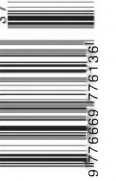


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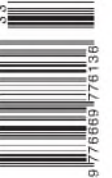
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TALENT

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Ryan Adams returns with first proper studio album in six years



PUBLISHING

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Warner/Chappell aims to produce more international hits



FEATURE

9 Adele storms on

How the XL artist became 2011's biggest seller globally

How Coldplay teamed up with Rihanna

Coldplay frontman Chris Martin has told Music Week how he took almost a year to approach Rihanna to duet with him on forthcoming single Princess Of China - despite having written the track especially for her.

Even though news of the duet only emerged this week, Martin revealed he flew to Los Angeles more than a year ago to perform the song on piano to the R&B star. "I actually sort of wrote it for Rihanna and then I liked it too much. Then it became clear [the album] was like a sort of back and forth between a couple, so it took about a year to pluck up the courage, but eventually I asked her and she was not unwilling."

The band revealed the shock collaboration was almost abandoned after Rihanna had collaborated with so many other artists since the idea was first mooted and other vocalists considered.

Bassist Guy Berryman added: "But then we just decided that if we're going to get somebody on to sing a song with us it might as well be someone that's amazing, so we decided to just go for it. I also feel that it's kind of so far removed from anything that people would expect us to do, it's almost so far beyond anyone's imagination, that it's actually quite an amazing thing to have done."

Coldplay have spoken to Music Week at length about the writing and recording of their new album *Mylo Xyloto* due for release on October 24 - and how, with the format under threat, they have deliberately set about to produce a concept album with a narrative threading through it. See next week's issue for the full interview.



AFTER YEARS OF LOBBYING, INDUSTRY REWARDED WITH NEW COPYRIGHT LEGISLATION

Industry celebrates landmark victory as copyright term extended to 70 years

LEGISLATION

BY ROBERT ASHTON

AN EXTRAORDINARY month of UK and Brussels legislative reform impacting the music industry was capped this week with the EC extending copyright protection for performers to 70 years.

Just two days earlier - as exclusively revealed on musicweek.com - the British Government unveiled its latest consultation to unburden live music from the bureaucracy and costs imposed by the Licensing Act.

These latest moves follow the Government's recent response to the Hargreaves Review of IP, which

delivered a raft of packages relating to the Digital Economy Act and also backed a Digital Copyright Exchange.

But it was Monday's events in Brussels which saw the champagne cracked open, because for once it united the industry from session musicians to record labels.

It has also been a long time coming. The industry - backed by Music Week's Extend The Term campaign - has waged a skilful, but difficult lobbying exercise, to first persuade the UK Government of the merits and economic benefits of copyright term extension, and then push the legislators in Brussels in the right direction. And all the while the UK music industry, the biggest net exporter of music in Europe, remained at the mercy of politicians from Sweden to Portugal.

There have been numerous false dawns (many thought term was within reach in 2009 when the European Parliament adopted the Directive) and several times when the issue looked dead in the water (the anti-extension 2006 Gowers Review almost buried it).

BPI chief executive Geoff Taylor said that after the Hargreaves Review there was no guarantee that the Government would stick with supporting term extension in Brussels. But it did. "Everyone worked well together," Taylor said, who believed term extension had come just in the nick of time to protect "an exceptional period of British musical genius".

PPL director of government relations Dominic McGonigal, who was at the heart of lobbying efforts in Westminster and Brussels long

before - and after - Andrew Gowers delivered his devastating assessment of copyright term, added: "It has been a good couple of months - with the copyright term Directive, changes to the Licensing Act, improvements to the notification appeals process and a broadly sensible response to the Hargreaves Report. The Government does seem to want us to flourish. My hope now is that they develop a better understanding of the economics of creative businesses."

However, once the champagne corks have stopped popping the music industry will have to work with the Government to press on with incorporating the Directive into UK law, because every year that passes will see more hits from the Sixties lost to public domain. Although Brussels has suggested member states

should incorporate the new provisions into their national legislation within two years there is no definitive implementation date.

The industry also has some work to ensure the measures put in place to protect featured artists and session musicians - namely the session fund, use-it-or-lose-it and clean slate provisions - are workable in practice and genuinely worthwhile to performers, not just record companies.

MMF chief executive Jon Webster said: "We welcome extension and look forward to incorporating it into UK law, but we must ensure artists are realistic beneficiaries (see pages 4 and 5 for more on what happens next with the Licensing Act and Copyright Term).

robert.ashton@intentmedia.co.uk

DIGEST

▶ THE PLAYLIST

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



KEATON HENSON

You Don't Know How Lucky... (Motive)

Henson's debut cuts so close to the emotional bone it feels like it could crumble at any moment. Breathtaking stuff. (single, October 24)



ELECTRIC GUEST

Awake (unsigned)

New from the Monotone management stable (Dangermouse, The White Stripes). An accomplished sound and international potential. (demo)



THE BIG PINK

Stay Gold (4AD)

A wide, atmospheric sound underpins this first single from their second album, which progresses their sound without a stylistic departure. (single, September 13)



RIZZLE KICKS

When I Was A Youngster (Island)

Another slice of playful, radio-friendly pop from this talented Brit duo. Norman Cook provides the upbeat musical backdrop. (single, TBC)



LITTLE ROY VS NIRVANA

Dive (Ark Recordings)

A firm highlight from Little Roy's ode to Nirvana, Dive lends itself brilliantly to the reggae legend's new arrangement of the track. (from album, out now)



EAGULLS

Possessed (Italian Beach Babe Records)

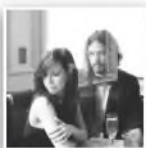
Already a powerful live proposition, Leeds band Eagulls have managed to bring that energy to their contribution to this double A-side single. (single, October 24)



DELILAH

Go (Atlantic)

Specialist 1Xtra support is crossing over to Radio 1 where Sara Cox made it her single of the week last week. From her debut EP. (single, September 26)



THE CIVIL WARS

Barton Hollow (Sensibility)

Having sold 170k albums in the US independently, The Civil Wars are currently touring their heartfelt, country-tinged tunes around the UK. (single, October 17)



FAMILY OF THE YEAR

St Croix (Tonyogre)

There is a pure, unadulterated joy about the songs on this debut EP. File alongside Group Love and Glassnote favourites, Givers. (from EP, TBC)



BLINK 182

After Midnight (Polydor)

Second single from Blink's seventh studio album, Neighbourhood, After Midnight is a to-the-point slice of punchy punk-pop. (single, September 20)



SIGN HERE

Polydor Records UK has signed Liverpoolian boy band Lawson. The four-piece are now in the studio working on their first album, which is set for release in 2012.



Columbia appoints Donald as A&R head

Columbia Records managing director Mike Smith has hailed Alison Donald as "one of the most accomplished executives in the business" after recruiting her to become senior director of A&R.

The former Chrysalis Music managing director started this week in a role in which she will take charge of all Columbia's domestic A&R.

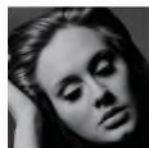
During her decade at Chrysalis additions to the roster included Damon Albarn, Fleet Foxes, Cee Lo Green, The Horrors, Pendulum, Rumer, Fraser T Smith and Thom Yorke. Prior to that she was head of A&R at Warner/Chappell, where signings included The Strokes, and she spent seven years at Capitol/EMI ending up in Los Angeles as A&R senior vice president.

Smith, who prior to joining Columbia had a long spell at EMI Music Publishing, suggested Donald's skills as a music publisher would hold her in good stead in the new job. "The most important quality with any record is the quality of the songwriting and publishers are as well placed to spot that as any record company. Music publishing is an excellent discipline to have as we move into an age that is about acquiring rights as it is about making records," he said.

Donald added: "I am delighted to be joining the Columbia team and am looking forward to working closely with Mike. This label has a rich history and a legacy of incredible artists. I'm thrilled to now be part of it going forward."

It is understood discussions are continuing with Philippe Ascoli, previously Columbia's senior A&R director.

She is pictured with Smith (left) and Sony UK chairman and CEO Nick Gatfield. Who said Donald was "a tremendous appointment" for Sony.



GIG OF THE WEEK

Who: Adele and Amos Lee
Where: Hammersmith Apollo
When: September 19
Why: With sales of her second album 21 topping 10 million, this is a rare opportunity to see the Mercury nominee live performing hits including the show-stopping Someone Like You.

NEWS DIGEST

● BMG to buy Bug Music

BMG Rights Management is to acquire Bug Holdings - the company that owns independent publisher Bug Music. The deal, which is expected to be finalised by the beginning of October, will find the German publisher gaining control of catalogues by artists including Johnny Cash, Woody Guthrie, Del Shannon and Stevie Ray Vaughan as well as songs by the likes of Iggy Pop, Kings of Leon, Ryan Adams, Wilco and The National. It is thought BMG paid more than \$300 million (£189 million) for Bug - which it bought with private equity firm Spectrum Equity Investors. The acquisition also saw BMG acquire Arthouse Entertainment, Bug's joint venture with Kara DioGuardi.

● HMV optimistic about tech future

HMV said the company's focus on technology was cause for optimism

despite reporting a like-for-like sales slump of 15% over the past 18 weeks at its AGM. Chief executive Simon Fox vowed to press on with plans to overhaul the retailer's technology offering after recording a doubling in like-for-like sales in the 18 weeks to September 3 at its first six Fast Forward stores. Last week also saw HMV combine the previously-separate roles of marketing and e-commerce directors with the appointment of one-time EMI executive Mark Hodgkinson from Asda, where he was digital and financial services director for Asda.com. This follows the departure in June of marketing director Graham Sim to join Penguin Books, while e-commerce director Steve Napleton left the business with immediate effect.

● Egmont claims launch success

Children's publisher Egmont is claiming success for the first edition of its

BREAKOUT IS TO PARTNER with Pledge Music for the music week-backed nights first birthday celebrations - with the fan-funded business taking over the acoustic stable for next month's event.

The night, which is set to take place at The Proud Galleries in Camden on October 12, will find all acts appearing on that stage having achieved help through the company, including headliner Charlie Simpson, Xtra Mile signed Sophie Madeleine and singer songwriter Tallulah Rendall.

Ou Est Le Swimming Pool member Caan will headline the Main Stage, with supports coming from indie trio Polarsets, Warner Bros duo Dale Earnhart Jr and rock band The Dig.

Entry is now free to Music Week readers who register at musicweek.com/breakout before 8.30pm on the night.

We Love Pop magazine after selling 119,000 copies of the launch edition. The figure comes from closed wholesale figures rather than the industry standard ABC. The title was created to fulfil the appetite for the blossoming pop music market among 13-15-year-old girls.

● Ellie in the running with Nike

Ellie Goulding has furthered her partnership with Nike through the creation of a documentary film and running mix, which showcases her passion for running. The singer/songwriter is currently hard at work preparing for Nike+ Run to the Beat, a half marathon that takes place in London in September.



● Adele tops the Hot 100 again

Adele has become the first UK artist in more than two decades to score two US number one singles in a calendar year after Someone Like You climbed to the top of the Billboard Hot 100. The track's cumulative US sales are now less than 5,000 downloads short of breaking through the 1 million barrier and its rise to one comes three-and-a-half months after its predecessor Rolling in the Deep started a seven-week consecutive run at the top of the Hot 100.

● Marketing agency Bosh opens doors

A new transatlantic specialist market-

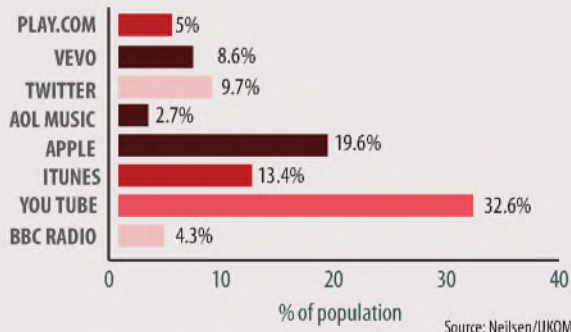
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Simpson to Breakout



INDUSTRY SNAPSHOT

MOST POPULAR MUSIC-RELATED WEBSITES VISITED BY THE UK PUBLIC IN AUGUST 2011



ing agency, Bosh Communications, is aiming to deliver "commercial partnership and consumer driven solutions" to the music industry and related sectors. It has been formed by LA-based Tina Vukovic - who has worked with Guns N' Roses, Interscope and Capitol - and in the UK by Simon Harvey, who previously ran Barrington Harvey, a successful agency in the video games industry.

● Songfest speakers are announced

Chris Difford, Nerina Pallot, Steve Levine and X Factor vocal coach Ali Tennant have all been announced as speakers for this year's Songfest. The BASCA organised event is set to run over three days from October 31 to November 2 at the Bedford in Balham, London.

● Gaming boost for retailers

The UK's music retail sector has got a major shot in the arm with the news that 200 Game and Gamestation stores are to sell a range of CDs. The

two retailers, known for their range of video games, are to stock chart CDs alongside Blu-ray films all year round following seasonal experiments at Game into selling CDs in the run-up to Christmas 2009 and 2010. By comparison, HMV had 269 UK stores in 2010, while Zavvi had 115 in 2008 before it closed.

● Knowles passes

Dennis Knowles, who was one of the UK music industry's leading marketing executives of the Seventies and Eighties, has died after a long battle with cancer. Knowles, 76, was a marketing pioneer within the business in a career that began in CBS's UK offices when it started to build a UK roster including the likes of Georgie Fame, The Tremeloes and Fleetwood Mac. During the following decade he became marketing director at United Artists, where his colleagues included future Phonogram/Mercury Records boss Howard Berman. He was particularly successful with a series of TV-promoted albums, such as The Very Best Of Slim Whitman, which topped the UK albums charts for six weeks in 1976. The latter joined direct TV marketing company Tellydisc where his boss was Brian Berg now at Universal. Berg recalled his former colleague was always thinking ahead. "In the Eighties he was raving about the internet before anyone knew what it was. He was ahead of his time in terms of

MUSICWEEK.COM REACTION

● Copyright law to extend to 70 years

Karl Miller: You write that this "will come as a welcome reprieve for the music industry, which is struggling to cope with the growing popularity of free online music". For me, your comment makes no sense. Extending the duration of copyright will change nothing when it comes to those who download illegally, or for free.

Harry Whitehouse: While I'm very happy that the multi-millionaire recording artists will be able to tip yet more money into their pension pots, this will badly affect many niche, specialist labels, which currently provide the public with access to tracks by otherwise forgotten, often long-dead performers

Russell Cottier: This is a step in the right direction for sure, but really not good enough. Why are we not protecting musicians like we are protecting authors? Crazy!

● PJ Harvey wins 2011 Mercury Prize

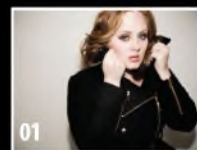
Maria: I am delighted for PJ Harvey... she really deserves this win for making a hugely original, moving and powerful anti-war album. Hope she gets a big sales boost from it too.

what the internet could do," he said. Knowles leaves a wife Jeanette, two daughters and a grandson.

● Hucknall honoured

Former Simply Red singer Mick Hucknall is among a dozen figures to be honoured with a Gold Badge Award next month by the British Academy of Songwriters, Composers and Authors. The annual event, held in association with PRS for Music, will take place on October 19 at The Savoy in London and will once again recognise individuals who have made a special contribution to the UK's music and entertainment industry. Record producer John Leckie, whose credits include the first Stone Roses album and Radiohead's The Bend's, Love And Affection writer and singer Joan Armatrading, singer Clare Teal, former Radio 1 DJ Mike Read and veteran session singer Tony Burrows, whose credits include Edison Lighthouse's chart-topping Love Grows (Where My Rosemary Goes) will also be recognised.

TOP 10 STORIES ON MUSICWEEK.COM



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01 Ten million and counting for the unstoppable Adele

02 Noel Gallagher and Charlotte Church to present Radio 2 shows

03 Chili Peppers top albums as Example leads the singles chart

04 Guetta, Facebook, Google+ and monetising social music

05 Adele tops Hot 100 for second time

06 Ministry leads by Example

07 EDITORIAL: Sheeran earned exposure by graft - not via tipsters

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09 Government to open up major consultation on licensing act

10 Jessie J justifies BBC poll hype



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NEWS

EDITORIAL

You still need royalties when you're 64



Forty-nine years ago next month EMI issued the debut single by a certain Liverpoolian combo.

Love Me Do became The Beatles' very first hit.

It means that, under existing legislation, in little more than a year's time the Fab Four's recording catalogue will start to go out of copyright, representing not only a huge loss to those directly involved but symbolically becoming the most blatant illustration yet this industry is rapidly losing its precious heritage to public domain.

So term extension – 20 years added to the existing 50 years recorded copyright – has come just in the nick of time.

It has been a long, hard journey to this point and one at least some in the industry must have feared we would never arrive at.

More than seven years have passed since Music Week launched its Extend The Term campaign in a bid to rally industry support and raise awareness about this crucial issue and in the following years much great repertoire has slipped out of copyright.

All of Elvis's pre-army catalogue is now public domain, as are countless hits by pioneering British rock 'n' roll stars such as Cliff Richard, Adam Faith, Marty Wilde and Joe Brown. Their half-century or more old recordings can now just be issued by any third party without having to pay a penny to the artists, musicians, producers or their families.

But this long-awaited expected victory is so much more than about Cliff, John, Paul, George and Ringo who themselves or their surviving families are all already extremely wealthy and will not be relying on a change in law to see them through their old age.

For less well-known acts, whose hit-making careers dried up decades ago, and the musicians who played on recordings already or due to go out of copyright what Europe decides could have a significant bearing on their quality of life in retirement.

It is otherwise the equivalent of part of their pension being taken away from them, a reality the industry must make every point of explaining to the wider world to counter the predictable accusations this issue is really about making mega-rich superstars even richer.

The extension will also provide some parity – although not a total one (recorded copyright in the US, for example, lasts for 95 years) – with other parts of the world and with songwriters who have long enjoyed the far lengthier protection of life plus 70 years after a song's last surviving songwriter has passed away.

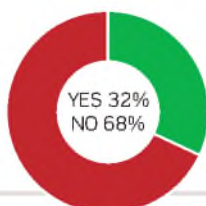
When it comes to trying to shape legislation in its favour, the music industry rarely, if ever, finds the going easy. And this battle for copyright extension has been one of the hardest fights of them all. But this latest move in Brussels is a tribute to the patience, tenacity and hard work of a number of organisations and individuals who have kept plugging away, despite suffering countless setbacks. And now, at long last, we are almost there. And just when everyone had given up hope that the Government was going to do anything serious about live music in this country it has proposed a radical – and very welcome – shake-up of the Licensing Act.

Paul Williams,
Head of Business Analysis

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

MUSICWEEK.COM READERS' POLL

Last week we asked
Did the Barclaycard
Mercury judges pick the
right winner for this
year's award?



This week we ask
Will performers get a fair
crack of the whip under
the new copyright term
proposals?

CONSULTATION TO REMOVE MUSIC FROM LICENSING ACT

Live red-tape to be cut

LICENSING

■ BY ROBERT ASHTON

THE GOVERNMENT'S surprise move to consult on scrapping the cumbersome regulations that govern live music licensing caught many promoters and pub and club owners by surprise.

However, the proposals have been welcomed with open arms by an industry that has lobbied extensively in the last half dozen years for a more transparent and straightforward way of putting on gigs.

The Licensing Act, which became law in November 2005, bundled together nine previous regimes to create legislation to control the supply and sale of alcohol.

Unfortunately, it also threw regulated entertainment into the mix and it is this that has subsequently created problems for anyone wanting to promote a young band in a backroom bar in Camden Town.

It meant any venue looking to promote live music had to apply for permission from their local authority. But Government-commissioned reports have concluded this approach has proved detrimental to grass roots live music.

At midnight last Friday the DCMS proposed a radical consultation to seek views on scrapping licensing regulations in England and Wales to host music gigs and other activities covered by Schedule One entertainment in the Act.

The key proposal in the Regulated Entertainment Consultation is: "We propose to remove the need for a special licence for the playing of recorded music to audiences of fewer than 5,000 people."

The Government expects that in many cases long-established legislation is already effective to cover most of Schedule One and that most of the 140,000 licenced premises in England and Wales could therefore forego the need to buy additional licences, which can cost anywhere between £100 and nearly £2,000.

Licensing rules would be retained where alcohol is available, where there are very large scale events and pole and lap dancing clubs.

Tourism and Heritage Minister John Penrose said the "current regime makes it harder for new talent to get a chance to perform in front of



Less hassle: Small businesses will now find it easier to put on gigs in licenced premises



"Current regime makes it harder for new talent to get a chance to perform in front of audiences and imposes a deadweight cost on small businesses..."

JOHN PENROSE, TOURISM AND HERITAGE MINISTER

audiences and imposes a deadweight cost on small businesses".

Penrose added that as long as proper controls were retained for alcohol, the safety of spectators and noise pollution the rest was "mostly bonkers red tape".

This latest move is undoubtedly a significant breakthrough for the music industry.

In the last year or so it has thrown its weight behind backing Lord Clement-Jones' Live Music Bill, which proposes to free up small venues – with audiences of 200

people or fewer – to host more music by removing their obligation to be licenced.

Since being introduced last year the Lib Dem peer's proposed Bill has picked up strong support from all political parties.

Remarkably, for a Private Member's Bill it has progressed well through various stages in the House of Lords over the summer and is now waiting to move to the Report stage.

The Government has not turned its back on Clement-Jones and a paragraph in the consultation said it



Lord Clement-Jones

Consultation: proposal to examine the deregulation of Schedule One of the Licensing Act 2003

THE PROPOSAL This proposal is to deregulate public performance of live music (both amplified and unamplified) for audiences of fewer than 5,000 people.

THE QUESTIONS Are there any public protection issues specific to the deregulation of the performance of live music...If so, how could they be addressed in a proportionate and targeted way?

Do you think that unamplified music should be fully deregulated with no limits on numbers and time of day/night?

Are there any other benefits or problems associated specifically with the proposal to deregulate live music?

would "honour our public commitment to support the Live Music Bill".

A DCMS spokesman said: "This is a radical solution to addressing the difficulties of the Licensing Act and how it relates to music. Whatever happens the Clement-Jones Bill will continue its merry way, but it could be preceded by what we are proposing here."

Live Music Forum campaigner Hamish Birchall has, therefore, suggested the Government has adopted a twin-track approach. He added: "If the radical deregulation runs into trouble, the Live Music Bill at least should lead to modest reform soon."

Naturally the move has been welcomed by other live music campaigners. UK Music chief executive Feargal Sharkey said his organisation highlighted how large-scale live music attracted £1.4bn of tourism to the UK.

"The success of our entire industry is reliant upon a vibrant grass roots music scene. This is where raw talent emerges."

Musicians' Union general secretary John Smith added that with the Clement-Jones Bill still active "at the very least, we hope that the result will be to implement an exemption for small venues putting on live music with fewer than 200 people in attendance".

However, much still depends on the results of the consultation, which ends on December 3.

Although the language used by Penrose is pretty unambiguous, there will be many dissenting voices from within groups such as the Local Government Association and various police organisations who could be expected to bring powerful opposition to the consultation.

Sharkey acknowledged this, but added music in pubs "is a world away from the purpose of the Licensing Act, which is to prevent crime and disorder and to protect vulnerable people from harm. The police should always have the ability to intervene in events where there is a legitimate concern on these grounds, but there is absolutely no evidence that live music encourages crime or disorder".

Another insider also does not underestimate the power of the police in the forthcoming consultation. "I've been in a room where they have objected to everything, but hopefully we can find a compromise between the 5,000 suggested by Government and what we initially hoped for," he said.

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MU AND BPI ENGINEER MORE BENEFITS FOR SESSION PLAYERS

European law ruling on Copyright

COPYRIGHT

BY ROBERT ASHTON

The European Union's vote to push through copyright term this week has finally closed the door on a difficult, frustrating and long battle, coming a decade after PPL first raised the issue.

But the move has opened up another window. In adopting the Directive extending the term of protection to 70 years, the Council of Ministers has provided the UK Government and other member states with a further two years to incorporate the new provisions into their legislation.

This has already caused some irritation within the industry. Although executives are keen to show how pleased they are that they

valuable recordings will have fallen victim to the public domain outfits; among those falling out of copyright in the next couple of years will be the first releases by The Beatles and The Rolling Stones (see box).

It is something the MU, BPI and others have recognised. MU general secretary John Smith said it was not going to be retrospective. Similarly, a BPI spokesman added: "Those records from 1962 and 1963 will fall out and there will be no popping them back in."

Smith believed the industry needs to get talking to Culture Secretary Jeremy Hunt and Creative Minister Ed Vaizey immediately to see if the process can be speeded up. "We can't wait to 2014 as there will be loads and loads of records falling out and some big tracks," said

Smith. "I don't know what the delay is for, all the wording is there."

The additional measures in the Directive, which ensure featured artists and session

musicians also benefit from a longer copyright term, will cause the UK industry to pause and rethink how they would want them to operate.

The proposal for a session fund would see a "sum corresponding to 20% of the revenue from the exclusive rights of distribution, reproduction and making available of phonograms". But many, including MMF chief executive John Webster, questioned how that could be calculated. "When we incorporate into British law we want to ensure there are realistic benefits for artists," said Webster, who questioned how the industry could put an accurate measure on the sales of some early albums and how much musicians might have contributed to them.

However, the MU and BPI have already managed to come up with an agreement addressing this and issues around how low royalty rates from the Sixties could work in the modern age. Smith said that the deal they did meant performers get an additional cut from labels on the extended term.

Similarly, there is an agreement that a 2% royalty rate given in 1962 will be upgraded. Smith said:

"There were 60 session players on Sgt Pepper, who did the original sessions for around £12. They will now get an extra 20% (from the fund); suddenly PPL cheques are going to be meaningful."

A senior executive suggested that there might be more work over the coming months – between different partners within the industry and also at Government level – to update and possibly modify these agreements and also ensure the UK implementation of term extension could reflect them.

Other requirements are for labels to ensure all recordings are available or artists will be entitled to self release – usually referred to as use it or lose it. There is also a clean slate for featured artists, writing off any unrecouped advances so artists receive full royalties in the extended term.

Smith suggested this meant in practice they would need to monitor

how the extension worked in practice. "I think it will need policing and there is transparency and the ability to look at the books," he said.

But at least the EC tackled one other issue: the new Directive harmonises the method of calculating the term of protection of songs created by several authors. The term of protection for such works will expire 70 years after the death of the last surviving author, whether the writer of the lyrics or the composer of the music.

Previously differences had existed between European countries in the term of protection offered to co-written works.

MPA chief executive Stephen Navin said: "Not only will this decision afford greater protection to these works, it will also help to clear the path towards more efficient multi-territorial licensing."

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"When we incorporate into British law we want to ensure there are realistic benefits for artists"

JOHN WEBSTER, MMF

have finally landed such a big prize, there is also frustration that the whole process cannot be put to bed more quickly.

One senior executive said the EU always gave time for Directives to be transposed into national law and sometimes there was a degree of flexibility among other states. However, this time around the music industry does not anticipate any flexibility because that could lead to some records being in copyright in the UK and not in France.

Two years from now – and again there is no clear implementation date as yet – thousands more



John Smith

WHAT ELSE COULD BE LOST TO PUBLIC DOMAIN BY 2014

SINGLES

She Loves You, I Want To Hold Your Hand: The Beatles
A Picture of You: Joe Brown
Sweets For My Sweet: The Searchers
I Wanna Be Your Man: The Rolling Stones
I Only Want To Be With You: Dusty Springfield



ALBUMS

Adam Faith: Adam Faith
Tops With Me: Helen Shapiro



Please Please Me, With The Beatles: The Beatles
Summer Holiday: Cliff Richard

THE ROAD TO TERM EXTENSION

- 2002 Campaign for extension begins when PPL raises term issue with DCMS
- 2006 Gowers Review rules out additional protection PPL takes ad in FT on behalf of 6,000 performers backing term extension
- 2007 The then leader of the opposition David Cameron backs term extension at the BPI AGM
- 2008 EU Commissioner Charlie McCreevy issues a proposal to extend copyright in sound recordings to 95 years Former Labour Culture Secretary Andy Burnham finally reverses Government's position on term
- 2009 The European Parliament votes in favour of an amended Directive extending term to 70 years
- 2011 The Polish presidency of the EU puts term extension to the vote and it is adopted on September 12 by the Council of Ministers

NEWS

AWARD-WINNING SHOW RETURNS FOR NEW SERIES

Universal back on track

TELEVISION

BY PAUL WILLIAMS

UNIVERSAL'S AWARD-WINNING TV show On Track...with SEAT is returning to Channel 4 for a second series, but with episodes double in length and a presenter fronting it for the first time.

BBC 6 Music's Tom Ravenscroft has been brought in to host the new season of the programme, which offers the unique idea of capturing a different artist recording three songs from their own catalogue and a cover version direct to vinyl each week at London's Metropolis Studios.

Example, Friendly Fires, Kaiser Chiefs, James Morrison and Katy B have already been signed up to appear in the new eight-part series, which will begin at half past midnight on Channel 4 on Wednesday, September 28, and then at midnight for the other seven shows.

The first season comprised 12 episodes, each 15 minutes long and won the Music and Brand Partnership award at this year's Music Week Awards. However, episodes in the new series will be half an hour in length, allowing the opportunity to add a presenter.

As with the first series, the new season is being made by Universal UK's in-house production company Globe Productions, whose general manager Iain Funnell said: "The fact we've managed to get 24 minutes [without the commercial breaks] this time means we can delve a little deeper into the musical DNA of the acts and talk a little bit about their musical influences."

Funnell added the set-up of the show, in which the acts have to record straight to vinyl without the chance of overdubbing or any studio trickery, had resulted in a number of artists making approaches to appear. "Most artists probably never record straight to tape," he said, "and people find this method of recording interesting in a world where you can make an album in your bedroom."



James Morrison
Has signed up to appear in the new series of On Track.

Every show will result in an ultra-rare 200 EPs being pressed up, each containing the four songs recorded by the act. These will then be given away in competitions, with Funnell adding he would also like to see a "little singles club" launching to release the tracks, although it would be up to each artist if their recordings were made commercially available.

Fifty copies of each EP will go to series sponsor SEAT to distribute as they decide, while Universal UK's director – commercial partnerships Sarah Desmond noted: "They've got a Facebook page so what they get from us is exclusive content. They get behind-the-scenes footage from the series. They also get 10,000 downloads of the cover and get to stream it in full. We only

show a snippet of it in the show, so the only place you can get it in full is SEAT."

Desmond added that since the screening of the first series Universal had extended its relationship with SEAT, which since July has been offering anyone who comes into one of its dealerships for a test drive 100 free downloads from Universal and EMI's catalogues. She said this offer, which runs until the end of the year, only happened because of the car manufacturer's association with the show.

"SEAT are really smart marketers," she said. "They felt they needed a credible association with music before they got to give music away with test drives. The TV series gives them the credibility to do that." paul.williams@intentmedia.co.uk

PJ Harvey shakes up the charts after win

PJ Harvey's Let England Shake has enjoyed one of the biggest post-win sales lifts in the history of the Barclaycard Mercury Prize, but there were also significant rises for a number of the contest's other shortlisted albums.

The Island release sold an additional 6,284 copies following its win last week compared to the week before, a units increase bettered by only three previous winners – The xx's self-titled debut in 2010, Elbow's 2008 success The Seldom Seen Kid and Antony & The Johnsons' I Am A Bird Now in 2005.

Harvey's album sold a total of 7,075 units in the UK last week according to the Official Charts Company, its highest weekly tally in more than six months. In percentage sales, week-on-week interest in Let England Shake increased by 794%, bettered only previously by I Am A Bird Now and Speech Debelle's 2009 winner Speech Therapy, although that was built from a much lower sales base. As a result Harvey vaulted from 181 to 24 on last Sunday's artist albums chart and the album has now sold around 82,000 copies domestically.

While Harvey naturally got the plaudits after becoming the first artist in the Mercurys' 20-year history to win the prize twice, sales of nine of the other 11 shortlisted albums increased week on week with several experiencing their highest weekly sales in months. These included Anna Calvi's self-titled Domino album, whose sales increased for a fourth consecutive week, rising 59%, as it sold more copies in a week than since the beginning of February.

Geffen/Polydor act Everything Everything's Man Alive, Polydor signing James Blake's self-titled debut and Metronomy's Because Music-issued The English Riviera also had their best sales weeks in months, while King Creosote and John Hopkins' Double Six/Domino pairing Diamond Mine sold more copies in any week other than its week of release in March as sales rose 67%.

Two of the shortlisted albums had their best sales week to date last week – Brownswood Recordings act Ghostpoet's Peanut Butter Blues & Melancholy Jam and the Act-issued Good Day At Schloss Elmau by Gwilym Simcock – while sales of XL's Adele album 21 were also up, although this can be more attributed to her appearance on Jonathan Ross's ITV1 show.



PJ Harvey
Increased sales by 794% after Mercury win





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ANALYSIS

ADELE IN THE COMPANY OF LEGENDS AS SALES OF 21 SHOW LITTLE SIGN OF ABATING

From 21 to 3 million: Adele crunches the numbers

SALES

■ BY PAUL WILLIAMS

ADELE'S 21 HAS LONG looked destined to join the exclusive club of albums selling 3 million copies in the UK, but the speed at which it has got there is nothing short of astonishing.

Less than 33 weeks after XL released the singer's second album on January 24, 21 has hit a sales landmark appropriately only previously reached by 21 other albums in the UK.

But none of these other recordings managed to sell as many copies anywhere near as quickly as Adele has.

It was as recently as the latter part of April that *Music Week* was celebrating the Adele album's two-millionth domestic sale as it equalled a 21st-century record set by Dido's *Life For Rent* by taking 12 weeks to reach that milestone.

Twenty weeks later the former Brit School student is already at the next million level and must now be heavily fancied to eventually make it to 4 million sales – a feat just seven albums have accomplished in history in the UK.

All the elements are certainly in place for 21 to join that select group: they are Queen's *Greatest Hits*, The Beatles' *Sgt Pepper's Lonely Hearts Club Band*, Abba's *Gold Greatest Hits*, Dire Straits' *Brothers In Arms*, Michael Jackson's *Thriller*, Pink Floyd's *Dark Side Of The Moon* and Oasis's (*What's The Story*) *Morning Glory*.

In addition to 21 reaching 3 million sales in record time, it remains a Top 10 fixture on the weekly Official Charts Company chart. This means it still has plenty of life left in it to sell many more copies and get its cumulative total much, much higher than presently.

What is clear already is that the speed at which 21 has sold – and continues to sell – defies every rule in the book. None of the other 3 million-selling albums came close to achieving what the Adele album has in such a short space of time with some on the list taking many years – even decades – to sell as many copies.

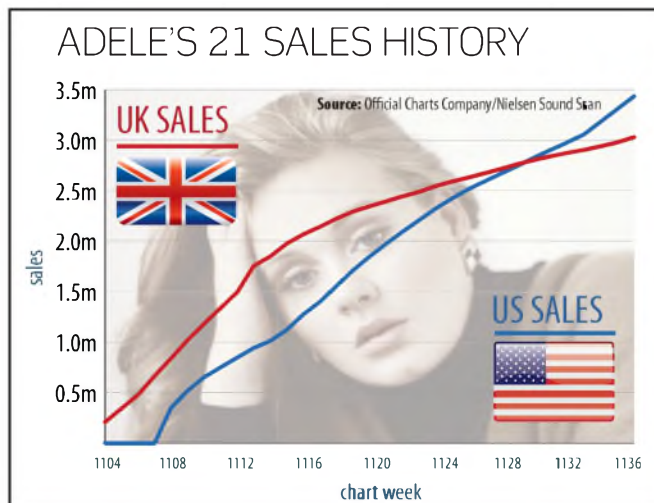
Adele's manager Jonathan Dickins says the phenomenal sales are only part of the story. "Then you add onto that the sheer number of track sales," he notes. "We've done 300,000 of *Set Fire To The Rain*. We've done virtually 1.1 million tracks on *Someone Like You*, 700,000 on *Rolling In The Deep*. It's amazing. Track sales and album

sales a lot of the time don't correlate with each other, but to have extraordinary track sales figures and to have phenomenal album figures is definitely an incredible achievement."

Until 21, the fastest album to make it to 3 million sales was achieved by Oasis's (*What's The Story*) *Morning Glory*, which sold its three-millionth copy one year, seven months and three weeks after being released by Creation.

More recently, James Blunt's Atlantic album *Back To Bedlam* overcame a very, very slow sales start – it sold just 482 copies in its first week on sale in November 2004 – to hit the 3 million benchmark in around two years and five months.

Better progress was made in 2005 when *Back To Bedlam* sold an incredible 2,367,758 copies – the most any album had sold up to that point in a calendar year in the UK.



ANALYSIS



Conquering the world: The graph, left, shows the territories where 21 has been a number one album and the platinum sales awards it has achieved. It is also 2x platinum in Poland and platinum in Italy.
Source: XL Recordings

That was until 21, which has already demolished Blunt's record by around 630,000 units and now has the best part of another three-and-a-half months to further build on that total.

Dickins says that first and foremost a success like this has to start with a great artist and great record, but he notes there was also some "natural momentum" going into the campaign with the revival of her first album 19 thanks to X Factor contestants performing Bob Dylan's song Make You Feel My Love in a vocal style similar to hers.

That helped spread Adele's appeal further. "She's also got this amazing ability of being able to write songs that appeal to 15-

"She's got that amazing ability to write songs that appeal to 15- to 70-year-olds... When you are as all-inclusive as Adele, it opens you up to a far greater captive audience than pretty much most other records..." JONATHAN DICKINS, ADELE'S MANAGER

to 70-year-olds and are as relevant to each of those age groups. I've come across kids who are 12 years old telling me how much they love the Adele record and I've got friends of my father who are 70 who have got both albums so I think when you are as all-inclusive as that it opens you up to a far greater captive audience than pretty much most other records," Dickins says.

Universal Music Publishing UK and Europe president Paul Connolly, whose company publishes Adele, says in an industry that abounds in superlatives, this album keeps justifying new ones.

"There's the old cliché that talent, luck, hard work and timing equals success and that's true here," he adds. "But, to my mind, what makes this album campaign unique is that the talent element of the equation here is so high. First and foremost, I mean Adele's own

talent as a pre-eminent modern songwriter and performer, but I'd also include her supporting cast, namely Jonathan [Dickins], Richard [Russell] and Ben [Beardsworth]. Everyone has been on top form."

Along the way, Dickins notes there has been a lot of special moments, not least when she performed Someone Like You at the Brit Awards in February, just three weeks after the album had been released. "The Brits as a standalone performance was an absolute trigger point," Dickins says. "Don't forget that song took on a life [of its own] to become the second single. That wasn't a decision. Part of the deal was we always knew Someone Like You was going to be a single, but was it going to be second? Was it going to be third? But to see what it did on the Brits and for that to have 32 million YouTube views was a major, major trigger point for us for sure."

ADELE'S GLOBAL PHENOMENON



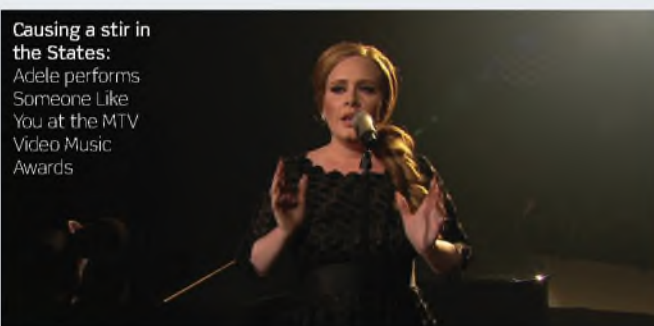
Source: XL Recordings

GLOBAL GREAT FROM HOMETOWN GLORY TO INTERNATIONAL SUPERSTARDOM

THE 88% WEEK-ON-WEEK LIFT in US sales on the back of Adele's MTV VMAs performance is proof 21 still has a long way to go, despite having already sold its 10-millionth copy globally. However, her manager Jonathan Dickins has vowed there are no plans to squeeze every last sale out of the album at whatever cost.

Very often with blockbuster albums like Adele's there is the temptation to maximise sales to the nth degree by releasing as many singles as possible and maybe heavily discounting deep into the campaign to keep it going for a few more months. But none of this will be happening with 21.

"The one thing we certainly won't do is over market this record," he says. "We've released three singles from this album in the UK and we've made one music video for it. We haven't discounted the record. We haven't taken this record anywhere beyond the price point of which it went out for. If people took a hit, that's them not us.



Causing a stir in the States: Adele performs Someone Like You at the MTV Video Music Awards

"When she did [Someone Like You] at the Brits, that's when everything really clicked into gear and they've just started in the States with that VMA performance..."

BEN BEARDSWORTH, XL RECORDINGS

We haven't needed to, but I also think that is a strength. I guarantee you we won't be releasing five or six singles from this album. That's important to us."

But, despite that declaration, the album globally has many more sales left in it, having already topped the chart in 19 countries and with its first Christmas to come. In the US it now seems to have entered a new phase with the attention

moving on from former Billboard Hot 100 chart-topper Rolling In The Deep, which has sold 5 million downloads there, to Someone Like You, which she performed at the VMAs in Los Angeles at the end of last month. It last week climbed 19-1 on the Hot 100, making her the first UK artist since Phil Collins in 1989 to have more than one chart-topper on the countdown in a calendar year.

As XL Recordings managing

director Ben Beardsworth notes: "It seems like that song has definitely got extreme connectivity and when she performs it live it works beyond anything really. It was a huge moment for the UK campaign when she did it at the Brits. That's when everything really clicked into gear and they've just started in the States with that VMA performance; it feels like it's had a really great effect there and she's likely to do it on a tiny handful of TVs in other major territories in the run-up to Christmas. I'm sure it will be impactful each time as well."

The list of territories where the album has topped the chart or reached platinum or multi-platinum status is firm evidence just how widespread 21's popularity is. The roll-call includes number ones in Canada, France, Germany, the Netherlands, the US, New Zealand and Australia where it is six-times platinum, even though she has never been there.

"To get up to half a million in Australia and not having had her

in the territory once is pretty incredible," says Beardsworth. "Holland has done phenomenally well. They were the only territory in the world on the previous album to give a glimmer this level of success could happen because relatively speaking they were miles ahead of the rest of the world with the last album and they are seven-times platinum on this album."

At the same time 19 has this year doubled its global sales to around 4 million, while Beardsworth is anticipating plenty more sales to come from the current album. "We've been taking it a month at a time and we've been selling a million a month through these summer months," he says. "That's not showing any signs of decline, some territories are increasing their week-on-week sales and we're approaching the time of year when markets start naturally lifting anyway. I would still say there is a long way to go, but I would not like to hazard a guess what the final figure is going to be."



ADELE 21

CONGRATULATIONS

ON SELLING **10 MILLION** ALBUMS WORLDWIDE

With special thanks to Adele, Jonathan Dickins - September Management and XL Recordings.



UNIVERSAL MUSIC
PUBLISHING

ANALYSIS

"We haven't even had a discussion about album three at this stage... it will come when it's right..."

JONATHAN DICKINS,
ADELE'S MANAGER



can achieve a much better result with some carefully-selected performances if you do the performances brilliantly than you can with an all-out assault with an artist who is everywhere you look."

Dickins adds Adele, who has been forced to cancel some dates of her UK tour because of illness, has some live commitments to fulfil coming up and a return visit to the US in October.

Then thoughts will return to recording – although there will be absolutely no hurry for her to make the third album. "I want to give her a little bit of time off and then hopefully we will start looking at some stuff in November just to get into looking to make music again rather than any specific reason, dates or when it's coming or anything," he says.

"It will come when it's right and she's a great judge of that. I'm a good judge of that and ultimately the label is not a label where we are having to fight numbers and results and figures and quarterly results. We haven't even had a discussion about album three at this stage. And it will come when it's right. It's as simple as that."

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And XL Recordings managing director Ben Beardsworth observes that what stands out with 21 compared to other big album campaigns is the relatively little promotion she has undertaken for it.

"She's been very restrained in terms of putting herself in people's faces," he says. "I know she's had a huge amount of airplay, but in terms of appearing on and performances on TV and stuff like that it's been very minimal. It's been spread very evenly around the world, but it's just been one or two key things in each territory that have been the catalyst for this huge volume of sales. She hasn't been omnipresent. Everything she's done she's managed to make feel very special and it's interesting you

THREE (MILLION) IS THE MAGIC NUMBER

ADELE'S SECOND ALBUM has become the fifth release since the millennium to sell 3 million copies in the UK and it is now only a matter of time before it becomes this century's top seller.

Standing in its way are Island's Amy Winehouse album *Back To Black*, which recently overtook the Atlantic-issued *Back To Bedlam* by James Blunt to lead the century's rankings, while also still ahead of 21 are the RCA-handled *No Angel* by Dido and Syco act Leona Lewis's *Spirit*.

Apart from *No Angel*, which broke 3 million sales nearly six years after release, all of the 21st century's 3 million sellers have got there relatively swiftly in historic terms – although 21 has been by far the quickest.

Spirit, for example, took around two years, eight months and two weeks to get there, while *Back To Black* was already at 3 million prior to Winehouse's death earlier this year and has significantly added to its numbers since.

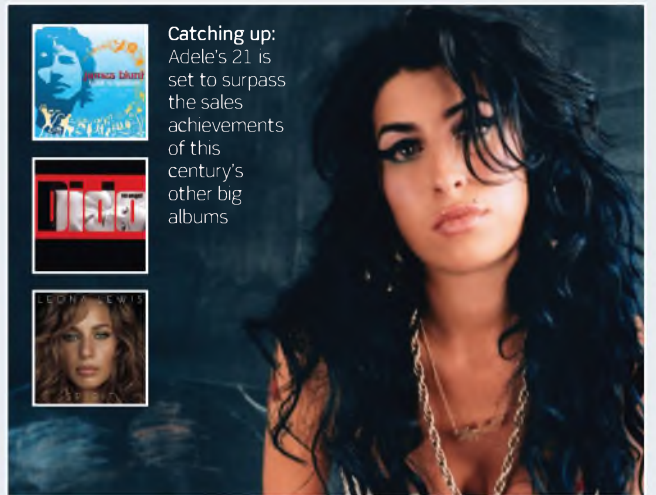
While those albums' climbs to 3 million look tortoise-like compared to 21's progress, all these albums sprinted to the finish line comparatively when you consider the length of time it took most of the other albums to reach 3 million.

Meat Loaf's *Bat Out Of Hell* and Bob Marley & The Wailers' *Legend*, for example, released respectively in 1977 and 1984, both only tipped the scales at 3 million in recent months, while Simon & Garfunkel's final album *Bridge Over Troubled Water* is now only about 70,000 sales above 3 million despite being released way back in 1970 and enjoying one of the longest runs at number one of all time.

In general the rule of thumb for the albums on the 3 million sales list is the older they are the longer it has taken to get there. While album sales in the last few years have dipped, going back further in time the albums market was far smaller than it is now so the only way releases in the past could have hoped to eventually sell 3 million copies was to have very long shelf lives – running over years and then decades.



Catching up: Adele's 21 is set to surpass the sales achievements of this century's other big albums



This trend is reflected by how few albums originally released prior to the 1980s are part of the 3 million club and those that have made it are all bona fide classics that have continued to sell in decent numbers and remain hugely popular today.

They include The Beatles' *Sgt Pepper's Lonely Hearts Club Band* (below), the only album from the Sixties to make the grade, and one of only two albums in total to surpass 5 million – the other is Queen's *Greatest Hits*.

From the Seventies are four albums: *Bat Out Of Hell*, *Bridge Over Troubled Water*, Fleetwood Mac's *Rumours*, whose sales

have been further

boosted this year by a Glee

episode dedicated to it,

and Pink Floyd's *Dark Side Of The*

Moon, which will shortly be subject to

a significant chart return when EMI releases a newly-remastered version.

Michael Jackson (pictured) is responsible for two of the five Eighties albums – *Thriller* and *Bad* – to have surpassed 3 million sales with both albums having significantly added to their tallies since Jackson's death in June 2009. The standard versions of the album have jointly sold around 625,000 additional copies in the UK over that period, while *Thriller* 25 added more than 80,000 to its own tally.

The Nineties is

the most heavily represented decade with seven albums having sold more than 3 million copies, led by Abba's *Gold – Greatest Hits*, which should in the not too distant future become the UK's third 5 million seller after Queen's *Greatest Hits* and *Sgt Pepper*.

Even though album sales have fallen sharply in recent years, the fact that five albums since the millennium have sold more than 3 million is ample proof the huge blockbuster is not a thing of the past.

There are also realistically at least another couple of 21st-century albums that in the not too distant future could join those five albums. They are The Beatles' 1, the century's most successful retrospective so far, which since its November 2000 release has sold 2.9 million copies in the UK. It now has a new lease of life after EMI released a remastered version on September 5.

Lady GaGa's *The Fame*, which is further behind at nearly 2.7 million, also looks likely to join the club having sold on average about 7,000 copies a week this year. At this rate it will hit 3 million in about a year's time.

In the meantime, the industry should celebrate the remarkable achievements of an Adele album whose record-breaking sales over such a short space of time would have been incredible in any era, let alone one in which

convincing music fans to buy albums has become harder than ever. But if you have the right artist and the right repertoire the prize can still be huge as 21 has proved.



THE UK'S 3 MILLION SELLERS

YEAR	ARTIST / Album / Label
1967	THE BEATLES <i>Sgt Pepper's Lonely Hearts Club Band</i> Parlophone
1970	SIMON & GARFUNKEL <i>Bridge Over Troubled Water</i> CBS/Columbia
1973	PINK FLOYD <i>Dark Side Of The Moon</i> Harvest
1977	FLEETWOOD MAC <i>Rumours</i> Warner Bros
1977	MEAT LOAF <i>Bat Out Of Hell</i> Cleveland International/Epic
1981	QUEEN <i>Greatest Hits</i> EMI *
1982	MICHAEL JACKSON <i>Thriller</i> Epic
1984	BOB MARLEY & THE WAILERS <i>Legend</i> Tuff Gong/Island
1985	DIRE STRAITS <i>Brothers In Arms</i> Vertigo
1987	MICHAEL JACKSON <i>Bad</i> Epic
1990	MADONNA <i>The Immaculate Collection</i> Sire
1991	SIMPLY RED <i>Stars</i> East West
1991	QUEEN <i>Greatest Hits II</i> Parlophone *
1992	ABBA <i>Gold - Greatest Hits</i> Polydor
1995	OASIS (What's The Story) <i>Morning Glory</i> Creation
1997	THE VERVE <i>Urban Hymns</i> Hut/Virgin
1998	SHANIA TWAIN <i>Come On Over</i> Mercury
2001	DIDO <i>No Angel</i> Cheeky
2004	JAMES BLUNT <i>Back To Bedlam</i> Atlantic
2006	AMY WINEHOUSE <i>Back To Black</i> Island
2007	LEONA LEWIS <i>Spirit</i> Syco
2011	ADELE <i>21</i> XL

* now handled by Island Records Albums listed by year of release with original labels



ADELE

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MONDAY 29 OCTOBER 2007

MANCHESTER MATT & PHREDS

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NEWS IN BRIEF■ **Digital sales rise in Oz**

NME has launched NME Extra, an initiative using codes published in the print magazine to unlock exclusive content on NME.com, as the IPC title looks to use the success of its website to boost print circulation. NME Extra kicked off with the magazine's current edition, which celebrates the 20th anniversary of the release of Nirvana's Nevermind. It comes with a unique six-digit code that will unlock extra content online, including an interview with Nirvana from 1991, a video feature with Arctic Monkeys, Foals and Hurts discussing their favourite Nevermind tracks, a Nirvana photo gallery and an exclusive competition. Publishing director Paul Cheal said the scheme, which is being run on a trial basis, followed on from the organisation using QR codes which allowed readers to capitalise on additional digital content for their smartphones. "This latest innovation brings additional features, photography and video content direct to our readers' desktops," he said.

■ **Ross reaps ratings**

A peak audience of 4.6 million watched the debut of Jonathan Ross's new ITV1 chat show on Saturday, September 3. The Jonathan Ross Show aired at 9.45pm, following The X Factor and the results show of Simon Cowell's Red or Black? Its average audience was 4.3 million, well above the 3.1 million average of the last series of BBC One's Friday Night With Jonathan Ross. The format of the show was largely unchanged from Ross's BBC One days and included live music from Adele. Meanwhile, The X Factor continued its strong run, with 11.1 million viewers tuning in on September 3.

■ **Nevermind for 6 Music**

6 Music will later this month pay homage to one of the most influential albums ever released – Nirvana's Nevermind. The aptly-named Here We Are Now, Entertain Us – 20 years Of Nevermind, celebrates 20 years since the seminal album was released on September 24 1991. Nevermind has since gone on to sell 26 million copies around the world and is now set for a deluxe 20th anniversary reissue on September 26 by Universal. The programme airs on Friday, September 23 at 6pm on 6 Music and sees Steve Lamacq present exclusive new interviews with Dave Grohl and Krist Novoselic and album producer Butch Vig.

RADIO SHOW UNCOVERS FLOYD'S PROGRESSIVE MODELS**The other side of Floyd****RADIO**

■ BY BEN CARDEW AND ROBERT ASHTON

A NEW RADIO 2 programme will show that Pink Floyd pioneered some business models in the Sixties that have been dusted down and presented today as forward-thinking ways of steering a path through the music industry.

A producers special on Pink Floyd, that will air next month as part of a Pink Floyd Season on Radio 2, will reveal that the band's first record, 1967's Arnold Layne, was done outside their deal with EMI.

According to producer Steve Levine, the man behind the programme, the band's management paid for studio time with Joe Boyd – the man who discovered Pink Floyd at the UFO Club – producing.

"They were originally going to sign for Polydor and the management said, 'If we pay for studio time and we own masters we will make the decision of what to do,'" said Levine. After the independent production of that first single the band signed with EMI.

Levine and Radio 2 presenter Richard Allinson also said the band had "free use" of Abbey Road studios because they negotiated a slightly smaller percentage deal with EMI in exchange for the label paying for studio time.

"That was very unusual for the



time. These are very interesting models," said Levine, who has used original multi-tracks and rare recordings from Meddle, Wish You Were Here and Dark Side Of The Moon, as well as interviews with the band's guitarist David Gilmour and drummer Nick Mason.

Levine and Allinson interviewed Gilmour at the guitarist's riverside studio in Surrey last week. The producer said: "The forthcoming focus on Pink Floyd will be one of our most revealing programmes yet. Gilmour talked at length about how the guitar sound is important in the band's music and how the various

overdubs and unique production sounds and techniques make up the totality of a song – as well as stories about individual tracks."

The programme forms part of a Pink Floyd Season on the station throughout October, which also includes:

- Days In The Life, featuring exclusive interviews with David Gilmour, Roger Waters and Nick Mason, as well as the last radio interview the late Rick Wright ever gave. Produced by Radio 2's Mark Hagen, the programme tells the story of the band.

- Johnnie Walker will also host a Sounds of the 70s special with David Gilmour, which promises to lift the lid on the band's influences during this period and the story of their decade.
- A classic Pink Floyd gig as part of Radio 2's In Concert series.

Radio 2 and 6 Music controller Bob Shennan said: "This is one of the opportunities for us to do something I am really keen for Radio 2 to do – take an iconic artist or band, particularly one you don't get to hear that often on the radio, or certainly outside of the BBC, and really celebrate them, give them more depth. Rather than doing one-off documentaries we are trying to get really intelligent analysis as well as a celebration of the artists."

Shennan revealed that talks were currently ongoing about bringing some of the Pink Floyd programming to sister station 6 Music, which he said was "highly likely".

The Pink Floyd Season will coincide with the first phase of EMI's extensive re-issue campaign of the band's classic catalogue.

September 26 sees the re-release of the band's classic The Dark Side Of The Moon album in a six-disc Immersion boxed set and two-disc Experience set, as well as a collector's vinyl LP and various digital formats.

It marks the start of a four-phase Pink Floyd campaign that is set to be one of the biggest of the year, with EMI looking to repeat the success it had with its Beatles reissue campaign of 2009.

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CAMPAIGN FOCUS ■ BY STEPHEN JONES**II VOLO**

Polydor is hoping to match the escalating worldwide success for II Volo when the pop opera teenage trio – dubbed the Italian Jonas Brothers – arrive in the UK this weekend.

The trio are the first Italian act to be signed to Geffen Records direct in the US after surfacing on Italian talent show Ti Lascio Una Canzone. It follows a deal brokered by chairman Ron Fair and rock manager Steve Leber (Aerosmith, AC/DC) who came out of retirement to co-manage them with Michele Torpedine (Andrea Bocelli, Zucchero).

Despite entering the competition where contestants interpret the best-loved songs in Italian pop music history as individual artists – member

Gianluca Ginoble was eventual 2009 series winner – the three were at one point thrown together for a flawless rendition of Neapolitan standard O Sole Mio, which proved a series highlight.

After the show ended, Ginoble joined with Piero Barone and Ignazio Boschetto to form II Volo last year (after an initial spell as II Trio) and recorded their self-titled debut album produced by Humberto Gatica (Andrea Bocelli, Celine Dion) and world-renowned Italian composer Tony Renis between LA, Rome and Abbey Road Studios in London.

The record (released in the UK on October 31) contains a variety of familiar Italian standards and specially-penned tunes with tracks including O Sole Mio, Un Amore Così Grande, E Più Ti Penso (a



medley of Ennio Morricone songs from the soundtracks to Once Upon a Time in America and Malena), Charlie Chaplin's Smile and two tracks written especially for the trio by Diane Warren.

Their version of O Sole Mio brought the house down when they performed on American Idol's top three results show in May and propelled their debut album to number 10 on the Billboard 200 chart as well to the top of the Classical Albums Chart; celebrity fans to have tweeted about them

include Britney Spears and Jennifer Lopez.

True to its name – Volo is the Italian word for flight – the album has already reached the Top 10 in 11 countries. The campaign began in the UK last Monday when they performed Un Amore Così Grande during the season finale of Sky Atlantic show Entourage, while Classic FM has the first exclusive play of album tracks during its drivetime show on Friday. They then arrive in the UK this weekend for showcases to media and retail.

AIRPLAY

CHARTS KEY

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER
- AUDIENCE INCREASE
- AUDIENCE INCREASE +50%

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

This Week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays % ^{or-}	Total Aud (m)	Aud % ^{or-}
1	1	5	2	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i>	4291	13.82	60.71	-6.93
2	2	7	6	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Epic/Syco</i>	3573	18.23	59.12	10.01
3	5	7	12	WILL YOUNG Jealousy <i>RCA</i>	3403	3.78	55.07	18
4	12	6	1	PIXIE LOTT All About Tonight <i>Mercury</i>	2445	30.54	53.95	36.65
5	4	13	39	KATY PERRY Last Friday Night (T.G.I.F.) <i>Virgin</i>	3721	-2.95	50.46	3.44
6	15	3		JAMES MORRISON I Won't Let You Go <i>Island</i>	1336	34.32	50.43	48.06
7	11	4	14	BRUNO MARS Marry You <i>Elektra</i>	2876	21.86	48.13	18.43
8	6	14	20	ADELE Set Fire To The Rain <i>XI</i>	3332	1.31	44.95	-0.24
9	3	12	31	BEYONCE Best Thing I Never Had <i>Columbia/Parkwood Ent.</i>	3829	-0.13	44.12	-13.52
10	16	4	5	EXAMPLE Stay Awake <i>Mos</i>	1628	48.81	41.26	11.54
11	14	17	32	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>J</i>	1340	9.85	41.04	9.97
12	10	15	25	THE WANTED Glad You Came <i>Global Talent/Island</i>	3352	-3.08	40.94	-3.78
13	15	5	7	CAVIN HARRIS Feel So Close <i>Columbia</i>	1438	6.24	38.6	3.71
14	13	6	8	CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i>	2379	4.43	37.4	-0.72
15	29	3		CEE LO GREEN Cry Baby <i>Weirne Brothers</i>	859	57.9	37.31	47.12
16	9	15	16	JIS FEAT. DEV She Makes Me Wanna <i>Epic</i>	2800	-7.8	37.01	-13.95
17	18	12	18	ED SHEERAN The A Team <i>Asylum/Atlantic</i>	3139	-0.5	35.07	1.56
18	36	3	3	THE SATURDAYS All Fired Up <i>Polygram</i>	1441	70.73	31.85	48.9
19	8	16	51	ALEXANDRA STAN Mr Saxobeat <i>3Beats/A&M</i>	2385	-13.26	31.41	-27.43
20	17	17	37	LADY GAGA The Edge Of Glory <i>Interscope</i>	2587	-10.76	31.23	-12.23
21	27	2		ONE DIRECTION What Makes You Beautiful <i>Syco</i>	1594	25.41	30.91	18.02
22	26	17	29	EXAMPLE Changed The Way You Kiss Me <i>Mos</i>	1258	-1.18	29.48	7.83
23	7	8	19	EMELI SANDE Heaven <i>Virgin</i>	2475	0.32	29.33	-32.81
24	30	3	26	RIHANNA Cheers (Drink To That) <i>Def Jam</i>	1181	31.08	28.19	15.96
25	24	3	11	SNOW PATROL Called Out In The Dark <i>Fiction</i>	1335	14.4	27.01	-8.07
26	23	3	21	JESSIE J Who's Laughing Now <i>Island/Lava</i>	1188	10.51	26.75	-9.11
27	49	4		THE FEELING A Hundred Sinners (Come And Get It) <i>Island</i>	358	5.29	26.67	58.19
28	22	18	44	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ Where Them Girls At <i>Postiva/Virgin</i>	938	-2.6	26.2	-11.01
29	25	37	40	ADELE Falling In The Deep <i>XI</i>	1612	6.19	25.52	-7.57
30	21	2	24	DAVID GUETTA FEAT. TAO CRUZ & LUDACRIS Little Bad Girl <i>Postiva/Virgin</i>	1194	-0.83	24.85	-15.96
31	28	11	34	NICKI MINAJ Super Bass <i>Cash Money/Island</i>	978	-4.96	24.65	-2.99
32	NEW	1	42	LADY GAGA You And I <i>Interscope</i>	713	0	24.32	0
33	31	29	17	ADELE Someone Like You <i>XI</i>	1243	-11.53	22.28	-6.78
34	40	4	10	ED SHEERAN You Need Me, I Don't Need You <i>Asylum/Atlantic</i>	1257	25.95	21.57	6.84
35	20	5	13	WRETCH 32 FEAT. JOSH KUMRA Don't Go <i>Levels/Mos</i>	911	-15.49	21.28	-36.34
36	32	23	46	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem <i>Interscope</i>	917	-11.4	21.06	-8.03
37	33	13	35	DJ FRESH FEAT. SIAN EVANS Louder <i>Mos</i>	697	-4.65	20.6	-9.45
38	NEW	1		KASABIAN Days Are Forgotten <i>Columbia</i>	303	0	20.6	0
39	48	16	72	JESSIE J Nobody's Perfect <i>Island/Deva</i>	1368	13.06	19.98	14.56
40	NEW	1		GLEN CAMPBELL Ghost On The Canvas <i>Soutrug</i>	331	0	19.71	0
41	NEW	1		JAMES BLUNT Dangerous <i>Atlantic/Cosy16</i>	343	0	19.62	0
42	NEW	1		DOLLY PARTON Together You And I <i>Sony</i>	319	0	19.32	0
43	NEW	1		CARO EMERALD The Other Woman <i>Dizemetric</i>	209	0	18.96	0
44	NEW	1	4	LEONA LEWIS & AVICII Collide <i>Syco</i>	1485	0	18.48	0
45	35	22	53	CHRIS BROWN FEAT. BENNY BENASSI Beautiful People <i>Sony RCA</i>	828	-9.21	18.39	-14.03
46	44	5	36	NERO Promises <i>Mercury/MIA</i>	256	-33.85	18.39	0.16
47	NEW	1		JASON DERULO It Girl <i>Weirne Brothers/Beluga Heights</i>	645	0	17.49	0
48	NEW	1		CEE LO GREEN Forget You <i>Weirne Brothers</i>	1200	0	17.26	0
49	34	4	22	COVER DRIVE Lick Ya Down <i>Geffen</i>	887	1.03	16.82	-22.49
50	NEW	1		DAPPY No Regrets <i>Island</i>	630	0	15.93	0

Nielsen Music Control monitor the following stations 24 hours a day, seven days a week: XTRA, 100-102, Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7 Brunel FM, 107.8 M101, 108.1 Capital FM, 108.2 Heart FM, 108.3 The Revolution, 108.4 Air FM, 108.5 Rock Radio, 108.6 The Wave, 108.7 Virgin FM, 108.8 Radio Network, Absolute Radio, Absolute Xtra, At Antix FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC 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NEWS IN BRIEF

■ Universal loses Deezer case in France

The Paris High Court has dismissed Universal's request to block its music from the Deezer site. The 2008 deal between the two expired in May and Deezer refused to impose new conditions, including limiting its free offering to five consecutive plays of a song.

■ Turntable.fm plans iPhone app

Social music discovery platform Turntable.fm is planning an iOS app that will include Facebook integration.

■ Beatles see 9m iTunes sales

As The Beatles' 1 album is made available on iTunes, EMI has announced that more than 1.5m Beatles albums and 9m Beatles tracks have been sold on iTunes since their exclusive retail partnership started last November.

■ Microsoft restricts Zune Pass devices in Europe

Zune users in Europe will now have the number of devices they can download Zune Music Pass content to cut from six to four.

■ Guetta backs Beats headphones

Beats Electronics have created the Beats mixr headphones in partnership with David Guetta. They are designed for professional DJs.

■ 7digital reaches 1m mobile milestone

7digital now has 1m users via its apps and device partnerships. More than 20% of its digital sales come direct from devices (up from 5% last year).

NEW APPS

■ O2 Academy App (iOS & Android – free)

Includes priority access to tickets, exclusive content from acts playing at O2 venues and augmented reality hometown guides by artists.

VidRhythm (iOS – £1.49)

Developed by Harmonix, this app lets users create and remix their own music videos, with a choice of 20 pre-installed tracks. Includes Facebook and YouTube sharing.

NEW SERVICES

■ **Tunesque** is a free search tool plug-in for Macs running OS X Lion that lets users find files in their iTunes collection without having to first launch iTunes itself.

■ **Echofi** brings Pandora-style streaming radio recommendations to Spotify by drawing on the Echo Nest's API. The browser-based service requires users to have Spotify open in the background.

SOCIAL MEDIA PAGE PRIMED AS SUBSCRIPTION FAN SERVICE AND SHOP FRONT

Guetta game drives subscriptions

SOCIAL MEDIA

■ BY EAMONN FORDE

DAVID GUETTA IS looking to turn his official Facebook page into a low-fee monthly subscription platform, after selling his new album directly from the social networking site and working with Bopler on a Facebook game built around his music.

Guetta's manager Jean Charles Carré said the game was "an exclusive game for David Guetta's Facebook page".

"It is built around his new album and it's the first time an artist has used a game like this on their profile page on Facebook," he added.

Guetta already has more than 23 million fans on Facebook and Carré claimed an average of 1 million new fans joined every month.

"To us it is very important to provide these fans with a better experience," he said. "It is pretty cool to have this kind of [gaming] application because a lot of people will only go to Facebook rather than to the official website of the artist. We want them to have a new experience with this application."

The DJ and producer is also selling his new album *Nothing But The Beat* directly from Facebook. Using Facebook Credits, Guetta will take 70% of all proceeds, with the remaining 30% going to Facebook

"Because today it is very difficult to sell music, because of things like P2P, we wanted to find a new way to explore this market... We believe Facebook can give us a good experience"

JEAN CHARLES CARRE, MANAGER

itself.

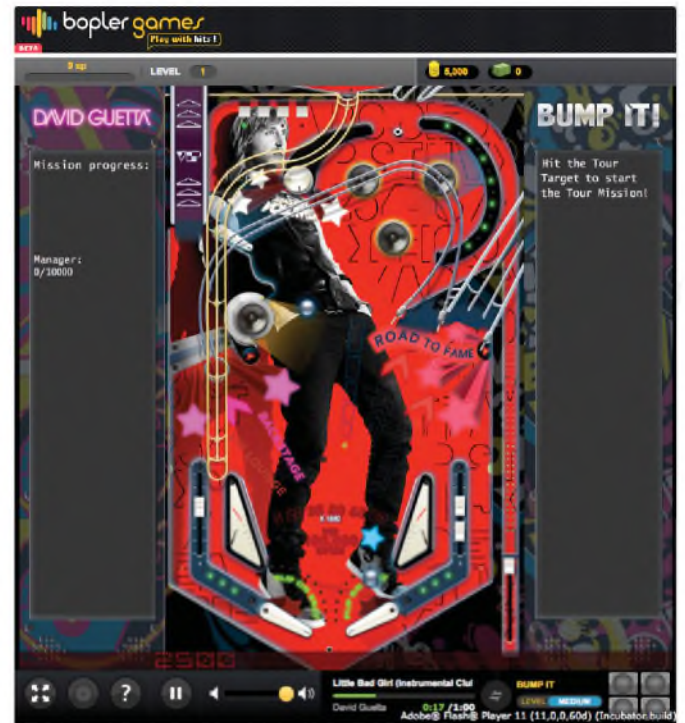
While the pricing works out as slightly more expensive than a purchase from a dedicated download store, Carré described this album sale as "a test", pointing out that Guetta was "the first artist to do that on his Facebook page".

To date, Facebook has been seen as a promotional and marketing channel first and foremost for the music industry - but Guetta has much bolder ambitions.

Carré said the ultimate goal was to monetise Guetta's Facebook page. "Because today it is very difficult to sell music, because of things like P2P, we wanted to find a new way to explore this market," he explained. "We believe Facebook can give us a good experience."

He continued: "We are looking at the possibility of fans paying \$1, €1 or £1 a month to have access to all the content from David included - videos, music, games and so on. That's the kind of thing we are thinking about."

Even though Google+ is still at



invite-only stage and has yet to open its API to third-party developers, Carré said it would be the next social network that Guetta would focus on.

"It is only the beginning," he said of Google+'s slow roll out, "but I am very interested in Google+ and we are about to do something on it."

With more than 750m registered users, however, Facebook remains the priority for now, especially with its music focus expected to increase following the company's f8 developer conference later this month.

For Carré, Facebook has created a type of sharing that can really benefit artists.

"I think it is quite different for Facebook because you can control a lot of things," he explained. "On our music application we let fans listen to tracks in their entirety for the first time but then after that they can only listen to 90 seconds of the song. On Facebook you can share a lot of things because you can control what a user can share. It's very easy."

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ECHO NEST HATCHES PLAN

Music intelligence platform The Echo Nest is planning further activities with leading partners later this year to create richer music discovery services, having recently put deals in place with Clear Channel's iHeartRadio discovery platform and eMusic.

The company, which provides music services to developers and media companies, said a deal with "another major international player in streaming and radio" was coming soon.

It follows a deal announced last week with Clear Channel for the broadcaster to use Echo Nest databases for its iHeartRadio service, which is being repositioned as a competitor to Pandora.

Echo Nest CEO Jim Lucchese argued that it was essential for

digital music services to have the broadest catalogue possible in order to reduce "catalogue fatigue" and therefore retain users.

"By working with us, Clear Channel is able to deliver a much deeper catalogue and that catalogue fatigue issue is not going to be a problem," he said. "Also Clear Channel gets access to pre-release material and will have lots of new music."

"Looking at churn on something like Pandora, the number one driver is repeats of songs and song fatigue as they manually curate their music through the Genome project," Lucchese added. "They have ingested around 800,000 songs to date, meaning they have a smaller catalogue."

Lucchese also suggested that

the data Echo Nest drew on allowed its partners to provide a much deeper type of recommendation.

"It covers the tempo of every song, the song structure, the internet popularity of a given song, the overall familiarity of an artist performing a given song," Lucchese said.

Of course, it could be argued that for an established radio broadcaster like Clear Channel streaming recommendation

services undermines their core proposition.

But Lucchese said that this was not an either/or issue and that terrestrial and online could operate symbiotically.

"I don't think this will dramatically change their [Clear Channel's] approach to terrestrial radio programming," he said. "If anything, some of the best practices of terrestrial radio programming will help drive this, too."

LIVE

PARISIAN CONGLOMERATE BECOMES UK'S SECOND LARGEST TICKET SELLER

Vivendi enters ticketing arena

TICKETING

■ BY GORDON MASSON

BRITAIN'S TICKETING sector has irrevocably changed after Universal Music Group's parent company Vivendi paid £83 million to acquire See Tickets.

The deal, which effectively gives Vivendi the second biggest ticketing business in the UK, surprised many industry observers who had expected European powerhouse CTS Eventim to win the auction for See.

However, sources close to the deal note that Universal had been looking at tickets for some time in the UK and given that Vivendi already own France's third largest ticketing operation, Digitick, one observer noted that the purchase made a lot of sense.

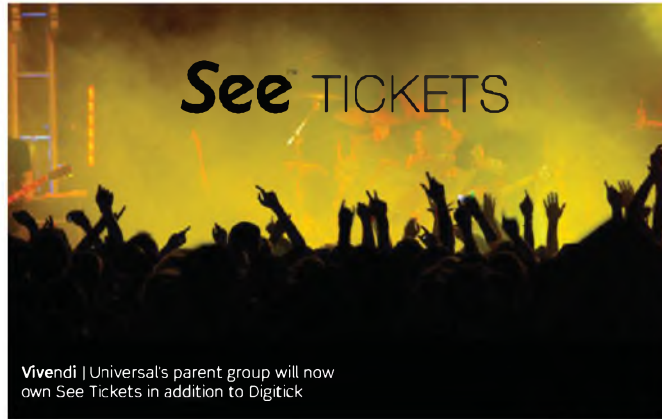
"Owning See Tickets isn't just

"Owning See Tickets isn't just about selling tickets, there's a whole host of data associated with the company as well and there are a number of ways that Vivendi could exploit that data"



about selling tickets, there's a whole host of data associated with the company as well and there are a number of ways that Vivendi could exploit that data," said the source.

Live music giant AEG was also thought to be interested in the deal, while a source said that, although Eventim was keen to add See Tickets to its assets, the German



Vivendi | Universal's parent group will now own See Tickets in addition to Digitick

vivendi

company was cautious about the company's growth potential and was not prepared to match the bid put forward by Vivendi.

But Vivendi's £83 million bid will enable Universal's owner to become a leading force in the live music market, controlling such contracts as ticketing for Glastonbury Festival with its 174,000 capacity.

See's former owner, private equity house Parcom Capital, would not comment on the sale, but Vivendi's purchase brought the Dutch-based investors' three years at the helm to an end. It is not known how much

Parcom paid to assume control of See Tickets in 2008.

Paris-based Vivendi said the acquisition complemented other businesses in its portfolio, including leading French online ticketing company Digitick, which it bought a majority stake in last year.

See Tickets is the second biggest ticketing operation in the UK, with an estimated market share of about 20%, compared to market leader Ticketmaster's estimated 40%.

In the live music sector, Universal already operates merchandising businesses, as well as artist management divisions and the ability

to offer ticketing services to consumers could help generate additional revenues through bundling packages, such as tickets plus CDs.

But although See's operations deal mostly with tickets for entertainment events, Vivendi said that the company would not become a subsidiary of Universal Music Group, or any other part of the conglomerate for that matter.

"See Tickets will report directly to Vivendi," said a spokesman. "Vivendi has a history of acquiring companies that are doing well in their sector, as well as a long track record of letting those companies continue with what they are doing and that will certainly be the case with See Tickets."

The spokesman added that See Tickets' management team had been one of the elements that had attracted Vivendi to the takeover and as a result the same executives would be trusted to take the company forward. That means Rob Wilmshurst should remain as CEO and will be tasked with forging relationships with other operations in the Vivendi portfolio.

One company that did not participate in the bidding process – presumably to avoid Competition Commission scrutiny – was Ticketmaster UK, whose managing director Chris Edmonds noted that Vivendi's entry to the market highlighted the way in which other industries were now diversifying into live music to drive growth.

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VIEWPOINT LARGER STRATEGY?

We Got Tickets founder Dave Newton



AFTER PREPARING some notes last week on the 'done deal' that was the sale of See Tickets to CTS Eventim, I was as surprised as anybody by the sudden takeover of See by Vivendi (read Universal). My next reaction was that maybe I could just chop what I'd written around a bit – from down here at the grass roots where one multinational company looks much the same as another, the treetops can be hard to make out.

The original copy, however, had me coming down on the side of it being a good deal for the customer, the promoter and the live music industry in general. Eventim and See are both ticketing specialists and have built their respective businesses by providing a service to both customer and promoter.

But Vivendi is not a ticketing company. Sure they already have a ticketing operation in France (Digitick) – presumably they'll merge that with TicketOnline as this comes as part of the See deal – which perhaps hints at some sort of larger strategy. But it's hard to see how adding ticketing to Vivendi's all-encompassing assets list could

be a good thing for either the customer or the promoter.

Can the Vivendi-owned See challenge the dominance of Ticketmaster in the UK? Their pockets are deep and they have the ability to control a lot of content but they may lose sight of that focus on customer and promoter. And where does it leave CTS Eventim? We can only assume that they were close to closing on the See deal and now must be wondering whether they will ever get to walk up the aisle after the Ticketmaster false start a couple of years back and now this door closing.

There probably isn't space for a third major player given the current shape of the UK ticketing market, unless either CTS Eventim or AEG go on a shopping spree and try to aggregate a dozen or so of the other smaller companies. But that would be fraught with problems.

So reverting my gaze away from the treetops, I shall focus on the grass – looking quite luscious and in need of a trim...

VIAGOGO TICKET RESALE PRICE CHART

POS	PREV	EVENT
1	NEW	KASABIAN
2	5	ADELE
3	NEW	DEF LEPPARD
4	1	WILL YOUNG
5	8	DOLLY PARTON
6	10	KATY PERRY
7	3	RIHANNA
8	4	JESSIE J
9	7	OLLY MURS
10	9	EVANESCENCE
11	6	TINIE TEMPAH
12	13	BRYAN ADAMS
13	16	BRUNO MARS
14	11	GEORGE MICHAEL
15	NEW	THE KOOKS
16	14	ED SHEERAN
17	17	BRITNEY SPEARS
18	NEW	KAISER CHIEFS
19	2	NOEL GALLAGHER
20	12	RED HOT CHILI PEPPERS

viagogo

HITWISE PRIMARY TICKETING CHART

POS	PREV	EVENT
1	11	KASABIAN
2	4	ONE DIRECTION
3	2	OLLY MURS
4	6	WILL YOUNG
5	1	GLEN CAMPBELL
6	13	ADELE
7	8	DOLLY PARTON
8	10	LAURA MARLING
9	7	ED SHEERAN
10	NEW	CREAMFIELDS
11	NEW	JLS
12	NEW	DEF LEPPARD
13	19	RED HOT CHILI PEPPERS
14	NEW	MOTLEY CRUE
15	NEW	RIHANNA
16	15	JESSIE J
17	NEW	THE VACCINES
18	3	NOEL GALLAGHER
19	17	EXAMPLE
20	NEW	JAMES MORRISON

Experian

TIXDAQ SECONDARY TICKETING CHART

POS	PREV	EVENT	£m
1	1	GEORGE MICHAEL	9.0
2	2	RIHANNA	3.0
3	3	CLIFF RICHARD	2.0
4	4	BRITNEY SPEARS	1.5
5	NEW	KASABIAN	1.0
6	5	BRYAN ADAMS	1.0
7	8	ARCTIC MONKEYS	1.0
8	9	KATY PERRY	0.8
9	6	ADELE	0.7
10	10	RAMMSTEIN	0.6
11	11	TINIE TEMPAH	0.6
12	12	DURAN DURAN	0.5
13	13	THE SATURDAYS	0.5
14	14	NOEL GALLAGHER	0.5
15	15	THE WANTED	0.5
16	16	JOHNNY MATHIS	0.4
17	16	OLLY MURS	0.4
18	18	BLINK 182	0.4
19	17	DYLAN/KNOPFLER	0.4
20	20	JESSIE J	0.3

tixdaq.com live entertainment intelligence

SEE MORE LIVE CHARTS AT MUSICWEEK.COM

PUBLISHING

WARNER/CHAPPELL CREATES SONGWRITING HOTHOUSE WITH SWEDISH OFFICE

Warner aims for more international hits

INTERNATIONAL

BY CHARLOTTE OTTER

Warner/Chappell UK is joining forces with its Swedish office in a bid to increase the number of international hit songs from its writer and production roster.

As part of the move Warner/Chappell UK A&R manager for writers and producers Jane Bell and the Swedish operation's A&R manager Julius Petersson have both been promoted to the newly-created roles of senior international creative manager and will work with the creators behind songs for the likes of Rihanna, The Wanted, One Direction and Susan Boyle.

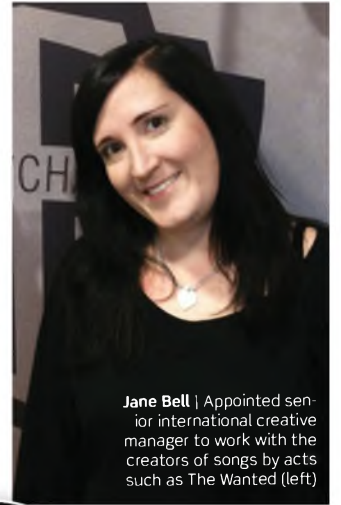
The pair will also work closely with Warner/Chappell staff in New York and Los Angeles to ensure that the cross-border potential of its British, Swedish and American writer/producer output is realised and will have an eye firmly trained on creating hit songs in the UK and US.

Although Warner/Chappell UK managing director Richard Manners suggested the move was not a radical change of direction for the company, he said this was the first time that the publisher had clearly articulated its strategy with regards to its British and Swedish songwriting talent.

"We want to up our ration of hit records and this is a way of driving



Richard Manners | Prioritising rhythmic pop and R&B hits



Jane Bell | Appointed senior international creative manager to work with the creators of songs by acts such as The Wanted (left)

that. It's really very simple," he said, noting the strategy would be a way for Warner/Chappell to understand how best it could work with its writer and producer teams as they travelled the world.

"We don't want just one person travelling with them, trying to coordinate everyone – we want people from each territory to take joint responsibility in a way which means they would be in the same room as often as possible," he explained. He added this would result in Warner/Chappell staff in every territory knowing the focal point of songwriter and production activity was around Bell and Petersson.



Lars Karlsson

In their new roles, the two executives will spend their time with a small group of songwriters, including UK-signed Wayne Hector and Madeon, US writers

Priscilla Renea and Claude Kelly, and Swedish songwriter/producers Alexander Kronlund, Play and BeatGeek (see box out) and will focus primarily on trying to create rhythmic pop and R&B hits.

"This is where the market lies," said Manners. "We have someone like Priscilla Renea who is an artist in her own right but also wrote California King Bed for Rihanna – and we want to prioritise the writer/producers who, like her, will be able to follow that market. If we can lead [the mar-

ket], too, then great."

And, while the company would train its focus on creating hits for the UK and American markets, he said there was the potential for other cross-border opportunities for its talent. However, at this stage he noted there were no plans to roll out the scheme to other countries as the company was keen to keep the focus on hit making to just a few select territories.

"It's a bit like record labels and their international priorities: you can't expand that list exponentially, you need it to be focused for it to work," he said.

Warner/Chappell Sweden man-



Julius Petersson

aging director Lars Karlsson added that, while Bell and Petersson would primarily be working on the company's most established writers to start

with, he was keen for up-and-coming talent to become part of the team as well. "We also have other names who are on the list and we will discuss with Jane and Julius over the coming weeks to see if they [the talent] are ready to work with them – or if they need developing more," he said. "Sweden is a very small territory as far as music is concerned, so for a writer or a producer to make their living and be successful they have to export their music," he added.

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Some of the songwriters and producers working with Bell and Petersson



Alexander Kronlund: Swedish songwriter who has co-written Lucky, If You Seek Amy and Don't Go Knockin' on My Door for Britney Spears as well as tracks for N*Sync, Robyn, The Saturdays and the Backstreet Boys.

Claude Kelly: US premier songwriter, Claude Kelly has penned a number of hits for Britney Spears' last album including Circus, as well as My Life Would Suck Without You for Kelly Clarkson and Party in the USA recorded by Miley Cyrus. Claude also co-wrote Jessie J's UK Number one Price Tag and Bruno Mars' Grenade.

Play: Swedish production and songwriting trio Play who co-penned Who I Was Born To Be for Susan Boyle with Audra Mae.



Cutfather: Cutfather is the producer on the Pussycat Dolls' I Hate This Part, Jamelia's Superstar, Jordyn Sparks' One Step At A Time and Pixie Lott's Gravity. Cuts with; JLS, Kylie, The Wanted, Mel C

Priscilla Renea: American songwriter and artist who has co-written Promise This and The Flood for Cheryl Cole, plus Rihanna's California King Bed.

BeatGeek: Swedish producer-songwriter who has collaborated with RedOne on JLS hit She Makes Me Wanna and Nicole Scherzinger's Poison.



Wayne Hector: UK songwriter who has penned hits for artists including Britney Spears, Pussycat Dolls, Susan Boyle, James Morrison, Westlife, Cheryl Cole, The Wanted, JLS and Enrique Iglesias.

Madeon: The 17 year-old French songwriter-producer is signed to Warner/Chappell UK and has racked up more than 4.2 million hits on YouTube with his pop culture mash up. Madeon is currently putting the finishing touches on his debut EP.

TALENT

RYAN ADAMS / PAX AM/Columbia Records

AMERICAN AIT-COUNTRY singer/songwriter Ryan Adams has coaxed legendary producer Glyn Johns out of relative retirement to produce his first proper solo album in six years.

Johns – best known for his work with the likes of The Beatles, Bob Dylan, The Clash, The Who and The Rolling Stones – says sheer talent was the reason he agreed to work with Adams, better known for collaborating with his son Ethan Johns. It came about after Adams, CEO of his own PAX AM label, decided to

self-fund new album *Ashes & Fire*, which last month he licensed to Columbia Records for

worldwide release (ex-North America) on October 10 – the first time he has hooked up with Sony.

Johns told Music Week: "I've hardly done anything in recent years, certainly not in the mainstream. But Ryan's an exceptional artist. I have little or no interest in working for record labels, I have no interest in interference by record companies, which is the way things

are done now – Ryan paid and that's the way I like it."

Comparing Adams with some of the famous artists he has worked with, Johns – who regularly used to drop in on his son's sessions for Adams' previous solo records *Heartbreaker*, *Gold* and *29* since *Whiskeytown* disbanded in 2000 – adds: "I put him up there against anybody, and that's no bullshit; he's an outstanding talent. He might not be as commercially viable as some of them, but as far as ability as a singer/songwriter is concerned, he is up there with the best."

"I put him up there against anybody, and that's no bullshit; he's an outstanding talent"

GLYN JOHNS, PRODUCER

Recorded over three five-day weeks in Sunset Sound Studios in Hollywood in February, *Ashes & Fire* – featuring Norah Jones singing backing vocals on several tracks – reveals a more reflective Adams surveying his life and relationships and is arguably his finest album in a decade.

The licensing deal came about through Columbia UK managing director Mike Smith's relationship with Adams' manager John Silva (Foo Fighters, Them Crooked

Vultures); the record will be released in the US on PAX AM via Capitol. Smith explains: "I had talked to

www.ryanadams.org/



Johns returns for Ryan

CAST LIST

LABEL: PAX AM/Columbia Records
A&R: Mike Smith, Columbia Records
PUBLISHER: Barland Music/Bug Music
MANAGEMENT: Silva Artist Management
AGENT: Russell Warby, William Morris Agency
LAWYER: Josh Grier, Sloss Law Office
MARKETING: Ken Marshall, Columbia
PROMOTIONS: Pete Black, Columbia
NATIONAL PRESS/ONLINE: Michael Cleary, Columbia
NATIONAL RADIO: Steph Seager, Columbia
REGIONAL RADIO: Gary Hobson, Columbia
TV: Zoe Wheeler, Columbia

ADAMS: REST NOT RETIREMENT

RYAN ADAMS TOLD MUSIC WEEK Glyn Johns' involvement was crucial in ensuring his new album *Ashes & Fire* was made.

Incorrectly reported as retiring from music on quitting The Cardinals in 2009, Adams insists he "was taking a step back from music" after suffering from Ménière's disease, an inner ear disorder which affects hearing and

balance. "I needed to step away," he explains. "I was trying to say in a nutshell I needed to get off the road. I was ill and needed to get well; I couldn't go on. I'm a lot, lot



better now. I'm not in pain every day."

"I wrote for the record for three years and stopped writing for a year. I had things but I couldn't make sense of them. I was really ill so not trying to make them work. I spoke to Ethan and he always said, 'You should work with my pop sometime' and he couldn't do the record and didn't think he was

the right man for the job anyway. I needed a doctor! A brain surgeon! And Glyn had handled records like that. He encouraged me to finish the songs and get on with it. I needed someone who had confidence in me. He allowed me to stop doing 'the making of the album' so I could be a songwriter. He released me from over-thinking. He took control so I could turn into a guy who could sing and play guitar – it's what I need."

opportunity. It's certainly Ryan's most consistent record in 10 years. It's his own music – in the past you could trace his influences, but this is pure Ryan. For me it's the record which is most true to himself. Records of this quality are not made often nowadays."

Adams agrees the quality of the music necessitated major rather than indie distribution. "It's too much work to market and distribute it by myself and it would kill the chance for people to hear it, outside my fanbase – and that wouldn't be fair on Glyn either."

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FINK TAKES WAR HORSE ON TOUR

NINJA TUNE ARTIST FINK HAS enlisted the team behind visuals for such hit West End and Broadway productions as *War Horse* to build a unique set for his mammoth 49 date European tour.

Award-winning production house 59 Productions has created a bespoke lighting installation sculpture of angle poised lamps on a collapsible body nicknamed *Lampasaurus* which, when merged with custom-shot projections, creates a "unique and dynamic stage environment".

The entire set fits into two flight

cases - maximum pack-up time 12 minutes - and can be adjusted for the venues of 500-2,000 capacity on the two-month tour.

During tech rehearsals ahead of the tour which begins in his home town of Brighton next Friday (September 23), Fink – aka Fin Greenall, also known for collaborating with Professor Green, Amy Winehouse and John Legend – said he wanted to make his three-piece setup more exciting.

Greenall explains: "I play acoustic guitar – there's no boxes, backing tracks, midis, games, pyro-



tomfoolery, but we don't want to look like 'flowers in the meadows' folk so I've looked at artists like The Police and Ben Folds Five to see what they do as a trio as it's a challenge. The real power comes from the array – when it's at full blast it's going to give people a tan."

59 Productions director Leo

Warner says the production house is more used to dealing with theatre, opera and ballet companies but wanted to move "more rock-'n'-roll"; this is their second music venture to go out, on the back of the *Jonsi* installation last year.

He explains: "Fink's manager saw the *Jonsi* show and really liked

that. I was brought in to make a world around (the band), make a thing. They wanted to set up a light show so we started talking about expanding it visually, the emphasis on the lighting structure angle poised thing – *Lampasaurus*."

Since surfacing as a 'downbeat dub instrumental beat' artist in 2000 on debut *Fresh Produce*, Fink has transformed from via producer/DJ into an in-demand singer/songwriter and artist in his own right now promoting his fifth album, *Perfect Darkness*, released in June and approaching 50,000 sales. A world tour is planned for next year.



HARVEY
POLLY JEAN
CONGRATULATIONS

FROM ALL AT EMI MUSIC PUBLISHING



TALENT/DIARY

DIRTY HIT RECORDS



www.benjaminfrancisleftwich.com

Benjamin Francis Leftwich's debut album came from almost nowhere to grace the UK Top 40 last month it raised eyebrows – not least for surfacing on a fledgling indie label backed by a Premiership footballer.

Dirty Hit Records was started in January 2009 by frustrated manager Jamie Osborne of All On Red, best known for handling Yorkshire indie rock band One Night Only.

He explains: "My desire was born out of frustration at wanting to develop and take artists to market but feeling labels were unwilling to take risks on certain types of non-conformist artists. The odd juxtaposition to this is that historically these types of artist throughout popular culture are the artists that have had album-selling careers. They just take a little bit of nurturing."

Osborne says he "was transfixed" when he first discovered Leftwich five years ago – aged 16 – performing at a local carnival in Yorkshire and immediately took him on for management. He adds: "Listening to Ben reminded me of my mother playing Nick Drake records when I was young; it was a bewitching experience. He's the reason I started Dirty Hit – I felt I had a duty to get these records made and heard by a wider audience."

He spoke with labels but with nobody biting decided to go it alone with his co-manager/A&R Chuck Waite and third-party investment in the form of funding from former England football international and Premiership player Ugo Ehiogu who shared Osborne's vision for the label

and was in search of new pursuits after retiring from his 20-year playing career. Osborne says: "I didn't get the sense anyone saw Ben as a viable artist proposition and in essence, I disagreed. In fact, I was confused to hear those words coming from the mouths of some A&R. The label's ideology, its ethos is not to be working with the expected norm – I want to build a roster of artists that stand for something."

Dirty Hit is based from the All On Red office in Westbourne Studios, Notting Hill and distributed through Universal Music's Third Party Sales & Distribution. While Leftwich was its first signing, Dirty

Hit's first release was actually former Columbia Records signing Little Comets' debut album in January. Meanwhile, with new single Atlas Hands released last week, the campaign to bring Leftwich wider appeal

continues. In addition the label last month completed its signing of former Infectious-signed artists General Fiasco, the Northern Ireland indie rock quartet whose debut album Buildings shifted 20,000 copies in the UK and 30,000 internationally before splitting from the indie. The band have been working with Little Comets duo Michael and Robert Cole as co-producers in the studio to great effect; when Huw Stephens sat in for Zane Lowe on Radio 1 he made the lead track The Age That You Start Losing Friends of their Waves EP (due for October release) the show's Hottest Record In The World.

yes_stephen@yahoo.co.uk

DOOLEY'S DIARY



Odds on fave for musical chairs in Kensington

If life has taught Dooley anything, it is that while there can only ever be one winner, there will always be many losers – a fact that hadn't escaped the notice of King Creosote when he performed in the capital, just days after missing out on the Mercury Music Prize to PJ Harvey. "It's always good to be playing in front of a crowd of folk who haven't won the Mercurys either," he quipped ruefully to a sympathetic audience on London's Southbank...

Luckily, Neil's daughter Rachel Kinnock was in a more positive frame of mind for Labour's launch of its Creative Industry Network last week. After Bourne Ultimatum director Paul Greengrass had done his 10 minutes on how important Labour was to the music and film industries, it was left to shadow Culture Secretary Ivan Lewis and Labour leader Ed Miliband to find a bit of fun among the bleak prognosis for the arts under the Tories. Miliband said that when he caught up with Greengrass for a latte in north London, the Hollywood director was often talking about his new projects and work with Angelina. Miliband said he felt a little dull because his only recourse was to say he had been discussing endogenous growth theory with Ed Balls. Kinnock supplied the funnies...

Dooley bumped into Stussy supremo Michael Koppelman at the launch of Dennis Morris' (photographer du jour of the Sex Pistols, PiL and Bob Marley) new book on Lydon's band Public Image at Dover Street Market at the weekend. Among his many



projects, Koppelman has just executive produced an album of Nirvana covers by reggae artist Little Roy. Noting Dooley's arched eyebrow, Koppelman conceded the concept of Heart-Shaped Box in dub sounded out there, but actually the end product – Battle for Seattle – is anything but. It's kind of like Dub Side of the Moon by Easy Star All-Stars then...

Now we have always enjoyed an unexpected cover version here at Music Week Towers, so we are rather looking forward to tuning into the forthcoming second series of Globe Productions/Channel 4's On Track...with SEAT where the guesting act each week asked to come up with a remake will include Kaiser Chiefs tackling Black Eyed Peas' I Gotta Feeling, James Morrison doing Amy's Lose Is A Losing Game and, most unexpected of all, Example tackling Green Day's Boulevard Of Broken Dreams...

Speaking of which, Dooley is also anxious to see what former BPI public affairs man Richard Mollet and Cardiff MP and MP4 member Kevin Brennan are cooking up for their forthcoming musical extravaganza. Catch the Captain at the piano or drown in ignorance...

Busy week for Chase & Status who managed to pop by to Mercury HQ in order to be presented with platinum discs for their super-hit record No More Idols by Mercury president Jason Iley. Pictured L-R is Iley, Chase & Status, manager Jho Oakley and agent Obi Asika...

Music execs brushed shoulders with advertising big wigs at the

Ogilvy Lab Day in Canary Wharf last week – at an event which saw superb live performances from the likes of Iagem artists Sophie Ellis Bextor and The Delays. However, Dooley hears it was Polar Patrol Publishing artist Kidda who caused quite a stir on the day when Snow Patrol's Jonny Quinn turned up to see him play his debut live show. Turns out Quinn helped set up the publishing outfit along with band mates Nathan Connolly and Gary Lightbody, but that didn't stop him posing for a pic with their rising star. L-R Steve McGregor (Kidda) and Jonny Quinn (Snow Patrol & Polar Patrol Publishing)...

Which music executive and savvy punter walked away from the bookies with a cool £800 plus his stake after putting an early 50 quid at 16/1 on PJ Harvey winning the Barclaycard Mercury Prize? By the time of last Tuesday's ceremony Harvey's odds had dropped to a rather mean 15/8 favourite

And can we expect another big-name record company exec to be moving buildings in Kensington sometime soon?...

Finally and Columbia managing director Mike Smith must be mightily relieved finally to have Alison Donald as a colleague rather than a competitor; given the number of deals his new senior A&R director beat him to when they were rival publishers. Smith reveals among those she outgunned him on were deals for Gnarls Barkley, The Strokes and Yeah Yeah Yeahs. "I never felt any bitterness going up against Alison," he generously tells Dooley...



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www.facebook.com/pages/suzi-quatro-official-fan-club/106218856068295



The Official Quatro Channel for videos of all things Suzi Q – old favourites like 'Devil Gate Drive' and 'Can the Can', personal messages to fans from Suzi and exclusive live footage of material from the brilliant new album 'In the Spotlight'.
www.youtube.com/user/SUZIQUATROOFFICIAL?blend=4&ob=0#g/a

twitter Follow Suzi's tweets : http://twitter.com/#!/suzi_quatro

A MESSAGE FROM FANS AROUND THE WORLD

This comes with much love and respect on the release of this fantastic collaboration with Mike Chapman.

"We wish you success for In the Spotlight as we continue to enjoy your long and varied career in music & entertainment. This is the album we've all been waiting for – Suzi doing what she does best. Thanks for all the years and we hope there are many more to come".

*Hey Suz, if we have another hit,
I'll tell you what
'Can the Can' really means!
" Now get back in the 'Spotlight'!"
Love you, Mike XX*



PROFILE

SUZI QUATRO

■ BY BEN CARDEW

QUESTION: WHICH SOLO ARTIST HAS sold more than 50 million records, played a key role in US sitcom *Happy Days* and has also appeared in *Midsomer Murders* and *Australian Idol*?

The answer, of course, is Suzi Quatro, aka the Queen Of Rock and, for those with fond memories of *The Fonz*, *Leather Tuscadero*.

But that's barely the half of it: you may remember classic Seventies songs like *Can The Can* or *48 Crash*, but a stream of hits between 1973 and 1979 meant that Quatro featured in the

UK charts for no less than 101 weeks in those six years.

More recently, she has appeared in West End musical *Annie Get Your Gun* as Annie Oakley, presented shows for Radio 2 and continues to play more than 100 live shows a year, still "going down a storm" according to Solo Agency managing director John Giddings, who booked her for the Isle Of Wight Festival last year.

Then there is the new studio album *In The Spotlight*, her first in five years, which sees her reunited with Mike Chapman, who produced many of her biggest Seventies hits with Nicky Chinn (see box).

It is an impressive run. But then maybe such longevity is to be expected of someone who made their stage debut at the tender age of eight, playing bongo with her father's band, later forming *The Pleasure Seekers* with her sisters at 14.

Quatro still describes herself today as "a Detroit girl", but for many punters she will always be

associated with England, where she has lived for the last 40 years and where her unique musical sound was forged.

In 1971, she came to the country at the invitation of Mickie Most, who had offered her a solo deal. Her first single, *Rolling Stone*, hit number one in Portugal but despite radio play in the UK was not a hit here.

"When I turn my back on the audience and shake my ass, and there is silence... then I'll stop..."

SUZI QUATRO



IF YOU KNEW SUZI...

Suzi Quatro is not just one of the iconic rock stars of the seventies, she is also the force of nature behind a 40-year career that takes in TV, radio, storming live shows and a brand new album. She's still got the leathers, she's still got the attitude and she's nowhere near done with you yet

CONGRATULATIONS FROM RAINER HAAS

TO SUZI QUATRO FOR 47 YEARS OF PROFESSIONAL ROCKIN AND ROLLIN,
AND STILL MAKING NEW MUSIC THAT COUNTS FOR SOMETHING.

MAY SHE ALWAYS REMAIN

'IN THE SPOTLIGHT!'



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PROFILE



In fact it was not until the intervention of Mike Chapman – half of the legendary Chinn and Chapman songwriting/production duo – that Quatro's career really took off.

"Mike Chapman heard Rolling Stone and he told Mickie, 'It doesn't sound like I thought Suzi was going to sound.' He said, 'I thought it was going to be really ballsy.'"

Most packed off Chinn and Chapman to see Quatro rehearse and the rest is history: that same night Chapman wrote Can The Can, which gave Quatro her first UK number one hit in May 1973 and remains probably her signature song.

"Mike got me and I got Mike," Quatro says. "That is why we still work together now. We like each other and respond to each other."

There followed an amazing run of hits from the Chinn/Chapman/Quatro triumvirate that took in million-sellers 48 Crash, Daytona Demon and Devil Gate Drive. "When it happened it went 'bang!'" Quatro explains.

The timing of her success, as well as her boogie rock'n'roll sound, meant that Quatro was inevitably lumped in with the glam rockers of the era. But it is a tag that she rejects to this day.

"I was never the Queen of Glam, I was the Queen of Rock," she tells *Music Week*, with a smile. "I didn't wear the crazy clothes; the only concession I had was half a platform boot!"

Indeed, Quatro says that her appearance in the Seventies, clad in leathers and wielding a bass, was something entirely new for a female

"I have got more balls in my head than other guys have got between their legs. Everybody from Joan Jett to Chrissie Hynde to Tina from Talking Heads said I inspired them. They all tell me that the reason they are doing what they are doing is because of me..."

SUZI QUATRO

pop star at the time and continues to influence artists to this day.

"I have got more balls in my head than other guys have got between their legs," she says. "Everybody from Joan Jett to Chrissie Hynde to Tina from Talking Heads said I inspired them. They all tell me that the reason they are doing what they are doing is because of me."

"There had been singers before, but not musicians and not looking like me," she adds. "But it was natural. Nobody gave me any instructions and I had no role models. Everything I did was natural and that is why it still works today."

RADIO AND TV

In 1977, at the height of her musical fame, Quatro decided to spread her wings beyond the realms of rock music. Her stage presence and evident charisma meant that TV was an obvious outlet and

in 1977 she was approached to appear in fondly-remembered US sitcom *Happy Days* as Leather Tuscadero, younger sister of Fonzie's girlfriend, Pinky Tuscadero, and all-round rocker. For many Americans, it is the role that defines her still today.

"I wanted to be an entertainer in every way," Quatro explains. "So when this chance came up, I felt like a natural."

Henry Winkler, who played The Fonz in *Happy Days*, says Quatro was "a dynamo". "She wanted to do a



LEATHER'S BOTTLE RON HOWARD REMEMBERS SUZI QUATRO ON HAPPY DAYS



HOLLYWOOD DIRECTOR RON HOWARD, who also played Richie Cunningham in *Happy Days* alongside Suzi Quatro's Leather Tuscadero, pays tribute to the singer and actress.

"Suzi brought a lotta life to our set when she started her run on *Happy Days*. Her self-confident yet utterly unpretentious nature made her a great fit with our cast but her rock'n'roll cred also earned her an extra measure of respect from all of us.

She proved to be a cool customer who even won over our eccentric genius of a comedy director, Jerry Paris (who liked to know any guest on



the show had 'chops' before he'd welcome them into our inner circle).

By admitting she was there to have fun and learn and just see what the hell might come of this network TV gig in America, she had all of us trying to make her as comfortable as possible and really enjoying



her company.

Her haircut and look had nothing whatsoever to do with the Fifties but by that season none of us except Henry [Winkler]'s DA and my letterman sweater still

looked period correct, so what difference did it make? It was all in fun, and that's exactly what Suzi on those episodes was all about."



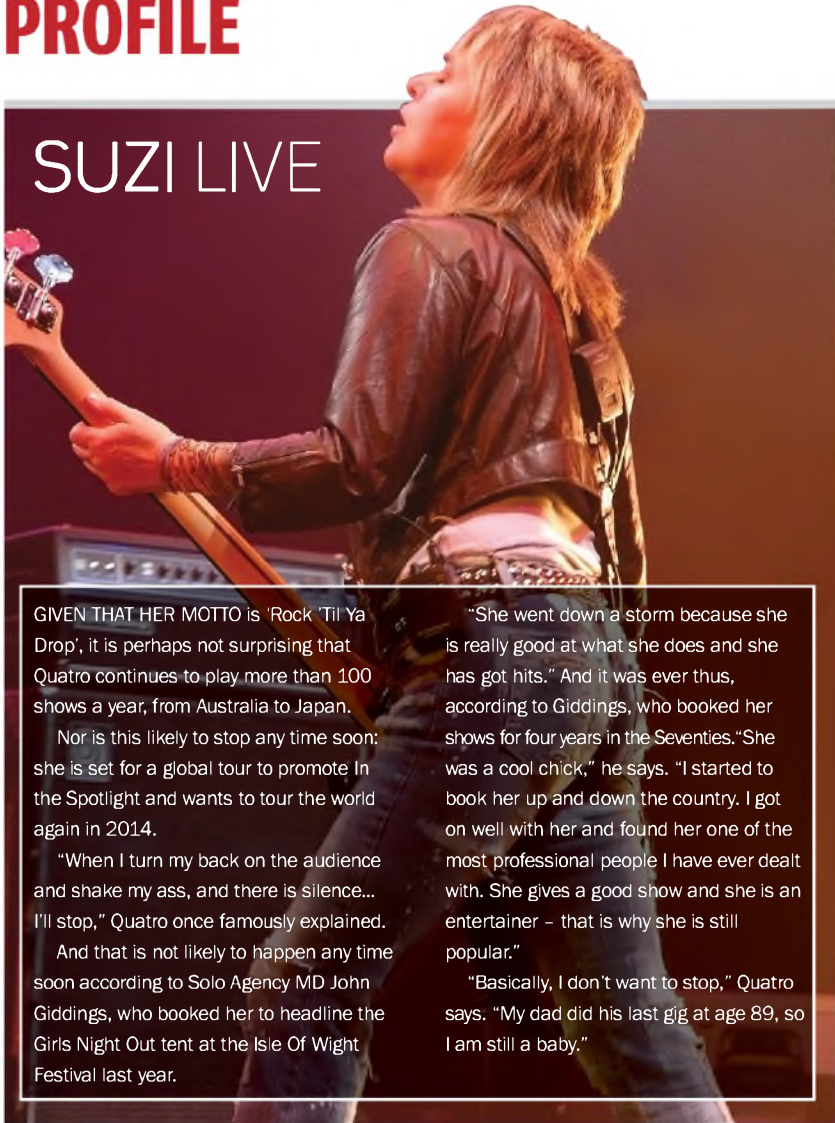
RAK
■ GROUP OF COMPANIES ■



In picture from left to right ▷ MIKE CHAPMAN
DAVE NEAL - WINDOW OF CAR
NICKY CHINN
ALASTAIR MCKENZIE - WINDOW OF CAR
SUZI QUATRO
MICKIE MOST
LEN TUCKEY - WINDOW OF CAR

PROFILE

SUZI LIVE



GIVEN THAT HER MOTTO is 'Rock 'Til Ya Drop', it is perhaps not surprising that Quatro continues to play more than 100 shows a year, from Australia to Japan.

Nor is this likely to stop any time soon: she is set for a global tour to promote *In the Spotlight* and wants to tour the world again in 2014.

"When I turn my back on the audience and shake my ass, and there is silence... I'll stop," Quatro once famously explained.

And that is not likely to happen any time soon according to Solo Agency MD John Giddings, who booked her to headline the *Girls Night Out* tent at the *Isle Of Wight Festival* last year.

"She went down a storm because she is really good at what she does and she has got hits." And it was ever thus, according to Giddings, who booked her shows for four years in the Seventies. "She was a cool chick," he says. "I started to book her up and down the country. I got on well with her and found her one of the most professional people I have ever dealt with. She gives a good show and she is an entertainer - that is why she is still popular."

"Basically, I don't want to stop," Quatro says. "My dad did his last gig at age 89, so I am still a baby."

great job from the moment she stepped foot on Stage 19, where we shot *Happy Days* at Paramount Studios," he tells *Music Week*.

"[She was] friendly, attentive and filled with a high-powered energy source that was completely infectious. She was a pleasure to be around and to work with. And what a musician."

In her adopted England, too, Quatro has had considerable success on TV, appearing in *Minder*, *Dempsey & Makepeace*, *Absolutely Fabulous* and *Midsomer Murders*, as well as theatrical roles in *Annie Get Your Gun*, *Tallulah*, *Who?* and *Exonerated*, the latter alongside Charles Dance.



LEFT
Relative values: Suzi and husband, German concert promoter Rainer Haas

BELOW
Rock of ages: Suzi Quatro plays to 20,000 fans at her 50th birthday show in Berlin. Her father played his last gig aged 89

Then, in 2001, she launched herself into the world of radio, presenting *Rockin' With Suzy Q* for Radio 2. Five years later

she was nominated for a Sony Radio award for Music Broadcaster Of The Year.

And this is work that continues today: Quatro is currently making a series of two-hour documentaries for Radio 2 on the iconic musicians that influenced her, Elvis Presley and Jim Morrison among them.

These will be broadcast later this year and repeated in succession from December 28 to January 2.

"The reason she's so good on the radio is because she gives everything a unique personal slant," says Radio 2 and 6 Music controller Bob Shennan.

"She's a great storyteller and loves interviewing people. She gets things from people with her disarming honesty and straightness.

And she is a very smart woman who knows how to ask revealing questions."



Congratulations Suzi

Still Rockin'!!

best wishes for the future
from all at

ORANGE

BACK IN THE SPOTLIGHT NEW ALBUM DEMONSTRATES HOW SUZI QUATRO REMAINS 'VITAL'

WHILE THERE CAN BE A TENDENCY for older acts to rest on the laurels of their back catalogues, Quatro is made of sterner stuff. August 29 saw the release of her first new studio album in five years, *In The Spotlight* (Cherry Red), with producer Mike Chapman back in the fold.

His involvement came about after Chapman told Quatro: "I know how to produce your next album."

"I have always felt that Suzi Quatro is a more important part of the rock'n'roll music world than she is given credit for," Chapman explains. "With this album, my intention is to present a collection of songs that give her the opportunity to demonstrate how vital she still is."

The album has been described as going back to basics, to "good, honest rock'n'roll". And in many ways this is true: among its 11 tracks it includes four new Mike Chapman compositions, two new songs from Suzi and a cover of Elvis Presley's *Hard Headed Woman*.

Perhaps more intriguing, though, are the covers of two more modern tracks, with Quatro taking on Rihanna's *Breakin' Dishes* and Goldfrapp's *Strict Machine*.



The latter, in particular, feels like an attempt to reclaim Quatro's reputation as Seventies rock queen from a spate of newcomers, with Quatro pointedly dropping a reference to her own 1973 hit *Can The Can* into *Strict Machine*, suggesting where Goldfrapp may have found some inspiration.

"When I was putting the bass line down on *Strict Machine*, I said to Mike, 'This is *Can the Can*,'" Quatro explains. "I said, 'Let's have a little fun.' I love what we did. There is a little nod back to us."

"There is a little piece of Suzi in every female artist who takes the stage, and

there has been for almost 40 years now," says Chapman. "In an industry that desperately needs inspiring new artists, Suzi is a reminder of where we all should be looking to find the future."

The album ends with a Quatro original, *Singing With Angels*, which is her tribute to Elvis Presley. The song, which was recorded in Nashville by Andy Scott, features not just Presley's original guitarist James Burton, but also his backing vocalists, The Jordanaires, making it a fitting tribute to The King.

Cherry Red managing director Adam Velasco explains that after working with Quatro on reissues of three of her most-loved albums – *Quatro*, *Suzi Quatro* and *Main Attraction* – the appeal of a new album was obvious.

"Recently we have been releasing new albums by established respected artists such as The Fall, Marc Almond, Van Der

Graaf Generator and Jah Wobble," Velasco says. "So we thought Suzi would be a good fit for us and we knew we would get a great album and that Suzi would work very hard to promote it."

Indeed, Velasco says that Quatro has already been hard at work on the promotional trail. "We always knew Suzi was a legendary artist, so it has been

great working on this album to see how loved and respected she is in the media and so far we have managed to get great coverage across all press as well as key radio and TV appearances too," he explains.

Or, as Quatro herself puts it: "The album's getting rave reviews!"

Velasco says that

Chapman's involvement was very important as he knew Chapman and Quatro would produce a great-sounding album. "It sounds classic Suzi Quatro and we are delighted how good the album is," he adds.



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TERRITORY PROFILE IRELAND

IRISH SEA CHANGE

The Celtic Tiger has been well and truly stuffed and every area of Irish business has been affected, but its music industry continues to throw up talent that makes its mark at home and abroad



INTERNATIONAL

■ BY ADAM WOODS

IRELAND MAY BE AWASH WITH MUSICAL talent, but that doesn't mean it can't always use a bit more. Just as every American president is miraculously found to have distant family in some tiny Irish village, so chart-topping overseas stars can expect a warm welcome and a thorough examination of their family tree.

"There's a lot of that," says Alison Rogers, general manager of PIAS Ireland. "Adele is 'Irish', as it turns out, through her granny, so Ireland has adopted her," she reveals of the PIAS-distributed star who chalked up 29 consecutive weeks at the top of the Irish album chart between January and August. "And Bon Iver once worked in a phone shop in Galway, so he's in too..."

Even if we don't count Adele, you never need to look too hard to find evidence of good musical things coming from Ireland. The Script, Villagers, Imelda May and Lisa Hannigan are just a few of the hotter exports. Ed Sheeran, Halifax-born son of Irish parents, can expect to be thoroughly repatriated when he plays at Dublin's Guinness-sponsored Arthur's Day festival on September 22.

Against the background of an unprecedented crisis in bricks-and-mortar retail and a remarkably



passionate fight against internet piracy, the Irish music industry still strikes a hopeful tone, whether in the form of new venues, possible legislative breakthroughs or, perhaps most importantly, breaking talent.

"You know the way people talk about a shift from the old industry to the new?" says Angela Dorgan, CEO of Irish independent music resource First Music Contact (FMC). "I have a feeling Ireland was perfectly poised to take advantage of that. We always had the talent; it was just a question



"Ireland always had the talent; it was just a question of getting it out there. And with James Vincent McMorrow, Villagers, Lisa Hannigan and others, it seems to be that all the boats have risen at once..."

ANGELA DORGAN, FIRST MUSIC CONTACT

ABOVE
Evergreen:
One of Ireland's most well-loved bands – and best-kept secrets – Aslan have been chipping away at success since the 1980s

LEFT
Dead and buried?:
The cover of Gavin Friday's Catholic release could be a metaphor for the state of the Irish economy – but the ex-Virgin Prunes veteran's album is one of Irish music's highlights of the year

of getting it out there. And with James Vincent McMorrow, the Villagers, Lisa Hannigan and others it seems to be that all the boats have risen at once in the last couple of years."

The abandoned homes on the millionaires' row of Shrewsbury Road and boarded-up shops on Grafton Street testify to the ongoing effects of the downturn, but it takes more than tough times to extinguish the song in Dublin's heart, and that of Ireland as a whole.

According to Alan McEvoy of Dublin-based Live Wire Business Management, whose clients include Cheryl Cole, JLS, Westlife and Ronan Keating, music still has appreciable economic value.

"Irish Music worldwide continues to punch well above its weight," he says. "In 2009, performance income for Irish music from overseas amounted to €2.3m. In 2010, that increased to €4m and to date this year already RAAP, the artists' performance collection society, has collected in excess of €2m."

TERRITORY PROFILE IRELAND



"Royseven were number one in our chart for a number of weeks... that would have been unheard of a couple of years ago; maybe Westlife, maybe U2, but not someone straight off the independent scene..." FEIDLHIM BYRNE, NIELSEN MUSIC

At the entry level, FMC's unsigned music site, Breaking Tunes, has 2,900 bands registered, up from 1,800 a year ago and 600 the year before that. Likewise, the demos that flood in for FMC's October city festival, *Hard Working Class Heroes*, only improve in quality each year, says Dorgan.

"I get the heebie jeebies every year when we send the stuff out to our judges, that they are going to say, 'there's nothing good here'," she says. "And every year, we just get blown away."

Of the more established acts who are making their names in Ireland and waiting for a shot internationally, names such as Patrick Kelleher, The Coronas, The Minutes, Ryan Sheridan, Fight Like Apes and Bipolar Empire crop up again and again.

On the radio, where US and UK acts remain particularly strong, Irish artists such as Royseven and The Coronas have lately scored notable successes.

"Royseven were number one in our chart for a number of weeks with *We Should Be Lovers*," says Feidhlim Byrne, international operations manager at Nielsen Music. "For a band like that, that would have been unheard of a couple of years ago; maybe Westlife, maybe U2, but not someone straight off the independent scene."

And while Ireland may be famous for its singer-songwriter tradition, what it is more striking now is the lack of any very obvious stereotype among breaking acts.

"There's a real sense of diversity here now," says Roger Quail, formerly of 3mv and Sine in London, now label manager at independent label and management organization Rubyworks and its 'indier' offshoot, Model Citizen. "A lot of people still associate Ireland with singer-songwriters. That

RIGHT
Royseven: Getting plenty of airplay in Ireland was previously unheard of for bands from such an independent background

RIGHT
Lisa Hannigan: The former Damien Rice collaborator is making waves on her own with second solo album *Passenger* set to build on the success of her Mercury Prize-nominated debut



kind of music is still very popular here, because the Irish market loves story-tellers, and people like Fionn Regan fit into that tradition, but there is a lot else going on as well."

Rubyworks' acts include Sinead O'Connor, Rodrigo Y Gabriela and Gavin Friday, once of U2 associates the Virgin Prunes, as well as Ryan Sheridan and Fight Like Apes.

Quail identifies as another trend the emergence of artist-run labels such as Richter Collective, which works with bands including *And So I Watch You From Afar*, *Adebisi Shank*, *Not Squares* and *Redneck Manifesto*.

"People can do it themselves these days, and I think we are going to see a new emergence of underground labels here," he says. "People are excited about music again, and if you can't get someone else to release your music, you're going to do it yourself."

A MUSICAL VOICE IRELAND AND ITS MEDIA



WITH ONLY A COUPLE of weekly TV shows and a recession-hit radio sector, Ireland's media suffers on certain fronts. But Emma Harney, founder of Dublin-based communications agency Entertainment Architects, is an able guide, having worked right across the industry, from Vince Power's Mean Fiddler organisation to Hot Press, leading promoter MCD and finally Universal.

These are good times and bad times, she reflects: there's minimal regular music on TV, with the exception of *The Late Late Show* and *The Saturday Night Show*; then again, there's any amount of new music around and an enthusiastic specialist and national press; while a series like *Other Voices*, which draws some of the world's finest talent to a 200-year-old church in remote Dingle, can reach its 10th year.

"It's a musical city and a musical country," says Harney. "Sometimes Dublin is

the most popular city in Europe, and the next day it's London, but it's really exciting at the moment and there are lots of exciting things happening."

Entertainment Architects has branched into brands, comedy and other areas since it launched nine years ago, but TV programme *Other Voices* remains an illustrious client on its original music patch.

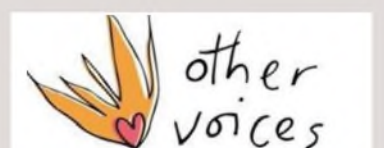
Filmed each winter over five or six days, with four bands a night playing half an hour each, the show is held up as a national treasure, having drawn a remarkable list of guests including Elbow, Glen Hansard, Damien Rice, Amy Winehouse, The National, Snow Patrol, Ray Davies, The xx and Florence + The Machine over the course of a decade.

"I go to South by Southwest every March and try to figure out who will be happening in a year's time," says booker Aoife Woodlock. "I booked James Blunt before he

had released a single. I saw him in a pool hall in Austin and he was so gracious, couldn't believe we were inviting him. I said, 'I just think there's something in that song...'"

There isn't a fortune in music programming, but *Other Voices* has friends in high places. When *The National* played, they peppered hard-to-reach big-name friends with calls on Woodlock's behalf. Guy Garvey similarly is a global ambassador for the show.

"There's no VIP area, no backstage areas," says Woodlock. "In fact, some people have to go out the church window when they finish their set - through the sacristy, over the amps."



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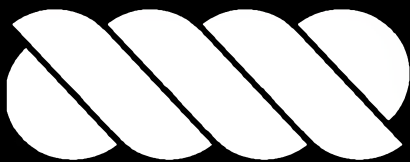
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TERRITORY PROFILE IRELAND



"I have spent enormous amounts of time in court, and it is really not why you join the music business. We all end up tangentially becoming accountants anyway, but you don't expect to be a lawyer as well..."

WILLIE KAVANAGH, EMI IRELAND / IRMA

The internet has been the bane of the established Irish music business, just as it has elsewhere, but for an island that has traditionally depended on UK labels to come and scoop up its talent, it also offers a means to add new trade routes, particularly to the west.

"I don't think we are so reliant on the UK industry anymore," says Dorgan. "We have just as many east- and west-coast American delegates at Hard Working Class Heroes as we have UK ones. And it's easier now, maybe, for a new Irish act to get on Conan than to get on Later...With Jools."

Some acts, such as The Script or Imelda May (pictured below), find overseas success well before they are taken to the hearts of their homeland. Others thrive at home and struggle to make an impression abroad.

Aslan are one such case, having emerged in the immediate wake of U2 and scored numerous hits at home, where they were Best Irish Band in the Hot Press Awards as recently as 2008. However, beset by drug and management problems and sheer bad luck, they have rarely made a mark outside, with certain exceptions.

"We are like Ireland's best-kept secret," says founding guitarist Billy McGuinness. "A few years ago, we had a UK deal, re-recorded our biggest hit, *Crazy World*, toured from top to bottom and gave it our best shot, and radio just didn't get behind it."

The band have a sixth studio album and a warts-

and-all documentary ready to go early next year, and in the meantime they extend their catchment area overseas by logical means.

"Anywhere there's Irish, we can go: Australia, New York, Boston Chicago and various parts of Europe," says McGuinness, just back from an Australian tour and about to jet to the US.

As Aslan know only too well, and EMI Ireland managing director and Irish Record Music Association (IRMA) chair Willie Kavanagh will agree. Irish talent is one thing, making money out of it is something else.

EMI has long distributed the veteran band in Ireland, but Kavanagh has spent the last few years struggling on a very different front, spearheading IRMA's campaign to make ISPs responsible for pirate content transmitted across their networks. The outcome is not yet sealed, but Kavanagh was hoping for the final closure of a legal loophole as *Music Week* went to press.

"We are awaiting a statutory instrument to be signed by the minister, and if he does, that will be job done," he says. "The ISPs may decide to fight the law, and that's their prerogative. I can't second-guess that, but we will be ensuring the law is enforced."

The prospect of a piracy-free internet might seem like a utopian vision in most other countries, but it is one Kavanagh contemplates in deadly earnest, having spent three-and-a-half years on the case.

"I have spent enormous amounts of time in court, and it is really not why you join the music business," he concedes. "We all end up tangentially becoming accountants anyway, but you don't expect to be a lawyer as well."

Whether or not the law is passed, and whether or not that in turn halts piracy, digital distribution is an increasingly important legitimate channel in Ireland, albeit not for entirely positive reasons.

HMV's wobbly credit insurance position has led to cautious trading with the labels, which has meant smaller-than-usual volumes have flowed through Ireland's sole specialist entertainment chain.

As in the UK, Tesco stocks entertainment product, but the other major British supermarkets have no presence in the Republic of Ireland, leaving download retailers, and particularly the iTunes Store, to take a share that may be as high as a third of total music sales.

"The major thing in the Irish market is that digital really seems to be gaining a good head of steam now," says Universal Ireland managing director Mark Crossingham. "Broadband speeds here were notoriously slow, but that's improving vastly, and generally the Irish consumer is getting used to purchasing digitally."

One area where the Irish consumer is losing a habit, unfortunately, is the live arena. The Irish fondness for live music doesn't need restating, and a cohort of new clubs in Dublin appear to be thriving, but abundant anecdotal evidence suggests bigger events are feeling the pinch.

"The live setting here is suffering greatly," says Kavanagh. "I was at Electric Picnic at the weekend



ABOVE
Grassroots gigs: Dublin's Workman's Club is bucking the live sector's downward trend

– fantastic festival, everybody loves it, great atmosphere, lovely family vibe – but the crowds were well down on last year, and Oxegen was the same. In the next 12 months, I think we will start to see genuine post-Celtic Tiger ticket prices, because they haven't fallen yet."



"The major thing in the Irish market is that digital really seems to be gaining a good head of steam now. Broadband speeds here were notoriously slow but that's improving vastly and the Irish consumer is getting used to purchasing digitally..."

MARK CROSSINGHAM, UNIVERSAL IRELAND

Ironically, investment during and since the boom period means Dublin is particularly well set for venues. On top of the O2 Dublin, opened in 2008, and the new Aviva Stadium, which hosted Neil Diamond and The Script this summer, the past year has seen three new smaller venues launch in the city: The Workman's Club, The Grand Social and The Mercantile.

Karl Geraghty, manager of The Workman's Club, situated in Wellington Quay, next door to U2's Clarence Hotel, believes new venues have an advantage in straitened times.

"For so long, there was so much money going around, people would charge what they liked, and ticket prices and drinks prices and band fees became really inflated," he says.

"It felt like there was this need to come in and try and do something from a more grassroots point of view, which means not just stuffing in as many people as you can every night, but keeping things interesting and genuine."

The Grand Social has also found a niche, despite launching in the shadow of the Workman's PR blitz a year ago.

"We take an eclectic approach, and September, October, November, we've got something every night of the week," says manager John Brereton. "Definitely it's got a little bit harder for venues than it was before, because people don't have as much money. For a local band with a bit of a reputation, you wouldn't go above €10, and even the bigger acts coming in, you don't want to price it too high."

So it's a struggle, of course, and the economic situation remains hard to ignore at every level. But critically, while Ireland may have a cash-flow problem, it will never lack natural resources.



LEFT
May-de in Ireland: Some Irish artists still rely on the UK industry to break them, such as Imelda May, but these days there is far less looking to the other side of the Irish Sea for a career break

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SOUNDS OF IRELAND 2011

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01 KATIE KIM • Heavy Lighting *Flaming June*

Contact Martin Burns • info@flamingjunerecords.com



Waterford's Katie Kim released her first album *Twelve* in 2008. It was met with a warm reception across Ireland. Jim Carroll, of *The Irish Times* called it "subtle, slow-burning magic" and she has been championed by Today FM DJs Donal Dineen and Paul McLoone. Katie has recently collaborated with David Kitt and appeared as a vocalist with The Waterboys on Mike Scott's WB Yeats concerts. Her new album *Cover And Flood* will be released next January on Dublin vinyl label Flaming June. This, the first single from the record, was released as a seven inch last month.

www.myspace.com/dancekatiekimdance

02 POLLY BARRETT • Mr Bookshop *unsigned*

Contact John Glennon • puremusicmanagement@gmail.com



Polly Barrett began her music career as a busker on the streets of Cork city. Her mellow, folksy songs and clear, easy voice reflect her love of nature and matters of the heart. Polly's debut album *Mr Bookshop* will be released on October 28 and is set to cast her as the new jewel of acoustic folk-pop. Polly's sound draws comparisons with songstresses such as Gillian Welch, Nanci Griffith and Kate Rusby while her writing is influenced by craftsmen including Joni Mitchell and John Martyn.

www.myspace.com/pollybarrett

03 BIPOLAR EMPIRE • Why So Sad?

Bipolar Empire

Contact Suzanne Doyle • suzannedoyle@mac.com



This Dublin quartet have been winning new fans with a relentless touring schedule which has included playing to packed tents at Oxegen and the London Feis. Their debut album *Feel That You Own It* was co-produced by Pat McCarthy (REM) and Lance Hogan (Kíla) with radio hits *Tempomanic*, *Feel That You Own It* and *Trip Around The World*. Kevin Godley (U2, Blur) directed their video featuring Olympic boxing hopeful Katie Taylor while Muse band member Chris Wolstenholme played alongside them in Dublin. More performances at Croke Park's All-Ireland Semi-Final, Facebook Ireland HQ and a Dublin headline show precede an October tour of Brazil.

www.bipolarempire.com

04 THE PLEA • Odyssey *Planet Function*

Contact Jenny Headen • jenny@ealtd.ie



The Plea are Ballyliffen, Co. Donegal brothers, singer Denny and guitarist Dermot Doherty, who are joined by drummer Gerry Strawbridge and bassist Paul Toland. The quartet posted songs on Myspace, resulting in an offer from the founders of legendary Belgian dance label R&S Records (Aphex Twin, Joey Beltram, System 7). They wanted The Plea to be their first ever rock signing and agreed a deal that would lead to launch of an indie offshoot, Planet Function, on which to release The Plea's debut album. Two singles have been released from the album (out early next year) – with *Odyssey* the third. With great support slots under their belt, a gig at Oxegen and more shows to come, this is set to be The Plea's year.

www.myspace.com/thepleamusic

05 ELEVENS • Torn At The Seam *Independent*

Contact Mark Healy • mhealy75@gmail.com



Elevens are a three-piece acoustic band from Dublin, formed by Martin McCann and Tony Barrett from two of Dublin's most prestigious Indie bands (*Sack and Brilliant Trees*), with Mark Healy completing the line-up. What sets Elevens apart from the average acoustic setup is their collaborations with photographers and visual artists to incorporate a subtle and complementary backdrop for Elevens' poignant tales of love lost and found. In today's climate of the harsh and abrasive, Elevens have come to soothe the senses with their simple arrangements and unique delivery. A debut iTunes release, the *Tender To The Touch* EP, is available for download.

www.elevensmusic.net

06 WENDY JACK • Sunsets *Wendy Jack Music*

Contact Wendy Jack • wendyjackmusic@gmail.com



Northern Ireland's Wendy Jack has burst onto the Irish music scene to critical acclaim with the pre-album release of a stunning four-track EP including the single *Sunsets*. Wendy is now embarking on an UK and Ireland tour before returning to the studio to complete her eagerly awaited album, set for release in 2012. Meanwhile, her management are ready to discuss worldwide licensing and synch deals.

According to Irish radio station WLRFM's Liam Merriman, "Sunsets is a strong and infectious debut – good lyrics, melody and hook, a strong performance; the emotion is there, too, and high production values. In my experience, these are the kind of ingredients that help jump you up the airplay queue in radio land."

www.wendyjackmusic.com

07 ELEVENTYFOUR • The Friend Song *Independent*

Contact Dorothy Cotter • eleventyfourmusic@gmail.com



Fun-sized Irish music maker EleventyFour tickles and charms with her offbeat lyrics and live banter. Often compared to Kimya Dawson (*Moldy Peaches*), she has been featured in 50 Best Irish Acts (2UIBestow), Faces of 2011 (*State* magazine), 5 Future Sounds (*Irish Times*) and The Web's Best New Music (*Irish Independent*). EleventyFour's debut EP *The Joy Imperative* was released in the spring, prompting enthusiastic reviews and numerous radio appearances. EleventyFour has just signed her first synch deal for Irish TV. She recently played at Electric Picnic (Ireland's version of Glastonbury) and was named one of the "15 Best Bands at Electric Picnic" by top Irish music blogger Nialler9.

www.eleventyfour.com

08 PAUL CREANE & THE CHANGING BAND • All For You Baby *Paul Creane...*

Contact info@paulcreane.com



Hailing from Wexford, Paul Creane And The Changing Band have just released their debut album *Tommy Black And The Twelve*

Music Week regularly runs territory CDs and digital playlists as well as our own talent disc, Music Week Presents. For more information, please email czaralee.anderson@intentmedia.co.uk. Please note that submissions for the next Music Week Presents CD (Vol. 13) must be received by Monday October 10.



Days of Lucy. The album is an emotive collection of 12 songs, ranging from the sombre yet hopeful Blue Sky Lullaby to the upbeat and playful All For You Baby. The album was recorded in various houses over the course of a year (while the band itself was being formed) and has been described by *Hot Press* as having "mixed folk stylings with an indie sensibility to create a provocative work of depth and charm."

www.paulcreane.com

09 BERRIES BLUE • Dance Of A Lady unsigned

Contact berriesblueband@gmail.com

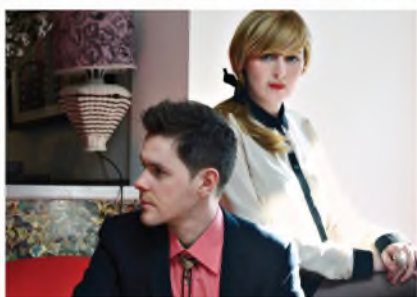


A "dirty folk/rock/pop" act with a slight hint of Americana, Berries Blue combine vocals, piano, guitar, drums and bass as well as a range of percussion instruments, brass, strings, glockenspiel and kazoo to create a memorable and unique sound. Their songwriting and vocal harmonies have come in for much praise, both at their own performances and in support of well-known Irish musicians including Cathy Davey, Mick Flannery, Luka Bloom, Liam O'Maonlai, Damien Dempsey and Declan O'Rourke. They have been winning favourable reviews for their gigs to date, having been described as succeeding "in bringing freshness to familiar blues and folk influences and in energising the audience". They are currently in the mixing phase of their debut album which they hope to release in early 2012.

www.breakingtunes.com/berriesblue

10 CARS LOVE GIRLS • Lose Your Mind unsigned

Contact Jenny Headen • jenny@ealtd.ie



Dublin's newest and most exciting musical collaboration comes to us courtesy of brother-and-sister team Cars Love Girls. Featuring Bres (guitars, vocals) and Orla (vocals), they first worked together for many successful years as part of the Republic Of

Loose, knocking out two Top 10 albums in the process. Following that, the duo began work on an independent project. Their sound developed from a vast array of influences including Prince, Prefab Sprout, Hall & Oates and Steely Dan. The product of their efforts is debut album Skip School with lead single Lose Your Mind due out in October.

www.carslovegirls.com

11 THE CHAKRAS • Movement Planet Function

Contact Jenny Headen • jenny@ealtd.ie



Dublin-born quintet The Chakras have been wearing the "new Verve" plaudits long before their forthcoming debut album Build Me A Swan was complete. Having supported Ian Brown in Ireland after performing just a handful of local shows, the band, fronted by Rocky Whittaker, signed with Planet Function (a subsidiary of dance label R&S) at the beginning of 2011. With recent single Drifting playlisted at Xfm, a much-vaunted headline slot at Kasabian's recent Roundhouse aftershow party and the album (produced by Urban Hymns producer Chris Potter) already picking up positive reviews in both the UK and Ireland, The Chakras look set for a very positive conclusion to 2011.

www.thechakras.co.uk

12 MIRACLE BELL • Love Sounds MB Records

Contact David Wilkinson • management@miradebell.com



Ireland's finest electro-pop merchants' debut album Light Shape Sound was released last year to critical acclaim. Brimming with irresistible pop delights, the 10 tracks were written by the three members, drummer John Rigney, lead

singer Dave Prendergast and guitarist John Broe. Their love of samples and dark synth bass lines have drawn comparisons to Two Door Cinema Club, Depeche Mode, Talking Heads and Duran Duran. The band have released five singles from the album to considerable radio support and have played gigs and festivals across the country.

www.miradebell.com

13 FUZZY EMPIRE • The Rolling Hours Unsigned

Contact fuzzyempire@gmail.com



Emmet and Tim attended the same Dublin music course in 2009. Emmet is a rocker and Tim is a raver – but despite these disparate musical identities they got on. When they got to the end of the year and it was time to hand in their coursework it became clear that Tim had no hope of completing it – Emmet "lent" him his work for inspiration and one weekend later Tim's coursework was completed. Not wanting to put this teamwork to waste they started to

write music together. Initially intending to write one song, they wrote several and Fuzzy Empire was born.

soundcloud.com/fuzzy-empire

14 RYAN SHERIDAN • Jigsaw Ruby Works

Contact Roger Quail • roger@rubyworks.com



Discovered by his manager playing on the street in Dublin's Temple Bar district, Monaghan native Ryan Sheridan's debut album *The Day You Live Forever* charted at number two in the Irish national charts. Recorded in Dublin and mixed in London by Ruadhri Cushman (Mumford & Sons, KT Tunstall), the album stayed top five for the first five weeks of release and was certified gold shortly after. *Jigsaw* is one of the biggest homegrown airplay records of 2010-11. Sheridan has completed Irish arena tours with The Script, Taylor Swift and Bryan Adams and also played for President Obama on his visit to Ireland.

www.ryansheridanmusic.com

15 THE MINUTES • Black Keys Model Citizen

Contact Roger Quail • roger@rubyworks.com



Channeling the primal surge of rampant garage rock'n'roll with elements of blues and gospel, The Minutes have honed their craft on the Irish gig circuit over the last couple of years. Their recently released debut album *Marcata* has been universally hailed in the Irish media as one of the best of the year. Band members Mark Austin (guitar/vocals), Shane Kinsella (drums) and Tom Cosgrave (bass) recently played their biggest show to date with a knockout performance at the Oxegen festival. Recent special guest slots with Mona, The Cult and BRMC have confirmed The Minutes as one of the hottest new rock bands around.

www.myspace.com/theminutesireland

16 FIGHT LIKE APES • Kathmandu Model Citizen

Contact Roger Quail • roger@rubyworks.com



Dublin-based electronic punk rockers Fight Like Apes' second album was released in the UK earlier this year. Produced by Andy Gill (Gang Of 4), *The Body Of Christ* and *The Legs Of Tina Turner* has been warmly received by fans and critics alike. The band have had a busy summer of festivals, playing Glastonbury, T In The Park, Oxegen, Latitude, The Big Chill and Leeds/Reading, as well as weirding out the kids on tour with Beady Eye and New Found Glory. Fight Like Apes play an exclusive Facebook-streaming gig on this week, live from the roof of Facebook's Dublin HQ. Kathmandu has been remixed for single release by Chris Shaw (Super Furry Animals, Guillemots).

www.fightlikeapesmusic.com



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Submission deadlines *

Volume 12, September issue: Monday September 12
 Volume 13, October issue: Monday October 10
 Volume 14, November issue: Monday October 31
 Volume 15, December issue: Monday November 28

* Must be submitted by 1.00pm on day stated

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

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

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

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

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

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Andrea Bocelli



Dave Stewart

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Dave Stewart tribute
Andrea Bocelli tribute

September 30

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

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ReverbNation, Music video special, Distribution guide, Reggae genre focus

INDUSTRY EVENTS DATES FOR YOUR DIARY

September

22nd-24th

Reeperbahn Festival
Hamburg, Germany
reeperbahnfestival.com

29th

BT Digital Music Awards
Camden Roundhouse, London
btdma.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

SWN Festival, Cardiff
swnfest.com

20th-23rd

Music and Media
Tampere, Finland
musiikkimedia.fi

31st-Nov 2nd

Songfest
The Bedford, Balham, London
songfest.org.uk

November

7th

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



10th

AIM Awards - Florida, London
musicindie.com

15th

UK Festival Awards
Roundhouse,
Camden, London
festivalawards.com



January

28th-31st

Midem
Cannes, France
midem.com



KEY RELEASES

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

TRACK OF THE WEEK

■ **JASON DERULO** *It Girl* Warner Bros/Beluga Heights

With number one hits on both sides of the Atlantic, Derulo has created with *It Girl* yet another perfectly polished pop track. The track follows his rise to fame with a sample of Imogen Heap's *Hide & Seek* on *Whatcha Say* – and is the most recent song to be taken from his forthcoming JR Rotem-produced album, *Future History*, which is released later this month.

Co-written and produced with Eman (Westlife and Whitney Houston) *It Girl* finds Derulo firmly in ballad mode and while the catchy chorus will undoubtedly hook fans of his previous work, there will be some who will be disappointed Derulo has not stepped further out of his comfort zone. Nonetheless with the track riding high in the airplay pre-release charts and the video making a positive impact on TV, it is certain that *It Girl* will make a strong commercial impact.

PREVIOUS: **DON'T WANNA GO HOME (1) CHARLOTTE OTTER**

ALBUM OF THE WEEK

■ **KASABIAN** *Velociraptor!* Columbia

The fourth album from the Leicestershire five piece and their first since their Mercury-nominated *West Ryder Paper Lunatic Asylum*, *Velociraptor!* is a record which packs a hefty punch.

With lyric topics ranging from Bugs Bunny villains to Dolly The Sheep, the album is wide-ranging, with giant, terrace choruses weaving in among the psychedelic Sixties strains which made *West Ryder...* so unique. The album's lead single and title track has, along with the raw sounding *Switchblade Smiles*, been playing heavily at the band's festival appearances over the summer – but just to judge the album on those two songs would be to ignore the Eastern strings of *Acid Turkish Bath*, the duelling guitars of *Re-Wired* or the retro drum pads of *I Hear Voices*.

This will not be a record for everyone: with the band's critics deriding the group for *Velociraptor!*'s more pedestrian moments. However, Kasabian provide a much needed rallying cry for rock – which will ensure the band remain a stadium favourite for a good while yet.

PREVIOUS ALBUM: **WEST RYDER PAUPER LUNATIC ASYLUM (1) CHARLOTTE OTTER**

● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ● ALSO OUT THIS WEEK ●



■ **ALBUM**
LANTERNS
ON THE LAKE
Gracious Tide
Take Me Home

(Bella Union)

The long-awaited debut LP from the Newcastle sextet is a glorious, poetic affair – featuring eight new tracks as well as a fistful of reworked older numbers: 2008's *If I've Been Unkind* benefits hugely from a revisit with a distorted violin curling smoothly around fingerpicked guitars and floating electronics. With the album awash with nautical metaphors, the band's name aptly describes their sound, soft, gentle and romantic, while the intertwined voices of Hazel Wilde's feathery vocals and Adam Skyes firmer tones provide a chilling refrain to the listener. Since signing to Bella Union more than a year ago, the band have developed and grown their music, becoming far more thoughtful and creative in their output. It is a welcome development and one which will be warmly embraced by fans.

CHARLOTTE OTTER



■ **ALBUM**
FOUR TET
Fabric Live 59
(Fabric Records)
Before UK Garage

broke the mainstream via the likes of Shanks & Bigfoot, Craig David and So Solid Crew, clubbers got down to sounds found on nameless white labels. Lest these producers be forgotten Hebden has tracked them down and, over a 27-track-mix CD, perfectly captured the essence of this era – not specifically Fabric, but of underground London circa 1997, showcasing just how forward looking the scene really was.

From STL's *Dark Energy* to Burial's *Street Halo*, there are standout tracks galore, with the innovative KMA's *Cape Fear* (1996), edgy C++'s *Angie's Fucked* (2001) and the UK funky, Apple's *Mr. Bean* (2007) as prime examples. However, it is not just old tracks which are featured, with Four Tet mixing his stuff as well, bleeping and pulsing all over the place with some field recordings of people talking to accentuate the art-house vibe. **SIMON CHRISTOPHERS**



■ **ALBUM**
SOMA
RECORDS
20 years
(Soma)

For a genre that has remained so underground for so long, house music is finally getting its respect and Soma shows with its anniversary compilation that it has been part of that quality underground that has kept its ear-to-the-floor. This retrospective set contains many era defining moments.

Opening with a speaker-blowing track from Scott Groves, the album continues with tune after tune that keep up the pressure. Including *Sharkimass*, *Slam*, *Desert Storm* and, track of note, *Cost II* by Black Dog: an intelligent, chilled piece of techno – it is a record which keeps on giving. There are also two additional mix CDs, one by *Silicone Soul*, the other by the aforementioned DJ duo *Slam*, providing further proof, if any were needed that 20 years of house music is a long time. So much Soma for so very little – this is a joy to listen to. **SIMON CHRISTOPHERS**

- **EMMY THE GREAT** *Paper Forest* (In The Afterglow Of Rapture) (Close Harbour)
- **FEIST** *How Come You Never Go There* (Polydor)
- **MARCUS FOSTER** *I Was Broken* (Communion/Polydor)
- **FRANKMUSIK** *No ID* (Island)
- **MILES KANE** *Come Closer* (Columbia)
- **LADY GAGA** *You And I* (Interscope)
- **JOHNATHAN MEYER** *Many Thing EP* (Madhouse)
- **JAMES MORRISON** *I Won't Let You Go* (Island)
- **PAJAMA CLUB** *Tell Me What You Want* (EMI)
- **SCROOBIUS PIP** *Distraction Pieces* (Speech Development)
- **NICOLA ROBERTS** *Lucky Day* (A&M)
- **ROMANCE** *Who Do You Love* (Polydor)
- **ROOTS MANUVA** *Get The Get* (Big Dada/Banana Klan)
- **CLEO SOL** *High* (Dirty Canvas)
- **STARBOY NATHAN FEAT. WRETCH 32** *Hangover* (Mona/Dees Corner)
- **UNICORN KID** *Boys Of Paradise* (Hardbeat/Mos)

ALBUMS

- **808 STATE** *Blueprint* (Salvo)
- **TORI AMOS** *Night Of Hunters* (Decca)
- **ART OF NOISE** *Who's Afraid Of The Art Of Noise? Deluxe* (Salvo/Union Square)
- **TONY BENNETT** *Duets II* (Sony)
- **ALICE COOPER** *Welcome 2 My Nightmare* (Spinefarm)
- **THE DUKE SPIRIT** *Bruiser* (Polydor)
- **JESUS & MARY CHAIN** *Darklands – Re-Issue* (Demon)
- **JESUS & MARY CHAIN** *Psychocandy – Re-Issue* (Demon)
- **KASABIAN** *Velociraptor!* (Columbia)
- **NATALIA KILLS** *Perfectionist* (Interscope)
- **MADNESS** *A Guided Tour Of* (Salvo/Union Square)
- **OPETH** *Heritage* (Roadrunner)
- **PAJAMA CLUB** *Pajama Club* (EMI)
- **PEARL JAM** *20 OST* (Legacy)
- **CHRISTINA PERRI** *Lovestrong* (Atlantic)
- **THE RIFLES** *Freedom Run* (EMI)
- **SOUNDGIRL** *Something To Dream About* (Mercury)
- **THE SUBWAYS** *Money And Celebrity* (Cooking Vinyl)
- **SUPERHEAVY** *Superheavy* (Polydor)
- **LESLIE WEST** *Unusual Suspects* (Provogue)

SEPTEMBER 26

SINGLES

- **BRETT ANDERSON** *Brittle Heart* (EMI)
- **APPARAT** *Son Of Los* (Mute)
- **DIONNE BROMFIELD FEAT. TINCHY STRYDER** *Spinnin' For 2012* (Lioness/Island)
- **CANT** *Believe* (Warp/Terrible)
- **COCKBULLKID** *Hold On To Your Misery* (Island/Moshi Moshi)
- **GURRUMUL** *Gopuru* (Dramatico)

- **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)
- **JENNIFER LOPEZ** *Papi* (Def Jam)
- **DAVID'S IYRE** *Heartbeat* (Hideout/Mercury)
- **THE RIFLES** *Tangled Up In Love* (EMI)
- **SKYLAR GREY** *Invisible* (Polydor)
- **SUGABABES** *Freedom* (RCA)
- **TWIN ATLANTIC** *Make A Beast Of Myself* (Red Bull)
- **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* (Island)
- **CAGED ANIMALS** *Eat Their Own* (Lucky Number)
- **J COLE** *Cole World: The Sideline Story* (RCA)
- **JASON DERULO** *Future History* (Warner Brothers/Beluga Heights)
- **DJ SHADOW** *The Less You Know, The Better* (Island)
- **FOREIGNER** *Acoustique* (EarMusic)
- **MARCUS FOSTER** *Nameless Path* (Communion/Polydor)
- **FRANKMUSIK FEAT. FAR EAST MOVEMENT** *Do It In The Am* (Island)
- **GIRLSCHOOL** *Hit & Run Revisited* (Wacken/UDR)
- **GURRUMUL** *Rrakala* (Dramatico)
- **STEVE HACKETT** *Beyond The Shrouded Horizon* (Inside Out)
- **BETH HART & JOE BONAMASSA** *Don't Explain* (Provogue)
- **JANE'S ADDICTION** *The Great Escape Artist* (EMI)
- **JESUS & MARY CHAIN** *Honey's Dead* (Demon)
- **ALED JONES** *Forever* (DMG TV)
- **KAI FISH** *Life In Monochrome* (Music For Wolves)
- **LIONSEX** *Get It* (Roar Power)
- **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)
- **STING** *Sting 25 Years – The Definitive Box Set Collection* (Deutsche Grammophon)
- **SWITCHFOOT** *Vice Verses* (Atlantic)
- **WILCO** *The Whole Love* (3PM)

OCTOBER 3

SINGLES

- **AVOLNATION** *Sail* (Red Bull)
- **BIG SEAN** *Marvin & Chardonnay* (Mercury)

OUT THIS WEEK

SINGLES

- **BLINK 182** *Up All Night* (Island)

- **CAGED ANIMALS** *Teflon Heart* (Lucky Number)
- **DAPPY** *No Regrets* (Island)

- **JASON DERULO** *It Girl* (Warner Brothers/Beluga Heights)
- **CARO EMERALD** *The Other Woman* (Dramatico)

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

- **BIRDY** People Help The People (14th Floor)
- **CANTERBURY** More Than Know (White Label)
- **CLOCK OPERA** Lesson No. 7 (Island)
- **DELIHAH** Go (Warner Brothers)
- **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)
- **WIZ KHALIFA** No Sleep (Atlantic)
- **MADS LANGER** Riding Elevators (Columbia)
- **MARINA AND THE DIAMONDS** Radioactive (679/Atlantic)
- **JOSH T PEARSON** Sorry With A Song (Mute)
- **PNAU** Solid Ground (Too Much Worth Living For) (Mcs)
- **PORTUGAL. THE MAN** So America (Atlantic)
- **EDDIE VEDDER** Without You (Monkeywrench/Island)

ALBUMS

- **SARAH BLASKO** Cinema Songs (Dramatico)
- **DIONNE BROMFIELD** Good For The Soul (Lioness/Island)
- **FEIST** Metals (Polydor)
- **BEN HOWARD** Every Kingdom (Island)
- **HUGO** Old Tyme Religion (Roc Nation/Rca)
- **KATHERINE JENKINS** One Fine Day - Deluxe (Decca)
- **THE KENNETH BAGER EXPERIENCE** The Sound Of... (Deconstruction/Sony)
- **I-VIS 1990** Neon Dreams (Island)
- **LADY ANTEBELLUM** Own The Night (Capitol/Parlophone)
- **THEOPHILUS LONDON** Times Are Weird These Days (Green Label Sound)
- **MADS LANGER** Behold (Columbia)
- **PAUL MCCARTNEY** Ocean's Kingdom (Decca)
- **MUTEMATH** Odd Soul (Warner Brothers)
- **ROACHFORD** Addictive (M3)
- **TRANSIT** Listen & Forgive (Rise)
- **YOU ME AT SIX** Sinners Never Sleep - Deluxe (Virgin)

OCTOBER 10

SINGLES

- **RYAN ADAMS** Lucky Now (PAX-AM/Columbia)
- **ALL THE YOUNG** Quiet Night In (Midlands Calling/Warner)
- **JAMES BLAKE** Enough Thunder - EP (A&M/Atlas)
- **MATT CARDLE** Run For Your Life (Syco)
- **ALEX CLARE** Up All Night (Island)
- **DALE EARNHARDT JR.** Nothing But Our Love EP (Warner Brothers)
- **GYM CLASS HEROES FEAT. ADAM LEVINE** Stereo Hearts (Fuelled By Ramen)
- **HARD-FI** Give It Up (Necessary/Atlantic)
- **MURRAY JAMES** Protect Me (Columbia)

- **THE JAPANESE POPSTARS** Take Forever (Virgin)
- **JOE JONAS** Just In Love (A&M)
- **AVRIL LAVIGNE** Wish You Were Here (Columbia)
- **THE OVERTONES** Second Last Chance (Warner Music Entertainment)
- **OWL CITY** Dreams Don't Turn To Dust (Island)
- **TONY BENNET & AMY WINEHOUSE** Body And Soul (Columbia)



- **UNICORN KID FEAT. TALK TO ANIMALS** True Love Fantasy (Mcs)
- **LAURENT WERY FEAT. SWIFT KID AND DEV** Hey Hey Hey (Pop Another Bottle) (One More Tune/Warner)

ALBUMS

- **RYAN ADAMS** Ashes & Fire (PAX-AM/Columbia)
- **AVVOLNATION** Megalithic Symphony (Red Bull)
- **EVANESCENCE** Evanescence (Sony)
- **FOUR YEAR STRONG** In Some Way, Shape Or Form (Defacto/Island)
- **PETER GABRIEL** New Blood (EMI)
- **KATHERINE JENKINS** Daydream (Warner Brothers)
- **JOHNNY MATHIS** The Ultimate Collection (Sony)
- **THE OVERTONES** Good Ol' Fashioned Love Platinum Edition (Warner Music Entertainment)
- **PORTUGAL. THE MAN** In The Mountain In The Cloud (Atlantic)
- **RADIOHEAD** TKOL RMX 1234567 (Ficker Tape/XL)
- **CLIFF RICHARD** Soulicious (EMI)

OCTOBER 17

SINGLES

- **BOMBAY BICYCLE CLUB** Lights Out Words Gone (Island)
- **BRIGHTON & HOVE GAY MEN'S CHORUS** Somewhere For Me (Island)
- **CAGE THE ELEPHANT** Aberdeen (Relentless/Virgin)
- **KELLY CLARKSON** Mr Know It All (RCA)
- **CLEMENT MARFO & THE FRONTLINE FEAT. GHETTYS** Overtime (Warner)
- **BAXTER DURY** Trellick (Parlophone)
- **THE JOY FORMIDABLE** Crackle (Canvasback/Atlantic)
- **KERI HILSON FEAT. NELLY** Lose Control (Let Me Down) (Interscope)
- **MANN FEAT. T-PAIN** Get It Girl (Def Jam)
- **MAVERICK SABRE** I Need (Mercury)

- **METRONOMY** Everything Goes My Way (Because)
- **NERO** Crush On You (Mercury/MTA)
- **LANA DEL REY** Video Games (Polydor)
- **TO KILL A KING** My Crooked Saint EP (Virgin)
- **ALEX WINSTON** Velvet Elvis (Island)
- **WOLF GANG** Back To Back (Atlantic)

ALBUMS

- **ASA** Why Can't We (Dramatico)
- **MATT CARDLE** Letters (Syco)
- **CLEMENT MARFO & THE FRONTLINE** Overtime (Warner)
- **CHRIS DE BURGH** Footsteps 2 (DMG TV)
- **DARREN HAYES** Secret Codes & Battleships (Powdered Sugar)
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds (Sour Mash)
- **DANIEL O'DONNELL** The Ultimate Collection (DMG TV)
- **SLIPKNOT** Iowa - 10th Anniversary Edition Cd/Dvd (Roadrunner)
- **PATRICK STUMP** Soul Punk (Mercury)

OCTOBER 24

SINGLES

- **THE BLACKOUT** You're Not Alone (Cooking Vinyl)
- **LMFAO** Sexy And I Know It (Interscope)
- **MONARCHY FEAT. BRITT LOVE** Maybe I'm Crazy (100%)
- **JULIAN PERRETTA** Wonder Why (Mercury)
- **PROFESSOR GREEN.** Read All About It (Virgin)
- **RIZZLE KICKS** When I Was A Youngster (Island)
- **THE SPECIAL KS** Crystal Fields (Tandemion)
- **TRIBES** When My Day Comes (Island)

ALBUMS

- **KELLY CLARKSON** Stronger (RCA)

- **COLDPLAY** Mylo Xyloto (Parlophone)
- **THOMAS DOLBY** A Map Of The Floating City (EMI)
- **DRAKE** Take Care (Cash Money/Island)
- **JOE JONAS** Fast Life (A&M)
- **MACHINE HEAD** Unto The Locust (Roadrunner)
- **RONAN PARKE** Ronan Parke (Sony)
- **TRIBES** Baby (Island)
- **BRIAN WILSON** In The Key Of Disney (Disney Peral/EMI)

OCTOBER 31

SINGLES

- **BEYONCE** Countdown (Columbia/Parkwood Ent.)
- **BLACK VEIL BRIDES** Set The World On Fire (Island/Lava)
- **BLUEY ROBINSON** Coming Back (RCA)
- **DOCTOR P** Neon (Warner Brothers)
- **BEVERLEY KNIGHT** One More Try (Hurricane)
- **NOAH & THE WHALE** Waiting For My Chance To Come (Mercury/Young & Lost)
- **DOT ROTTEN** R U Not Entertained? (Mercury)
- **TOM VEK** Someone Loves You (Island)

ALBUMS

- **IL VOLO** Il Volo (Polydor)
- **MANIC STREET PREACHERS** National Treasures: The Complete Singles (Columbia)
- **JULIAN PERRETTA** Stitch Me Up (Mercury)
- **PROFESSOR GREEN.** At Your Inconvenience (Virgin)
- **LOU REED & METALLICA** Lulu (Vertigo)
- **U2** Achtung Baby 20th Anniversary (Mercury)

NOVEMBER 7

SINGLES

- **CHRIS BROWN** She Aint You (Sony RCA)

- **CAVE PAINTING** Midnight Love EP (Mercury)
- **JESSIE J** Who You Are (Island/Lava)
- **MANIC STREET PREACHERS** This Is The Day (Columbia)
- **PAPER CROWS** When Friends Survive (Future Cut)
- **WASHINGTON** Holy Moses (Mercury)
- **THE WOMBATS** 1996 (14th Floor)
- **WONDERLAND** Need You Now (Mercury)

ALBUMS

- **ATLAS SOUND** Parallax (4AD)
- **THE CURE** Disintegration - Deluxe Edition (Fiction)
- **JOKER** The Vision (4AD)
- **ONEOHTRIX POINT NEVER** Replica (Saltwater/Mexican Summer)
- **WASHINGTON** I Believe You Liar (Mercury)

NOVEMBER 14

SINGLES

- **CHILDREN IN NEED** Teardrop (Island)
- **LOICK ESSIEU** Me Without You (RCA)
- **LONSDALE BOYS CLUB** Gypsy (Island)
- **OH LAND** White Nights (RCA)

ALBUMS

- **LIZ GREEN** O, Devotion! (PIAS)
- **SKYLAR GREY** Invisibile (Polydor)
- **LOS CAMPESINOS** Hello Sadness (Wichita)
- **KATIE MELUA** Secret Symphony (Dramatico)

NOVEMBER 21

ALBUMS

- **LOICK ESSIEU** Identity (RCA)
- **OH LAND** Oh Land (RCA)
- **SADE** Live (RCA)
- **WESTLIFE** Greatest Hits (Sony)

THE PANEL

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



Jim Gellatly (Bauer Network – Scotland)
John Wean: **Desperate Dan (She Told Me She Was Single)** (Rinky Dinky Recordings)

I loved the energy of the track as soon as I heard the first demo. They sound like the sort of band that would be the perfect fit for Skins and the Inbetweeners and a bunch of guys that kids will relate to. Rather like the Arctic Monkeys, but with a Scottish slant.



Ric Rawlings (Artrucker)
Teeth: **Whatever (Moshi Moshi)**

Teeth are sort of like post-apocalyptic trash collectors, throwing stuff together from all the used microchips, wires and garbage. Unlike some digitally-minded East London bands they don't stroke their moustaches and claim to be avant garde – they're definitely DIY and definitely having more fun than the poseurs.



Peter Culshaw (Daily Telegraph)
Trombone Shorty: **For True (Verve)**

A musical gumbo from New Orleans, mixing retro rock elements (Jeff Beck is a guest) alongside classy funk, soul and Trombone Shorty's own high energy trombone, trumpet and vocals. Reflecting the exuberant energy of his celebrated live show, this is a notch more accessible and less jazzy than his last album.



Terry Vietheer (Boyz)
Hemmanos Dandy: **Funky Dandy (PIAS)**

These Belgian Brothers keep it industrial with a grinding synthesizer and catchy lyrics. Known for their excellent remixes of Temper Trap and Ladytron, this release is the follow-up to the brilliant floor filler Take Me Down and is taken from the album The Wander of You.

KEY RELEASES

Cardle, Murs and JLS make chart headway



Olly Murs | At five on Plays pre-release list

PRE-RELEASE FOCUS

BY PAUL WILLIAMS

AS MATT CARDLE'S *Letters* remains Play's most in demand unreleased album, our pre-release charts are starting to resemble an X Factor audition with demand building for several other former contestants' latest offerings.

The competition's 2010 winner rules the roost presently with *Letters* also progressing 4-2 at Amazon and 9-

7 at HMV, but 2009 contestant Olly Murs is now part of the action as his second as-yet-untitled second album arrives in fifth place at Play and fellow runners-up JLS debut in 17th place with their third set *Jukebox*.

JLS are doing even better at HMV, climbing 12-9, while the same chart also welcomes 2010's fourth-placed Cher Lloyd in 18th position.

Pre-dating all these acts in Simon Cowell's career, Westlife are also back with *Greatest Hits* entering at six at

Play and 19 at HMV.

Kasabian's *Velociraptor!* spends its seventh and what will be its final week (it is released next Monday, September 19) at the top of HMV's chart, while it also completes three weeks at the top of the Amazon countdown.

The Whole Love, Wilco's forthcoming first album since leaving Warner's Nonesuch label, neatly lines up in 18th place on Amazon's chart alongside their now fellow Anti colleague Tom Waits (Anti is

partnering with the band's label dBpm) whose new album *Bad As Me* is a place below.

Sak Noel's *Loca People* has now been top of Shazam's new release chart for three weeks, although Maroon 5 frontman Adam Levine is pressing for a Shazam chart double with his band already leading the post-release tag chart with *Moves Like Jagger*. On the new release chart he features on *Gym Class Heroes' Stereo Hearts*, which rises 9-2.

TOP 20 AMAZON PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	KASABIAN	<i>Velociraptor!</i>	Columbia
2	MATT CARDLE	<i>Letters</i>	Columbia
3	PINK FLOYD	<i>The Dark Side...</i>	EMI
4	NG'S HIGH FLYING BIRDS	<i>High Flying Birds</i>	Sour Mash
5	U2	<i>Achtung Baby 20th Anniversary</i>	Mercury
6	PAUL SIMON	<i>Graceland</i>	Sony
7	OPETH	<i>Heritage</i>	Roadrunner
8	PINK FLOYD	<i>Wish You Were Here</i>	EMI
9	JAMES MORRISON	<i>The Awakening</i>	Island
10	CHRISTINA PERRI	<i>Lovestrong</i>	Atlantic
11	NIRVANA	<i>Nevermind</i>	Geffen
12	COLDPLAY	<i>Mylo Xyloto</i>	Parlophone
13	TORI AMOS	<i>Night Of Hunters</i>	Decca
14	B HART/J BONAMASSA	<i>Don't Explain</i>	Provogue
15	IL DIVO	<i>Wicked Game</i>	Syco
16	TONY BENNETT	<i>Duets II</i>	Sony
17	PINK FLOYD	<i>The Wall</i>	EMI
18	WILCO	<i>The Whole Love</i>	dBpm
19	TOM WAITS	<i>Bad As Me</i>	Anti
20	THE WATERBOYS	<i>An Appointment...</i>	Proper

amazon.co.uk

TOP 20 SHAZAM NEW RELEASE TAG CHART

Pos	ARTIST	Title	Label
1	SAK NOEL	<i>Loca People</i>	3 Beat
2	GYM CLASS HEROES...	<i>Stereo Hearts</i>	FBR
3	COBRA STARSHIP...	<i>You Make...</i>	FBR
4	LI! WAYNE...	<i>She Will</i>	Cash Money/Island
5	JASON DERULO	<i>It Girl</i>	Warner Brothers/Beluga Heights
6	BIG SEAN & FRIENDS	<i>Marvin & Chardonnay</i>	Def Jam
7	DAVID GUETTA...	<i>Without You</i>	Positiva/Virgin
8	JAMES MORRISON	<i>I Won't Let...</i>	Island
9	SEAN PAUL...	<i>Got 2 Luv U</i>	Atlantic
10	MARLON ROUDETTE	<i>New Age</i>	Virgin
11	THE BAND PERRY	<i>If I Die Young</i>	Island
12	IYAZ...	<i>Pretty Girls</i>	Beluga Heights/Reprise
13	JAY-Z & KANYE WEST	<i>Niggas...</i>	Roc-a-fella/Def Jam
14	DON OMAR/WICENZO	<i>Danza Kuduro</i>	UMC
15	AVICII	<i>Levels</i>	White Label
16	SKRILLEX	<i>Ruffneck...</i>	Asylum/Atlantic
17	NG'S HIGH FLYING BIRDS	<i>Aka?...</i>	Sour Mash
18	BINGO PLAYERS	<i>Cry (Just A Little)</i>	3 Beat
19	DAPPY	<i>No Regrets</i>	Island
20	ANDY GRAMMER	<i>Keep Your Head Up</i>	S-Curve

shazam

TOP 20 PLAY PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	MATT CARDLE	<i>Letters</i>	Columbia
2	MANIC STREET PREACHERS	<i>National...</i>	Columbia
3	MASTODON	<i>The Hunter</i>	Roadrunner
4	NG'S HIGH FLYING BIRDS	<i>High Flying Birds</i>	Sour Mash
5	OLLY MURS	<i>TBC</i>	Epic/Syco
6	WESTLIFE	<i>Greatest Hits</i>	Sony
7	YOU ME AT SIX	<i>Sinners Never Sleep</i>	Virgin
8	COLDPLAY	<i>Mylo Xyloto</i>	Parlophone
9	EVANESCENCE	<i>Evanescence</i>	Sony
10	DR DRE	<i>Detox</i>	Interscope
11	BLINK 182	<i>Neighborhoods</i>	Island
12	JAMES MORRISON	<i>The Awakening</i>	Island
13	MACHINE HEAD	<i>Unto The Locust</i>	Future Publishing
14	NICOLA ROBERTS	<i>Gunderella's Eyes</i>	A&M
15	STEVEN WILSON	<i>Grace For Drowning</i>	Kscope
16	B HART/J BONAMASSA	<i>Don't Explain</i>	Provogue
17	JLS	<i>Jukebox</i>	Epic
18	NIRVANA	<i>Nevermind...</i>	Geffen
19	PAUL SIMON	<i>Graceland</i>	Sony
20	CHICKENFOOT	<i>Chickenfoot III</i>	earMusic

play.com

LAST.fm OVERALL CHART

Pos	ARTIST	Title	Label
1	LADYTRON	<i>Aces High</i>	Nettwerk
2	GHOST GHOST	<i>Prize</i>	Ghost Ghost
3	RY COODER	<i>No Banker Left...</i>	Nonesuch
4	RY COODER	<i>El Corrido De...</i>	Nonesuch
5	BON IVER	<i>Beth/Rest...</i>	4AD
6	GROUPLOVE	<i>Tongue...</i>	Canvasback/Atlantic
7	ALISON KRAUSS	<i>Down...</i>	Rounded/Decca
8	LADYTRON	<i>White Gold</i>	Nettwerk
9	NEON INDIAN	<i>Hex...</i>	Transgressive
10	TOKYO POLICE CLUB	<i>All My...</i>	Memphis Industries
11	ANTHRAX	<i>The Devil You...</i>	Nuclear Blast
12	LADYTRON	<i>Ritual</i>	Nettwerk
13	LADYTRON	<i>Transparent Days</i>	Nettwerk
14	LADYTRON	<i>Moon Palace</i>	Nettwerk
15	WILCO	<i>Sunloathe</i>	dBpm
16	TEETH	<i>Flowers</i>	Moshi Moshi
17	WILCO	<i>Art Of Almost</i>	dBpm
18	LADYTRON	<i>Altitude Blues</i>	Nettwerk
19	LADYTRON	<i>Melting Ice</i>	Nettwerk
20	WILCO	<i>Born Alone</i>	dBpm

last.fm

TOP 20 HMV PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	KASABIAN	<i>Velociraptor!</i>	Columbia
2	NG'S HIGH FLYING BIRDS	<i>High Flying Birds</i>	Sour Mash
3	TAKE THAT	<i>Take That: Progress Live</i>	Polydor
4	MANIC STREET PREACHERS	<i>National...</i>	Columbia
5	YOU ME AT SIX	<i>Sinners...</i>	Virgin
6	NIRVANA	<i>Nevermind...</i>	Geffen
7	MATT CARDLE	<i>Letters</i>	Syco
8	COLDPLAY	<i>Mylo Xyloto</i>	Parlophone
9	JLS	<i>Jukebox</i>	Epic
10	PINK FLOYD	<i>The Dark Side...</i>	EMI
11	JAMES MORRISON	<i>The...</i>	Island
12	BLINK 182	<i>Neighborhoods</i>	Island
13	THE WANTED	<i>TBC</i>	Talent/Island
14	PINK FLOYD	<i>Wish You Were...</i>	EMI
15	EVANESCENCE	<i>Evanescence</i>	Sony
16	EVILE	<i>Five Serpents Teeth</i>	Gamma
17	RONAN PARKE	<i>Ronan Parke</i>	Sony
18	CHER LLOYD	<i>TBC</i>	Syco
19	WESTLIFE	<i>Greatest Hits</i>	Sony
20	JASON DERULO	<i>Future History</i>	Warner Brothers/Beluga Heights

hmv.com

CATALOGUE REVIEWS

VARIOUS



The Old Grey Whistle Test: Blues (Rhino/BBCWMTV

175)/**The Old Grey Whistle Test:** Folk (WMTV 176)/**The Old Grey Whistle Test:** Country (WMTV 177)/**The Old Grey Whistle Test:** Prog Rock (WMTV 178)/**The Old Grey Whistle Test:** Soul (WMTV 179)

A triple CD 40th anniversary celebration of BBC Two's influential music showcase, *The Old Grey Whistle Test*, has sold more than 80,000 copies since its release in June and blazed a trail for these excellent genre-specific CDs, all of which were compiled by Bob Harris, presenter for much of the programme's 1971-1987 run. Harris' choices - original studio versions rather than OGWT performances - are impeccable, with a particularly strong folk set, which features a nice balance of acts from both sides of the Atlantic, operating in both traditional and

modern idioms, and includes Judee Sill's delicate *Jesus Was A Crossmaker*, Al Stewart's fey *Year Of The Cat* and Harry Chapin's downbeat DJ saga *W.O.L.D.* Prog rock is also well served, with an edifying and varied selection that includes Hawkwind's blistering anthem *Silver Machine*, Journey's *Who's Crying Now*, Free's *Wishing Well*, and Curved Air's *Back Street Luv*.

POINTER SISTERS

Break Out



(Big Break

COBBRXD 0075) With upwards of 70 releases in under two years, *Big Break* is an increasingly important reissue outlet, and its fifth Pointer Sisters album, *Break Out*, is one of its best yet. Digitally remastered in a deluxe, gatefold digipack with a 24-page booklet packed with information and illustrations, it is also massively expanded, with 34 tracks across two

CDs, encompassing the original 1983 release of the album, the 1984 repackaging and a plethora of 12-inch and alternate versions. By far The Pointer Sisters' biggest album - it sold more than 3 million copies in America alone, and includes the hits *Jump (For My Love)*, *Automatic*, *I'm So Excited* and *Neutron Dance*.

CHICAGO



The Ultimate Collection (Music Club Deluxe MCDLX 520)

Chicago evolved from an exciting jazz/rock ensemble into a more sedate but incredibly polished AOR phenomenon, selling tens of millions of records. This career-spanning double disc set includes almost 30 of their US Hot 100 entries among its 36 tracks, and all five of their UK hits. Among the highlights are their maiden US hit *Questions 67 And 68*, their equally numerically mysterious UK debut *25 Or 6 To 4*, both of which define their early style; the smooth and sublime *If You Leave Me Now* and *Hard To Say I'm*

Sorry. Also here is *Street Player*, an excellent disco track from 1979 that broke their string of 29 straight Hot 100 entries, though it has become more revered in later years and provided the vocal sample for The Bucketheads' chart-topping *These Sounds Fall Into My Mind*.

VARIOUS



Where The Boys Are - The Songs Of Neil Sedaka And Howard

Greenfield (Ace CDCHD 1311) One of the first and finest songwriting teams to emerge from New York's famous Brill Building was that of Neil Sedaka and Howard Greenfield. Twenty-five years after the latter's death at 49 in 1986, this superlative songwriter series rounds-up 25 of the duo's songs in the 28 page liner notes. The quality of the recordings is breathtaking and there's a stellar selection of vocalists on hand to get the best out of them, including Gene Pitney, Dionne Warwick, Bobby Darin and Ben. E. King.

CATALOGUE TOP 20 HITS



This Last Artist Title Label Distributor

1	1	THE WHO	<i>Then And Now</i>	/ Polydor (ARV)
2	6	RED HOT CHILI PEPPERS	<i>Greatest Hits</i>	/ Warner Brothers (ARV)
3	3	ELO	<i>All Over The World - The Very Best Of</i>	/ Epic (ARV)
4	2	EMINEM	<i>Curtain Call - The Hits</i>	/ Interscope (ARV)
5	4	GUNS N' ROSES	<i>Greatest Hits</i>	/ Geffen (ARV)
6	5	ABBA	<i>Gold - Greatest Hits</i>	/ Polar (ARV)
7	7	MEAT LOAF	<i>Piece Of The Action - The Best Of</i>	/ Camden Deluxe (ARV)
3	NEW	PULP	<i>Hits</i>	/ Island (ARV)
9	9	THE CARPENTERS	<i>Gold - Greatest Hits</i>	/ A&M (ARV)
10	8	CELINE DION	<i>My Love: Essential Collection</i>	/ Sony BMG (ARV)
11	15	MICHAEL JACKSON	<i>Number Ones</i>	/ Epic (ARV)
12	12	DIRE STRAITS/MARK KNOPFLER	<i>Private Investigations - The Best Of</i>	/ Mercury (ARV)
13	11	SIMON & GARFUNKEL	<i>Greatest Hits</i>	/ Columbia (ARV)
14	RE	DOLLY PARTON	<i>The Very Best Of</i>	/ Sony BMG (ARV)
15	10	BOB MARLEY & THE WAILERS	<i>Legend</i>	/ Tuff Gong (ARV)
16	16	TAKE THAT	<i>Never Forget - The Ultimate Collection</i>	/ RCA (ARV)
17	13	LED ZEPPELIN	<i>Motherhip - Best Of</i>	/ Atlantic (ARV)
18	RE	THE KINKS	<i>The Singles Collection</i>	/ Sanctuary (ARV)
19	RE	BILLY JOEL	<i>Greatest Hits - Vol 1 And 2</i>	/ Sony (ARV)
20	14	ENRIQUE IGLESIAS	<i>Greatest Hits</i>	/ Interscope (ARV)

Official Charts Company 2011

I ♥ music because...



I was 15 when I went to my first concert. I had no idea what to expect. What I got was a life changing moment. The energy of the band. The energy of the audience. The sound, the lights, the smoke. I had a small part in a big thing. I could feel the euphoria. I felt good! I knew at that moment that this was where I wanted to be.

VINCE FOSTER

Live Show Designer and music fan, UK

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MUSIC

16
UK No.1s
Tinie Tempah, Rihanna,
Jessie J, JLS & The Wanted



30 Tracks
All original music & videos
Hip Hop Dance off tuition



NOW That's What I Call Music!
Dance & Sing allows everyone of all ages to **dance** and **sing** along to the very latest chart toppers from EMI's iconic NOW That's What I Call Music! brand.

Professionally choreographed dance routines include an array of dance styles covering Commercial Dance, Pop & Disco and Street Dance to the latest Hip Hop styles Locking, Popping and New York. This gives the game addictive playability whether you are playing the solo mode or competing with your friends or family on the 4 player mode.

NOW That's What I Call Music! Dance & Sing has many unique features which include a 2 player crew based Hip Hop dance off, a Hip Hop tutorial to get you in sync with the latest moves and a warm up and cool down feature, not forgetting the career mode that will challenge players on both their Dancing and Singing over 5 difficulty levels.

Featuring:

- 30 Original Music Tracks, Including 16 UK No.1's
- 5 Exclusive Hip Hop Tracks
- 3 Game Modes: Dance, Sing, Career Path
- Hip Hop Tutorial
- Crew Based Hip Hop Dance Off
- Singing Duet Mode
- Warm Up & Cool Down Routines

CLUB CHARTS

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	8	4	LAIDBACK LUKE V EXAMPLE	Natural Disaster	MoS
2	9	4	JES	Unleash The Beat - Album Sampler	Magik Muzik
3	10	4	PIXIE LOTT	All About Tonight	Mercury
4	18	4	DRUMSOUND & BASSLINE SMITH	Close	New State
5	12	5	DENIS THE MENACE/M BINAP/RACHELLE	Sunshine In My Heart	H2ti Groove
6	22	1	ROBBIE RIVERA	Dance Or Die Series 1 (Sampler)...	Juicy
7	2	5	SAK NOEL	Loca People	3 Beat
8	NEW		NADIA OH	No Bueno	Tiger Trax
9	15	4	PNAU	Solid Ground (Too Much Worth Living For)	MoS
10	13	4	MYNC, RON CARROLL & DAN CASTRO	Don't Be Afraid	CR2
11	23	2	GRACE	Not Over Yet 2011	Perfecto
12	1	5	CAIVIN HARRIS	Feel So Close	Columbia
13	24	3	TIESTO FEAT. KAY	Work Hard, Play Hard	Musical Freedom
14	16	4	VICTORIA AITKEN	Weekend Lover	White Label
15	17	2	WOLFGANG GARTNER FEAT. WILL I AM	Forever	MoS
16	3	6	YOGI FEAT. AYAH MARAR	Follow U	MoS
17	25	7	BETSI LARKIN	All We Have Is Now	Magik Muzik
18	32	2	DEVOLUTION	Good Love	One More Tune/Warner
19	20	2	GRACE VINES	When The Lights Go Down	Dream Merchant 21
20	27	2	DIONNE BROMFIELD/TINCHY STRYDER	Spinnin' For 2012	Ioness/Island
21	35	2	LAURENT WERY/SWIFT KID/DEV	Hey Hey Hey (Pop Another Bottle)	One More Tune/Warner
22	31	2	RD	Got Me Burnin'?	Polydor
23	NEW		HANNAH & MIAMI CALLING	When The Sun Comes Down	Snowdog
24	15	6	RAY FOXX FEAT. LOVELLE	La Musica (The Trumpeter)	Defected
25	14	7	LEONA LEWIS & AVICII	Collide	Syco
26	NEW		MATT CASELI & STROBE FEAT. BABY D	Phantasy	Honky Tunes
27	NEW		ABOVE & BEYOND FEAT. ZOE JOHNSTON	You Got To Go	Anjunabeats
28	34	4	AURA/PHEEL/AURA/DANIELLE SENIOR	Heavy Session 2K11...	loverush Digital
29	33	5	SIR IVAN	Live For Today	Peaceman
30	NEW		MANUFACTURED SUPERSTARS/SELINA ALBRIGHT	Serious	Magik Muzik
31	NEW		THE WIDEBOYS	Dominoes	AATW
32	5	5	DJ ANTOINE VS. TIMATI/KALENA	Welcome To St. Tropez	AATW
33	38	15	MORY KANTE VS LOVERUSH UK	Yeke Yeke 2011	loverush Digital
34	21	1	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
35	6	5	EVELI SANDE	Heaven	Virgin
36	NEW		EVA	Ashes	In Yer Face/Tommy Boy
37	25	5	EXAMPLE	Stay Awake	MoS
38	30	6	THE 2 BEARS	Bear Hug	Southern Fried
39	7	6	JESSIE J	Who's Laughing Now	Island/Lava
40	4	4	HARD-FI	Fire In The House	Necessary/Atlantic

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	8	4	PIXIE LOTT	All About Tonight	Mercury
2	2	4	CEE LO GREEN	Cry Baby	Warner Brothers
3	15	2	SASH! FEAT. JEAN PEARL	Mirror Mirror	Tokapi
4	10	6	YOGI FEAT. AYAH MARAR	Follow U	MoS
5	13	3	TIMBALAND FEAT. DAVID GUETTA & PITBULL	Pass At Me	Interscope
6	14	5	COVER DRIVE	Lick Ya Down	Geffen
7	25	3	MELANIE C	Think About It	Red Girl
8	20	3	BEVERLEY KNIGHT	Cuddly Toy	Hurricane
9	21	8	PARADISE	See The Light	AATW
10	27	2	MS DYNAMITE	Neva Soft	Relentless/Dynamic Ventures
11	18	2	JEAN ROCH FEAT. FLO-RIDA & KAT DELUNA	I'm Alright	AZ/Universal
12	17	2	RD	Got Me Burnin'?	Polydor
13	3	4	SAK NOEL	Loca People	3 Beat
14	24	2	LAIDBACK LUKE V EXAMPLE	Natural Disaster	MoS
15	7	5	CAIVIN HARRIS	Feel So Close	Columbia
16	NEW		WOLFGANG GARTNER FEAT. WILL I AM	Forever	MoS
17	26	3	PNAU	Solid Ground (Too Much Worth Living For)	MoS
18	1	6	SUGABABES	Freedom	RCA
19	22	3	JENNIFER HUDSON	No One Gonna Love You	I
20	12	4	THE SATURDAYS	All Fired Up	Polydor
21	16	7	LEONA LEWIS & AVICII	Collide	Syco
22	RE	2	THE REASON 4	Take It All	Far West/UpSide
23	28	2	STARBOY NATHAN FEAT. WRETCH 32	Hangover	Mona/Vibes Corner
24	NEW		THE WIDEBOYS	Dominoes	AATW
25	NEW		NICOLA ROBERTS	Lucky Day	A&M
26	NEW		RAY FOXX FEAT. LOVELLE	La Musica (The Trumpeter)	Defected
27	25	2	SELENA GOMEZ/THE SCENE	Love You Like A Love Song	Hollywood
28	15	2	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin
29	4	4	EVELI SANDE	Heaven	Virgin
30	NEW		KMC FEAT. JAM TEK	Everybody Jump	2101

Laidback Luke and Example make for formidable Upfront chart duo



UPFRONT



COMMERCIAL POP



URBAN

ANALYSIS

BY ALAN JONES

IT IS ONLY A MONTH since Example topped the Upfront chart and two months since Laidback Luke reached number two, so it's no great surprise that Natural Disaster – billed as Laidback Luke Vs. Example – dashes to the top of the chart this week for the Dutch house producer and the British singer. It is the third single from Example's third album, *Playing In The Shadows* – which debuts

at number one this week – following *Stay Awake* and *Changed The Way You Kiss Me*, which were Upfront number ones in August and May, respectively. It is Example's seventh Upfront chart number one overall.

Meanwhile, Cee Lo Green just misses out on topping the Commercial Pop chart for the second week in a row. His latest single *Cry Baby* remains at number two, just 2% behind new leader *All About Tonight*, the introductory single from Pixie

Lott's second album. Also number one on the OCC singles chart, *All About Tonight* is Lott's second Commercial Pop number one, following *Broken Arrow*, which reached the apex last November.

Beverly Knight's double-header – featuring remakes of Roachford's *Cuddly Toy* and The Young Disciples' *Apparently Nothin'* – halves its deficit but remains at number two on the Urban chart, where *Hangover* remains at number one for Starboy Nathan feat. Wretch 32.

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	1	9	STARBOY NATHAN FEAT. WRETCH 32	Hangover	Mona/Vibes Corner
2	2	2	BEVERLEY KNIGHT	Cuddly Toy/Apparently Nothin'	Hurricane
3	3	14	BOX BOTTOM FEAT. BIG BABBA	Bounce 'N' Boom	UJ 88
4	6	3	MS DYNAMITE	Neva Soft	Relentless/Dynamic Ventures
5	7	4	JASON DERULO	It Girl	Warner Brothers/321uga Heights
6	4	12	SNOOP DOGG & T-PAIN	Boom	Capitol/Pariophone
7	17	7	COVER DRIVE	Lick Ya Down	Geffen
8	13	4	KMC FEAT. JAM TEK	Everybody Jump	2101
9	11	4	J. COLE	Work Out	Roc-A-Fella/RCA
10	8	4	TIMBALAND FEAT. DAVID GUETTA & PITBULL	Pass At Me	Interscope
11	10	9	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
12	5	4	EVELI SANDE	Heaven	Virgin
13	5	11	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
14	15	5	NICOLE SCHERZINGER	Wet	Interscope
15	27	5	DEVOLUTION	Good Love	One More Tune/Warner
16	23	9	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS
17	18	3	KREAYSHAWN	Gucci Gucci	Columbia
18	12	8	GENEVA	Karma	GI Recordings
19	24	11	CHASE & STATUS FEAT. TINIE TEMPAH & WRETCH 32	Hitz	MtM/Mercury
20	19	2	ROYCE DA 5'9 FEAT. EMINEM	Writer's Block	Gracie
21	20	10	TALAY RILEY	Make You Mine	Jive
22	NEW		CEE LO GREEN	Cry Baby	Warner Brothers
23	NEW		RARA LOUD	Lala Liar	White Label
24	16	10	NICKI MINAJ	Super Bass	Cash Money/Island
25	14	8	SUAVE DEBONAIR	Turn It On Its Head	One Time
26	RE	4	ARTFUL FEAT. KAL LEVELLE	Could Just Be The Bassline	Workhouse
27	22	5	DUCHES	All The Boys	AATW
28	RE	2	DEV	In The Dark	Island
29	28	15	JASON DERULO	Don't Wanna Go Home	Warner Brothers/321uga Heights
30	26	1	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin

COOL CUTS TOP 20

Pos	ARTIST	Title
1	LABRINTH	Earthquake
2	ABOVE & BEYOND FEAT. ZOE JOHNSTON	You Got To Go
3	DEVOLUTION	Good Love
4	KINGS OF TOMORROW FEAT. APRIL	I Need To Love Me
5	PRYDA	2 Nite
6	QWOTE V LUCENZO FEAT. PITBULL	Throw Your Hands Up
7	YASMIN	Light Up The World
8	ROSSO	Bad Tonite
9	SANDER VAN DOORN	Drink To...
10	SUBSCAPE	Universal EP
11	SEBASTIAN INGROSSO/ALESSO	Calling
12	ROUL & DOORS	Trinidad/Assiduity
13	DEADMAU5	Where My Keys
14	FRANKIE KNUCKLES PRESENTS DIRECTORS CUT FEAT. JAMIE PRINCIPLE	Your Love
15	DADA LIFE	Happy Violence
16	LUCID	Can't Help Myself
17	DEEPCUT FEAT. ROACHIE	Can't Fight This Feeling
18	TIESTO	Maximal Crazy
19	DANNY DOVE	Trust Me
20	THE GURU JOSH PROJECT	Infinity 2012

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

RADIO
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

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

OFFICIAL
 charts company

CHARTBOUND

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

UK SINGLES CHART

- **ONE DIRECTION** *What Makes You Beautiful* Syco
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** *AKA What A Life* Sour Mash
- **KASABIAN** *Days Are Forgotten* Columbia
- **DOLLY PARTON** *Together You And I* Sony
- **FOO FIGHTERS** *Alandria* RCA
- **SEMISONIC** *Closing Time* MCA
- **WHITNEY HOUSTON** *One Moment In Time* Arista
- **HAYLEY WESTENRA** *World In Union* Decca
- **BENNY BENASSI FEAT. GARY GO** *Cinema*

AATV

- **KREAYSHAWN** *Gucci Gucci* Columbia
- **ED SHEERAN** *Gold Rush* Asylum/Atlantic

UK ARTIST ALBUMS CHART

- **ED SHEERAN + Asylum/Atlantic**
- **LAURA MARLING** *A Creature I Don't Know* Virgin
- **KOOKS** *Junk Of The Heart* Virgin
- **DREAM THEATER** *A Dramatic Turn Of*

Events

- **ANTHRAX** *Worship Music* Nuclear Blast
- **NICK LOWE** *The Old Magic* Proper
- **IMELDA MAY** *Mayhem* Decca
- **WORSHIP CENTRAL** *Spirit Break Out*

Kingsway

- **WYNTON MARSALIS/ERIC CLAPTON** *Play*
- **The Blues** Rhino
- **LADYTRON** *Gravity The Seducer* Nettwerk
- **SLOW CLUB** *Paradise* Moshi Moshi
- **LANG LANG** *Liszt/My Piano Hero* Sony

Classical

- **PRIMUS** *Green Naugahyde* Prawn Song
- **KING CREOSOTE & JON HOPKINS** *Diamond Mine* Columbia

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

INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	EXAMPLE <i>Stay Awake</i> / MoS (ARV)
2	2	WRETCH 32 FEAT. JOSH KUMRA <i>Don't Go</i> / Levels/MoS (ARV)
3	5	ADELE <i>Someone Like You</i> / XL (PIAS)
4	3	ADELE <i>Set Fire To The Rain</i> / XL (PIAS)
5	6	EXAMPLE <i>Changed The Way You Kiss Me</i> / MoS (ARV)
6	NEW 6	MS DYNAMITE <i>Neva Soft</i> / Relentless/Dynamic Ventures (PIAS)
7	4	DJ FRESH FEAT. SIAN EVANS <i>Louder</i> / MoS (ARV)
8	7	ADELE <i>Rolling In The Deep</i> / XL (PIAS)
9	10	ADELE <i>Make You Feel My Love</i> / XL (PIAS)
10	17	JOE GODDARD FEAT. VALENTINA <i>Gabriel</i> / Greco-Roman (ROM ARV)
11	19	ADELE <i>Turning Tables</i> / XL (PIAS)
12	8	NOEL GALLAGHER'S HIGH FLYING BIRDS <i>The Death Of You And Me</i> / Sour Mash (E)
13	9	WRETCH 32 FEAT. I Traktor / Levels/MoS (ARV)
14	NEW 14	EXAMPLE & SKREAM <i>Shot Yourself In The Foot Again</i> / MoS (ARV)
15	NEW 15	MELANIE C <i>Think About It</i> / Red Girl (Absolute)
16	NEW 16	ALI KHAN/RESHAMMIYA/GHOSHAL <i>Teri Meri</i> / T-Series (Nuff)
17	15	EXAMPLE <i>Kickstarts</i> / Data/MoS (ARV)
18	12	WRETCH 32 FEAT. EXAMPLE <i>Unorthodox</i> / Levels/MoS (ARV)
19	16	VATO GONZALES FEAT. FOREIGN BEGGARS <i>Badman Riddim (Jump)</i> / Levels/MoS (ARV)
20	NEW 20	TRIBUTE MEGA STARS <i>Loca People</i> / EMI Entertainment (The Orchard)

INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	NEW 1	EXAMPLE <i>Playing In The Shadows</i> / MoS (ARV)
2	1	ADELE <i>21</i> / XL (PIAS)
3	2	ADELE <i>19</i> / XL (PIAS)
4	3	WRETCH 32 <i>Black And White</i> / Levels/MoS (ARV)
5	5	CARO EMERALD <i>Deleted Scenes From The Cutting Room Floor</i> / Dramatico/Giant Mono (ADA ARV)
6	NEW 6	MELANIE C <i>The Sea</i> / Red Girl (Absolute)
7	4	GLEN CAMPBELL <i>Ghost On The Canvas</i> / SurfDog (Cargo)
8	6	EXAMPLE <i>Won't Go Quietly</i> / Data/MoS (ARV)
9	NEW 9	THE HORRIBLE CROWS <i>Elsie</i> / Side One Dummy (PIAS)
10	8	ARCTIC MONKEYS <i>Suck It And See</i> / Domino (PIAS)
11	9	SEASICK STEVE <i>You Can't Teach An Old Dog New Tricks</i> / Play It Again Sam (PIAS)
12	NEW 12	LINDSEY BUCKINGHAM <i>Seeds We Sow</i> / Eagle (ADA ARV)
13	15	METRONOMY <i>The English Riviera</i> / Because (ADA ARV)
14	7	BEIRUT <i>The Rip Tide</i> / Pompeii (FRT)
15	10	BON IVER <i>Bon Iver</i> / wAD (PIAS)
16	NEW 16	MARTIN SIMPSON <i>Purpose & Grace</i> / Topic (PROF)
17	RE 17	KING CREOSOTE & JON HOPKINS <i>Diamond Mine</i> / Double Six (PIAS)
18	NEW 18	LITTLE ROY <i>Battle For Seattle</i> / Ark (PIAS)
19	RE 19	ANNA CALVI <i>Anna Calvi</i> / Domino (PIAS)
20	NEW 20	RICHMOND FONTAINE <i>The High Country</i> / Decca (Shelburne/SR3)

INDIE SINGLES BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	7	JOE GODDARD FEAT. VALENTINA <i>Gabriel</i> / Greco-Roman (ROM)
2	NEW 2	ALI KHAN/RESHAMMIYA/GHOSHAL <i>Teri Meri</i> / T-Series (Nuff)
3	NEW 3	TRIBUTE MEGA STARS <i>Loca People</i> / EMI Entertainment (The Orchard)
4	1	DRUMSOUND & BASSLINE SMITH <i>Close</i> / New State (New State Digital)
5	NEW 5	SCALA & KOLACNY BROTHERS <i>With Or Without You</i> / Wall Of Sound (Fuga)
6	6	THE HEAVY <i>Short Change Hero</i> / Counter (Ninja Tune)
7	16	AWOLNATION <i>Sail</i> / Red Bull (EMI)
8	9	EDWARD SHARPE & THE MAGNETIC ZEROS <i>Home</i> / Rough Trade (PIAS)
9	8	LAIDBACK LUKE, STEVE AOKI & LIL JOHN <i>Turbulence</i> / New State (New State Digital)
10	NEW 10	SKY FULL OF <i>Lighters</i> / Icover (Icover)

COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	3	VARIOUS <i>Now That's What I Call Music 79</i> / EMI Virgin/UMTV (E)
2	2	VARIOUS <i>Sugar Sugar - The Birth Of Bubblegum Pop</i> / Sony RCA (ARV)
3	4	VARIOUS <i>The Singer The Song</i> / Rhino/Sony (ARV)
4	NEW 4	VARIOUS <i>Ibiza Annual 2011</i> / MoS (ARV)
5	3	VARIOUS <i>The Sound Of Dubstep 3</i> / MoS (ARV)
6	5	VARIOUS <i>R&B In The Mix 2011</i> / AATW/Rhino/UMTV (ARV)
7	6	VARIOUS <i>Ultimate Pop Princesses</i> / UMTV (ARV)
8	7	VARIOUS <i>Back To Life - 90'S Soul Groove & Club</i> / UMTV/EMI TV (ARV)
9	16	VARIOUS <i>The Best Of BBC Radio 1'S Live Lounge</i> / Sony/UMTV (ARV)
10	8	VARIOUS <i>Latino Summer</i> / AATW/Sony/UMTV (ARV)
11	11	VARIOUS <i>Clubland 19</i> / AATW/UMTV (ARV)
12	9	VARIOUS <i>Creamfields 2011</i> / Rhino/EMI TV (ARV)
13	10	VARIOUS <i>Anthems R&B 2</i> / MoS/Sony (ARV)
14	13	VARIOUS <i>Hed Kandi Ibiza 2011</i> / Hed Kandi (ARV)
15	15	VARIOUS <i>80s Groove - Vol 2</i> / MoS/Sony (ARV)
16	17	VARIOUS <i>The Old Grey Whistle Test - 40Th</i> / EMI Virgin/UMTV (E)
17	18	VARIOUS <i>Now That's What I Call Music 78</i> / EMI Virgin/UMTV (E)
18	12	VARIOUS <i>Hardcore Heaven - Summer Madness</i> / New State (E)
19	14	VARIOUS <i>The Inbetweeners Movie OST</i> / Sony (ARV)
20	19	VARIOUS <i>Running Trax 3</i> / MoS (ARV)

ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	3	FOO FIGHTERS <i>Greatest Hits</i> / RCA (ARV)
2	2	FOO FIGHTERS <i>Wasting Light</i> / RCA (ARV)
3	NEW 3	RISE TO REMAIN <i>City Of Vultures</i> / EMI (E)
4	5	GUNS N' ROSES <i>Greatest Hits</i> / Geffen (ARV)
5	3	MUSE <i>Origin Of Symmetry</i> / East West/Taste (ARV)
6	RE 6	EVANESCENCE <i>Fallen</i> / EMI (E)
7	4	MUSE <i>Black Holes & Revelations</i> / Helium 3/Warner 310s (ARV)
8	RE 8	BLINK 182 <i>Greatest Hits</i> / Geffen (ARV)
9	6	MUSE <i>The Resistance</i> / Helium 3/Warner 310s (ARV)
10	8	TRIVIUM <i>In Waves</i> / Roadrunner (ADA ARV)

DANCE ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW 1	EXAMPLE <i>Playing In The Shadows</i> / MoS (ARV)
2	2	DAVID GUETTA <i>Nothing But The Beat</i> / Positiva/Virgin (E)
3	3	CHASE & STATUS <i>No More Idols</i> / Mercury (ARV)
4	4	NERO <i>Welcome Reality</i> / Mercury/MTA (ARV)
5	5	DAVID GUETTA <i>One Love</i> / Positiva/Virgin (E)
6	6	VARIOUS <i>Back To Life - 90'S Soul Groove & Club</i> / UMTV/EMI TV (ARV)
7	7	KATY B <i>On A Mission</i> / Columbia/Rinse (ARV)
8	8	VARIOUS <i>Creamfields 2011</i> / Rhino/EMI TV (ARV)
9	9	EXAMPLE <i>Won't Go Quietly</i> / Data/MoS (ARV)
10	NEW 10	GROOVE ARMADA <i>Red Light Trax - Vol 1</i> / Wo:it (Idol)

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INTERNATIONAL CHARTS

BY ALAN JONES

IN THE BIGGEST SHAKE-UP OF THE year, three huge albums arrived on the international stage last week, notching up a total of 49 chart placings between them, including 13 number ones. Perversely, the one that sold the most copies was the one that made the fewest charts - but with sales in North America alone of 995,000 (964,000 in the USA and 31,000 in Canada) rapper Lil Wayne's *Tha Carter IV* left its rivals struggling in its wake. Elsewhere, it had to settle for debuts only in

Switzerland (number nine), France (number 13), Ireland (number 19), Austria (number 34), The Netherlands (number 38) and New Zealand (number 39). Boasting a far superior portfolio, Red Hot Chili Peppers' *I'm With You* takes pole position in eight territories (Finland, Germany, Hungary, Ireland, The Netherlands, New Zealand, Spain and Switzerland), number two in another eight (Australia, Austria, Canada, the Czech Republic, France, Japan, the US and

Wallonia), and completes its report card by debuting in Portugal (number three), Flanders (number three), Norway (number six), Poland (number 10), Brazil (number 24) and Greece (number 28). By far the biggest dance album of the year, David Guetta's *Nothing But The Beat* debuted at number one in his native France, Austria and Wallonia, and takes runners-up position in Germany, Portugal, Spain and Switzerland. Number three in the Czech Republic,

Ireland and The Netherlands, it makes the Top 10 in a further eight countries: Australia (number four), Canada (number four), New Zealand (number five), the US (number five), Flanders (number six), Finland (number seven), Norway (number seven) and Hungary (number nine). The only country in which it charts but fails to make the Top 10 is Japan (number 18). The simultaneous arrival of this diverse triumvirate robs Adele's *21* of six of its nine number one

placings. It remains top only in Australia, Denmark and Flanders - but it is still in the Top 10 in more countries than any of its rivals. A British female of more mature years than Adele, Kim Wilde remains very popular on the continent. 30 years after her career started. Now 50, her new album *Snapshots* includes some of her favourite songs from the last five decades, and has been released first in Germany, where it debuts at number 14, and Switzerland (number 27).

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CHARTS ANALYSIS



ALBUMS FOCUS

BY ALAN JONES

AFTER CONSECUTIVE Top 10 singles with The A Team and You Need Me, I Don't Need You, 20-year-old Ed Sheeran is on schedule to debut atop the albums chart this coming Sunday with +. The Suffolk singer/songwriter's first album racked up sales of more than 43,000 to establish a huge lead on the first midweek sales flashes of the week on Tuesday, selling nearly four times as many as runner-up Laura Marling's *A Creature I Don't Know*. Marling, in turn, was 3,000 sales ahead of Adele's 21 and Example's *Playing In The Shadows*, which were placed third and fourth respectively. Elsewhere in the Top 10, The Kooks' new album *Junk Of The Heart* and Dream Theater's *A Dramatic Turn Of Events* ranked fifth and sixth on their debuts, but are likely to migrate further down the chart as the week progresses.

Released a day after its second single *Stay Awake* topped the chart, Example's third album *Playing In The Shadows* debuted at number one on sales of 56,224 last Sunday, far surpassing the number four debut/peak (22,913 sales) of his 2010 breakthrough album *Won't Go Quietly*.

Last week also saw 21 topping the 3 million sales mark 227 days (less than 33 weeks) after its release - faster than any previous album - and rebounding to number two, while her 2008 debut album 19 sold its millionth copy thus far in 2011. 21 sold 49,268 copies in the week, raising

its career sales to 3,027,810, and becoming the fourth album by a female solo artist to sell more than 3m copies, following Dido's *No Angel*, Leona Lewis' *Spirit* and Amy Winehouse's *Back To Black*.

19 expanded 19.90% week-on-week - despite slipping 7-8 - selling 20,536 copies, to lift its career sales to 1,733,729 and its 2011 tally to 1,003,459. The album extended its current run in the Top 10 to 35 weeks.

The Bearles' 2000 compilation 1 spent its first nine weeks at number one and had sold 2,898,524 copies before being reissued in remastered form, both digitally and in a new CD digipack last week. It ended a two-year absence from the chart by re-entering at number six (23,707 sales) last Sunday.

Two years to the week after Vera Lynn became the oldest woman to have a number one album - at the age of 92 - 87-year-old Doris Day became the oldest woman to have a Top 10 album with an album of previously-unreleased material, debuting at number nine (14,490 sales) with *My Heart*, smashing the previous record

set only a fortnight ago by 69-year-old Barbra Streisand and her latest album *What Matters Most*. Comprising recordings produced by her son Terry Melcher before his 2004 death, *My Heart is Day's* first Top 10 album.

Three other albums debuted inside the Top 20 last Sunday and, though none of them are as old as *Day*, all are by artists over 40. Sixty-year-old Chris Rea racks up his 25th chart album with *Santo Spirito Blues* (number 13, 9,458 sales); 64-year-old LA guitar virtuoso Ry Cooder's ninth chart album *Pull Up Some Dust And Sit Down* (number 26, 6,627 sales) is his highest-charting since 1982; and 44-year-old Scottish/American actor/singer John Barrowman's new compilation *The Very Best Of: Tonight's The Night* provides his fourth chart entry, debuting at number 12 (10,175 sales).

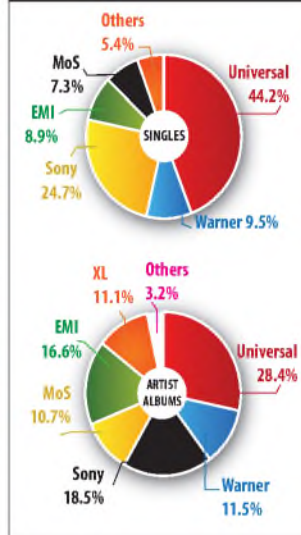
There were re-entries last Sunday for FJ Harvey's *Let England Shake*, following its Mercury Prize victory, and Maroon 5's *Hands All Over*, following its re-release with current hit *Moves Like Jagger* appended. *Let England Shake* debuted and peaked at

Rank	Artist	Title
1	Ed Sheeran	+ (plus)
2	Example	Playing In The Shadows
3	Laura Marling	A Creature I Don't Know
4	Adele	21
5	Dream Theater	A Dramatic Turn Of Events
6	The Bearles	1
7	The Kooks	Junk Of The Heart
8	Doris Day	My Heart
9	Ry Cooder	Pull Up Some Dust And Sit Down
10	Chris Rea	Santo Spirito Blues

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MARKET SHARE WEEK 36



number eight in February, becoming Harvey's highest-charting album since 1993's *Rid Of Me* reached number three. It jumped 181-24, with sales up 794% week-on-week to 7,075. Harvey is the only artist to win the Mercury Prize twice: her 2001 winner *Stories From The City, Stories From The Sea* reached only number 23, but is her biggest seller with 272,403 sales. After consecutive number one albums with *Songs About Jane* (1,960,817 sales) and *It Won't Be Soon Before Long* (390,710), Maroon 5 had more modest success with *Hands All Over*, which peaked at number six almost a year ago, and had sold fewer than 50,000 before its re-release. It re-entered the chart at number 29, with 6,085 sales, lifting its career tally to 55,734.

Overall album sales were down 6.08% week-on-week at 1,656,672 - 0.53% below same week 2010 sales of 1,665,589.

SINGLES FOCUS

On schedule to become the eighth song to debut at number one in as many weeks, the 26th number one by an act or combination of acts from *The X Factor*, and the fastest seller of the year, *What Makes You Beautiful* is the introductory single by One Direction, who finished third in the competition's seventh (2010) season. In initial midweek sales flashes it had sold more than 82,000 copies, establishing a huge lead over *Moves Like Jagger*, the Maroon 5/Christina Aguilera collaboration, which looks a safe bet to spend its third straight week at number two. The only other new releases looking strong enough to secure Top 40 debuts are AKA *What A Life* (number 17), the second single from Noel Gallagher's *High Flying Birds*, and *Days Are Forgotten* (number 22), the first single from Kasabian's fourth album *Velociraptor!*

Compiled from sales data by Music Week

SALES STATS WEEK 36

VS LAST WEEK	SINGLES	ARTIST ALBUMS
SALES	3,105,671	1,403,183
PREV WEEK	3,165,180	1,470,367
% CHANGE	-1.90%	-4.6%

VS LAST WEEK	COMPILATIONS	TOTAL ALBUMS
SALES	253,489	1,656,672
PREV WEEK	293,526	1,763,893
% CHANGE	-13.6%	-6.1%

YEAR TO DATE	SINGLES	ARTIST ALBUMS
SALES	111,659,684	53,953,145
PREV YEAR	98,953,385	54,531,559
% CHANGE	+12.8%	-1.1%

YEAR TO DATE	COMPILATIONS	TOTAL ALBUMS
SALES	11,143,149	65,096,294
PREV YEAR	13,323,197	67,854,756
% CHANGE	-16.4%	-4.1%

Last Sunday, *All About Tonight* - the introductory single from Pixie Lott's upcoming second album - became her third number one single. Its first week sales of 88,893 were the highest of her career, exceeding the introductory tallies of her previous number ones *Mama Do* (58,840 sales) and *Boys & Girls* (49,623 sales), the first of six Top 20 hits plucked from her 2009 debut album *Turn It Up*.

Lott needed to be on her game to defeat the still strengthening Maroon 5/Christina Aguilera collaboration *Moves Like Jagger*. With best-yet sales of 82,437 pushing its four-week gross to 269,483 sales, it eclipsed *She Will Be Loved* (222,293 sales) to become Maroon 5's biggest hit.

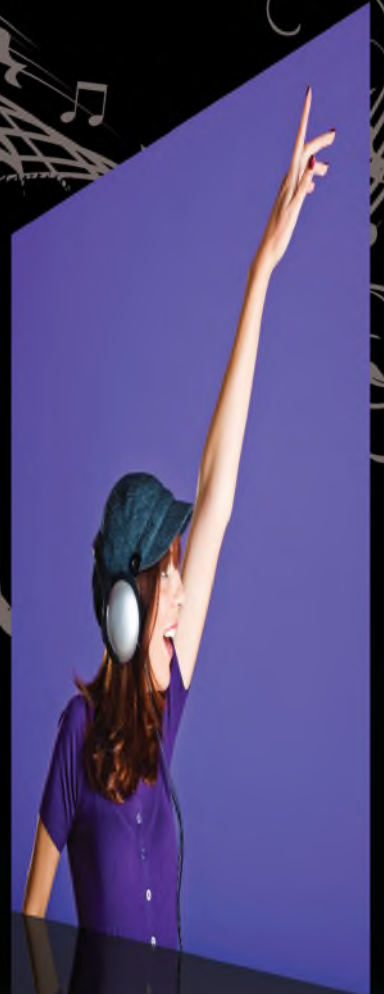
The Saturdays' 11th hit *All Fired Up* debuted at number three on sales of 68,922 copies - the highest weekly sale yet by any single by the group, beating the 64,785 copies that *Just Can't Get Enough* sold on its March 2009 number two debut.

The third and last new entry to the Top 10 was *Collide*, the first single from Leona Lewis' third album, *Glassheart*. Selling 51,913 copies, the track - which also credits Avicii, having sampled his instrumental *Penguin* - is Lewis' seventh Top 10 hit, debuting at number four.

Snow Patrol fell just short of their sixth Top 10 single with *Called Out In The Dark*, the introductory single from their seventh album *Fallen Empires* debuting at number 11 (26,488 sales).

Overall singles sales were down 1.88% week-on-week at 3,105,671, but up 18.62% on same week 2010 sales of 2,618,086.

Music distribution



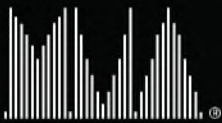
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