."

The T-shirts feature the label's slogan, an iconic symbol from the dance music boom of the Nineties, as well as other graphics that define the label.

In producing the T-shirt range, Deconstruction is joining an increasingly crowded crossover between music and fashion: Beady Eye singer Liam Gallagher, for example, has his own fashion line, Pretty Green, while earlier this year Sony Music linked up with designer Matthew Williamson to produce an album to celebrate London Fashion Week.

Meanwhile, Deconstruction Records has also welcomed two new signings to the label in the shape of Burns and Jack Beats. They join a roster that includes Beth Ditto. Further Deconstruction activity includes the release of the debut EP from Murray James, Kenneth Bager's album *The Sound...* and a Deconstructed Night at Manchester's Warehouse Project on October 7.

NEWS DIGEST

● Sony DADC supply chain up and running

Sony DADC, which has established agreements with Cert Octavian and Cinram at two interim warehouse locations, has said the company's supply chain operations are fully up and running. The move follows the August 8 arson attack on Sony's Enfield warehouse, which completely destroyed millions of CDs and vinyl product kept there by hundreds of indie labels.

It has been planned that 80% of the Enfield volume will now be managed out of Huddesdon in Hertfordshire where Cert Octavian has offered Sony DADC use of storage and distribution facilities at their main hub, just 10 miles from Sony DADC's Enfield distribution centre. The Huddesdon operation is manned by Sony DADC employees and went fully live last week.

The Cinram facility, which will manage the remaining volume from Enfield, is located in Aylesbury in Buckinghamshire.

● Adele's 21 passes 3m US sales

Adele's 21 has become the first album in the US this year to surpass 3 million sales just as it achieves its second Stateside Top 40 hit with *Someone Like You*. Rising 4-2 on the Billboard 200 albums chart, 21 sold another 80,000 units a week ago in the US – a 10% rise on the week – to take its cumulative total to 3.06 million. That makes it the first album by a UK artist in the market to sell as many copies since Susan Boyle's debut release *I Dreamed A Dream* at the end of 2009. At the same time *Someone Like You* followed *Rolling In The Deep* into the Hot 100's Top 40, climbing 51-34.

● Former Forrester analyst calls for greater industry flexibility

Analyst Mark Mulligan has issued a new report on where the music industry should be focusing its efforts in the coming months and years. Giving *Music Week* early access to the report (*Agile Music: Music Formats & Artist Creativity In The Age Of Media Mass Customization*), the former Forrester



analyst calls for the scrapping of the old way of releasing music in the analogue area, replacing it with greater flexibility in product release cycles, customer relationships and music formats. To achieve this in a post-Napster age where "the digital music file itself has been terminally devalued as a paid-for commodity", Mulligan highlights three areas that demand attention (music product innovation, business model innovation and creative process innovation) with his report focusing specifically on the final one.

● Sheeran's lyrics comes to life

Atlantic UK has teamed up with Memolane and SoundCloud for the release of Ed Sheeran's single *You Need Me I Don't Need You* – which finds fans able to view pictures which inform the lyrics in the song through his social networking sites. Images taken from Sheeran's Memolane and fans' uploads to sites including YouTube, Flickr, Facebook, Twitter, Songkick, Google Maps, Spotify and Ustream have been uploaded to his website edsheeran.com/youneedme allowing users to understand the meaning and history behind the song.

● Derulo to co-host MOBOs

Jason Derulo has been announced as the co-host of this year's MOBO Awards. The ceremony, which is set to take place at



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THE 2011 MTV VIDEO MUSIC AWARDS scored a record number of viewers with more than 12.4 million people tuning in to watch them last weekend.

MTV said its annual show – which honours the top music videos of the year – enjoyed a 9% growth from last year; a network high since records began in 1993.

The ceremony, which took place on August 28 in Los Angeles, saw live performances from artists including Chris Brown, Lady GaGa (pictured) and Adele as well as tributes to the late Amy Winehouse by Bruno Mars, Russell Brand and Tony Bennett.

Katy Perry and Adele were the biggest winners of the evening, taking home three awards each.

According to MTV, 8.5 million of viewers on the night consisted of 12–34-year-olds, making it the most-watched live show to date in that age group.

Meanwhile, the station said its pre-show, featuring red carpet arrivals and celebrity interviews, also fared well with audiences, drawing 7.3 million viewers – up 16% from 2010.

record for awards

MUSICWEEK.COM REACTION

● Steve Jobs: the man who changed the music industry

Brandt Hardin: "Jobs is done but left his mark on every corner of wireless technology. It only leaves us asking who won the war between the two titans of modern computer technology?"

● Ain't No Mountain High Enough writer Nick Ashford dies



David Stark: "Sad indeed to lose Nick Ashford & Jerry Leiber on the same day.

Ashford & Simpson performed at the ASCAP London awards in 2008 and were just sensational, as well as a lovely and humble couple to meet.

Ricky Lopez: "Sad loss to the business. He loved his work and we [professionals] loved his work and, more importantly, the public still love his work 20 or 30 years later - very rare these days."

Neil Prince: "This is such sad news. Ashford & Simpson's contribution to disco and soul is incredible. RIP Nick."

build successful cases against counterfeiters and pirates.

● Auction aid for fire-affected labels

Bella Union's roster of artists have signed T-shirts to help some of the PIAS-distributed labels affected by the recent Sony DADC warehouse fire. Artists including Fleet Foxes, Explosions In The Sky, Midlake, Beach House and Lanterns On The Lake have donated a special signed T-shirt which will all be part of a one-off eBay auction. All proceeds will go to the AIM fund set up to help labels affected by the Sony DADC warehouse fires. The auction will run until 11.30am September 9.

● O2 looks to expand club offering



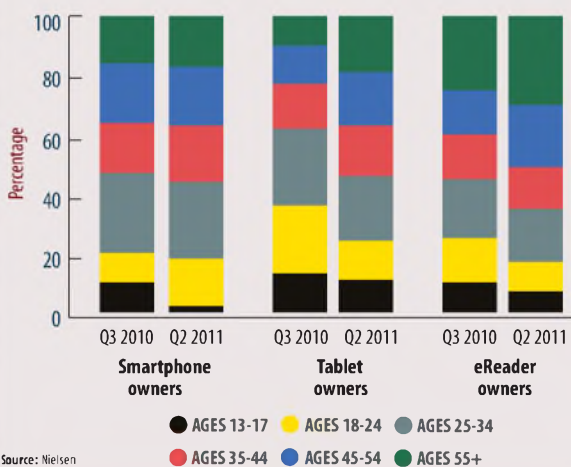
The O2 arena is to ramp up its use as a club after Smirnoff's inaugural Sensation event at the venue proved an overwhelming success. DJs including Mr. White, Erick E, Joris Voorn & Nic Fanciulli, Fedde Le Grand, Martin Solveig and Sander van Doorn entertained a crowd of 9,000 ravers a week ago, all dressed head-to-toe in white in keeping with the event's dress code. Held overnight between 10pm and 6am, the rave marked the first time Smirnoff had brought the multi-million-pound Sensation production to the UK, but sources told *Music Week* that it would be developed and grown.

● Vinyl can be Prime promotional tool

Prime Distribution Direct's production manager Ross Caiden has told *Music Week* he believes that vinyl provides a unique promotional platform for key releases. He also said that physical media in general has an almost built-in aura of credibility – and a bright future. He also claimed that digital's single biggest advantage over vinyl, cost, can be flipped. "The expense associated with manufacturing and distributing vinyl and CDs can actually be seen as a good thing." See page 21 for the full interview.

INDUSTRY SNAPSHOT

CHANGING DEMOGRAPHICS OF TABLET AND eREADER OWNERS



Glasgow's SECC on October 5 for the second time, will also see performances from artists including Jessie J, Katy B and Alexis Jordan. Traditionally the MOBOs has two hosts, but it is not yet known who will present alongside the R&B star.

● Promoters launch full ticketing app

Promoters SJM Concerts and Metropolis Music have launched a ticketing app to complement their www.gigsandtours.com website. In what the promoters claim to be a first in the UK, the Gigs and Tours App is available free on iPhone and iPad and allows music lovers to keep up with all the latest tour news and forthcoming gigs in their local area, as well as letting them interact on social networks. The technology means users need never miss out when their favourite artist

announces live shows and tickets go on sale.

● EMI wins partial MP3 tunes victory

EMI Group has won a partial victory in a copyright lawsuit against MP3tunes –

which has found the online storage site liable for contributory infringement.

A Manhattan judge has ruled MP3tunes contributed to infringement when it failed to remove unauthorised songs from its website after being asked to. However, the US Digital Millennium Copyright Act meant that for some accounts, rulings were made against EMI – including instances in which MP3tunes users got songs from unauthorised sites and stored them on the San Diego-based company's website. The judge also rejected EMI's request for a ruling that MP3tunes employees were liable for infringement by downloading 171 songs.

● New training targets trademark and copyright crime

The Intellectual Property Office and Crown Prosecution Service have joined forces to give prosecutors in England and Wales a new tool to help them tackle IP crime. In a move in line with the recently published Hargreaves Review of IP and Growth, more than 350 prosecutors from the CPS are currently being trained to

TOP 10 STORIES ON MUSICWEEK.COM



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NEWS

EDITORIAL

Vibrant festivals still very viable despite some setbacks



Taking in some media reports about this year's festival season, you could get the distinct impression it was game over and the public had lost its appetite for standing in a field and being entertained by a bunch of bands.

There have certainly been plenty of cancellations this summer, fuelling the suggestion that this long-buoyant part of the music industry was now in trouble itself, brought down to earth by the tough economy and a possible fickle audience.

But the Association of Independent Festivals refreshingly paints a somewhat different picture with all 33 of the events under its umbrella having gone ahead this year – or they are about to – with three of them having run out of tickets in record time and another four completely sold out. That hardly demonstrates a sector struggling for business, rather one where, if you get the proposition right, you can still be quids in.

Of course, it is disappointing that any event has had to be pulled this summer – let alone more than 30 of them, but we have to be realistic. In a market now saturated with festivals there are bound to be casualties and it probably says a lot about the underlying strength of the sector that, despite the UK being totally overrun by outside music events, there are not a lot more cancellations happening.

Yes, there are plenty of challenges facing organisers of any festival to make them a success, not least the UK's very fragile economy, bad weather (but when is it not a problem in the UK?) and specific concerns for festivals such as ever-increasing artist fees, but overall countless thousands of people are sending out a very clear message that this is how they still love to spend part of their summer.

What the cancellations that did happen will hopefully do, however, is further focus the minds of organisers to try to ensure there really will be enough demand for the event they are planning, while prompting them to come up with the best combination of ingredients possible to make it a success. Just because one festival sells out in record time it does not guarantee holding another down the road with a similar make-up will also produce a success.

Taking a wider view of what you offer punters is becoming increasingly important. The AIF's Ben Turner talks about the audiences at his organisation's festivals wanting "a much broader experience" now, rather than just coming to watch bands and DJs. It all comes down to knowing your punters and standing out in a very crowded market by having a distinct proposition.

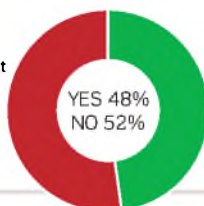
Against the backdrop of this year's high-profile cancellations, the real story here is one of plenty of festivals continuing to do well in the face of so many difficulties. And, even though disposable income is so tight at the moment, the fact that plenty of people are still willing to dig deep in their pockets for festival tickets confirms that – rather than there being any crisis – demand in this sector continues to be very strong.

Paul Williams, Head of Business Analysis

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

MUSICWEEK.COM READERS' POLL

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



This week we ask
Will Apple be the same force without Steve Jobs?

DANCE LABEL LEADS STRONG QUARTER FOR INDIES

MoS label comes of age

A&R CHART

BY PAUL WILLIAMS

MINISTRY OF SOUND Recordings' transformation into a frontline artist label hit pay dirt in quarter two as only Island Records prevented it from topping *Music Week's* A&R league table ranking companies by sales of UK-sourced singles.

The independent was responsible for the only release by a UK-signed act to appear among the period's 10 biggest sellers with Example's *Changed The Way You Kiss Me* finishing in 10th place, while it also enjoyed big homegrown successes from Wretch 32 (Unorthodox with Example) and Yasmin (Finish Line).

In some ways the quarter marked a coming of age for Ministry as a leading A&R source for UK repertoire after seriously expanding its operations beyond dance compilations a few years ago.

While the independent had experienced numerous successes with its acts previously, in quarter two it appeared to move up a gear.

This was reflected in its position on *Music Week's* exclusive market shares ranking record companies' A&R performance based on sales of the quarter's 100 biggest-selling non-catalogue singles and artist albums by UK-signed acts.

The charts, which are compiled from Official Charts Company data, exclude from the calculations sales of any singles and albums by non-UK-signed or A&R'd acts, greatest hits sets and any releases that were two or more years old when the quarter began.

On the singles table Ministry finished in second place with a 13.9% share of sales of the period's 100



Indie success | Ministry artist Yasmin helped boost the labels ranking

biggest-selling current singles by UK-signed artists. This was significantly up on the first quarter when it ranked in 10th place with 3.2%, while in Q2 2010 it failed to appear anywhere among the Top 10 singles companies for UK A&R.

Ministry of Sound managing director David Döllimore said his company's A&R strategy was clear: to sign artists who have a very strong sense of self and who are driven and ambitious.

"There does need to be a degree of trust in this process and also time for discovery," he noted. "With every project we put the infrastructure in place to support them, including hands-on A&R that does not compromise their integrity, and a bespoke marketing campaign that stays true to the artist. This makes the magic. We are certainly not a factory line. This combination provides a

powerful tailored programme but it can only work if the right amount of time and attention is put into each project. This is what I have strived to achieve since taking over the label and now you are seeing the very satisfying successes with Example, Wretch 32, DJ Fresh and others. I believe it's this that separates us from the majors and is an attractive proposition to managers/artists – they all want to be a priority."

Ministry's performance was one highlight of a very successful quarter for UK A&R from the independents with XL once again topping the table for sales of current UK-sourced albums.

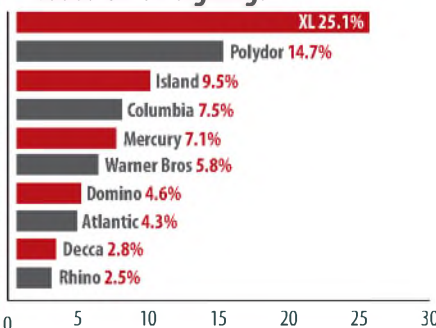
With Adele's 21 the top quarterly seller again after shifting another 876,307 units, the indie claimed a 25.1% market share of sales of the period's 100 top UK albums. Although slightly down on quarter one when it led with 28.3%, this still put it 10.4 percentage points ahead of



Wretch 32

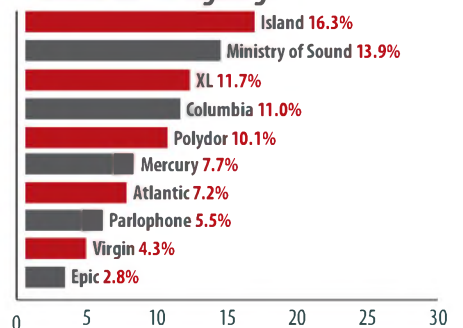
AT A GLANCE A&R MARKET SHARES, Q2 2011

Q2 2011 Top 10 albums companies based on UK signings



The above shows the top 10 record companies compiled from a Top 100 chart of the biggest-selling non-catalogue artist albums by UK-signed artists

Q2 2011 Top 10 singles companies based on UK signings



The above shows the top 10 record companies compiled from a Top 100 chart of the biggest-selling non-catalogue singles by UK-signed artists

second-placed Polydor.

Its showing is all the more impressive given none of the sales of Adele's 19, the quarter's third top artist album, counted towards its score as it is deemed a catalogue release, but it did benefit from Radiohead's King Of Limbs, Friendly Fires' Pala and The xx's self-titled debut.

Domino was also among the quarter's Top 10 albums companies based on UK A&R performance, ranking in seventh place with 4.6% after successes including Arctic Monkeys' chart-topping Suck It And See and Wild Beasts' Smother.

Collectively, the independents controlled 38.1% of the sales of the quarter's 100 top-selling UK-sourced albums, up from just 13.5% in the second quarter of 2010.

While the indies were rallying, all four majors saw their share of sales of the market's top UK albums scaled back from a year ago. Despite this, Universal kept its dominant position with 34.1% of sales of the period's top UK-sourced singles (up from 30.6% in Q2 2010) and 34.8% of the top UK-sourced albums (down from 42.0% 12 months earlier).

As in the first three months of 2011, Island was the top singles company for current UK repertoire, although its market share dropped from 23.3% to 16.3% with Jessie J – who is co-A&R'd by Island co-president Darcus Beese – providing its two biggest homegrown sellers with Nobody's Perfect and Price Tag.

Behind Ministry, XL ranked in third place on the singles A&R market shares with 11.7% thanks again to Adele, while Columbia kept its Q1 position of fourth place with 11.0% after a run led by Calvin Harris's Bounce but also including a string of hits by Katy B whose On A Mission helped the same company move into the Top 10 A&R albums companies. It occupied fourth position here with a 7.5% share.

Polydor's A&R singles market share dropped quarter-on-quarter from 13.4% to 10.1% with its big hits instead dominated by US repertoire,

including tracks from LMFAO, Lady GaGa and Nicole Scherzinger.

However, Polydor remained as the second most successful albums company with UK-sourced repertoire with a 14.7% share led by the expanded version of Take That's two-million-selling Progress and Fiction act Elbow's

Build A Rocket Boys.

There were gains for sister Universal operation Mercury whose successes with Stateside artists such as Jennifer Lopez was accompanied by improvements in its domestic A&R fortunes with hits from acts including Chase & Status and Nero. This lifted its singles A&R share from 5.0% in Q1 to 7.7%.

Mercury's UK A&R albums share also significantly improved, up from 4.3% to 7.1% to move it up to fifth position after Chase & Status's No More Idols sold 133,017 units in the quarter and Noah & The Whale's Last Night On Earth shifted nearly 90,000 copies.

Helped by Columbia gains, Sony's overall A&R albums market share rose quarter-on-quarter from 10.2% to 12.1%, but was down on a year ago when it controlled 15.0% of the market.

Warner's own A&R albums share dropped on the quarter from 15.5% to 12.1%, partly as a result of the declining sales of key Atlantic titles by acts including Plan B and Rumer, although Warner Bros's own share was up, with highlights including The Wombats' This Modern Glitch.

EMI, meanwhile, was clearly lacking in big new UK album releases in the quarter with its share dropping sharply from 7.1% to 2.5%, although its A&R singles share was up slightly to 9.8%, helped by Coldplay's returning single Every Teardrop Is A Waterfall.

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NEW ROLE WILL AIM TO CENTRALISE GLOBAL STRATEGY

Kronfeld's Universal key

MARKETING

BY PAUL WILLIAMS

UNIVERSAL MUSIC GROUP has centralised the worldwide marketing of its biggest releases for the first time following the promotion of long-serving executive Andrew Kronfeld.

The 20-year Universal veteran has been elevated to the newly-created position of global marketing president where he will take charge of developing and driving global marketing strategies for the major's artists.

As part of the new job Kronfeld will coordinate the release, promotion and marketing of all UMG's international frontline and catalogue priorities.

Kronfeld's new position widens his already-extensive marketing responsibilities to a global level as the music group – under chairman and CEO Lucian Grainge – makes further steps that will result in it conducting its business across borders rather than on a region-by-region basis.

Previously the executive spent two years as Universal Music Group International's executive vice president for international marketing, working out of New York and London. He now adds North America to his already extensive responsibilities.

Grainge said: "Today's music and entertainment business is simply a worldwide environment. Talent and technology crosses borders with greater reach and speed than ever. Andrew's appointment is another important step in the alignment of our operations into global responsibilities, and there is no one better to lead this evolution in our marketing firepower."

While Kronfeld suggested his new job was "not vastly different" from his

previous role and he would continue to be working with the same team, he noted: "The twist is the new structure of the company Lucian is putting in place in which we have a global structure. Maybe in the past there was more separation between North America and the rest of the world, but we'll be working together as one unit. Our team in London is going to work much more closely with the teams in the States not only to export American repertoire but to import repertoire into America."

Local teams will continue to oversee day-to-day marketing in their respective territories, but the global marketing president will take a wider overview of key projects to ensure they work on a worldwide basis.

"For example, somebody might be doing something in America with an American online company that doesn't exist in other markets so might not be relevant elsewhere," he said. "It means there is someone in the middle to say what works best for everybody."

Kronfeld will continue to be based in New York and London – he will also regularly be in Los Angeles, where Grainge works – and report into UMG's chief operating officer Max Hole.

Hole said: "With 20 years' experience at Universal Music, Andrew is clearly one of our most accomplished, far-sighted music executives. I have worked with him for much of that time, as he has played a key role in the international careers of many of our top artists. Andrew knows better than anyone the results to be achieved by thinking and acting globally."

Kronfeld's move into the new posi-

tion comes just as Universal gears up for the busiest part of the year with a release schedule which will include forthcoming albums from Justin Bieber, Mary J Blige, Andria Bocelli, Alice Cooper, 50 Cent, Florence + The Machine, Lil Wayne, James Morrison, Rihanna, Snow Patrol, the supergroup SuperHeavy featuring Mick Jagger, Dave Stewart and Joss Stone in its lineup, and Bjork, whom Universal handles in a number of international territories.

Heavy marketing will also continue for a number of already-issued albums, including Lady GaGa's Born This Way and Jay-Z & Kanye West's Watch

The Throne, while Universal's pre-Christmas schedules takes in high-profile catalogue projects such as the 20th anniversary re-issues of Nirvana's Nevermind and U2's Achtung Baby, The Who's Quadrophenia, the Queen re-issues programme and the 25th anniversary of Lord Andrew Lloyd Webber's Phantom Of The Opera.

"It's really exciting both with front-line and catalogue," said Kronfeld. "We've got a new Florence + The Machine album in November. That's a perfect example of a new artist who has sold millions in a few markets, but there are so many markets that we haven't broken with the band. We're really excited because we believe we can vastly exceed the numbers of the last album."

Kronfeld, who in his two decades at Universal has filled marketing and senior management positions at Island, Universal Motown and UMG, also looks after the major's alternative international licensing operation Cooperative Music and the development of rock label Spinefarm.

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PIAS strikes deals while the iron is still hot

PIAS HAS RESPONDED POSITIVELY to the fallout from the recent warehouse fire by tying up a series of new deals with four indies, including Wichita and Relentless.

Just weeks after the Sony DADC warehouse fire in which millions of units of indie labels' stock went up in smoke PIAS has signed a sales and distribution deal with Wichita Recordings for the world, excluding North America.

This deal also sees an opportunity for forthcoming projects – they include new albums by Mariachi El Bronx, Peggy Sue, Wild Flag, Los Campesinos and Spectrals and an EP by Bloc Party's Kele – to be handled by PIAS' Global Project

Management team, which co-ordinates and manages projects on a multi-territorial basis.

Outside of the UK, Wichita's upcoming releases will be marketed and promoted by PIAS' international network of local offices and affiliates.

PIAS has also expanded its relationship with Korda Marshall-run label Infectious, home of The Temper Trap. PIAS managing director Peter Thompson said his company had been handling distribution for the indie since it was reactivated a couple of years ago. But there are now plans to broaden the relationship by putting in place a similar sales and distribution deal to the new Wichita contract.

Thompson will also want to plug forthcoming Infectious releases into

the Global Project Management outfit – perhaps for digital marketing support – as and when needed.

Meanwhile, PIAS has begun marketing on Miss Dynamite's new September 4-issued Relentless single Neva Soft, which has already made Radio 1's B list.

Thompson said it was the first time PIAS had dealt with Relentless, set up by Shabs Jobanputra and Paul Franklyn and whose acts include Daniel Bedingfield and Joss Stone.

Thompson added that this was a "toe dipping" exercise and the two sides would see if the relationship with the one-time Virgin-affiliated label could be developed further.

PIAS has also struck a marketing and international licence deal with the former Mercury-nominated artist Lisa Hannigan, whose new album Passenger is set for release through Hoop Recordings/PIAS Recordings

on October 10 in the UK and October 7 in Ireland. That will be preceded by new single Knots on October 3.

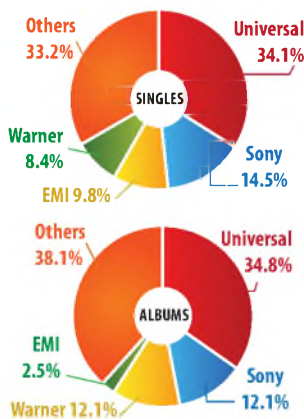
Again GPM will be brought in if and when any of her projects require it because, as Thompson explained, Hannigan has "a big market in Ireland and the album has got international potential". He added: "These aren't small deals, it is a very aspirational situation."

Thompson also said that the recent deal struck with Proper – to distribute indie releases – and put in place following the Enfield arson attack, was working well and that Sony DADC had "performed miracles" to get an alternative warehousing solution in place.

He hoped now that the insurance companies would quickly pay out on damaged stock, which would mean many labels could begin to remanufacture.



Q2 UK A&R performance by corporate group



Source: Music Week research/Official Charts Company etc

NEWS

RETAILER MUST PROVE ITS PLAN B AND STRUCTURAL CHANGES ARE WORKING, SAYS ANALYST

HMV faces challenge to satisfy shareholders

RETAIL

BY CHARLOTTE OTTER

RETAIL ANALYSTS SAY HMV is facing its toughest challenge yet as it looks to satisfy shareholders and investors about its further move into selling technology products.

With the company's AGM in Berkshire scheduled for next Friday (September 9), Charles Stanley Securities equity research analyst Peter Smedley said it was crucial for the company to prove to there was early evidence its plan to have up to 25% of floor space devoted to MP3 players, tablet computers and headphones in 150 stores across the country would turn a profit after the organisation posted a loss of £121.7m in June this year.

As part of the rescue plan agreed with its banks, HMV restructured its debts, sold the Waterstone's book chain for £53m and its Canadian arm for £2m. But, while Smedley added the company had created some breathing space for itself with the sales, HMV's Fast Forward technology initiative needed to hit the ground running.

"HMV are in the most horrible position where the structural pressures they face in music and visual are moving faster than they can react and, despite management's best efforts, the company could still get swept away," he said. "If they are not able to show that their shift towards a technology-focused product offer is working why would shareholders continue to support them come the new year?"

But while HMV's change in direction has raised concerns in some quarters, the retailer continues to win significant support from the music industry. Universal commercial divi-



Space race: Can HMV's structural changes and move towards more technological floor space outpace the changes in the market?



Complementing music: HMV says alternative products such as games are simply another medium for consumers to access their music and entertainment content

sion managing director Brian Rose echoed the sentiments of many when he said it was essential that the industry took a pragmatic view of the changes taking place within HMV if the organisation was to continue to operate.

"It would be more concerning for us if HMV weren't making a radical shift in their strategy because clearly the current one hasn't been working," Rose explained. Rose believed the company was right to adopt the strategy it had undertaken – pointing to the promising results which came out of the trial run by the company earlier this year.

"A stronger HMV with a better product mix is far better than no HMV at all and this is part of the evolution of their business and ours."

In a presentation to shareholders in June, HMV Group CEO Simon Fox said the way the organ-



"We don't see technology as some kind of alternative product that is competing with music, quite the opposite really..." EWAN PINDER, HMV

isation would stand apart from its competitors would be by offering bundle-led content to consumers – whereby music or games, for example, were linked to a particular technological product.

To this end, Rose said Universal had been working closely with HMV on expanding their successful partnership with Beats headphones within the chain. "There is a definite opportunity to sell music alongside headphones and other technological products. [Last Christmas] a lot of our biggest albums were sold alongside Beats headphones in HMV stores nationwide and we are looking to increase that kind of activity this year," he said.

EMI sales vice president Derek Allan added technology had always been part of the offer at HMV and he was confident HMV was in a stronger position than it was six months ago.

But, while newly appointed HMV head of technology Ewan Pinder stressed that music was not becoming less of a priority for the company, Smedley disagreed. The analyst argued the retailer had turned its back on the music industry with its poor financial results unequivocally highlighting the perils of being a music retail specialist.

"You just need to read HMV's body language," he said pointing to figures released by the retailer in

June, which predicted that music would fall from 27% to 14% of HMV's retail product mix by 2014.

However, Pinder said changes to the retail space in stores would simply find the organisation cutting back on multiple raking and copies of the same title rather than reducing its music range.

"We don't see technology as some kind of alternative product that is competing with music, quite the opposite really as it's through these products that an increasing number of consumers are now accessing their favourite entertainment content," he said, noting there would still be a viable demand for CDs and other physical media for a long time yet.

"There is a definite role and demand for HMV on the high street and, while there would still obviously be challenging moments to get through, it is important to face the future with a cautious optimism. We are changing and evolving our offer – we simply have to, but we are also staying true to our principles and our remit of enabling our customers to discover and enjoy music and entertainment content the way they want to," he said.

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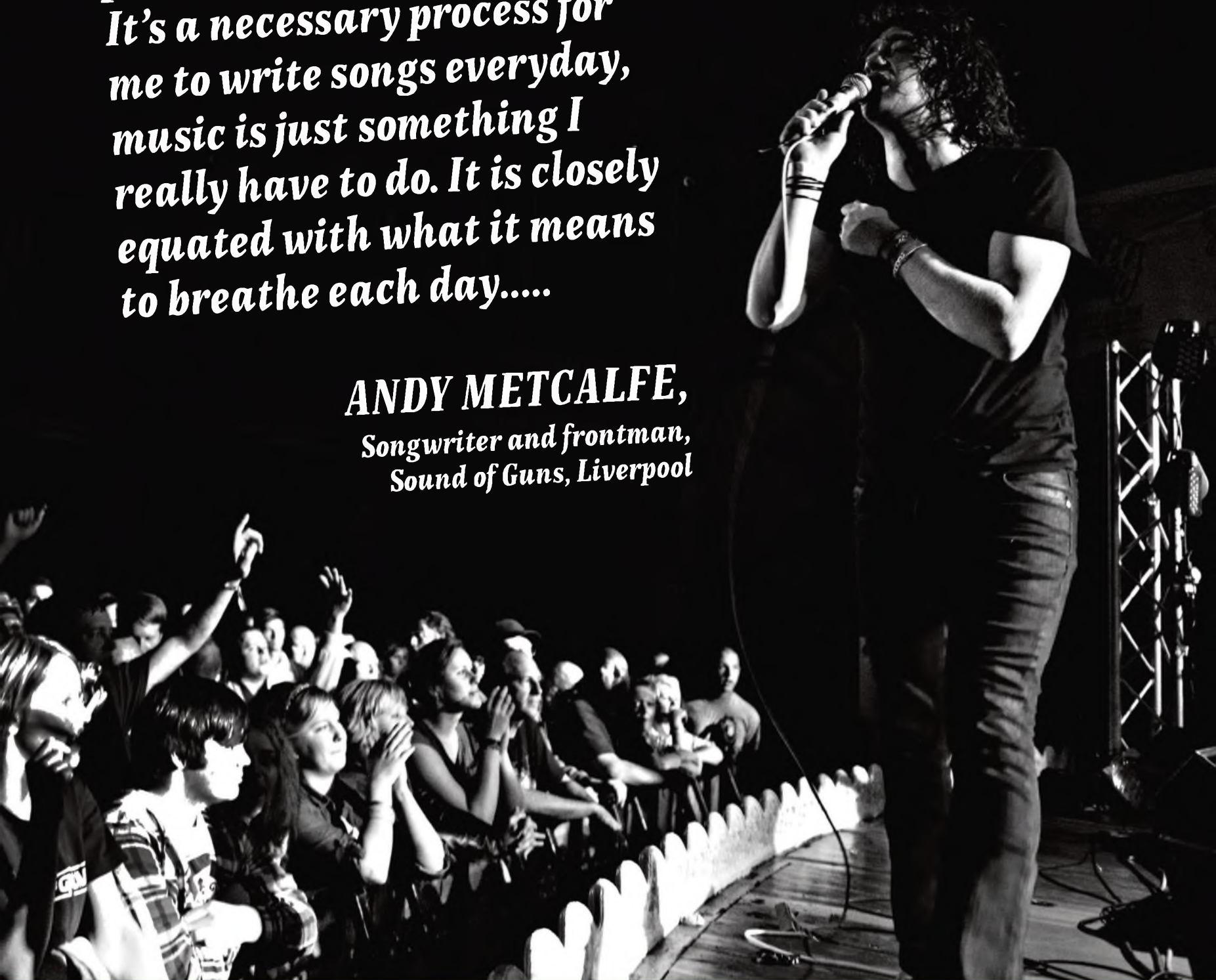
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ANDY METCALFE,
*Songwriter and frontman,
Sound of Guns, Liverpool*



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NEWS IN BRIEF

■ More Mercurys for 6 Music

6 Music is to expand its coverage of the Barclaycard Mercury Prize this year, with coverage throughout the day of the annual awards ceremony. The winner will be announced in a ceremony at London's Grosvenor House Hotel on Tuesday, September 6, with Adele's 21 and PJ Harvey's Let England Shake joint favourites to triumph. 6 Music presenters include Lauren Laverne at 6pm, Gideon Coe at 7pm and Steve Lamacq live from the Grosvenor House Hotel from 8pm. At midnight, the station will repeat the winning act's edition of The Complete Mercurys – which focuses on the story behind the making of the winning album.

■ Interactive Q is 'world's first'

Bauer music title Q has produced what it claims is the world's first interactive music magazine. The October issue of Q uses visual marketing technology from Digital Space to take the magazine beyond the printed page. An eponymous "Digital Space" is layered across each page of the magazine, allowing consumers to unlock additional content via their camera phones or tablet devices. There will be more than 40 pages of exclusive interactive content.

■ Hobbs gets Xfm Response

Xfm has handed a weekday evening slot to former Radio 1 DJ Mary Anne Hobbs, as part of a wider refresh of its schedules. Hobbs, who joined the station in the summer to present a Saturday evening show, is to re-launch Xfm evening show Music: Response on September 5. The show will go out on Monday to Thursdays from 8pm to 11pm, with Hobbs playing the best in new indie, rock, electronica and dubstep. It will also feature interviews, sessions and guest mixes. The re-launch is part of wider changes across the station from September 5, including a new weekday show with Ian Camfield from 10am-2pm and a new drive-time show presented by Eoghan McDermott from 5-8pm.

MUSICAL ACTS PREPARE FOR MULTI-MILLION AUDIENCES ON PRIMETIME TV

Ross redeems prime promo platform

TV

■ BY BEN CARDEW

MAINSTREAM EXPOSURE for music returns to TV in a big way this autumn, with Jonathan Ross's new ITV1 chat show and the return of The X Factor set to provide an audience of millions for musical acts.

Ross's new programme for ITV, The Jonathan Ross Show, is provisionally scheduled to debut on Saturday, September 3 in the post-X Factor slot, with Adele confirmed as the musical guest. She will perform Rumour Has It from her current album 21.

This will be Ross's first chat show since he left the BBC last year and, while he has previously said this would be a "brand new show", there is every indication that it will largely mirror his successful BBC1 programme Friday Night With Jonathan Ross, with ITV promising a line-up of three guests and one live music performance every week.

The Jonathan Ross Show will also be produced by Hot Sauce, who produced Friday Night... while both executive producer Suzi Aplin and booker Sam Taylor, who worked on Friday Night... will return.

For TV pluggers, this provides a tantalising opportunity: while The X Factor tends to concentrate on superstar musical guests from Bon Jovi to Justin Bieber, Ross, a former music researcher, is known for his more catholic music tastes.

Friday Night..., for example, gave TV exposure to a range of musical acts that sit far from The X Factor pop world – The Stooges, Radiohead and Hole have all appeared – as well as relatively new bands, such as Alphabeat and the Drums.

"Jonathan Ross has certainly been missed on the schedules, probably as much from the industry perspective as from that of the viewers"

JOGGS CANFIELD, LUCID GROUP/RCA

Importantly, it did this while pulling in audiences that were regularly in excess of 5m, becoming one of the most-coveted slots among TV pluggers, who regularly bemoan the lack of prime-time slots for music TV.

"Jonathan Ross has certainly been missed on the schedules, probably as much from the industry perspective as from that of the viewers," said Lucid Group/RCA head of TV Joggs Canfield.

"The show has always been a highly-valued performance platform and, in a Saturday night ITV1 slot, that can only be amplified"

"To have Jonathan Ross back is a blessing for the music business

and artists alike," added Lander PR owner Judd Lander. "Jonathan is very knowledgeable about the music scene... and apart from booking the obvious major artists who are in town he does try to be adventurous in his choices."

Hart Media TV PR consultant and plugger Laura Ohnona was equally forthcoming, although she said she expected Ross's musical guests to be slightly more conservative for the first series, which is scheduled to run for eight weeks.

"He [Ross] is open [to acts from outside the mainstream] but obviously it is his first time on ITV1 so he may have to stick to a slightly closer remit of recognisable names," she explained.

"On the BBC,

the Hot Sauce team and Jonathan were thankfully keen to exercise an occasional maverick streak, as when we booked N-Dubz with them for what was their first primetime terrestrial performance and interview," added Canfield.

"It will be fascinating to see if and when that element can work its way in to the ITV Saturday night incarnation of the show.

Meanwhile, The X Factor started its eighth series on Saturday, August 20 on ITV1, pulling in a peak of 12.6m viewers – the joint highest for a series opener – despite the absence of Simon Cowell, who is currently concentrating on X Factor USA.

Cowell, who is executive producer of the series, said he was "thrilled" with the numbers, adding that the new judging team of Gary Barlow, Tulisa Contostavlos, Kelly Rowland and mainstay Louis Walsh were doing "a brilliant job".

"I think the show feels even better this year," Cowell concluded.

Jeff Chegwin, owner of Jeff Chegwin National TV and Radio Promotions, said that it was "a terrific and positive boost" for the music industry to have two prime-time shows promoting artists and generating album sales in the fourth quarter, in X Factor and Jonathan Ross.

However, there is no word yet from X Factor co-producers Syco TV and talkbackThames on whether performances from the live shows will again be made available to download this series.

Series seven saw live performances from the show hitting iTunes.co.uk in the hours after the show aired. However, downloads were not chart eligible – apparently to protect the competition's integrity – and there is therefore no indication as to how well they performed.

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Jonathan Ross | New chat show on ITV1

CAMPAIGN FOCUS ■ BY STEPHEN JONES

NITIN SAWHNEY

Coming on the back of the UK riots, Nitin Sawhney's ninth album could hardly have been better timed to be more socially relevant.

The latest in a line of subtly political works, Last Day Of Meaning, featuring actor John Hurt, follows Donald Meaning, an embittered man fearful of immigrants and raging against a changing society.

Released on the composer/musician's own label Positive ID on September 19, the album arrives on the back of a typically hectic period for Sawhney, who last year scored the Human Planet soundtrack for the BBC and for which he is plan-

ning a UK arena tour with a 100-piece orchestra next spring in a deal closed with Live Nation last week.

Sawhney – who is also due to speak at the Vision Sound Music Festival in association with Music Week at the Southbank Centre this Saturday (September 3) – said the new album was originally intended as a film script he wrote on his iPhone as he travelled the UK.

"It was written as a script first and, after meeting John Hurt, it made sense to turn it into an album. It feels in keeping with the riots and what is going on at the moment, blaming immigrants," he said.

Donald Meaning was inspired by characters such as Samuel



Beckett's Krapp and Charles Dickens' Scrooge. "I didn't want him to be inhuman, but a sad old bloke blaming the world around him. I thought if I was to sum it all up, what would that character be like? Now the world is exploding and that's what is happening – the riots were shocking, but it's a feeling of discontent, the unrest and ill feeling

of a generation," he added.

Sawhney showcased the record, which is being supported by Radio 2, 6 Music and across the Asian networks, at a sold-out show at The Royal Albert Hall in May and is planning headline dates at London's Union Chapel on November 3 and 4 before the UK Human Planet tour begins in March.

Other forthcoming projects include writing music for a Hitchcock silent movie with the London Symphony Orchestra, a dance project based on the work of Manga Comics founder Osamu Tezuka at Sadler's Wells Theatre and scoring for various video games.

Manager Paul Samuels said: "He is obviously politically aware and motivated and has a point of view. To me it's a pleasure to work with him – he's the most intense character I have ever met but the most talented. Who else can go from playing a credible DJ set to writing a classical score for The Human Planet and be associate director at Sadler's Wells then make another great landmark record which has social relevance?"

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DIGITAL

ON MUSICWEEK.COM
 • Steve Jobs: the man who changed the music business
 • Former Forrester analyst outlines his vision for "agile music"

NEWS IN BRIEF

■ **BlackBerry music service confirmed**
 BlackBerry's music service will cost \$4.99 (£3.04) a month and let users share up to 50 tracks with other subscribers through the BlackBerry Messenger platform. It will go live in 15 markets this year.

■ **Fanrank secures funding**
 Fanrank has raised \$320k (£194k) in new angel funding. The service launched in beta in February to reward fans using a Facebook app to promote their favourite acts. It has 330,000 active monthly users.

■ **RIAA targets YouTube**
 The RIAA has issued a subpoena to seize personal details of YouTube users in order to find the person responsible for uploading an unlicensed Britney Spears show.

■ **Myspace to focus again on music**
 Following its acquisition by Specific Media in June, Myspace will re-launch later this year with a renewed focus on music, according to VP of global marketing Al Dejewski.

■ **Vevo viewing figures**
 Vevo attracted 62 million unique viewers in the US in July, between them watching more than 500 million videos (with an average of 66 minutes per viewer) according to new comScore numbers.

■ **Songkick's Golden Ticket**
 Songkick is running a competition offering one winner a Golden Ticket that will give them free concerts for a year. Entrants have to download the free Songkick iOS app and select gigs they would like to attend.

■ **Mobile Roadies links with Ustream**
 Mobile Roadie has partnered with live interactive broadcaster Ustream. The deal allows Mobile Roadie customers to offer branded and customised mobile apps (iOS and Android) to Ustream users and to monetise video streaming output.

■ **Chilis give full-stream preview**
 Red Hot Chili Peppers offered full preview streaming of their new album (I'm With You) on iTunes a week ahead of their release.

NEW APPS

■ **Ticket Leap (Android - free)** is aimed at small venues, allowing staff to scan customer tickets, barcodes and QR codes.

■ **musiXmatch (iOS - free)** lets users match lyrics from 4.5 million songs with their iTunes collection, showing them as tracks play.

NEW SERVICES

■ **Ticketmaster's** interactive seat map feature for concert bookings has integrated with Facebook to let users see which friends are attending a particular show and where they are sitting.

■ **LetsListen** joins Outloud.fm, Rolling.fm and Jamcloud as the latest social music sharing service looking to take on Turntable.fm. It comes with Facebook integration.

SUCCESSFUL FRENCH STREAMING SERVICE TO LAUNCH SERVICE IN UK

Deezer breezes into UK market

STREAMING

BY EAMONN FORDE

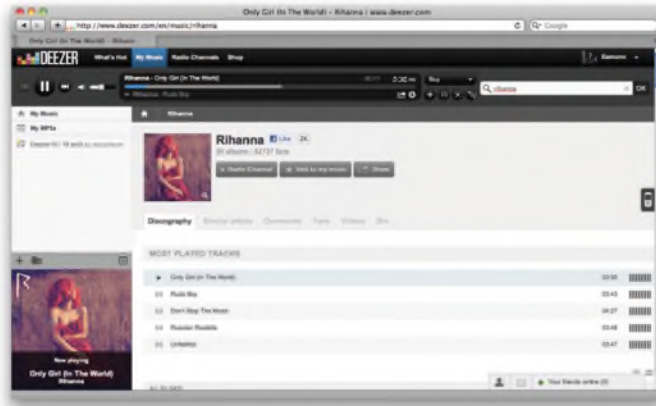
FRENCH MUSIC-STREAMING service Deezer is looking to replicate its strategy of partnering with a telco and/or ISP for the British market, when it launches here later this month.

After establishing itself firmly in its native France, where it is the second largest digital music service after iTunes, Deezer sees the UK as a crucial licensing bridgehead back into mainland Europe and aims to be live in at least a further three European markets before the end of the year.

Deezer UK Managing Director Mark Foster said Deezer's deal with Orange in France had served as a "real tipping point" for the music-streaming service: the Orange deal, signed last summer, more than doubled Deezer's installed subscriber base in a matter of weeks and it now has 1.2 million paying customers.

"The key thing is you need scale and volume and the question is about how you get the volume very quickly," Foster said.

"The way we did that in France was through a strategic partnership with Orange. They pay us a certain amount each month per active subscriber. The margins might be small but the volume is big so you get to the tipping point reasonably quickly. We will be looking to come to market with a key strategic partnership in the UK."



As a standalone service, Deezer will cost £4.99 a month for unlimited desktop access and £9.99 a month for mobile portability, with tie-in apps for iOS, Android and BlackBerry.

Unlike Spotify, however, Deezer will not be pursuing a freemium strategy in the UK – using a limited ad-funded free access tier to draw in customers and then upselling them to unlimited subscription tiers. A free Last.fm-style streaming radio service will, however, be available to all.

This will make partnership absolutely key in placing the service in front of a mass audience, delivering a music solution to telcos keen to improve customer retention.

"It attracts a younger audience and it gives them a certain hipness that is a great customer acquisition hook," said Foster of the Orange deal. "Plus the churn rate is really low – around 4%, which is tiny. There is a very high conversion rate from the

'try and buy' offering – it's around 65%."

Indeed, news of Deezer's UK launch comes after Spotify and Virgin Media continue to unveil details of their own partnership (see box).

Foster argued that, like eMusic, a heavy focus on bespoke editorial and recommendations on the site would help Deezer stand out from other streaming services.

Even with major partners in place, though, making a dent in the UK where digital is dominated by iTunes and Spotify is not going to be easy – something Foster is acutely aware of.

"I think there is room in the market for a number of different models," he said. "But I'm not sure there is room in the UK market for as many as there are out there now."

The company was closing in on deals with all the majors and key

indies at the end of August ahead of its UK launch, but future expansion will be measured.

"Trying to expand very quickly in lots of markets is a higher risk strategy as you spread yourself very thin," argued Foster. "The Deezer strategy is to pick key markets, consolidate the user base there and make them self-supporting."

"The European headquarters for all the record companies are here [London] so if you're going to be licensing rights for multiple territories, this is a good place to do it," he added.

"In terms of Deezer's future expansion, the UK will be the springboard to the rest of the world. The urgent thing was to launch in the UK first – almost as a proof of concept."

Meanwhile, Foster has called for the British Government to follow France's lead and introduce a consumer incentive scheme similar to Carte Musique.

Introduced in October 2010, the Carte Musique (see box) was designed to draw younger consumers away from illegal music services by offering them discounted access to legal ones.

Foster said: "I think there is room for the Government to apply the carrot as well as the stick and to work with the industry as a whole. I'd like to see something here where the Government got involved to really help to stimulate the music industry and the digital music economy."

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STREAMING MODELS & PARTNERSHIPS

VIRGIN MEDIA AND SPOTIFY

Virgin Media announced a partnership with Spotify earlier this year to deliver its music-streaming solution to subscribers in the UK. The deal will see Virgin customers offered discounted and/or subsidised access to Spotify. During August the company ran an initial promotion to give customers who carry on their 50MB broadband subscription for a further 12 months a bundled free subscription to the unlimited desktop-only version of Spotify (which normally costs £4.99 a month). It is expected to announce pricing plans for top tier Spotify access, including mobile portability, soon.

RDIO AND FAMILY DISCOUNTS

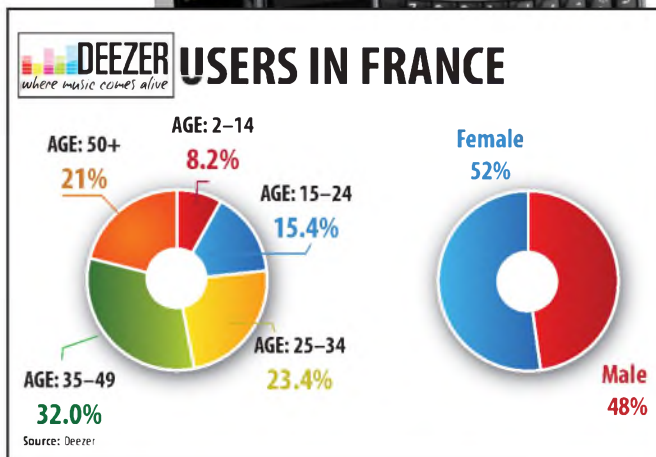
US streaming subscription service Rdio is looking to discounted package subscription offerings to drive up subscriber numbers, in what is a digital music business first. In late August, it announced details of its new pricing for its Unlimited Family package. Single monthly accounts normally cost \$4.99 (£3.03) for web access and \$9.99 (£6.06) for web and mobile – but now two accounts will cost \$17.99 (£10.92) a month and three accounts will cost \$22.99 (£13.95) a month.

CARTE MUSIQUE

Introduced in October 2010 by the French Government in tandem with the Hadopi measures to combat unlicensed file-sharing, the Carte Musique scheme will see the French government underwriting half of the cost of 1 million €50 (£43.77) download cards a year to encourage 15–25-year-olds to use a variety of legal online music services. Those signing up to the scheme can pay up to €25 (£21.88) for a card and are then able to redeem twice that amount of credit at participating download, subscription and streaming services. Within the first month, more than 10,000 young consumers had signed up.



Deezer-able pricing? Mobile portability will cost £9.99 a month – but Deezer will have no freemium 'lure-in' strategy



iPad

7:35 PM

The man who changed the music industry...

AS CEO OF APPLE, STEVE JOBS REVOLUTIONISED THE WAY MUSIC IS SOLD, BOUGHT AND LISTENED TO. HE OFFICIALLY STEPPED DOWN AS CEO LAST WEEK, BUT HIS TENURE, REVIEWED HERE, ENSURED THAT ALL IS CHANGED, CHANGED UTTERLY



iConic: The first-generation iPod



DIGITAL

BY EAMONN FORDE

THE RESIGNATION OF STEVE Jobs as Apple CEO did not come as a surprise, given his well-reported health problems and the fact COO Tim Cook has been positioned as his highly-publicised replacement for some time.

The focus in much of the coverage has been about his controversial 1985 departure from a company he co-founded in 1976 and his return in 1996 where he changed not just Apple, but also the consumer technology landscape over the next decade. It is a compelling narrative about bitter feuding and glorious renaissance.

From the off, naming the company Apple was an explicit nod to music and his favourite band The Beatles – a move that resulted in multiple lawsuits but ended up in Jobs securing the global coup for iTunes to be the exclusive digital retailer of the group's music.

What perhaps started as a well-meaning tribute, an advert for Apple products caught the eye of George Harrison in 1978 and legal action ensued – eventually being settled in 1981 with an undisclosed sum being paid to The Beatles' company Apple Corps. The company agreed not to associate the Apple name with the music business, but Apple adding audio-recording and MIDI capabili-

ties to its computers in 1986 triggered another court case three years later which claimed violation of the 1981 settlement.

The biggest dispute between the two sides started in 2003, with Apple Corps claiming a further breach of agreement with the use of the Apple logo in association with the newly launched iTunes Music Store – a direct move by Apple into music retailing.

After much legal to-ing and fro-ing, a settlement was reached in 2007 when Apple Inc bought out control of the "Apple" trademark and licensed usage in certain contexts back to Apple Corps. This was to help clear the way for iTunes to get the global exclusive on selling The Beatles' music digitally in November 2010.

While Apple did not invent the download store or the MP3 player, Jobs was absolutely key in ensuring the design and functionality of both iTunes and the iPod were so far ahead of the competition that Apple was able to utterly dominate in both sectors.

Against a backdrop of post-Napster P2P services and failed labelled download stores (Pressplay and MusicNet), iTunes' debut in 2003 (2004 in the UK), totally transformed

legal music retailing. It set a standard price and allowed users huge flexibility in how they bought music. While it pushed downloading into the mainstream, its positive impact on the singles business was offset by the locust effect it had on album sales.

Jobs and the record industry were to cross swords many times over the iTunes retail model. Attempts by labels to renegotiate to allow price flexibility was met by an angry open letter from Jobs in 2005 where he accused them of being "greedy".

Labels also wanted iTunes to lock hit tracks to albums, meaning consumers would have to buy full albums rather than individual tracks, something Jobs and Apple deemed to be anti-consumer.

With a handful of exceptions, Apple stuck to its guns, causing many industry executives to, off the record, accuse Apple of holding them to ransom.

Apple was to eventually allow more flexible pricing (higher pricing for hit singles and lower pricing for catalogue tracks and promotions), but labels had to concede on DRM first (a process kick-started by EMI's deal with iTunes in early 2007).

While labels were concerned that iTunes' market share was so large they were increasingly powerless, Jobs was to work closely with them in developing the iTunes LP format, making the digital album more media-rich and interactive. While it allowed the retailing of full albums at a higher price point, it has remained of niche interest to consumers.

Even though the iPod was to bring digital portability to the masses, the iPhone and the iPad were to have much deeper implications for not just record companies but also all digital music companies. If Apple stood accused of creating its own one-horse race in digital downloading, the introduction of the App Store in 2008 allowed other companies to, conditionally, piggyback on the Apple ecosystem.

No subscription streaming music service today (tellingly, a sector Apple itself has not moved into yet) could operate successfully without tie-in smartphone apps. The boom in apps was kick-started by Apple and now faces growing competition from Android – but it was Apple which made it all possible.

Despite all these digital music successes, Apple (and Jobs) did not always have the Midas touch for digital music. The launch last year of Ping, Apple's music-centric social network within iTunes, was a damp squib, stumbling at launch by having

Facebook cut off integration, thereby massively restricting its reach and potential user base.

In his last major keynote in June this year, Jobs' celebrated "one more thing" at the end was the unveiling of iTunes in the cloud and iTunes Match. While not a streaming service to compete with Spotify or Rhapsody, it indicated where Apple was moving with digital music next. And as it has shown time and again – with iTunes, the iPod, App Store and the iPad – it provides the tipping point that pushes niche music services and platforms deep into the heart of the mainstream.

For the digital music industry, Steve Jobs has been both cheerleader and roadblock. While many industry executives may complain about his stubbornness and refusal to meet them halfway, Jobs was absolutely the key architect of (legal) digital music consumption in the 21st century.

That uneasy relationship between music companies and Apple will, of course, continue. But that magic element of having someone as obsessed with music as they are with technology heading and steering the company has gone.

The music industry has a lot to be upset about in terms of its relationship with Apple and with Steve Jobs – but it has a lot more to be thankful about.

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PUBLISHING

Red giant

HIT SONGWRITER REDONE SPEAKS TO MUSIC WEEK

**INTERVIEW**

■ BY CHARLOTTE OTTER

GRAMMY AWARD-WINNING songwriter RedOne has a few conditions for artists he likes to work with. And top of that list is that they tour and play live.

This is a hangover from growing up in Morocco. Nadir Khayat, aka RedOne, missed out on seeing any big touring acts passing through his home town of Tetouan.

In an exclusive interview with *Music Week*, the Sony/ATV-signed composer revealed: "Most of the artists I loved when I was a kid, like The Rolling Stones or Queen, were touring acts but I missed them. I never saw them play in Morocco. It made me very sad and I think it is important for acts today to tour the world and play their music to the people that want to hear it."

Khayat has some other requirements too. He said it was essential for any new collaborator to provide him with a challenge – and for a potential partner to possess a "star quality".

"I see now that there are a lot of people and producers who want to work with artists that I have already been with, ones that are the hot acts of the moment. But when I worked with them, no one was interested," he noted.

"For me it's not important where someone is in their career; if they have a superstar quality about them, nothing will stop them. I work with them because I believe they will do well – not because I think it will boost my image. And if they have everything, then it excites me to work with people like that."

Khayat is currently working with artists including Taio Cruz (right), Tinchy Stryder,

The X Factor's Cher Lloyd and One Direction.

However, he is also in the process of developing two British acts – one, called Dive Bella Dive through his label 2101 Records and the other, Dolly Rockers, through his production company RedOne Productions. This is via Red Walk, a joint venture with former Epic president Charlie Walk, who gave RedOne his first break when he asked the then unknown producer to work on Kat DeLuna's album *9 Lives*.

The album's first single *Whine Up* went on to peak at number 29 on the *Billboard* Hot 100 and reached the Top 10 in France and Belgium. On the back of that success, RedOne's manager introduced him to Stefani Germanotta, a then unknown artist who had just been dropped by her record label – and the rest is history, with collaborations such as *Poker Face* and *Bad Romance* helping Lady Gaga to become one of the biggest-selling acts in years.

Now, as one of the world's top producers and songwriters, it comes as no surprise that Khayat acts as a mentor not only to up-and-coming artists but to established acts as well, with writers and acts regularly sending him their compositions so he can pass opinion on what has been written.

However, Khayat said that despite his years of experience and success as a songwriter,



Lady Gaga: RedOne's greatest success

new artists were rarely intimidated by him, once they had encountered him in the flesh.

"Maybe they are a little nervous before they meet me,"

he said. "But as soon as they see how childish I am and how crazy I am in the studio, then they realise it's not a big deal. I'm not a tyrant."

"I still get nervous, too, though – for example, when I worked with Quincy Jones. Like anyone else who has worked with him, I wanted him to like my music," he added. "Same with Lionel Richie. I get nervous whenever I work with someone new – but then as soon as you meet them... boom! It's fine. It's good to be a bit nervous as you think quicker and it makes you question yourself and it makes you engage more."

Khayat said it was crucial for artists to enjoy the songwriting process and to feel relaxed while they wrote as that energy would then be translated to the subsequent song which was created.

"You have to make every artist feel relaxed and good in the studio – it has to be fun as that's what people will feel when they listen to your music. You have to be able to send that energy to people," he explained.

Unlike many composers who have a preferred method for coming up with a new song, Khayat said that the writing process differed every time he went into a studio. And, rather than concentrating on composing with just one instrument, he will switch between penning tracks using a guitar, piano or vocals depending on what he felt the song would sound like.

However, he stressed it was still

essential for him to create a strong melody for any song he wrote as it was this, rather than the lyrics, which formed the "universal language" of a track.

"It's important in my writing process that I can create a hit that anyone anywhere in the world can sing along to. When I grew up in Morocco, I was singing all the big hits, but not knowing what they used to say. It is all about how you make someone feel," he explained, adding he thought that a common pitfall for songwriters was to become bogged down in the lyrics.

"Sometimes I just hear an idea and suddenly the track talks to you and in two minutes it is written. And at other times it's a much longer process – it all depends on who you work with. The thing is that you hear the tune in your head and then you record it and write it out," he said.

Khayat cited the UK from his childhood as important influences on his music, noting that Britain was not just a multi-cultural country but one which was multi-musical as well.

"It still amazes me how much British people will support new talent and accept new forms of music. When I am there [in the UK] I feel an energy coming from the country – I feel music," he said, adding that Simon Cowell gave him a big leg up when the music executive asked him to write with an Irish group called Westside.



"If I'm to release anything with Michael [Jackson] it has to be for a good cause. I don't want to make money from it. I would do it for charity, for something that he would have been proud of..."

NADIR KHAYAT, aka REDONE

That band later morphed into Westlife and went on, of course, to enjoy huge chart success.

"England has always had songwriters – people who are very much engaged in their music and how it works and I really respect that," he noted.

The past summer has found Khayat creating and recording music around the globe including Morocco, Sweden, Spain and London. And forthcoming months will see him concentrat-

ing on new charity initiatives via his newly-formed 2101 Foundation aimed at improving and changing the lives of people in developing countries.

He also hinted at his involvement, for charity, in the release of tracks which he worked on with Michael Jackson in Las Vegas and Los Angeles, before the singer's death in 2009. However, although Khayat has enough material to work on for a record, any release would have to involve agreement with Jackson's record label and estate.

"If I'm to release anything with Michael it has to be for a good cause. I don't want to make money from it," he said. "I would do it for charity, for something that he would have been proud of, because you always felt like everybody wanted to take advantage of him through his life. God has given me a talent for a reason and I have to use it for the better."

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Current projects: Khayat is working with Taio Cruz

RAPPER IN HIGH-PROFILE DEAL WITH VO5 HAIRSPRAY WHILE OFFBEAT TRACKS CATCH THE EAR

Example is here, hair and everywhere

SYNCS

■ BY CHAS DE WHALLEY

EVEN AS HIS MINISTRY OF Sound chart-topper *Changed The Way You Kiss Me* finally drops down the chart, London-born rapper Elliott Gleave aka Example seems to crop up almost everywhere you look. Not content with guest appearances on tracks by dubstep and grime stars such as Professor Green, DJ Skream and Wretch 32, the Universal-published songwriter also contributes last year's number three hit *Kickstarts* to VO5 hairspray's current Assembly Line screen campaign. This is the immediately Eighties-influenced film – directed by the erstwhile music promo direction team of Conkerco – in which Barbie Doll-style models come to life on a factory conveyor belt and should provide some valuable below-the-line promotion for Example's third album *Playing In The Shadows*, which is scheduled for release in September.

Meanwhile, telecoms giant O2 has licensed another proven contemporary floorfiller to spearhead the latest Priority Moments campaign, which significantly increases the number of

THIS MONTH'S SYNC HIGHLIGHTS



high-street retailers offering instant discounts to customers with smartphones and WAP-enabled devices. This time O2 uses *Pumped Up Kicks* by LA band Foster The People, the Columbia-released and Sony/ATV-published electro-acoustic dance hybrid, which topped Billboard's Alternative Songs chart earlier this summer and peaked here at number 27 in July.

Rather more retro in flavour is *Snake Charmer* by Australian DJ duo Bag Raiders. This mix of house rhythms and one finger, hunt and peck melody lines provides a perfect backdrop to a Nintendo DS3 spot marking the updating of a handful of classic early 1990s gaming favourites like *Sonic The Hedgehog* and *Zelda*. Signed to Universal's Aussie joint venture label Modular Records, the self-published Bag Raiders are currently in the US promoting their eponymous debut album (a Top 10 hit in Australia on release last October) with dates supporting Ellie Goulding.

This month's Sync Survey also boasts two former UK number one singles in the form of the Dave Clark Five's 1963 hit *Glad All Over* (controlled by Music Sales and pressed into service by McDonald's Happy

Meals) and *Welcome Home* by Peters and Lee, originally released on Philips in 1973 and now to be heard under a Walkers Sunbite crisps ad starring X Factor finalist Rebecca Ferguson in place of the ubiquitous Gary Lineker.

But it is a couple of offbeat records which catch the ear and the eye. Both are in spots promoting charities. In the first, courtesy of the Albert Kennedy Trust, celebrities such as Ian McKellen, Samatha Fox and Paul O'Grady appear in harrowing roles raising public awareness of homophobic behaviour.

This features a highly-distinctive cover of Radiohead's *Creep* (Warner/Chappell and Imagem) by Belgian choir Scala & Kolacny which movie-goers will also recognise from the soundtrack of Oscar-nominated *Social Network*.

And then there is a more cheerful film for Age UK, the new name for merged organisations Age Concern and Help The Aged. This is built around an OAP-styled glee club rendition of *Chicken Payback*, a song from the 2004 Virgin album *Free The Bees* by Isle Of Wight rock band The Bees who have since moved to Universal's Fiction imprint.

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SYNC SURVEY JULY 2011

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMP.	AD AGENCY	SUPERVISOR
AGE UK	Chicken Payback	Butler/Fletcher/Clevett/Birkin	Universal	Re-record	N/A	Karmarama	Band & Brand Assoc
ALB. KENNEDY TRUST	Creep	Greenwood/Greenwood/O'Brien/Selway	Warner/Chappell, Imagem	Scala & Kolacny Brothers	PIAS	TBWA London	Platinum Rye
BEST BUY	Blue Shirt (Jeans On)	Dundas/Greenaway	Air Edel	Mark Campbell	One More Music	CHI & Partners	Band & Brand Assoc
BROTHERS CIDER	Go Outside	Mattos/McKenna	Universal	Cults	Sony	Mad Cow Films	N/A
BURGER KING	Running On Sunshine	Clark/Cook/Woolf	Defected, A-Song, Cop Con	Jesus Jackson	Southern Fried	DLKW	Soho Music
CUSHELLE	Oh Happy Day	Koplow/Reed	Warner/Chappell	The Four Knights	Acrobat	Fallon	N/A
DFS	Sweet On You	Ostenberg/Smith/Stonestreet	Kobalt	Kathryn Ostenberg	Kobalt	Uber	The Sync Agency
EVIAN	Wordy Rappinghood	Frantz/Weymouth/Weymouth/Weymouth/Steven	Universal	Uffie	Because	Betc Euro Rscg	Betc Music
FILM FOUR	Section 14	De Laughter	Hornall Bros	Polyphonic Spree	Good	Film Four	N/A
FINDAPROPERTY.COM	Go Home	Thornalley/Hauge/Caird	Universal	Eliza Doolittle	EMI - Parlophone	Beattie McGuinness Bungay	Platinum Rye
JF INSECT REPELLENT	Jungle Boogie	Thomas/Mickens/Brown/Bell/Smith/Westfield/Boyce/Bell	EMI	Kool and The Gang	Universal	VCCP	Soho Music
KINDER EGGS	Pack Up	Woodcock/Prime/Caird/Powell/Asaf	Sony/ATV, Francis Day & Hunter, Universal, BMG Chrysalis	Eliza Doolittle	EMI-Parlophone	Krow Communications	Ricall
LUCOZADE SPORT LITE	Louder	Stein/Evans	Bucks, CopCon	DJ Fresh feat.Sian Evans	Ministry Of Sound	Grey London	Platinum Rye
MCDONALD'S	Glad All Over	Clark/Smith	Music Sales	Dave Clark 5	Dave Clark	Leo Burnett	Jeff Wayne
NINTENDO DS3	Snake Charmer	Stracey/Glass	Bag Raiders	Bag Raiders	Universal (Australia)	Karmarama	Band & Brand Assoc
SKY SPORTS	Do Your Thing	Mitchell/Radcliffe/Buxton	EMI, Universal	Basement Jaxx	XL	Brothers and Sisters	The Sync Agency
O2 PRIORITY MOMENTS	Pumped Up Kicks	Foster	Sony/ATV	Foster The People	Sony	VCCP	Platinum Rye
VO5	Kickstarts	Gleave/Douwma	Universal	Example	Ministry Of Sound	Euro RSCG London	The Sync Agency
WAITROSE	She's Got You High	Frost/Buckler/Jennings/New/Arguile	Universal	Mumm-ra	Sony	Dare	Leland Music
WALKERS SUNBITES	Welcome Home	Beldone/Dupre/Blackburn	Right Bank	Peters and Lee	Universal	AMV BBDO	N/A

LIVE

CLOSER TIES WITH RECORDED MUSIC BUSINESS KEY TO SUCCESS IN RUN UP TO CHRISTMAS

Live sector gears up for quarter four

BOOKINGS

BY GORDON MASSON

THE UK'S LIVE MUSIC SECTOR is working more closely than ever with the recorded music business in an effort to maximise opportunities in the crucial fourth quarter sales period.

Promoters and venue owners are busily filling diary dates for the remainder of the year in the knowledge that their counterparts at record labels have spent the past few months working on the marketing plans for album releases from both domestic and international artists. And the cooperation in weaving live shows into those marketing schedules could pay dividends for all concerned come the turn of the year.

Acts such as Rihanna, Red Hot Chili Peppers, Britney Spears and Katy Perry will be up against home-grown artists including Arctic Monkeys, Tinie Tempah, Duran Duran and Kasabian in the battle to sell tickets in the crowded autumn marketplace. But with such an array of talent on offer, confidence is high that an otherwise difficult 2011 could turn around in the latter part of the year.

"It's been a tough year for everyone," said Academy Music Group chief operating officer Graham

Walters. "The product that has been out there has been down on last year and there haven't been enough touring acts to go around everyone, but the fourth quarter is looking really busy so we're hoping to make up some of the ground that we lost earlier in the year."

Despite the economic environment being far from ideal, Walters reported that spend per head from those attending gigs in 2011 had held up well, although he admitted: "People seem to be buying tickets later and are choosing what they go to more carefully." That is a trend he expected will continue throughout the remainder of the year.

Indeed, promoter Paul Hutton at Metropolis Music believed the autumn was going to be "too busy" and a number of tours could prove to be the death knell for the bands involved. "That's not a bad thing, though," said Hutton. "We need to keep the music scene moving, so whereas bands might previously have had a two- or three-

year death rattle, now it could be one tour and out, which I think is exactly as it should be."

Among the acts that Metropolis is promoting in the fourth quarter are The Specials, Noel Gallagher and Wombats, but Hutton said the fallacy that live music was now the big money earner for acts would also be a factor in which tours were successful. "People get carried away about live revenues,"

"In the past few years there has been much more dovetailing between different parts of the music industry"

PAUL HUTTON, METROPOLIS MUSIC

The Specials, Noel Gallagher and Wombats, but Hutton said the fallacy that live music was now the big money earner for acts would also be a factor in which tours were successful. "People get carried away about live revenues,"



Kasabian | Live industry plugged into autumn tour marketing campaign

he stated. "But unless bands are at a certain level, tours still run at a loss and, without the support of record labels, that could prove the end for some bands."

But Hutton said, while record companies had necessarily cut their budgets, cooperation across the music industry was definitely improving, giving emerging acts a far better chance of a successful career.

"When I first started in this business, everyone was daggers drawn against each other, but in the past few years there has been much more dove-

tailing between different parts of the music industry," he observed. "Promoters are no longer getting the huge record company ticket buys that we used to enjoy, which is a shame. But in terms of working together for the good of the artist, then things are massively improved."

AMG's Walters agreed. "The industry is a lot more focused than it was five years ago," he said. "It's not just the relationships between the live business and record labels that have improved, we're also finding that promoters such as Live Nation or the Academy shareholders like SJM and Metropolis are working in harmony so that they can coordinate and route tours in the best way possible."

In addition to AMG's portfolio of Academy venues, Walters also looks after Live Nation's arena venues in Sheffield, Cardiff and London's Wembley. "The Academy venues have had to batten down the hatches a bit this year, but the arenas are a little more immune to the downturn as the product that passes through at arena level is not as thinly spread," he revealed.

However, Walters told *Music Week* that the number of music events had slightly tailed off during 2011, but had been replaced and, in some cases surpassed, by comedy shows in the arenas.

And one arena that is bracing itself for a deluge of events this autumn is the world's most popular venue.

"The fourth quarter is looking quite interesting for us this year,"

noted Sally Davies, events director at The O2 arena. "Usually it's the time of year where venues are at their busiest, but it's a little mixed for us. October is going to be the busiest The O2 arena has ever seen and November is on a par with previous years, but December is slightly quieter than we'd normally expect."

Davies explained that part of the issue with the final month was that

promoters had pencilled events in to the O2's diary, but were yet to confirm those dates. "People are being cautious for a number of reasons and so a bunch of promoters are holding off regarding their events," she said. "The price of tickets, the demands on consumer spending and even next

year's Olympics are all considerations – Live Nation, for example are having some significant thoughts ahead of the Greenfield events they are planning during the Olympic Games."

Despite the challenges, Davies reported that The O2 arena was still set to record its busiest year since it opened in 2007. She said "We're looking at more than 180 events in the arena this year, so we're thrilled to be bucking the trend: 2010 was quiet in terms of tickets sold, while this year we've bounced back, which is very pleasing. To experience our busiest ever year while we're still in a cycle of recession is great and we couldn't be happier."

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VIAGOGO TICKET RESALE PRICE CHART		
POS	PREV	EVENT
1	1	BRUNO MARS
2	5	DOLLY PARTON
3	2	RIHANNA
4	7	WILL YOUNG
5	14	TINIE TEMPAH
6	12	BRYAN ADAMS
7	9	ADELE
8	6	EVANESCENCE
9	3	JESSIE J
10	4	RED HOT CHILI PEPPERS
11	11	KATY PERRY
12	NEW	THE WANTED
13	18	PULP
14	8	PJ HARVEY
15	NEW	LAURA MARLING
16	15	GEORGE MICHAEL
17	19	BOB DYLAN
18	17	ARCTIC MONKEYS
19	NEW	MOTÖRHEAD
20	NEW	JANE'S ADDICTION

HITWISE PRIMARY TICKETING CHART		
POS	PREV	EVENT
1	2	ONE DIRECTION
2	NEW	GLEN CAMPBELL
3	15	ED SHEERAN
4	6	WILL YOUNG
5	NEW	LAURA MARLING
6	9	RED HOT CHILI PEPPERS
7	13	DOLLY PARTON
8	NEW	JESSIE J
9	11	ADELE
10	NEW	HAYSEED DIXIE
11	17	LEEDS FESTIVAL
12	5	READING FESTIVAL
13	NEW	BEYONCE
14	16	GEORGE MICHAEL
15	10	BON IVER
16	14	JLS
17	NEW	SECRET GARDEN PARTY
18	NEW	ARCTIC MONKEYS
19	NEW	BRITNEY SPEARS
20	NEW	BELSONIC FESTIVAL

TIXDAQ SECONDARY TICKETING CHART			
POS	PREV	EVENT	£m
1	1	GEORGE MICHAEL	9.4
2	2	RIHANNA	3.7
3	3	CLIFF RICHARD	2.3
4	4	BRITNEY SPEARS	1.5
5	6	ADELE	1.2
6	5	DOLLY PARTON	1.2
7	8	BRYAN ADAMS	1.0
8	7	ARCTIC MONKEYS	0.8
9	10	KATY PERRY	0.8
10	9	TINIE TEMPAH	0.7
11	14	RAMMSTEIN	0.6
12	15	DURAN DURAN	0.6
13	11	THE SATURDAYS	0.6
14	12	THE WANTED	0.5
15	18	JOHNNY MATHIS	0.4
16	20	DYLAN/KNOPFLER	0.4
17	NEW	BLINK 182	0.4
18	13	JESSIE J	0.3
19	NEW	JOOLS HOLLAND	0.3
20	NEW	NOEL GALLAGHER	0.3

SEE MORE LIVE CHARTS AT MUSICWEEK.COM

TALENT**GEORGE MICHAEL**

Prague puts a spring in George Michael's step

■ BY STEPHEN JONES

MAJOR LABELS ARE competing to sign two new albums by George Michael – a new live record intended before Christmas and a brand new studio album expected next spring.

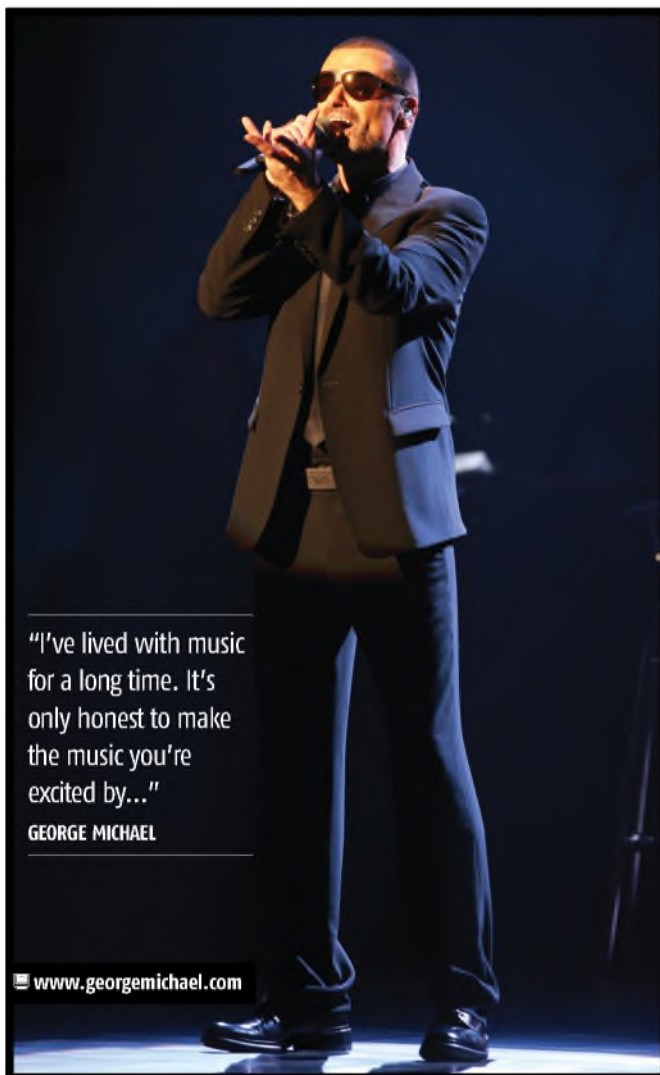
Michael confirmed rumours that he was working on two “very distinctly-separate” albums at the opening night of the Symphonica tour – a symphony orchestra-based European tour of opera houses and arena venues – in Prague almost a year to the day he was sentenced to eight weeks in prison.

Michael said: “I want to work on them both together so that, in my mind, the progress is all happening at the same time – maybe because I feel I have so much time to make up for.”

The live album will be based on the Symphonica shows, co-produced by Phil Ramone, which featured a selection of familiar hits, songs from Michael's own history fans have never heard him sing before – including from the Songs From The Last Century album, which he jokingly referred to as “Listen Without Purchasing” – and covers of songs by other artists which have influenced him.

And he hinted that a new studio record would be a dance record “about as far away from the Symphonica idea as can be imagined”. It is not clear whether both albums will be released on the same label.

“I'm hoping to get a live album capturing this tour, capturing this incredible journey, by the end of the year,” he said. “My dream is we do the first part of the tour, release an album of that, finish the studio album, release that and maybe tour on the back of both.”



“I've lived with music for a long time. It's only honest to make the music you're excited by...”

GEORGE MICHAEL

www.georgemichael.com

Of the new studio record he said: “I found myself writing with an incredible clarity when I first left prison – which was not something I'd anticipated at all – but I wrote the bones of four or five songs within seven or eight days and that just doesn't happen to me.

“I love the fact that house music, which has basically been the staple of the gay world since it was invented, has been brought into the mainstream so much by Lady GaGa and even Rihanna. It makes for some exciting records. Of course, at 47 – or I'll be 48 by the time the album



Symphonica: George Michael kicks off his tour at Prague's State Opera House

comes out – pop music starts to exclude you, which is a totally natural phenomenon.

“But in reality gay men's relationship with dance music doesn't end at the same time that straight people's does. So I'm not stepping into shoes just to see what it's like. I've lived with that music for a long time, it's still a big part of my life and it's only honest to make the music that you're excited by.”

Michael, who had previously announced his retirement from public view before his very public, well-documented troubles resulted in him serving time in prison, appears to have discovered a new lease of life, wanting to keep performing and creating.

“I don't know one single true artist who doesn't want that. I think very few of us get to achieve it. I would love to think that I'll be bursting with ideas in the way that some novelists and some painters are when they are in their seventies and eighties.

“There's no question that if you can survive the fame, if you can survive the things that go with it, you can die with a lyric coming into your

head at 85 or whatever. I want to be that. I want to be able to contribute as much as I can.”

Fame was a very much on Michael's mind on opening night at the 700-capacity State Opera House in Prague where he appeared emotional – causing an impromptu announcement about his split with long-term partner Kenny Goss which stole the headlines – after performing a version of Amy Winehouse's Love Is A Losing Game. “In 30 years of making music I was never in awe of anyone until this lady arrived. The thought we will never hear any new music from her is too sad for words,” he said.

Unexpected highlights of the 26-song set included a standout version of Terence Trent D'Arby's Let Her Down Easy, Rufus Wainwright's Going To A Town, Rihanna's Russian Roulette, an acoustic take of I'm Your Man/Freedom and set closer I Remember You with a harp soloist.

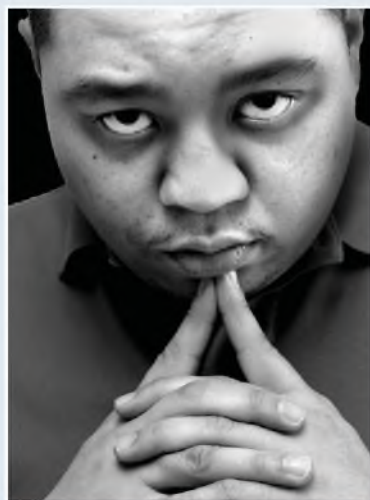
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SUPA DUPS SOUGHT-AFTER ANGLOPHILE PRODUCER OPENS DOORS TO UK ARTISTS

ONE OF THE WORLD'S most in-demand producers Supa Dups has paid tribute to the UK urban scene.

While in London to work on new Polydor signing Cover Drive and meet with UK A&R managers and label bosses about their upcoming projects, Dups told *Music Week*: “I love the UK urban music scene. In America I constantly hear the same things and then I come over here and everything is so well put together. I love the dubstep scene; I'm listening to Adele, Tinie Tempah. I have a whole bunch of CDs to take back.”

In recent years the US-based Chinese Jamaican – aka Dwayne Chin-Quee – who signed to Sony/ATV Music by Britt Morgan-Saks out of its New York office, has collaborated with everyone from Eminem and Akon to Bruno Mars and Mary J Blige, despite having



been largely unknown outside his native Jamaica until six years ago.

Dups credits his love of discovering new music from growing up in a Kingston household hearing “more American music than reggae”. He adds: “We listened to everything from The Bee Gees to Run-D.M.C. I began DJing and over time I got interested in how the music was made and investigated.”

He began producing tracks with local reggae artists such as Elephant Man and Bounty Killer, but his first big break was with US duo Nina Sky's minor hit Turnin' Me On; while it failed to break the US Hot 100 it brought him to the attention of A&R consultant Morgan at Atlantic Records who took him on and opened doors for him.

Dups grasped the opportunity to produce album tracks for Akon and the then unknown

Rihanna with his big break coming producing the Estelle track Come Over featuring Sean Paul in 2008. He says: “I just look for talent. I hate working with non-talented people.”

Morgan, described as “cool with the Shady people”, got Dups' tracks to Eminem, which led to him producing W.T.P. on Eminem's recent Grammy-winning Recovery album. And next up Dups is working with John Legend for whom he saves his best compliments: “He's one of the most talented people I have ever worked with – he don't need autotune!”

And, perhaps, he will work with more UK-signed artists in the future. “I love the vibe over here – I've had a bunch of meetings to get me (to come) back here. The A&Rs are a bit different, too. People are very warm. It looks like I am being accepted very well,” he adds.

TALENT/DIARY

DJ SHADOW / Island

www.myspace.com/nitinsawhney



ISTRUMENTAL HIP HOP ARTIST DJ Shadow is tackling his critics head on with his first record in five years – *The Less You Know, The Better* – while battling what he sees as the devaluation of music.

Having broken through with his groundbreaking *Entroducing.....* album – constructed entirely from samples and which *Time* magazine listed as one of its ‘All Time Best 100 Albums’ – on Mo Wax Records in 1996, he returns with an album whose campaign reflects how his successive releases have failed to live up to its critical acclaim.

Chris Scott, senior product manager at Island Records where Shadow – real name Josh Davis – has been signed since 1998, says: “Promoting music in 2011 is a much cruder experience than in 1996. Artists are expected to put more of themselves out there than they used to and a lot of this album is his response to that.”

In an attempt to raise the intellectual tone of art in social media, three cartoon characters of varying cynicism and confusion have been created – based on an iPhone, iPad and laptop – for the campaign to “reflect how technology has affected everything”. They can be seen scribbling over adverts the words “desperate much?” and even defacing the press release announcement of the record, replacing phrases such as “groundbreaking”, “influential” and “feverishly anticipated” with “tedious”, “overrated” and “barely anticipated” respectfully.

Scott says: “These characters are interested but bewildered and drowned out by the discourse of modern technology and appear cynical about Shadow. It’s subversive. He’s saying, ‘I know you are going to say this about me, so I’ll say it first.’ In many ways it’s

the opposite of what you do as a marketer, saying, ‘This is the new record and it’s brilliant.’”

Davis’s fourth proper album, *The Less You Know, The Better* is released on September 26 and blends elements of hip hop, drum & bass and even dub-step in a record which – while not a revisit of *Entroducing* – is a return to form.

He will offer a taster of the new album when he performs three dates at Village Underground next week (September 7 to 9) on the back of two months’ gigging across Europe this summer. First single *I’m Excited*, featuring upcoming UK rapper Afrikan Boy, is out on September 5.

The deluxe digital version of the record is 98% sampled with Davis having handled most of the clearances himself. He explains: “I learned a while ago it’s much better for the phone call to come from someone like myself or someone that knows how to clear samples but isn’t Universal calling, because then it’s very threatening to people, especially the nature of the stuff I’m using. Most of them are people who are way unfamiliar with the mainstream music industry and with the process of it. The other thing is sometimes when you sample people that were big in another era, they don’t understand the degree to which the business has deteriorated and they still have a 1970s view of limos and blow everywhere.”

Two-and-a-half years in the making – from records discovered on tour in second-hand shops, promos, new material and “CDs people throw on stage of their own stuff” – the new record is an enthralling voyage into Davis’s 60,000-plus record collection.

✉ yes_stephen@yahoo.co.uk

CAST LIST

LABEL

Island Records

A&R: Ross Allen

MANAGER:

Jamal Chalabi,

Backlash

Management

AGENT: David

Levy & Adele

Slater, William

Morris

MARKETING:

Chris Scott,

Island

NATIONAL

PRESS: Shane

O’Neill, Island

REGIONAL

PRESS: Monique

Wallace, Island

NATIONAL

RADIO: Steve

Pitron & Phil

Witts, Island

REGIONAL

RADIO: Jess Clark

& Ben Wolford,

Island

TV: Tony Fletcher,

Island

DOOLEY'S
DIARYExistentialism,
Lulu, Twiggy
and a canal
trip down
memory lane

THERE IS A SAYING WITHIN the industry that “models and music do not always

good bedfellows make” – as Naomi Campbell or Helena Christensen’s brief forays into the world of recording proves. So it is with great joy when Dooley spies a contender willing to break the mould. Sixties icon and universally agreed beautiful person Twiggy is the latest model to step up to the plate, with the face of M&S announcing she is to release her first album in 12 years. Now while some sceptics may note the release of the album is perfectly timed to coincide with the advent of Christmas – Dooley would like to point out that this will not be the first time that Twiggy has dipped her toe into music – with a Top 20 single and two Top 40 albums under her belt from her flirtation with the world of pop in the Seventies. And to celebrate her return to the studio, the lovely lady herself popped by EMI towers to catch up with the team who will be working the record. L-R: Pete Duckworth (SVP commercial marketing & catalogue, EMI Music UK), Twiggy, Andria Vidler (CEO EMI Music UK & Ireland) and Steven Howard (founder and CEO of The TCB Group).

It will be almost like back to the future for Andrew Kronfeld as he starts in his newly-elevated role of Universal’s global marketing president. One of the first projects he will be overseeing is the 20th anniversary re-issue of U2’s *Achtung Baby*, an album that originally came out just two weeks after he joined the band’s then American record company back in 1991...

Speaking of back to the future, Dooley found himself back for the first time in years in the shadow of the old Virgin Records’ offices in Kensal Green, but this time on the nearby canal on a boat bought last month by long-time Queen manager Jim Beach for i.d. Records album launch for his son and former Wire Daisies new outfit Yellowwire...

Now, little things like not existing anymore have not

stopped publisher Stage

Three Music from having hits around the world. In the UK the final signing to the now BMG owned former independent publisher, Rizzle Kicks have shares of two of this week’s top 10 including the Olly Murs number one *Heart Skips A Beat* whilst their own debut single remains in the Top 10 for a fourth consecutive week. Meanwhile, over in Germany one of Stage Three’s first signings Marlon Roudette goes straight in at number one. A little bird told Dooley the company’s former head of A&R Alan Pell was responsible for signing both bands but modesty prevented him from telling Dooley himself...

Singer/songwriter Jay Pinkton is creating a lot of buzz both in the UK and his native America following his recent signing to Bug Music publishing. Much of this chatter has come from spending time in the studio with no other than Booker T (as of the legendary MG’s) and hot producer Malay – and although Dooley has yet to hear any of the results, if the finished product is half as smooth as this picture (below), then Bug is onto a winner (L-R: Pinkton, Booker, Malay).

Speaking of publishing, which one-time indie music publisher is joining a major record company, but not in the role being reported else-

where on the internet?

And whilst on the subject of collaborations why not try this on for size: Lou Reed and Metallica? The New York king of avant rock has teamed up with the Napster hating – hard-rock loving group to record an album titled *Lulu*. We kid you not. Now while you may have never thought that the two names would spring up in the same sentence – let alone with the word partnership between them, let Dooley gently remind you of other not-so-likely collabs including Nick Cave and Kylie who did remarkably well from their hook-up. The two icons hit it off after attending the 25 anniversary of the Rock and Roll Hall of Fame concert in 2009 and decided to record a series of songs for a German theatre group’s production *LuLu Plays*. The album is inspired by Edgar Allen Poe’s *The Raven* (but of course) and Reed describes it as a sophisticated hybrid. Dooley for one feels like the pairing missed a trick by not calling the record *Metallica Machine Music*. Just saying....

And finally, following the incident now known internally as ‘Cher and Cher alike’, one cheeky cove Tweeted @MusicWeekNews to say, ‘Bono’s dead! Sonny Bono, that is. Sorry, couldn’t resist...’ Yeah, yeah, very funny...





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EVENTS AIM AWARDS

THAT'S WHY AIM'S GONE TO ICELAND



Not many pundits would have bet on Bjork being the recipient of the Outstanding Contribution to Music prize at the first ever AIM Awards. But her selection is an encouraging harbinger for an event that could become a key and colourful fixture in the industry calendar



One little indie champion: Bjork has remained loyal to The Sugarcubes' first independent label, One Little Indian, for more than 20 years



INDEPENDENTS

BY DAVE ROBERTS

THE FACT THAT BJORK WILL CLAIM THE Outstanding Contribution to Music prize at the inaugural AIM Awards is a smart move by the trade body and the judging panel

AIM is, of course, all about independent music, but this selection screams (and shrieks, and warbles, quite enchantingly) that independent music does not have to be all about skinny white boys with guitars.

And Bjork, whose career path has resolutely not been one of least resistance, encapsulates an (admittedly nebulous) notion of an independent "spirit" as well as any bunch of chancers dodging glasses up the Dublin Castle.

The message is clear: these awards will acknowledge the broad church of independents (and independence) and are about how people act, think and choose as much as how they sound; independent can be female, independent can be black, independent can be as old as the hills or as new as the day. Hell, independent can even be wildly successful and gloriously unapologetic. What it shouldn't be is available pretty much everywhere else in a slightly different shade.

Bjork has done pop, she has done jazz, she has done dance and she has done an album where each track came with an associated app. She has always, always done what her artistic instinct told her to do. Sometimes that has chimed cheerfully and profitably with mainstream mores. But quite often it has not.

She also, remember, has remained signed to stalwart indie label One Little Indian, the company that first signed her band The Sugarcubes in the mid-Eighties. Indie shouldn't be about sticking to one style, but about sticking to principles and, quite often, it's about remaining loyal.

This is not, let's be clear, a tirade against skinny white boys. I wasn't always this comfortably built and I remain

almost embarrassingly white, so there's no agenda here.

Rather it's a tip of the hat to AIM and friends for making its first pitch a curveball. Plus, let's be honest, you're going to be more intrigued by what Bjork wears and says up in that spotlight than you would be by, say, the bass player in The Wombats.

The other award winner announced ahead of the event is Laurence Bell, founder of Domino Records, who will receive the Pioneer Award. This recipient is cultivated from perhaps more



ABOVE Bell of the ball: Domino founder Laurence Bell will pick up the Music Pioneers Award

traditionally "indie" ground. But his selection says just as much about the intention and personality of the event as Bjork.

Domino, and Bell, may have struck gold lately with the Arctic Monkeys, and enjoyed sporadic success with other "crossover" artists.

But these are rewards for scouring the world and making bold choices. Their roster (past and present) does include artists that have achieved commercially as well as being hailed critically, but it also includes a lot that have never really troubled the scorers in terms of mainstream sales – and some you've simply never heard of.

And you can bet that Bell loves his runts just as much as his prize pigs – and that he is genuinely baffled as to why they aren't huge. Because, basically, everyone should love Psapp as much as he does. Unless they're, like, idiots or something.

That is what the best independent labels are; they're frog kissers. They see beauty and potential where others see scales and slime and, most importantly, they're not afraid to back their instincts and take some chances.

As AIM CEO Alison Wenham says, "Laurence embodies what makes this sector thrive – passion, drive, determination, uncompromising principles and creativity. Laurence and Domino have both inspired other labels and artists to do things the independent way and for that there is great respect and love for them."

There will, indeed, be a lot of love in the room on November 10 when AIM enjoys its bash at Soho's Florida. And a lot of those skinny white boys, quite rightly celebrating and being celebrated. But, in Bjork, there will also be an ethereal, original and captivating alternative; an outstanding choice.

GET READY, TAKE AIM...

AIM Awards - November 10

Florida, Soho, London
Hosted by Steve Lamacq and
Huw Stephens



Categories

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- Catalogue Release of the Year
- Best 'Difficult' Second Album
- Independent Entrepreneur of the Year
- Innovative Marketing Campaign of the Year
- Pioneer Award
- Independent Breakthrough of the Year
- Best Small Label
- Outstanding Contribution to Music
- Golden Welly Award for Best Independent Festival
- Indie Champion Award
- Best Live Act
- PPL Award for Most Played Independent Act
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"Laurence [Bell] embodies what makes this sector thrive – passion, drive, determination, uncompromising principles and creativity..." ALISON WENHAM, AIM

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PHYSICAL ATTRACTION

DISTRIBUTOR FOCUS

■ BY ROSS CAIDEN

WITH SO MUCH EMPHASIS ON DIGITAL these days, many labels have overlooked the fact there is still a demand for physical product.

This can be across seven-inch, 12-inch and CDs – and while there is clearly a big decline in the numbers sold, it still provides crucial revenue for labels. In fact, many observers point to the fact that labels should take a more joined-up approach to their release strategies and, as physical and digital markets are distinct, combine the two in order to increase revenues.

This does not work for all labels, however, as they are often genre-specific and some styles are better suited to vinyl than others: drum & bass, dubstep and nu disco, for instance, still sell particularly strongly on vinyl.

Techno also does well, with the scene eschewing digital in favour of releases on 12-inch. Certain artists, in fact, will only record for a label that still has a physical presence. Dance music wholesaler Prime Direct believes both physical and digital formats are still valid – and serve different purposes.

Major labels are also concentrating effort on vinyl releases, still in pursuit of that consumer who believes that nothing can replace the feeling of a 12-inch vinyl record in your hand. This in turn has led to a vibrant collectable market, with specially packaged seven- and 12-inch releases enjoying a resurgence.

The digital migration may dominate all sales graphs, but, argues Prime Direct Distribution's product manager Ross Caiden, CDs and (especially) vinyl can still offer unique promotional opportunities and priceless credibility

And quite apart from the retail value of vinyl, such a release also serves as a tool for labels to extend their branding. Having records prominently displayed in all the right record stores is a great advertisement for any label – and something you simply cannot achieve with a digital-only release.

For major labels, Prime Direct is quick to spot an opportunity and produces picture discs of any records that labels want promoting.

Two artists who have used such campaigns effectively are Calvin Harris and deadmau5, for his label imprint Mau5trap.

The advantage digital does have over physical is the absence of associated costs – but, conversely, the expense of manufacturing and distributing physical media has created a kind of self-regulated quality control, whereby only the stronger labels can get beyond those start-up costs to maintain a physical presence.

This serves almost like a badge of honour, as these are viewed as “proper” labels (as opposed to hobbyists who can upload anything onto download stores) because they produce vinyl and CD.

Prime Direct covers a wide range of genres and offers as many labels as possible the chance to maintain a physical presence. With physical product being the lifeblood of the independent record store, Prime actively pushes the format, to help these stores grow their own niche business and give them the firepower to draw in customers.



“We actively push the [physical] format, to help stores grow their own niche business...”

**ROSS CAIDEN,
PRIME DIST.**

Prime offers a simple, low-cost, low-risk deal as well as a comprehensive network of partners to help labels sell physical product. The days of shifting 20,000 units of a specialist 12-inch may be long gone, but there are records out there capable of pushing 5,000 sales.

Running a physical distribution service may require a great deal more effort than its digital counterpart, but for vinyl aficionados it is a labour of love and well worth the extra effort.

Vinyl (much like dance music itself) has been written off many times over but the fact Prime has a label roster close to 300-strong, indicates there is life left in the format yet.

Similarly, as CD sales have dropped, it has become less viable for labels and artists to produce CD albums. With the business model having changed dramatically over the past five to 10 years, then it is difficult to make a profit unless you change accordingly.

Prime has found that a number of labels have come to them from larger companies, looking for improved sales and profitability. Smaller companies have the flexibility to set up and customise deals for each project in key territories rather than adopt a “one size fits all” approach.

Prime can operate much faster in terms of decision-making and getting product to market. It is also positioned much closer to the front line of the business, with strong relationships with all the chains and key specialists around the world, so has a better grasp about what particular artists and sounds are poised to break.

This coming Q4, things are shaping up well for Prime – on both the vinyl and CD front. There is a new vinyl release from legendary underground electronic producer Ben Sims on Drumcode due in October, plus a 15 Years Of Drumcode album following that.

Picture-disc campaigns for FlyEye Records and forthcoming vinyl releases from Armand van Helden and A-Trak's Duck Sauce project augment a release list that includes Leftroom, Sneaker

Social Club, Hype_Ltd, Saved, Suara, Gruuv and Bedrock to name but a few. On the CD front there is a new release from Mau5trap Recordings which is planned to coincide with a tour, and remixes album Noisia is due for Christmas Day.

As the music industry evolves and the majority of

labels continue to prioritise digital sales, an innovative minority is growing larger, jumping on the vinyl bandwagon and reaping the rewards.

Many artists, labels and consumers are opting for vinyl, realising that the longevity and consumer satisfaction created through a physical vinyl product far outlives those of the disposable MP3 which is downloaded today and deleted tomorrow.

Digital sales will continue to reap plentiful and rapid financial rewards but vinyl will always thrive and shine out as a musical format for the music lover. It has been around for more than 100 years – and won't be going away anytime soon.

www.primedirectdist.co.uk



ABOVE
Ducks in a row: Dance duo Duck Sauce have a picture-disc release coming in Q4

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Booking deadline: Friday 12pm for publication the following
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INDUSTRY EVENTS DATES FOR YOUR DIARY**September****6th**

Barclaycard Mercury Prize
Grosvenor House Hotel
mercuryprize.com

7th-9th

PopKomm
Berlin, Germany
popkomm.com

8th-11th

Bestival
Isle of Wight
bestival.net

22nd-24th

Reeperbahn Festival
Hamburg, Germany
reeperbahnfestival.com

October**5th**

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

MOBOs, Glasgow SECC
mobo.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

Music and Media
Tampere, Finland
musiikkimedia.fi

November**7th**

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

10th

AIM Awards
Floridita, Soho, London
musicindie.com

15th

UK Festival Awards
Roundhouse, Camden,
London
festivalawards.com



Dave Stewart



Suzi Quattro

September 16

Republic of Ireland territory profile
Suzi Quattro tribute

September 23

Dave Stewart tribute

September 30

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

Music Week Presents... Vol 12:

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October 7

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Coming soon

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Distribution guide
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KEY RELEASES

For full reviews, updated daily, visit www.musicweek.com/reviews

SINGLE OF THE WEEK

■ SNOW PATROL *Called Out In The Dark* Fiction



We're all for experimentation at Music Week but disco-ish drums, rousing synths and effect-laden vocals were not something we expected at all from the comeback single from Snow Patrol.

Admittedly, we're not talking Chic-esque funk and Daft Punk keys here – it's more of a British shuffle really – but, nonetheless it's quite a surprise and at first rather jars.

But if you can get around that, then after a few listens – and you almost certainly get a few listens, with radio already coming on board and a moderately well-known actor Jack Davenport appearing in a the video – things start to resolve themselves. Indeed, the overall result sounds not unlike Phoenix, with added Northern Ireland angst courtesy of Gary Lightbody's pained vocal. The track is released as part of the four-track digital EP featuring three additional new tracks.

PREVIOUS: JUST SAY YES (16) BEN CARDEW



ALBUM OF THE WEEK

■ THE DRUMS *Portamento* Island/Moshi Moshi



It seems like only the blink of eye since these New Yorkers crossed the Atlantic to Hoover up all the "one to watch" plaudits in one fell swoop and provided their soundtrack for the Inbetweeners generation with their 200,000-selling eponymous debut. Little more than a year later they're back; sweeping aside all concerns of the clichéd difficult second album as Portamento effortlessly picks up where The Drums left off. Trademark winsome vocals over an upbeat jangle of guitars and gentle pop of synths pretty much sums up this sparse, jittery album. While the first half of the record sticks strictly to the script of its predecessor, the second is a darker, synth-led exploration of themes from transgenderism to casual violence. The Drums have thankfully resisted the temptation to mark their "maturity" and "growth" by taking a sledgehammer to their sound - while providing plenty of promise of more to come.

PREVIOUS ALBUM: THE DRUMS (16) ED MILLER



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

■ ALBUM



DORIS DAY

My Heart (Sony)
It has taken 17 years for Doris Day to release an album of

new material and the result is one which produces a mixed bag of emotions. Among the 12 tracks on the record are remainders of her work from the Fifties and Sixties – with three tracks, *You Are So Beautiful*, *Day Dream* and the *Beach Boys'* *Disney Girls*, taken from the time when Day was enjoying the height of her fame. The album also includes nine brand new recordings produced by her late son Terry Melcher – including the album's lead single *Heaven Tonight*, which has been added to the Radio 2 Playlist. However, the album will not be one for everybody, with the initial thrill of listening to the voice of a bonafide legend – a voice which feels warm, comforting and seductive in its familiarity – one which disappears fast as one slow, sugary, sentimental number blends into the next. But with already a strong showing in pre-release charts it is clear that the enthusiasm for Day has still not waned – more than 60 years after she became a star.

CHARLOTTE OTTER

■ ALBUM



JEFF BRIDGES

Jeff Bridges (Blue Note)
There was a general feeling of surprise

when Jeff Bridges' portrayal of a fallen country icon in his 2009 film *Crazy Heart* demonstrated that The Dude could actually sing. The film went on to win an Oscar and two Grammys and Bridges went off to record what sounds exactly like an extended version of the *Crazy Heart* soundtrack: with deep, soulful vocals interwoven with a crisp twang of a guitar. The music is just as deep and soulful as Bridges' voice and if you did not know any better you would automatically assume it was the work of a seasoned country singer. The album is that good. Bridges' second album demonstrates that the actor, along with a handful of others, has more than one string to his bow, but it is somewhat disappointing he has chosen such an obvious route to go down.

CHARLOTTE OTTER

■ ALBUM

MIRACLE FORTRESS

Was I The Wave (Republic Of Music)
Miracle Fortress' *Was I the Wave?* is, like



its predecessor – 2007's *Five Roses* – a solid, carefully thought-out collection of songs. This time,

however, nubby synth textures are the name of the game, with undulating drum and keyboard samples forming a rippling backdrop to the dreamy Beach Boys-like harmonies. While it can be argued that the band have always been one step behind a trend – with *Five Roses* coming at the end of the mania for heady Sixties pop and their latest offering comes at the tail end of the industry's love affair with Eighties electronica – frontman Graham Van Pelt's clipped and neat homages to the era are not to be missed. Miscalculations, with its thick bass and high synths – forms the album's unlikely hit, while analogue guitars and tapped drums weave themselves into a gorgeous, gossamer like melody on *Everything Works*.

There is an intimacy to the record which is lacking from a lot of the band's contemporaries and while it may sadly fail to make an impact in the charts – strong production and catchy hooks will ensure that the album will be returned to time and time again.

CHARLOTTE OTTER

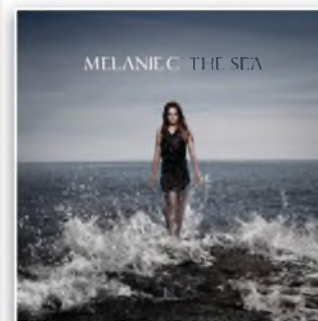
OUT NEXT WEEK

SINGLES

- ANGEL 7 Minutes Before Time EP (Island)
- BON IVER *Holocene* (4AD)
- JEFF BRIDGES *What A Little Love Can Do* – EP (Blue Note/Parlophone)
- MELANIE C *Think About It* (Red Girl)
- DEV *In The Dark* (Island)
- DJ SHADOW *I'm Excited* (Island)
- THE DRUMS *Money* (Island/Moshi Moshi)
- FOO FIGHTERS *Arlandria* (RCA)
- FOSTER THE PEOPLE *Helena Beat* (Columbia)
- MICHAEL FRANTI & SPEARHEAD *Say Hey (I Love You)* (Parlophone)
- WYNTER GORDON *Till Death* (Asylum/Big Beat)
- HOT CHELLE RAE *Tonight Tonight* (Mercury)
- THE KOOKS *Is It Me* (EMI)
- LEONA LEWIS & AVICII *Collide* (Syco)
- MS DYNAMITE *Neva Soft* (Relentless/Dynamic Ventures)
- PIXIE LOTT *All About Tonight* (Mercury)
- MARK RONSON FEAT. PHARRELL WILLIAMS, MNR, WILEY *AND WRETCH 32 Record Collection 2012* (Kitsune)
- THE SATURDAYS *All Fired Up* (Fascination)
- NICOLE SCHERZINGER *Wet* (Interscope)
- SKRILLEX *Ruff Neck* (Full Flex) (Asylum/Atlantic)
- SNOW PATROL *Called Out In The Dark* (Fiction)

ALBUMS

- AIRSHIP *Stuck In This Ocean* (PIAS)
- BIG DEAL *Lights Out* (Mute)
- JEFF BRIDGES *Jeff Bridges* (Blue



Note/Parlophone)

- MELANIE C *The Sea* (Red Girl)
- RY COODER *Pull Up Some Dust And Sit Down* (Nonesuch)
- DORIS DAY *My Heart* (Sony)
- DEV *The Night The Sun Came Up* (Island)
- THE DRUMS *Portamento* (Island/Moshi Moshi)
- FABIAN *Say Goodbye* (Binary)
- GERRY RAFFERTY *City To City* – Remastered (EMI Catalogue)
- GROUPOVE *Never Trust A Happy Song* (Canvasback/Atlantic)
- GRACE JONES *Hurricane* (Wall Of Sound)
- THE RAPTURE *In The Grace Of Your Love* (DFA/Coop)
- REID PALEY & BLACK FRANCIS *Paley & Francis* (Cooking Vinyl)
- THROWING MUSES *Anthology* (4AD)
- THE TOM FULLER BAND *Ask* (Red Cap)
- KATE VOGEGLE *Gravity Happens* (Island)

SEPTEMBER 12

SINGLES

- JO BIRCHALL *Wonderful* (Portobello)
- 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)
- BREANNE D'REN *Sparks* (Durenduren)
- JONATHAN JEREMIAH *Lost* (Island)
- KASABIAN *Days Of Forgotten* (Columbia)
- KREAYSHAWN *Gucci Gucci* (Columbia)
- LAURA MARLING *Sophia* (Virgin)
- MOGWAI *Earth Division* (Rock Action)
- 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)
- ASHER ROTH *Another One Down* (Island)
- SOUNDGIRL *Hero* (Mercury)
- SUMMER CAMP *Better Off Without You* (Moshi Moshi)
- SWITCHFOOT *Dark Horses* (Atlantic)
- TUNE-YARDS *Gangsta* (4AD)
- WILEY *Link Up* (Big Dada)
- PATRICK WOLF *Time Of My Life* (Mercury)
- YOGI FEAT. AYAH MARAR *Follow U* (Mos)
- YOUNG KNIVES *Vision In Rags* (Gadzook)

ALBUMS

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

SEPTEMBER 19

SINGLES

- DAPPY *No Regrets* (Island)
- JASON DERULO *It Girl* (Warner Brothers/Beluga Heights)
- CARO EMERALD *The Other Woman* (Dramatico)
- EMMY THE GREAT *Paper Forest* (In The Afterglow Of Rapture) (Close Harbour)
- FRANKMUSIK *No ID* (Island)
- MILES KANE *Come Closer* (Columbia)
- WIZ KHALIFA *No Sleep* (Atlantic)
- 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)

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

- **STARBOY NATHAN FEAT. WRETCH 32** Hangover (Mona/Vibes Corner)
- **ALEX WINSTON** Velvet Elvis (Island)

ALBUMS

- **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)
- **KASABIAN** Velociraptor! (Columbia)



- **NATALIA KILLS** Perfectionist (Interscope)
- **MADNESS** A Guided Tour Of (Salvo/Union Square)
- **PAJAMA CLUB** Pajama Club (EMI)
- **PEARL JAM** 20 OST (Legacy)
- **CHRISTINA PERRI** Lovestrong (Atlantic)
- **THE RIFLES** Freedom Run (EMI)
- **SOUNDGIRL** Something To Dream About (Mercury)
- **SUPERHEAVY** Superheavy (Polydor)

SEPTEMBER 26

SINGLES

- **ALL THE YOUNG** Quiet Night In (Midlands Calling/Warner)
- **BRETT ANDERSON** Brittle Heart (EMI)
- **DIONNE BROMFIELD FEAT. TINCHY STRYDER** Spinnin' For 2012 (Lioness/Island)
- **COCKBULLKID** Hold On To Your Misery (Island/Moshi Moshi)
- **DELLAH** GO (Warner Brothers)
- **FEIST** How Come You Never Go There (Polydor)
- **BEN HOWARD** Keep Your Head Up (Island)
- **HUGO** 99 Problems (Roc Nation/RCA)
- **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)
- **SKYLAR GREY** Invisible (Polydor)
- **SUGABABES** Freedom (RCA)
- **VIVA BROTHER** Time Machine (Geffen)
- **YOU ME AT SIX** Loverboy (Virgin)
- **YUCK** The Wall (Mercury/Pharmacy)

ALBUMS

- **BRETT ANDERSON** Black Rainbows (EMI)
- **APPARAT** The Devil's Walk (Mute)
- **BJORK** Biophilia (One Little Indian)
- **BLINK 182** Neighborhoods (Geffen/Island)
- **JASON DERULO** Future History (Warner Brothers/Beluga Heights)
- **DJ SHADOW** The Less You Know, The Better (Island)
- **MARCUS FOSTER** Nameless Path (Communium/Polydor)
- **FRANKMUSIK FEAT. FAR EAST MOVEMENT** Do It In The AM (Island)

- **GURRUMUL** Rrakala (Dramatico)
- **BETH HART & JOE BONAMASSA** Don't Explain (Provogue)
- **J COLE** Cole World: The Sideline Story (RCA)
- **JANE'S ADDICTION** The Great Escape Artist (EMI)
- **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 Dada/Banana Klan)
- **SWITCHFOOT** Vice Verses (Atlantic)
- **WILCO** The Whole Love (D3PM)

OCTOBER 3

SINGLES

- **BIG SEAN** Marvin & Chardonnay (Mercury)
- **BIRDY** People Help The People (4th 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) (Deconstruction)
- **MADS LANGER** Riding Elevators (Columbia)
- **LMFAO** Sexy And I Know It (Interscope)
- **MARINA AND THE DIAMONDS** Radioactive (679/Atlantic)
- **PORTUGAL. THE MAN** So America (Atlantic)
- **PNAU** Solid Ground (Moc)

ALBUMS

- **BRIGHTON & HOVE GAY MEN'S CHORUS** Brighton & Hove Gay Men's Chorus (Island)
- **DIONNE BROMFIELD** Good For The Soul (Lioness/Island)



- **EMIKA** Emika (Ninja Tune)
- **FEIST** Metals (Polydor)
- **FRON MALE VOICE CHOIR** Voices From The Valley - Best Of (UCI)
- **BEN HOWARD** Every Kingdom (Island)
- **HUGO** Old Tyme Religion (Roc Nation/RCA)
- **THE KENNETH BAGER EXPERIENCE** The Sound Of... (Deconstruction/Sony)
- **L-VIS** 1990 Neon Dreams (Island)
- **LADY ANTEBELLUM** Own The Night (Capitol/Parlophone)
- **MADS LANGER** Behold (Columbia)
- **PAUL MCCARTNEY** Ocean's Kingdom (Decca)
- **MUTEMATH** Odd Soul (Warner Brothers)
- **ROACHFORD** Addictive (M3)
- **VARIOUS** The Lost Notebooks Of Hank Williams (Egyptian/Sony)
- **YOU ME AT SIX** Sinners Never Sleep - Deluxe (Virgin)
- **YOU ME AT SIX** Sinners Never Sleep

(Virgin)
OCTOBER 10
SINGLES

- **BLACK CLOUD ISLAND** My Doll Made Of Pins (CWS)
- **CAGE THE ELEPHANT** Aberdeen (Relentless/Virgin)
- **MATT CARDLE** Run For Your Life (Syco)
- **ALEX CLARE** Up All Night (Island)
- **MURRAY JAMES** Protect Me (Columbia)
- **THE OVERTONES** Second Last Chance (Warner Music Entertainment)
- **OWL CITY** Dreams Don't Turn To Dust (Island)
- **KELLY CLARKSON** Mr Know It All (RCA)
- **LAURENT WERY FEAT. SWIFT KID AND DEV** Hey Hey Hey (Pop Another Bottle) (One More Tune/Warner)
- **OH LAND** White Nights (RCA)

ALBUMS

- **RYAN ADAMS** Ashes & Fire (Pax-Am/Columbia)
- **BLACK CLOUD ISLAND** Black Cloud Island (CWS)
- **EVANESCENCE** Evanescence (Sony)
- **PETER GABRIEL** New Blood (EMI)
- **GIVERS** In Light (Island)
- **JOE JONAS** Fast Life (A&M)
- **PINK MARTINI** 1969 (Wrasse)
- **JOHNNY MATHIS** The Ultimate Collection (Sony)
- **THE OVERTONES** Good Ol' Fashioned Love - Platinum Edition (Warner Music Entertainment)
- **RADIOHEAD** Tikol Rmx 1234567 (Ticker Tape/XI)
- **CLIFF RICHARD** Soulicious (EMI)

OCTOBER 17

SINGLES

- **BOMBAY BICYCLE CLUB** Lights Out Words Gone (Island)
- **JOE JONAS** Just In Love (A&M)
- **MANN FEAT. T-PAIN** Get It Girl (Def Jam)
- **MAVERICK SABRE** I Need (Mercury)
- **NICKI MINAJ FEAT. RIHANNA** Fly (Cash Money/Island)
- **NERO** Crush On You (MIA/Mercury)

● **TO KILL A KING** EP (Virgin)
ALBUMS

- **ASA** Why Can't We (Dramatico)



- **MATT CARDLE** Letters (Syco)
- **CLEMENT MARFO & THE FRONTLINE** Overtime (Warner)
- **CHRIS DE BURGH** Footsteps 2 (DMG TV)
- **KATHERINE JENKINS** Daydream (Warner Brothers)
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds (Sour Mash)
- **DANIEL O'DONNELL** The Ultimate Collection (DMG TV)
- **OH LAND** Oh Land (RCA)
- **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)
- **MONICA** New Life (J)
- **JOSH OSHO** L.I.F.E (Island)
- **RIZZLE KICKS** Youngster (Island)
- **TRIBES** Baby (Island)
- **BRIAN WILSON** In The Key Of Disney

(Disney Parlo/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)
- **TYGA FEAT. CHRIS RICHARDSON** Far Away (Island)
- **THE WANTED** Lightning (Geffen)

ALBUMS

- **MANIC STREET PREACHERS** National Treasures (Columbia)
- **JULIAN PERRETTA** Stitch Me Up (Mercury)
- **PROFESSOR GREEN.** At Your Inconvenience (Virgin)



- **RIZZLE KICKS** Stereo Typical (Island)
- **U2** Achtung Baby 20th Anniversary (Mercury)

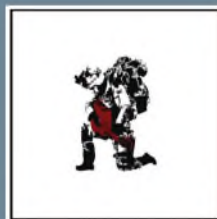
NOVEMBER 7

ALBUMS

- **THE CURE** Disintegration - Deluxe Edition (Fiction)
- **JOKER** The Vision (uAd)
- **DAVID LYNCH** Crazy Clown Time (Sunday Best)
- **WASHINGTON** I Believe You Liar (Mercury)

THE PANEL

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

MALCOLM DOME (CLASSICROCK.COM)
The Sudanese Playboys: Sudanese Playboys (Anyhow Records)

The Sudanese Playboys mix Celtic influences with those from the Middle East and the Caribbean, but because these Londoners do it all with such vitality and vigour, I'm totally enthralled by the freshness of it all. Nice to know rock still has the ability to reinvent itself using genuine talent.

TRISTAN PARKER (CLASH)
Inch-time: The Floating World (Mystery Plays)

Stefan Panczak's latest album is a subtle but hugely fulfilling affair, breathing new life into the often-vapid instrumental electronica sphere. Rich, colourful melodies float over trippy jazz journeys, filmic textures and refined beats, making for a refreshingly engaging example of how to unify the organic and the electronic.

PIERS MARTIN (VICE)
Apparat: The Devil's Walk (Mute)

Inspired by Mexican sunsets and Shelley, raffish Berlin electronics whizz Sascha Ring spreads his wings on his sumptuous third album to fashion the kind of smouldering, widescreen melancholia beloved of Sigur Ros and M83. Having won over clubland, the stage is now set for Apparat's dazzling live band show.

FUZZY LOGIK FEAT. JADA PEARL
ALL MY LOVE (Safe & Sound)

I should not admit this, but I will... I sing "All My Love" by Fuzzy Logik and Jada Pearl in the shower. I like its simplicity - very effective. My favourite part is the bridge. Ms Pearl did a great job on the vocals and I am hoping to hear more from her in the future.

KEY RELEASES

Ed Sheeran's chart addition faces Example



Ed Sheeran | Album demand builds

PRE-RELEASE FOCUS

BY PAUL WILLIAMS

DEMAND IS BUILDING FOR singer-songwriter Ed Sheeran's first Asylum/Atlantic album as he battles with Example this week to top the UK singles chart.

The September 12-issued album + has moved to the top of Play's pre-order chart, replacing Virgin act You Me At Six's *Sinners Never Sleep*, while he climbs 3-2 at HMV and 8-4 at

Amazon. Interest in the album grows ahead of him scoring his second Official Charts Company Top 10 single this coming Sunday with *You Need Me I Don't Need You*, which is closely fighting Ministry of Sound act Example to debut at one, while its predecessor The A Team will shortly break through half a million UK sales.

Sheeran's rival this week for the UK singles chart crown, Example, is also gaining interest in his own forthcoming album *Playing In The Shadows*, which improves a place to three at HMV,

although neither the rapper nor Sheeran can get beyond Kasabian. The Columbia-signed band's *Velociraptor!* has now been HMV's most in-demand unreleased album for five straight weeks and is now top at Amazon.

Besides Sheeran, the singer-songwriter theme continues with Virgin artist Laura Marling whose third album *A Creature I Don't Know* rises 9-7 at HMV, 11-7 at Amazon and arrives in 19th place at Play. James Morrison's own third album and his first for Island Records, *The Awakening*, is also

coming to life on our pre-release charts, climbing 20-15 at HMV, 16-14 at Play and entering at 20 at Amazon.

Chris Rea's ambitious five-CD set *Santo Spirito Project* makes its first appearance on HMV's pre-release chart in 20th position.

Sak Noel is number one on Shazam's new release chart with his house tune *Loca People* ahead of its September 25 commercial debut, while 12 of the Top 20 positions on the Last FM Hype Chart are filled by cuts from Will Young's *Echoes* album.

TOP 20 ONLINE SHAZAM CHART

Pos	ARTIST	Total	Change
1	SAK NOEL	Loca People 3	Beat
2	PIXIE LOTT	All About Tonight	Mercury
3	LIL' WAYNE...	She Will	Cash Money/Island
4	DRAKE	Headlines	Cash Money/Island
5	BINGO PLAYERS	Cry (Just A Little)	3 Beat
6	THE SATURDAYS	All Fired Up	fascination
7	ONE DIRECTION	What Makes... Syco	
8	JASON DERULO	It Girl	Warner Brothers/Beluga Heights
9	GYM CLASS HEROES...	Stereo Hearts	FBR
10	DAPPY	No Regrets	island
11	MS DYNAMITE	Neva Soft	Relentless/Dynamic Ventures
12	LADY GAGA	You And I	Interscope
13	SNOW PATROL	Called Out In The Dark	Fiction
14	KREAYSHAWN	Gucci Gucci	Columbia
15	BIG SEAN/KANYE WEST	Marvin & Chardonnay	Def Jam
16	LEONA LEWIS & AVICII	Collide	Syco
17	COBRA STARSHIP...	You Make Me Feel...	FBR
18	SKRILLEX	Ruff Neck...	Asylum/Atlantic
19	DELILAH	Go	Warner Brothers
20	SEAN PAUL/ALEXIS JORDAN	Got 2 Luv U	Atlantic

musicmetric

TOP 20 PLAY PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	ED SHEERAN	+	Asylum/Atlantic
2	YOU ME AT SIX	Sinners Never...	Virgin
3	DREAM THEATER	A Dramatic...	Roadrunner
4	MATT CARDLE	Letters	Syco
5	KASABIAN	Velociraptor!	Columbia
6	THE KOOKS	Junk Of The Heart	EMI
7	BEN HOWARD	Every Kingdom	Island
8	NOEL GALLAGHER'S HIGH...	... Noel...	Sour Mash
9	DR DRE	Detox	Interscope
10	OPETH	Heritage	Roadrunner
11	MASTODON	The Hunter	Roadrunner
12	EVANESCENCE	Evanescence	Sony
13	MACHINE HEAD	Unto...	Future Publishing
14	JAMES MORRISON	The Awakening	Island
15	COLDPLAY	Mylo Xyloto	Parlophone
16	NICOLA ROBERTS	Cinderella's Eyes	A&M
17	ANTHRAX	Worship Music	Nuclear Blast
18	ALICE COOPER	Welcome 2...	Spinefarm
19	LAURA MARLING	A Creature...	Virgin
20	TORI AMOS	Night Of Hunters	Decca

PLAY.COM

TOP 20 AMAZON PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	KASABIAN	Velociraptor!	Columbia
2	MATT CARDLE	Letters	Syco
3	DORIS DAY	My Heart	Sony
4	ED SHEERAN	+	Asylum/Atlantic
5	PINK FLOYD	The Dark Side...	EMI
6	U2	Achtung Baby...	Mercury
7	LAURA MARLING	A Creature...	Virgin
8	PAUL SIMON	Graceland	Sony
9	DREAM THEATER	A Dramatic...	Roadrunner
10	PINK FLOYD	Wish You Were...	EMI
11	NOEL GALLAGHER'S...	... Noel...	Sour Mash
12	NIRVANA	Nevermind	Geffen
13	PINK FLOYD	Wall...	EMI
14	OPETH	Heritage	Roadrunner
15	ALICE COOPER	Welcome 2...	Spinefarm
16	EXAMPLE	Playing In The Shadows...	MoS
17	CHRIS REA	The Santo Spirito...	Rhino
18	TORI AMOS	Night Of Hunters...	Decca
19	RY COODER	Pull Up Some Dust...	Nonesuch
20	JAMES MORRISON	The...	Island

amazon.co.uk

TOP 20 HMV PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	KASABIAN	Velociraptor!	Columbia
2	ED SHEERAN	+	Asylum/Atlantic
3	EXAMPLE	Playing In The Shadows	MoS
4	NOEL GALLAGHER'S...	... Noel...	Sour Mash
5	TAKE THAT	Take That: Progress Live	Polydor
6	YOU ME AT SIX	Sinners Never...	Virgin
7	LAURA MARLING	A Creature...	Virgin
8	NIRVANA	Nevermind...	Geffen
9	PINK FLOYD	The Dark Side...	EMI
10	THE WANTED	TBC	Global Talent/Island
11	MATT CARDLE	Letters	Syco
12	JLS	Album	Epic
13	DREAM THEATER	A Dramatic...	Roadrunner
14	CHER LLOYD	TBC	Syco
15	JAMES MORRISON	The...	Island
16	EVILE	Five Serpents Teeth	Earache
17	THE KOOKS	Junk Of The Heart	EMI
18	PINK FLOYD	Wish You Were...	EMI
19	MANIC STREET PREACHERS	National...	Columbia
20	CHRIS REA	The Santo Spirito...	Rhino

hmv.com

LAST.fm OVERALL CHART

Pos	ARTIST	Title	Label
1	FOSTER THE PEOPLE	Pumped...	Columbia
2	NERO	Promises	MIA/Mercury
3	ADELE	Rolling In The Deep	XL
4	BON IVER	Holocene	4AD
5	BON IVER	Perth	4AD
6	NERO	Guilt	MIA/Mercury
7	ED SHEERAN	The A Team	Asylum/Atlantic
8	KATY PERRY	Last Friday Night...	Virgin
9	BON IVER	Skinny Love	4AD
10	NICKI MINAJ	Super Bass	Cash Money/Island
11	BON IVER	Towers	4AD
12	BON IVER	Minnesota, WI	4AD
13	BON IVER	Calgary	4AD
14	LADY GAGA	The Edge Of Glory	Interscope
15	ADELE	Set Fire To The Rain	XL
16	NERO	Doomsday	MIA/Mercury
17	NERO	Me And You	MIA/Mercury
18	NERO	Innocence	MIA/Mercury
19	LADY GAGA	Judas	Interscope
20	BON IVER	Michican	4AD

last.fm
THE SOCIAL MUSIC REVOLUTION

CATALOGUE REVIEWS

THE PIRATES



Shakin' With The Devil: The Best Of The Pirates 1977-1979 (Salvo)

SALVO (CD 219)
The signature label of Union Square Music, catalogue imprint Salvo celebrates its fifth birthday this month, with a deserved reputation for excellence, both in its choice of material (The Move, Slade, Madness, the ZTT catalogue, etc) and its presentation, which is right up there with Ace setting the pace in terms of quality and content of packaging. Surpassing the benchmark, *Shakin' With The Devil* is actually a little more than a best-of set, including all three albums *The Prates* released in the late 1970s - the Warner Brothers sets *Out Of Their Skulls* (1977) and *Skull Wars* (1978), and the 1979 Cube release *Happy Birthday Rock 'N' Roll* - in superb digitally remastered sound, along with a plethora of bonus tracks, lifting overall playing time of the two-CD 52-song set to 150 minutes.

QUEEN



The Works (Island 2771766); A Kind Of Magic (2779974); The Miracle

(2779987); *Made In Heaven* (2780019); *Innuendo* (2780003); *Deep Cuts 3* (2780029)
Less than a year after acquiring it, Universal completes its exemplary upgrading of Queen's formidable catalogue - superbly remastered, and expanded - by releasing the band's final five studio albums and the new compilation *Deep Cuts 3* on September 5. Poignantly coinciding with what would have been lead singer Freddie Mercury's 65th birthday and marking the band's 40th anniversary, they are a powerful reminder of how, even so far into their career, Queen were a behemoth, constantly consolidating their reputation with work of great pith and moment. Although *The Works* is the only one of the five to fall short of number one - it peaked at number two - it is a formidable indicator of the band's power and the only album

in UK history on which each of four members of a band have penned a separate Top 20 hit: Roger Taylor's *Radio Ga Ga*, John Deacon's *I Want To Break Free*, Brian May's *Hammer To Fall* and Freddie Mercury's *It's A Hard Life*.

THE DOOBIE BROTHERS



The Doobie Brothers/Toulouse Street (Rhino/Edsel EDS2 2104); The Captain And Me/What Were Once Vices Are Now Habits (EDSD 2105); Stampede/Takin' It To The Streets (EDSD 2106); Livin' On The Fault Line/Minute By Minute (EDSD 2107)

Released at annual intervals between 1970 and 1977, The Doobie Brothers' first eight albums saw them evolve from a tight and polished rock band with Tom Johnson as lead singer to a looser-shouldered but still slick entity trading in softer rock and R&B-based material, with the distinctive vocals of Michael McDonald taking centre-stage. Both phases have much to commend them, and all eight albums are reissued, along with bonus tracks, on four new Edsel twofers. Overall, an excellent

body of work, and one that should pick up useful sales.

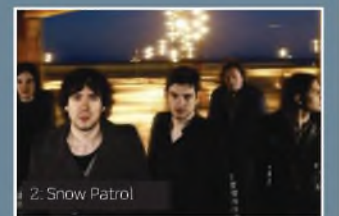
CHARLIE RICH



Rollin' With The Flow: RCA And Epic Country Hits 1968-1979

(1-Bird Americana TBIRDAM 015)
Starting out as a rock 'n' roller, Charlie Rich found his niche in country music. After establishing a sizeable fanbase on the margins via a series of excellent releases on RCA, he came to wider prominence with a series of crossover pop hits on Epic, most notably *Behind Closed Gards* and *The Most Beautiful Girl*, both of which graced the UK Top 20 in 1974. The 1977 title track is one of nine songs Rich placed atop *Billboard's* US country singles chart, and is included here alongside all of the others and a further 18 chart entries. The Silver Fox, as Rich was known for his greying hair, had an easy, understated vocal style. Much of the material here was custom-written for him, and boasts exceptional production from the legendary Billy Sherrill.

CATALOGUE TOP 20 SINGLES



This Last Artist Title Label Distributor

1	NEW	RED HOT CHILI PEPPERS	Under The Bridge	/ Warner Brothers (ARV)
2		SNOW PATROL	Chasing Cars	/ Fiction (ARV)
3		DAVID GUETTA FEAT. KELLY ROWLAND	When Love Takes Over	/ Positiva/Nignin (E)
4		ADELE	Make You Feel My Love	/ XL (PIAS)
5	NEW	JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings	/ Polydor (ARV)
6	NEW	EMINEM FEAT. DIDO	Stan	/ Interscope (ARV)
7		SEMISONIC	Secret Smile	/ MCA (ARV)
8	NEW	EVANESCENCE	My Immortal	/ Virgin/Wind Up (E)
9		BLACK EYED PEAS	Where Is The Love?	/ A&M (ARV)
10		BEYONCE	Single Ladies (Put A Ring On It)	/ Columbia (ARV)
11	RE	FLORENCE + THE MACHINE	You Got The Love	/ Island (ARV)
12		50 CENT	In Da Club	/ Interscope (ARV)
13	NEW	RED HOT CHILI PEPPERS	Californication	/ Warner Brothers (ARV)
14		AMY WINEHOUSE	Back To Black	/ Island (ARV)
15	NEW	KANYE WEST	Stronger	/ Roc-A-Fella/Def Jam (ARV)
16		NOTORIOUS B.I.G FEAT. DIDDY & NELLY	Nasty Girl	/ Atlantic (ARV)
17		MOTORHEAD	Ace Of Spades	/ Sanctuary (ARV)
18		WILSON PHILLIPS	Hold On	/ Capitol/Parlophone (E)
19		TRACY CHAPMAN	Fast Car	/ Elektra (ARV)
20	NEW	CARDIGANS	My Favourite Game	/ Stockholm (ARV)

Official Charts Company 2011

CLUB CHARTS
 Club charts are available on **MusicWeek.com** every Friday
UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	label
1	4	5	LEONA LEWIS & AVICII	Collide	Syco
2	20	3	CALVIN HARRIS	Feel So Close	Columbia
3	9	7	ANDAIN	Promises	Black Hole
4	6	5	ROBYN	Call Your Girlfriend	Konichiwa
5	12	4	THE 2 BEARS	Bear Hug	Southern Fried
6	10	4	JESSIE J	Who's Laughing Now	Island/Java
7	13	4	YOGI FEAT. AVAH MARAR	Follow U	MoS
8	14	3	SAK NOEL	Loca People (What The F**K!)	3 Beat
9	25	2	HARD-FI	Fire In The House	Necessity/Atlantic
10	2	4	RAY FOXX FEAT. LOVEILE	La Musica (The Trumpeter)	Defected
11	16	3	EMELI SANDE	Heaven	Virgin
12	11	2	MONARCHY	Maybe I'm Crazy	This Is Music
13	17	3	DI ANTOINE VS. TIMATI FEAT. KAIENNA	Welcome To St. Tropez	AATW
14	26	3	DENIS THE MENACE/MARKUS BINAPFL/RACHELLE	Sunshine In My Heart	Hi:iti Groove
15	30	2	VICTORIA AITKEN	Weekend Lover	White Label
16	1	6	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
17	36	2	LAKI MERA	Fool	Just Music
18	28	2	PIXIE LOTT	All About Tonight	Mercury
19	31	2	DRUMSOUND & BASSLINE SMITH	Close	New State
20	33	2	LAIDBACK IJKE V EXAMPIE	Natural Disaster	MoS
21	32	2	MYNC, RON CARROLL & DAN CASTRO	Don't Be Afraid	Crz
22	29	2	JES	Unleash The Beat - Album Sampler	McGik Muzik
23	15	6	DUCK SAUCE	Big Bad Wolf	3 Beat
24	NEW		TIESTO FEAT. KAY	Work Hard, Play Hard	Musical Freedom
25	23	7	EXAMPIE	Stay Awake	MoS
26	21	5	BETSI E LARKIN	All We Have Is Now	McGik Muzik
27	3	5	AVICII	Fade Into Darkness	MoS
28	39	2	PNAU	Solid Ground	MoS
29	22	5	DARREN CORREA & MEHRBOD FEAT. MAYA SEGA	Over To You	Camel Rider
30	24	2	AURA FEAT. PHEE/AURA FEAT. DANIELLE SENIOR	Heavy Session	Loverush
31	27	2	SWISS AMERICAN FEDERATION FEAT. NICHOLE AIDEN	Live So Free	Redstick
32	NEW		ROBBIE RIVERA	Dance Or Die	Juicy Music
33	37	3	SIR IVAN	Live For Today	PeaceMe:n
34	19	6	MOBY	Lie Down In Darkness	Little Idiot
35	NEW		PAUL OAKENFOLD & MARCO V	Groove Machine	Perfecto
36	NEW		PAUL OAKENFOLD & JOYRIDERS	These Sweet Fucking Dreams	Bootleg
37	5	5	ARTFUL FEAT. KAI LEVELLE	Could Just Be The Bassline	Workhouse
38	Re	13	MORY KANTE VS IOVERUSH UK	Yeke Yeke 2011	Loverush Digital
39	38	2	EDDIE AMADOR	10 Lil Indians	Cirusonic Recordings
40	NEW		THE SATURDAYS	All Fired Up	Fascination

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	label
1	10	2	THE SATURDAYS	All Fired Up	Fascination
2	3	3	CALVIN HARRIS	Feel So Close	Columbia
3	7	3	NICOLE SCHERZINGER	Wet	Interscope
4	14	3	ROBYN	Call Your Girlfriend	Konichiwa
5	26	2	CEE IO GREEN	Cry Baby	Werner Brothers
6	16	2	SAK NOEL	Loca People (What The F**K!)	3 Beat
7	8	7	DALAI	Taste The Night	White Label
8	13	4	SUGABABES	Freedom	RCA
9	18	2	EMELI SANDE	Heaven	Virgin
10	1	5	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
11	NEW		DI ANTOINE VS. TIMATI FEAT. KAIENNA	Welcome To St. Tropez	AATW
12	21	4	YOGI FEAT. AVAH MARAR	Follow U	MoS
13	9	5	LEONA LEWIS & AVICII	Collide	Syco
14	19	3	DEV	In The Dark	Island
15	23	2	DARREN HAYES	Talk Talk Talk	Powdered Sugar
16	24	3	COVER DRIVE	Lick Ya Down	Polydor
17	20	2	PIXIE LOTT	All About Tonight	Mercury
18	28	2	HAVANA	Dance Like That	SA
19	NEW		TIMBALAND FEAT. DAVID GUETTA & PITBULL	Pass At Me	Interscope
20	2	4	WILL YOUNG	Jealousy	RCA
21	NEW		JENNIFER HUDSON	No One Gonna Love You	J
22	5	4	MAROON 5 FEAT. CHRISTINA AGUILERA	Moves Like Jagger	A&M/Octone
23	22	6	EXAMPIE	Stay Awake	MoS
24	NEW		THE REASON 4	Take It All	Fer West/UpSide
25	30	6	PARADISE	See The Light	AAIW
26	4	4	AVICII	Fade Into Darkness	MoS
27	NEW		PNAU	Solid Ground	MoS
28	NEW		MELANIE C	Think About It	Red Girl
29	25	6	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
30	NEW		BEVERLEY KNIGHT	Cuddly Toy	Hurricane

© 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), 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 (Eveland), Beatport, Juno, Unique & Dynamic.

Collide on course for Leona**ANALYSIS**

BY ALAN JONES

TWO WEEKS ON FROM topping the Commercial Pop chart, Collide becomes the first Upfront chart number one for Leona Lewis (above). Arriving at the summit with an 8.88% margin over its nearest rival, Collide has had its credit revamped to read Leona Lewis/Avicii in recognition of the debt it owes to the latter's instrumental smash Fade Into Darkness. That was itself number three last week but now cedes to Lewis's vocal version, which is further bolstered by the servicing of new mixes from Cahill, Alex Gaudino & Jason Rooney and Nay Ray.

So close, but so far for Calvin Harris, whose new single Feel So Close is number two on both the Upfront and Commercial Pop charts this week. Its Commercial Pop conqueror is All Fired Up, the latest single from The Saturdays. It is the group's fifth number one to date, and the follow-up to Notorious, which spent two weeks at number two in June/July, without reaching pole position.

Snoop Dogg's Boom (feat T-Pain) extends its lead atop the Urban chart to three weeks – but while Snoop is still the top dog, his lead is fading fast, and Boom ended up less than 1% ahead of Starboy Nathan's Hangover, which also features Wretch 32.



The Saturdays: All Fired Up moves up



Starboy Nathan: his Hangover is kicking in

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	label
1	10	2	SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone
2	4	7	STARBOY NATHAN FEAT. WRETCH 32	Hangover	Mona/Vibes Corner
3	6	7	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
4	3	9	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
5	7	6	SJAVE DEBONAIR	Turn It On Its Head	One Time
6	5	6	GENEVA	Karma	GI Recordings
7	10	12	BOX BOTTOM FEAT. BIG BABBA	Bounce 'N' Boom	Dj BB
8	2	8	TALAY RILEY	Make You Mine	Jive
9	8	3	NICOLE SCHERZINGER	Wet	Interscope
10	19	2	TIMBALAND FEAT. DAVID GUETTA & PITBULL	Pass At Me	Interscope
11	16	9	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MIMA/Mercury
12	18	2	J. COLE	Work Out	Roc Nation/RCA
13	NEW		BEVERLEY KNIGHT	Cuddly Toy	Hurricane
14	21	2	JASON DERULO	It Girl	Warner Brothers/Beluga Heights
15	14	5	COVER DRIVE	Lick Ya Down	Polydor
16	23	2	KMC FEAT. JAM TEK	Everybody Jump	2101
17	28	2	EMELI SANDE	Heaven	Virgin
18	9	7	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
19	29	2	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
20	12	3	DUCHESS	All The Boys	AAIW
21	22	8	NICKI MINAJ	Super Bass	Cash Money/Island
22	24	13	JASON DERULO	Don't Wanna Go Home	Warner Brothers/Beluga Heights
23	13	6	RIHANNA	California King Bed	Def Jam
24	27	3	EXAMPIE	Stay Awake	MoS
25	NEW		DEV	In The Dark	Island
26	NEW		KREAYSHAWN	Gucci Gucci	Columbia
27	11	4	YETUNDE	Waiting	Greengarden
28	NEW		MS DYNAMITE	Neva Soft	Helentless/Dynamic Ventures
29	15	3	ARTFUL FEAT. KAI LEVELLE	Could Just Be The Bassline	Workhouse
30	17	5	JESSIE J	Who's Laughing Now	Island/Java

COOL CUTS TOP 20

Pos	ARTIST	Title
1	W GARTNER/will.i.am	Forever
2	SUB JAMS FEAT. COZI	Ricochet
3	CHUCKIE FEAT. GREGOR SAILO	What Happens In Vegas (IV Mix)
4	ABOVE & BEYOND FEAT. ZOE JOHNSTON	You Got To Go
5	STYLE OF EYE	We Are Boys
6	MARK RONSON & BI	Record Collection
7	BOYS NOIZE & EROL ALKAN FEAT. JARVIS COCKER	Avalanche
8	KRAAK & SMAAK FEAT. ROMANTHONY	Let's Go Back
9	L-VIS	1990 Lost In Love
10	DEVOLUTION	Good Love
11	TOMMY TRASH & TOM PIPER	All My Friends
12	KIDDA	Wanna Be Loved
13	LAKI MERA	Fool
14	KENNETH BAGER EXPERIENCE FEAT. ALOE BLACC	Sound Of Swing
15	GROOVE ARMADA	Red Light Trax
16	BLU RAY FEAT. JIMMY SOMERVILLE	I Believe In Love
17	ED SHEERAN	You Need Me...
18	HONEY DIJON FEAT. DAJAE	Until The Day
19	THE WHIP	Secret Weapon
20	ROBIN S & CTK	Shake It



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



Peppers shake the midweeks

ALBUMS FOCUS

BY ALAN JONES

IN PURSUIT OF THEIR THIRD straight number one studio album, and their fourth number one album in all, **Red Hot Chili Peppers** have established a commanding lead in early midweek sales flashes, with *I'm With You* – their 10th studio album in a recording career spanning 27 years – selling twice as many copies as Will Young's *Echoes*, which slips to second place, having topped the list last week.

It looks like being a busy week for debuts, with no fewer than eight albums poised to make their maiden chart appearances inside the Top 40 – French dance doyen David Guetta's *Nothing But The Beat* making midweek waves at number three on Tuesday's sales flashes; Bombay Bicycle Club peddle to number five with *A Different Kind Of Fix*; rapper Lil Wayne is sure to score his best UK chart placing to date with *Tha Carter IV* ranking seventh, 16 rungs higher than his previous best; country's senior citizens Dolly Parton (65) and Glen Campbell (75) rank ninth and 15th with their latest efforts; Kiwi classical star Hayley Westenra's *Paradiso* collaboration with Italian legend Ennio Morricone places 13th; and *That's Entertainment* – a celebration of MGM musicals – is set to give the John Wilson Orchestra their first chart appearance after 17 years as a recording act.

While Young debuted at number one last Sunday, 2009 X Factor winner Joe McElderry entered at number two, with the singles chart crown going to McElderry's runner-up Olly Murs, and the first single from Young's album debuting at number five, giving reality TV graduates a week of remarkable success.

Will Young co-wrote all but one track on his sixth album *Echoes*, which debuted at number one on

sales of 65,773 copies. It is his third number one, following debut *From Now On*, which opened at the summit in 2002 on sales of 187,350, and follow-up *Friday's Child*, which sold 201,900 copies to reach pole position the following year.

Young is the first male reality TV star to score a hat-trick of number one albums, although Cheryl Cole has had two as part of *Girls Aloud* and two solo.

Informed more by his success in a second reality show, *Popstar To Operastar*, Joe McElderry's *Classic* entered at number two, on sales of 35,609. It arrives only 10 months after his more pop-slanted debut *Wide Awake* entered and peaked at number three, with first week sales of 39,405.

The Young/McElderry double whammy denied Adele's 21 the opportunity of extending its already record introductory run in the top two to 31 weeks. Slipping 2-3 (35,236 sales), 21 has also now sold more copies in the US than in the UK for the first time – 3,061,539 there and 2,939,848 here.

A week after scoring his first number one single, *Wretch 32*'s new album *Black And White* debuted at number four (24,724 sales). His second album, it has, however, far surpassed his first, 2008's *Wretchprospect*, which has never charted, and has sold only 3,368 copies.

With a chart career spanning nearly 36 years, **Barbra Streisand** racked up her 30th chart entry with *What Matters Most* (number seven, 15,610 sales), a collection of new recordings of the songs of Alan and Marilyn Bergman. It is the 69-year-old's 12th Top 10 album. Streisand's last studio album *Love Is The Answer* topped the chart in 2008.

Hard-Fi topped the chart with their first two albums, 2005's *Stars Of CCTV* and 2007's *Once Upon A Time In The West*, but their third, *Killer Sounds*, opened at number nine (11,766 sales).

The last new arrival in the Top 40 was *The R.E.D. Album* by rapper **Game**, which provided his fourth straight Top 40 success, debuting at number 14 (10,148 sales).



Joe McElderry



GET YOUR CHARTS ON MONDAYS!

You can download a PDF of our singles and albums chart pages every Monday morning. To access, please visit www.musicweek.com

Compiled from sales data by Music Week

SALES STATISTICS WEEK 33

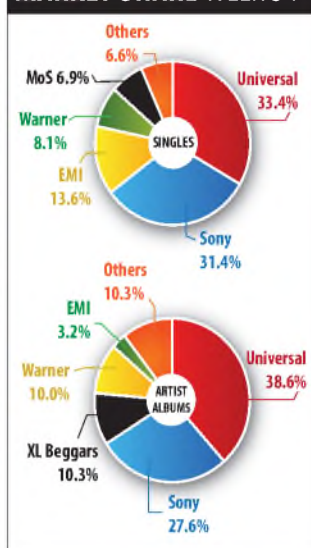
VS LAST WEEK	SINGLES	ARTIST ALBUMS
SALES	3,121,115	1,356,878
PREV WEEK	2,910,445	1,166,858
% CHANGE	+7.2%	+16.3%

VS LAST WEEK	COMPILATIONS	TOTAL ALBUMS
SALES	331,343	1,688,221
PREV WEEK	315,556	1,482,414
% CHANGE	+5.0%	+13.9%

YEAR TO DATE	SINGLES	ARTIST ALBUMS
SALES	105,388,833	51,079,595
PREV YEAR	93,761,881	51,789,782
% CHANGE	+12.4%	-1.4%

YEAR TO DATE	COMPILATIONS	TOTAL ALBUMS
SALES	10,596,134	61,675,729
PREV YEAR	12,632,380	64,422,162
% CHANGE	-16.1%	-4.3%

MARKET SHARE WEEK 34



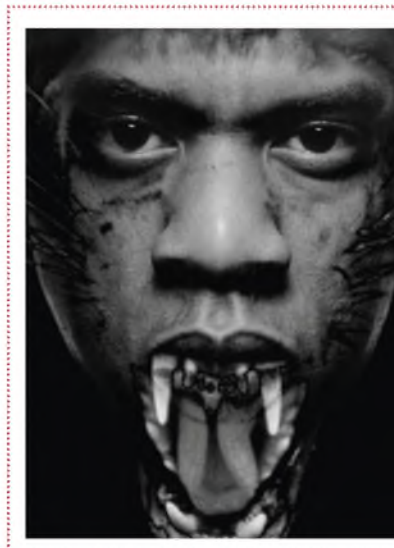
hip-hop duo **Rizzle Kicks**, whose own introductory hit *Down With The Trumpets* has been on the chart eight weeks without slipping. Moving 58-44-22-20-9-8-8-8, it has thus far sold 161,684 copies, including 29,700 in the week to last Saturday.

There were also Top 10 debuts for **Calvin Harris**' *Feel So Close* (number two, 87,846 sales) and **Will Young**'s *Jealousy* (number five, 53,224 sales). *Feel So Close* is the second single from Harris' second, still-untitled album, following *Kelis* collaboration *Bounce*, which also reached number two. It is his 10th hit in all and his seventh to reach the Top 10. *Jealousy* is Will Young's 15th hit, his 11th Top 10 entry and his highest charting since *All Time Love* reached number three in 2006.

Noel Gallagher had 26 hits with *Oasis* and takes solo flight with *The Death Of You And Me*, (number 15, 18,919 sales), on which he is credited as **Noel Gallagher's High Flying Birds**.

What The Water Gave Me is the introductory single from **Florence + The Machine**'s upcoming second album and debuted at number 24 (14,734 sales).

Meanwhile, **Sean Kingston** secured his sixth Top 40 hit as *Party All Day (Sleep All Night)* rocketed 124-18 (16,695 sales). The track was released in March and failed to chart,



A week after debuting at number one, **Nero**'s *Welcome Reality* retreated to number eight (15,221 sales).

After plummeting to a 692-week low of 1,482,414 last week, album sales were up 13.88% week-on-week at 1,688,221 – 7.47% below same-week 2010 sales of 1,824,479.

SINGLES FOCUS

The singles chart is in line for its sixth different number one in as many weeks, and the **Ministry Of Sound** for its fourth in 13 weeks, as **Example**'s *Stay Awake* establishes a small but significant lead of 700 sales on early midweek sales flashes. **Example** also kicked off the run, topping the chart with his last single *Changed The Way You Kiss Me* in June, and the venerable dance label has subsequently topped the chart with DJ **Fresh's** *Louder* and **Wretch 32's** *Don't Go*.

Looking to deny **Example** his second number one, **Ed Sheeran**'s *You Need Me, I Don't Need You* is chasing hard – and also drawing attention from his introductory smash *The A Team*, which has been in the Top 10 for the last 11 weeks, but now slips to number 14. The only other new release looking certain to dent the Top 40 this week is **Lick Ya Down**, the introductory single from **Bajan** quartet **Cover Drive**, which was ninth on the first midweek sales flashes of the week.

Last Sunday, X Factor star **Olly Murs** racked up his second number one with *Heart Skips A Beat*, a year to the week after the release of his debut single and first number one, *Please Don't Let Me Go*. *Heart's* tally of 109,151 first-week sales was the highest for a number one single for six weeks and the highest for any Murs single, beating the 93,239 copies that *Please Don't Let Me Go* sold on its debut. *Heart Skips A Beat* is the first single from Murs' yet-to-be-named second album and also features the

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 singles and artist albums Top 75 this Sunday...

UK SINGLES CHART

- EXAMPLE Stay Awake Ministry Of Sound
● ED SHEERAN You Need Me I Don't Need You Asylum
● COVER DRIVE Lick Ya Down Geffen



- TALAY RILEY Make You Mine Jive
● DAVID GUETTA FEAT. NICKI MINAJ Turn Me On Postiva/Virgin
● BRANDI CARLILE Hiding My Heart Columbia

UK ALBUMS CHART

- RED HOT CHILI PEPPERS I'm With You Warner Bros
● DAVID GUETTA Nothing But The Beat Postiva/Virgin
● BOMBAY BICYCLE CLUB A Different Kind Of Fix Island
● LIL WAYNE That Carter 4 Cash Money/Island
● DOLLY PARTON Better Day Sony
● HAYLEY WESTENRA/ENNIO MORRICONE Paradiso Decca
● GLEN CAMPBELL Ghost On The Canvas Surflog
● JOHN WILSON ORCHESTRA That's Entertainment EMI Classics
● BEIRUT The Rip Tide Pompeii
● YOUNG THE GIANT Young The Giant Roadrunner
● TINARIWEN Tassili v2

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

selling just 6,013 copies in 23 weeks, but sold 1,784 copies a fortnight ago to make its first appearance on the Top 200. It is not on radio or TV - its sole impetus seems to be its inclusion in the hugely-successful movie The Inbetweeners and said film's soundtrack.

INDIE SINGLES TOP 20

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Top entries include WRETCHE 32 FEAT. JOSH KUMRA Don't Go / Levels/MoS (ARV), NOEL GALLAGHER'S HIGH FLYING BIRDS The Death Of You And Me / Sour/Mash (E), ADELE Set Fire To The Rain / XL (PIAS).

INDIE ALBUMS TOP 20

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Top entries include ADELE 21 / XL (PIAS), WRETCHE 32 Black And White / Levels/MoS (ARV), ADELE 19 / XL (PIAS).

INDIE SINGLES BREAKERS TOP 10

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Top entries include DRUMSOUND & BASSLINE SMITH Close / New State (New State), EDWARD SHARPE & THE MAGNETIC ZEROS Home / Rough Trade (PIAS).

COMPILATION CHART TOP 20

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Top entries include VARIOUS Now That's What I Call Music 79 / EMI/Virgin/UMTV (E), VARIOUS Sugar Sugar - The Birth Of Bubblegum Pop / Sony RCA (ARV).

ROCK ALBUMS TOP 10

Table with 4 columns: This, Last, Artist Title / Label. Top entries include FOO FIGHTERS Greatest Hits / RCA (ARV), FOO FIGHTERS Wasting Light / RCA (ARV), GUNS N' ROSES Greatest Hits / Geffen (ARV).

DANCE ALBUMS TOP 10

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Top entries include NERO Welcome Reality / MTA/Mercury, CHASE & STATUS No More Idols / Mercury, VARIOUS Back To Life - 90s Soul Groove & Club / UMTV/EMI TV (ARV).

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INTERNATIONAL CHARTS

BY ALAN JONES

WATCH THE THRONE tops the world sales pyramid for Jay-Z (pictured) and Kanye West for the second straight week, albeit with a vastly reduced lead. The album continues to draw the majority of its sales from the hip-hop heroes' US homeland, where it sold nearly 177,000 copies last week.

Austria, holds at number three in the Netherlands, and completes its portfolio by falling 4-6 in New Zealand and 23-28 in Finland. Adele's 21 is breathing down its neck, and looking to return to the planet's pinnacle a week hence. Remaining at number one in Australia, Flanders, France, the Netherlands, New Zealand and Wallonia, it dips 1-3 in Denmark but regains the number one slot in Germany (2-1) and the Czech Republic (2-1).

on its 29th appearance. It was only 400 sales short of topping Jay-Z and Kanye West in Canada, with 15,600 sales compared to their 16,000, and topped the 3m mark cumulatively in the US while increasing sales week-on-week there by 10.03% to a shade over 80,000, possibly because second single Someone Like You is making big strides, jumping 51-34 on the Hot 100. In both Germany and the Czech Republic, Adele's return to number one is at the expense of Amy Winehouse's Back To Black, which dips 1-3 in the former and 1-2 in the

latter, while also losing its Austrian (1-5) and Italian (1-3) crowns. Back To Black is Top 10 in 17 countries at present but climbs only in Hungary (17-9). UK acts Natalia Kills and Steve Appleton have yet to achieve album chart status at home but both have new entries overseas. Kills - who reached number 11 on the singles chart here in 2005 with Don't Play Nice as Verbalicious, and is currently charting as featured vocalist on LMFAO's Champagne Showers - debuts at 36 in Canada and 134 in the US with her first album,

Perfectionist, which previously saw chart duty in April in Austria (35), Germany (50) and Switzerland (94). Free - a single from the album which features will.i.am - jumps 10-5 in Austria this week. Meanwhile, Appleton is the only Brit in the Japanese album chart, where his second album Colors debuts at 75. It is his maiden chart appearance there. Appleton's 2009 single Dirty Funk peaked at 67 in the UK (and 71 in Germany) but precipitated sales of only 1,200 domestically for his debut album When The Sun Comes Up.

CHARTS SALES



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

THE OFFICIAL UK SINGLES CHART

Table with 5 columns: Rank, Artist, Title, Label/Catalogue number (Distributor), and sales trend. Top entry: 1. New. OLIVY MURS FEAT. RIZZLE KICKS Heart Skips A Beat...

Table with 5 columns: Rank, Artist, Title, Label/Catalogue number (Distributor), and sales trend. Top entry: 39. 30. 17. ALEXANDRA STAN Mr Saxobeat...

Official Charts Company 2011.

Key: ★ Platinum (600,000), ● Gold (400,000), ○ Silver (200,000). Includes lists of chart-topping songs like 'Heart Skips A Beat', 'Price Tag', 'Sunlight', and 'What The Water Gave Me'.

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

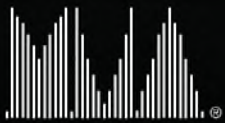
THE OFFICIAL UK ALBUMS CHART

Table with columns: This wk, Last wk, Wks in chart, Artist Title, Label / Catalogue number (Distributor). Entries include: 1 WILL YOUNG Echoes, 2 JOE MCLEDDERY Classic, 3 ADELE 21, 4 WRETCH 32, 5 ADELE 19 XL, 6 AMY WINEHOUSE Back To Black, 7 BARBRA STREISAND What Matters Most, 8 NERO Welcome Reality, 9 HARD-FI Killer Sounds, 10 RIHANNA Loud, 11 BRUNO MARS Doo-Wops & Hooligans, 12 JAY-Z & KANYE WEST Watch The Throne, 13 CHASE & STATUS No More Idols, 14 THE GAME The R.E.D. Album, 15 JOHN DENVER The Ultimate Collection, 16 LADY GAGA Born This Way, 17 JESSIE J Who You Are, 18 BEYONCE 4, 19 PLAN B The Defamation Of Strickland Banks, 20 KATY PERRY Teenage Dream, 21 CARO EMERALD Deleted Scenes From The Cutting Room Floor, 22 CHRIS BROWN F.A.M.E., 23 NOAH & THE WHALE Last Night On Earth, 24 AMY WINEHOUSE Frank, 25 THE WHO Then And Now, 26 PITBULL Planet Pit, 27 RANDY CRAWFORD Best Of, 28 TINIE TEMPAH Disc-Overy, 29 CEE LO GREEN The Lady Killer, 30 THE VACCINES What Did You Expect From The Vaccines?, 31 TAKE THAT Progress, 32 OLLY MURS Ollly Murs, 33 NICKI MINAJ Pink Friday, 34 CHARLIE SIMPSON Young Pilgrim, 35 EXAMPLE Won't Go Quietly, 36 FOO FIGHTERS Wasting Light, 37 LADY GAGA The Fame, 38 ARCTIC MONKEYS Suck It And See.

Table with columns: This wk, Last wk, Wks in chart, Artist Title, Label / Catalogue number (Distributor). Entries include: 39 ELBOW Build A Rocket Boy!, 40 MICHAEL BUBLE crazy Love, 41 FOSTER THE PEOPLE Torches, 42 THE PIERCES You & I, 43 PINK Greatest Hits... So Far!!!, 44 ELLIE GOULDING Lights, 45 MUMFORD & SONS Sign No More, 46 EMINEM Curtain Call - The Hits, 47 NICOLE SCHERZINGER Killer Love, 48 KATY B On A Mission, 49 ELO All Over The World - The Very Best Of, 50 EMINEM Recovery, 51 BAD MEETS EVIL Hell - The Sequel, 52 ALOE BLACC Good Things, 53 TWO DOOR CINEMA CLUB Tourist History, 54 FOO FIGHTERS Greatest Hits, 55 SELENA GOMEZ & THE SCENE When The Sun Goes Down, 56 WILL YOUNG The Hits 19 Recordings, 57 DAVID GUETTA One Love, 58 RUMER Seasons Of My Soul, 59 THE WANTED The Wanted, 60 BON IVER Bon Iver, 61 BEYONCE I Am Sasha Fierce, 62 SEASICK STEVE You Can't Teach An Old Dog New Tricks, 63 THE OVERTONES Good Ol' Fashioned Love, 64 GUNS N' ROSES Greatest Hits, 65 ABBA Gold, 66 THE WOMBATS Proudly Present... This Modern Glitch, 67 RED HOT CHILI PEPPERS Greatest Hits, 68 MEAT LOAF Piece Of The Action - The Best Of, 69 STEPHEN MALKMUS & THE JICKS Mirror Traffic, 70 HURTS Happiness, 71 MILES KANE Colour Of The Trap, 72 CELINE DION My Love: Essential Collection, 73 RIHANNA Good Girl Gone Bad, 74 THE SCRIPT Science & Faith, 75 LENNY KRAVITZ Black And White.

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Abba 65, Adele 3, Adele 5, Aloe Blacc 52, Arctic Monkeys 38, Bad Meets Evil 51, Beyonce 18, Beyonce 61, Bon Iver 60, Brown, Chris 22, Buble, Michael 40, Cee Lo Green 29, Chase & Status 13, Crawford, Randy 27, Denver, John 15, Dion, Celine 72, Elbow 39, ELU 49, Emigrate, Caro 21, Eminem 46, Eminem 50, Example 35, Foo Fighters 36, Foo Fighters 54, Foster The People 41, Game, The 14, Gomez, Selena & The Scene 55, Goulding, Ellie 44, Guetta, David 37, Guns N' Roses 64, Hard-Fi 9, Hurts 70, Hurts 73, Jay-Z & Kanye West 12, Jessie J 17, Kane, Miles 71, Katy B 48, Kravitz, Lenny 75, Lady Gaga 16, Lady Gaga 37, Malkmus, Stephen & The Jicks 69, Mars, Bruno 11, Mcleddery, Joe 2, Meat Loaf 68, Minaj, Nicki 33, Mumford & Sons 45, Murs, Ollly 32, Nero 8, Noah & The Whale 23, Overtones, The 69, Perry, Katy 20, Pierces, The 42, Pink 43, Pitbull 26, Plain B 19, Red Hot Chili Peppers 67, Rihanna 10, Rihanna 73, Rumer 58, Scherzinger, Nicole 47, Script, The 74, Seasick Steve 52, Simpson, Charlie 34, Streisand, Barbra 7, Take That 31, Tempah, Tinie 28, Two Door Cinema Club 53, Vaccines, The 30, Wanted, The 59, Who, The 25, Will Young 1, Will Young 56, Winehouse, Amy 6, Winehouse, Amy 24, Wombats, The 66, Wretch 34, Key: ★ Platinum (300,000), ● Gold (100,000), ○ Silver (50,000), ★ 1m European sales, BPI Awards: Albums, Emilem: Recovery (2 x platinum), Biffy Clyro: Only Revolutions (2 x platinum)



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