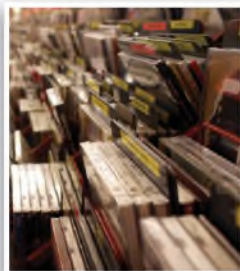




## NEWS

**04** Retail's new ERA  
Physical retail challenge as  
virtual shopkeepers make up  
largest section of ERA Council



## TALENT

**14** Coldplay EXCLUSIVE  
Band members talk to MW  
about their new album and Chris  
Martin runs through the tracks



## PROFILE

**TV** Dave Stewart  
MW examines Dave Stewart's  
remarkable work rate and wide  
array of multimedia activity



## Bubl  wraps up Christmas gifts

THE UK MUSIC INDUSTRY LOOKS SET for a very festive fourth quarter, with Christmas albums on the way from Justin Bieber, Michael Bublé and She & Him – and a snow-themed long player on the slate from Kate Bush.

While Christmas albums have long been a feature of the US music market – December 2010 saw American chart hits from Glee: The Music - The Christmas Album, Jackie Evancho's O Holy Night and Disney Winter Wonderland, among others – they rarely shift big numbers in the UK.

That looks likely to change this year, however, with Christmas albums coming from two of the world's biggest stars in Bublé and Bieber.

Michael Bublé's Christmas looks set to be first on the shelves. It is released by Warner Bros on October 24, with the label promising "an impressive promotional plot including an ITV special".

The album features 15 Christmas songs, including guest performances by Shania Twain on White Christmas and The Puppini Sisters on Jingle Bells, as well as Bublé original Cold December Night.

Details of Bieber's Christmas album are more scant. The singer's manager Scooter Braun tweeted earlier this summer that the album would contain "All originals ... soon 2 b classics" but Mercury UK said it would comprise "Christmas-themed tracks" including classics and new songs.

## INDUSTRY INVESTMENT IN THE BRIT SCHOOL PAYS OFF

# A different class

### SALES

BY PAUL WILLIAMS

THE BRIT SCHOOLS' huge financial contribution to the music business has been spelled out by new research revealing its former students have sold more than 65 million albums globally.

The figure is uncovered in an exclusive study undertaken by *Music Week* into the commercial benefits the performing arts and technology school has brought to the industry since it opened its doors in 1991.

Led by Adele, Amy Winehouse and Katie Melua, the worldwide album sales generated by the former pupils add up to hundreds of millions of pounds of revenue on their own without taking into account other earnings from live, branding deals and merchandising.

That represents incredible value for the industry, which has invested around £7 million in the school over the past 20 years and continues to support it through proceeds from the Brit Awards.

In the UK, former students

have collectively sold 21 million albums and 19.8 million singles, according to the Official Charts Company.

The school's principal Nick Williams said: "News of the global sales achieved by ex-Brit School students is extraordinary and a testament to their individual and unique talents as well as to the UK's continuing ability to produce great music."



"These astonishing figures show how the Brit School has played a pivotal role in helping young people to hone their talent..."

GEOFF TAYLOR, BPI

We believe the strong grounding that the school provides in creative arts education supports young talent to become successful musicians, actors, dancers, artists, film makers and entrepreneurs. Their determination to succeed in their chosen fields is a source of pride to us all."

The publication of what is the first ever sales figure calculated for former Brit School pupils comes as key industry figures and other dignitaries gather at the school in Croydon on Thursday (September 22) morning to celebrate its 20th anniversary.

Guests and speakers include Culture Minister Ed Vaizey, Sir George Martin who has a recording studio at the school named after him, and

Lord Kenneth Baker, who as Education Secretary in 1988 first approached then Virgin Records owner Richard Branson about setting up a performing arts school as one of the first City Technology Colleges.

John Deacon, who was BPI director general when the school launched and has been the school's chair of governors since October 2001, described the 65 million album sales by former pupils as "absolutely colossal". "The industry can be immensely proud of it because they put their money into the whole project 20 years ago. The school has certainly repaid that substantial investment in terms of sales over the last 20 years," he said.

BPI chief executive Geoff Taylor said few British industries could claim to have supported education with anything like the success of the Brit School.

"The music industry can be proud of the huge amounts of money and time it has invested in talented young people from all backgrounds, who dream of working in the performing arts," Taylor added. "These astonishing figures speak for themselves and show how the Brit School has played a pivotal role in helping young people to hone their talent and develop the skills needed to achieve international success."

Arthur Boulton, the school's longest-serving staff member, noted: "If you take 65 million albums sold then the singles and everything else, you are talking about a large sum of money.

Just think of Adele and the amount of jobs she's created."

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



The next Brit thing: Can Katy B follow in the footsteps of Amy Winehouse, Adele and Jessie J?

## DIGEST

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

## ▶ THE PLAYLIST



## FLORENCE + THE MACHINE

**Shake It Out** (Island)

First single proper from Welch's stunning, Paul Epworth-produced return and the young Brit has delivered a firm commercial sucker punch. (Single, October 2)



## BIRDY

**People Help The People** (14th Floor)

This haunting cover of the Cherry Ghost song is a reminder both of the song's brilliance and Birdy's ability to bring a fresh perspective. (Single, October 3)



## SKYLAR GREY

**Invisible** (Polydor)

The Grammy-nominated singer-songwriter behind Eminem/Rihanna's Love The Way You Lie drops her own slice of insanely infectious, high-end pop. (Single, October 2)



## AMY WINEHOUSE &amp; TONY BENNETT

**Body & Soul** (Island)

This classy duet serves as a fitting reminder of the effortless, natural talent of Amy Winehouse. (Single, out now)



## DOG IS DEAD

**Hands Down** (Atlantic)

Set to hit the road with Bombay Bicycle Club next month, in Hands Down, Dog Is Dead have a song that should connect with UK audiences. (Single, October 31)



## THE JAPANESE POPSTARS FEAT. ROBERT SMITH

**Take Forever** (Virgin)

After his stint with Crystal Castles, the Cure frontman delivers an emotive front to TJP's single. (Single, October 17)



## MNEK

**If Truth Be Told** (Moshi Moshi)

MNEK's calling card gets a reworking for this commercial release - a strong introduction to this talented young songwriter/producer. (Single, August 7)



## RANDOM IMPULSE

**On A Roll** (unsigned)

From his No Sleep For Winners EP, this innovative fusion of guitar, grime and rap speaks of more to come in 2012 from this Ed Sheeran cohort. (EP, October 10)



## SOKO

**First Love Never Die** (Because)

Something of an acquired taste, here Soko sounds charismatic as ever and the young Parisian takes a definite musical step forward. (Single, October 31)



## TOTALLY ENORMOUS EXTINCT DINOSAURS

**Garden** (Polydor)

Garden is underpinned by an ethereal, electronic soundbed, which plays host to a weirdly infectious vocal. (Single, October 16)



## SIGN HERE

Bug Music has signed Sony/RCA artist **Tanya Lacey** to a worldwide publishing deal.

Photo: Dan Wilson

## America prepares for a Iorra Laurie

A PBS SPECIAL BEING SCREENED AT THE END OF THIS MONTH is expected to keep up the momentum in the US of Hugh Laurie's album *Let Them Talk*, which debuted at number 16 last week on the Billboard 200 with 20,000 sales.

*Hugh Laurie: Let Them Talk* — A Celebration of New Orleans Blues will air on the public broadcast TV channel on September 30 as part of its Great Performances series and follows the Warner artist appearing on NBC's *The Today Show* ahead of release to promote the album and on CBS *Sunday Morning*.

While delighted with the album's Top 20 Billboard debut, Warner Music UK international marketing vice president Mike Allen said this was only the beginning. "To open like that in America given how well the record has worked elsewhere and how big a star he is in America suggests it's all still to play for," he added.

Warner deliberately held back the album's North American release until September, having issued it in the UK and mainland Europe in May, so it could guarantee having some promotional time in Laurie's hectic schedule. The album has also been made available in US Starbucks stores that sell music since August 23. "We had a window of opportunity with Hugh Laurie on which to launch the record in Europe and, given the nature of that window, there was no way we were going to be able to launch it on both sides of the Atlantic simultaneously, so we tied the American launch around his time in America," said Allen. "He's recording in House, but they are very kindly giving us a little bit of access to him."

## NEWS DIGEST

## ● ERA and BPI call for co-operation

There was friendly disagreement at last week's Entertainment Retailers Association AGM, with the body's chairman Paul Quirk questioning some record labels' strategy and attitude with regard to physical media and BPI chief Tony Wadsworth countering that the music industry had never been keener to work with retail to sustain CD and even vinyl sales. In his opening address, Quirk said he was concerned suppliers appeared to have almost given up on the physical music market. Guest speaker Wadsworth, however, pointed out that it was not in the interest of labels to accelerate the decline of physical formats and that physical media still accounted for 70% of its revenues.

## ● Voting opens for UK Festival Awards

Public voting for 2011's UK Festival Awards is now open, following the launch of this year's event at the Red Bull Studios in London last week. Fans are invited to choose their favourite

Best Overseas Festival, Headline Performance Of The Year, Best Breakthrough Artist, Anthem of the Summer and, new for 2011, Fan's Favourite Festival. Winners will be announced at the UK Festival Awards ceremony at London's Roundhouse on November 15.

## ● UB40 pub is put on the PRS map

PRS for Music is to honour UB40 next month when it erects a Heritage Award on the pub where the band played their first gig. The reggae outfit first performed at the Hare & Hounds in Birmingham's Kings Heath on February 9, 1979. The band's members will be there to see the plaque unveiled on October 4 at 11.30am.

## ● Game to sell CDs all year round

The UK's music retail sector has received a major shot in the arm with the news that 200 Game and



## Stewart re

DAVE STEWART INTENDS TO LAUNCH an international festival curated by members of his new band SuperHeavy. The supergroup, which features Mick Jagger, Joss Stone, A.R. Rahman and Damian Marley, is managed by Live Nation Entertainment executive chairman Irving Azoff.

While Stewart admitted he was yet to pitch the idea to Azoff, the Eurythmics co-founder intended to

## GAME

Gamestation stores are to sell a range of CDs throughout the year. The two retailers, known for their range

of video games, are to stock chart CDs alongside Blu-ray films, in a move timed to coincide with the release of *Star Wars: The Complete Saga* on Blu-ray. The move into music follows 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.

## ● Paco Rabanne debuts rock promo

French fragrance brand Paco Rabanne has partnered with Universal France for a new music partnership showcasing live performances, backstage content and digital activity from some of the label's leading artists.

BeARockStar.com will highlight the link between its Black XS fragrances and the rock-star lifestyle, through a series of films, which will include exclusive live and behind-the-scenes access to the likes of Kaiser Chiefs, Two Door Cinema Club and Cold War Kids. Fans will also get the chance to win tickets, backstage passes, free downloads and perfume.

## ● Believe Digital expands

Music distributor Believe Digital has appointed two new staff to its London offices after signing repertoire deals with six independent labels. Synch Inc's Alex Clapworthy and PPL's repertoire services co-ordinator Craig Evans have both joined the organisation as label acquisition and product managers, where they will report to Believe Digital head of sales and new business Lee Morrison. Meanwhile, Southern Fried



## GIG OF THE WEEK

**Who:** Chilly Gonzales**When:** Wednesday, September 28**Where:** Soho Theatre, London**Why:** probably best known for his comedy hip-hop incarnation, the mercurial and genre-hopping Canadian ex-pat starts the first of an eight-night residency at the Soho Theatre. Here also promoting his wonderful new LP *The Unspeakable* Chilly Gonzales.

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



# Stewart loads his Heavy guns

continue the SuperHeavy theme of artists from different countries and genres performing together.

Stewart's plan is for a one- or two-day event with a SuperHeavy performance acting as finale.

"I am interested in creating a festival a bit like MeltDown, where we are the curators of the line-up and the way it looks and feels. It could be anywhere; LA, Mumbai or Jamaica," said Stewart.

His concept also involves a SuperHeavy performance area for fledgling artists branded with the band's tiger logo.

Stewart, who has worked on the SuperHeavy concept for three years, said: "Once you have created something as colossal as [SuperHeavy], in terms of getting everyone together, you don't just want to say, 'Here's the album' and disappear."

Super Heavy's debut album was released on Monday by A&M.

Turn to page 18 for a full Dave Stewart interview and a profile of the award-winning artist, songwriter and producer's career.

## MUSICWEEK.COM REACTION

### European law ruling on Copyright

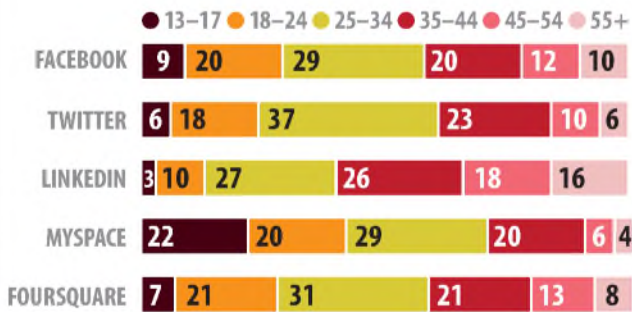
**Dean Peirce:** "Record companies are not interested in releasing material from this period anyway. Of course they will 'milk' back catalogues of groups like The Beatles, etc. This means that rare recordings or recordings deemed 'uncommercial' will remain in the vaults for another 20 years and by then no one will be interested."

**Jack Arnold:** "There is a major loophole in the directive: the extension only applies to legally released or broadcasted recordings. Unreleased or un-broadcasted recordings, i.e. live concerts, demos, alternative takes and mixes, enter the public domain after 50 years. So The Beatles' concerts and alternative takes (currently bootlegs) can be lawfully released after 50 years. There is also a question mark over TV performances as the directive contradicts itself."



### INDUSTRY SNAPSHOT

#### THE PERCENTAGE OF SOCIAL NETWORKING APP USERS BY AGE

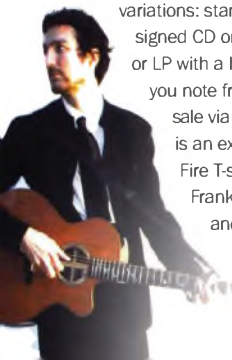


Source: Nielsen Music

Records & Moda Music, Cr2 Records, Complete Music Group, Hospital Records, Tru Thoughts and Air Records will all now be distributed by the company.

#### Fans to get choice on re-presses

London indie label Xtra Mile Recordings, which lost all of its stock in the Sony DADC warehouse fire in August, is asking fans which releases they want re-pressed, thanks to a hook-up with PledgeMusic. Fans can pre-order Xtra Mile releases, including Home to Frank Turner, The Xcents and Crazy Arm, in three different variations: standard CD or LP, signed CD or LP and signed CD or LP with a handwritten thank-you note from the act. Also on sale via <http://goo.gl/ZSoCF> is an exclusive F\*\*K The Fire T-shirt designed by Frank Turner (pictured) and tickets to an Xtra Mile night at the London Borderline



on October 19, where Xtra Mile acts will perform. A percentage of all money raised via the site will be donated to charities set up to help those who lost their homes in the August riots

#### Breakout greets 750 punters

Almost 750 people attended Music Week's 12th Breakout live music event at Proud Galleries in Camden last



Photo: Sally Evans [www.evensphoto.co.uk](http://www.evensphoto.co.uk)

week. The numbers mean the event – which has been shortlisted in the best independent promoter of the year category for the Live UK Music Business Awards – has showcased more than 70 acts to more than 10,000 people in its first year. The next event will take place on Wednesday, October 9 and will feature a headline performance by Charlie Simpson.

#### UMG/Live Nation Management link

Universal Music Group is to team up its talent management companies with Live Nation's in order to increase leverage with retailers and with media outlets. No money is thought to be involved in the partnership with each company instead taking a 50% stake in the combined organisation. Universal companies Trinifold, Twenty First Artists

(TFA), 5B and Sanctuary are all thought to be involved while Live Nation's Front Line Management has been mooted as the company managing the venture. The partnership will be a way for the two companies to exploit each other's strength in different areas of the industry and the major is also holding talks with Live Nation about releasing Madonna's upcoming album in spring 2012.

#### MP ask to repeal sections of DE act

Lib Dem MP Julian Huppert has asked his party to turn the clock back on huge sections of the Digital Economy Act and instead adopt the findings of his Stimulating Growth in the Digital Economy report, which recommends repealing sections 3-18 of the DEA relating to copyright infringement. Huppert's report suggested the anti-piracy measures of the DEA "were rushed through parliament with insufficient consultation" and claimed there were serious question marks over their workability. He also recommended the repeal of sections 17 and 18 of the Act and a "re-think" about the desirability of site blocking.

## TOP 10 STORIES ON MUSICWEEK.COM



01

- 01 Sheeran and One Direction heading for the top
- 02 This week's chart now online
- 03 Copyright Term Extension voted through in Brussels
- 04 BMG buys Bug
- 05 Beatles join Adele in US top five
- 06 EMI launches Abbey Road board game
- 07 Jonathan Ross reclaims primetime platform for music
- 08 Columbia appoints Donald as A&R head
- 09 Game to sell CDs all year round
- 10 Cooking makes Cult signing



06

### FOLLOW US ONLINE

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

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

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

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

## MusicWeek

Incorporating *Tono*, *M3*, *Future Hits*, *Green Sheet*, *Hit Music*, *Promo*, *Record Mirror* and *Tour's Report*

Telephone 020 7226 7246  
Sales 020 7354 6000

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

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

### CONTACTS

**HEAD OF BUSINESS ANALYSIS** Paul Williams  
[Paul.Williams@intentmedia.co.uk](mailto:Paul.Williams@intentmedia.co.uk)

**ASSOCIATE EDITOR** Robert Ashton  
[Robert.Ashton@intentmedia.co.uk](mailto:Robert.Ashton@intentmedia.co.uk)

**REPORTER** Charlotte Otter  
[Charlotte.Otter@intentmedia.co.uk](mailto:Charlotte.Otter@intentmedia.co.uk)

**STAFF WRITER** Ben Cardew  
[Ben.Cardew@intentmedia.co.uk](mailto:Ben.Cardew@intentmedia.co.uk)

**TALENT EDITOR** Stephen Jones  
[Yes\\_Stephen@yahoo.co.uk](mailto:Yes_Stephen@yahoo.co.uk)

**CONTRIBUTING EDITOR - LIVE** Gordon Masson  
[MassonGordon@hotmail.com](mailto:MassonGordon@hotmail.com)

**CONTRIBUTING EDITOR - DIGITAL** Eamonn Forde  
[Eamonn.Forde@me.com](mailto:Eamonn.Forde@me.com)

**CHART CONSULTANT** Alan Jones

**SENIOR DESIGNER** Ed Miller  
[Ed.Miller@intentmedia.co.uk](mailto:Ed.Miller@intentmedia.co.uk)

**DESIGNER** Simon Christophers  
[Simon.Christophers@intentmedia.co.uk](mailto:Simon.Christophers@intentmedia.co.uk)

**CHARTS & DATA** Isabelle Nesmon  
[Isabelle.Nesmon@intentmedia.co.uk](mailto:Isabelle.Nesmon@intentmedia.co.uk)

**SALES MANAGER** Darrell Carter  
[Darrell.Carter@intentmedia.co.uk](mailto:Darrell.Carter@intentmedia.co.uk)

**DEPUTY ADVERTISING MANAGER** Archie Carmichael  
[Archie.Carmichael@intentmedia.co.uk](mailto:Archie.Carmichael@intentmedia.co.uk)

**ADVERTISING PRODUCTION MANAGER** Alistair Taylor  
[Alistair.Taylor@intentmedia.co.uk](mailto:Alistair.Taylor@intentmedia.co.uk)

**GROUP CIRCULATION & MARKETING MANAGER** David Pagendam  
[David.Pagendam@intentmedia.co.uk](mailto:David.Pagendam@intentmedia.co.uk)

**SUBSCRIPTION SALES EXECUTIVE** Craig Swan  
[Craig.Swan@intentmedia.co.uk](mailto:Craig.Swan@intentmedia.co.uk)

**OFFICE & BUSINESS SUPPORT MANAGER** Lianne Davey  
[Lianne.Davey@intentmedia.co.uk](mailto:Lianne.Davey@intentmedia.co.uk)

**PUBLISHING DIRECTOR** Joe Hosken  
[Joe.Hosken@intentmedia.co.uk](mailto:Joe.Hosken@intentmedia.co.uk)

**MANAGING DIRECTOR** Stuart Dinsey  
[Stuart.Dinsey@intentmedia.co.uk](mailto:Stuart.Dinsey@intentmedia.co.uk)

**PPA** Intent Media is a member of the Periodical Publishers' Association  
ISSN - 0265 1548

## intentmedia

© Intent Media 2011

All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper. Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent IN24 8HH

Subscription hotline 020 7354 6000  
Newstrade hotline 020 7638 4666  
Email [craig.swan@intentmedia.co.uk](mailto:craig.swan@intentmedia.co.uk)

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

UK £235, Europe £275,  
Rest of World Airmail (1) £350,  
Rest of World Airmail (2) £390.  
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

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

## NEWS

## EDITORIAL



## Brit of a good thing: industry reaps reward of grassroots investment

You are more likely to spot Colonel Gaddafi drinking in your local boozier than come across a story in the wider media portraying the music industry in anything even approaching a good light.

However, what it has helped to achieve with the Brit School deserves the highest praise in the land. More than two decades ago when the idea of such a place was first mooted – by Tory Education Secretary Kenneth Baker not too long before he was savagely booed at the Brit Awards – it would have taken a gigantic leap of faith to imagine this industry could end up playing a crucial role in establishing somewhere which not only now stands as a real achievement in the performing arts arena but in education generally. But it has and it should be rightly recognised for having done so.

Testament to all this has been the incredible commercial success enjoyed by countless former students of the school, not just in the UK but, in a number of cases, across the world. That would have seemed unthinkable when the school was first being planned and even during its first few years of operation, but in recent times there have been so many ex-Brit School successes it has almost felt like every other new British breakthrough act spent at least some time there.

The impressive statistics alone tell part of the story. The figure calculated by Music Week for this week's issue showing the school's former pupils have collectively sold more than 65 million albums globally very clearly spells out how big a financial contribution the school now makes to the music business. That tally roughly equals the total number of albums sold in the UK so far this year, so there is no doubt this industry has more than been paid back the £7 million it invested in the school.

But the staggering sales achieved by the likes of Adele and the late Amy Winehouse are only one aspect of the Croydon-based school because its track record has been about far more than "churning out" the next big pop star. Look at virtually any area of the music business now and the chances are you will come across at least someone who went to the Brit School. Every one of these individuals is an example of the success of the school, its principal Nick Williams and his excellent staff, but it also contradicts the frequent observation this is in industry badly lacking in people with formal training or qualifications. The Brit School is more than playing its part trying to address this.

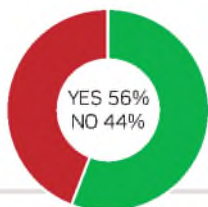
So when the great and the good gather at the school on Thursday this week to mark its 20th anniversary there will be every reason to celebrate and much for the industry to be proud of. But it does not stop there. The likelihood is the school's influence and positive impact on the business will become even greater in the years ahead with yet more artists and some of the top executives of tomorrow coming through.

Paul Williams, Head of Business Analysis

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

### MUSICWEEK.COM READERS' POLL

**Last week we asked**  
Will performers get a fair crack of the whip under the new copyright term proposals?



**This week we ask**  
Do you agree with ERA chairman Paul Quirk's claim that labels are not doing enough to support physical media?

## PHYSICAL RETAILERS FACE FRESH CHALLENGE AS ERA COU

# Virtual shopkeepers usher in a

### RETAIL

■ BY BEN CARDEW

**R**ETAILERS WITH NO physical stores now hold the majority of seats on the Entertainment Retailers Association Council, following the organisation's AGM last week.

The 21-strong ERA Council, which oversees the retail group's general direction, now includes members from 11 retailers across the entertainment sphere with no physical presence – eMusic, 7digital, Lovefilm, Amazon, Play.com, Quirks Online, Chalky's, Rarewaves, We7, Digitalstores.co.uk and 24-7 Entertainment.

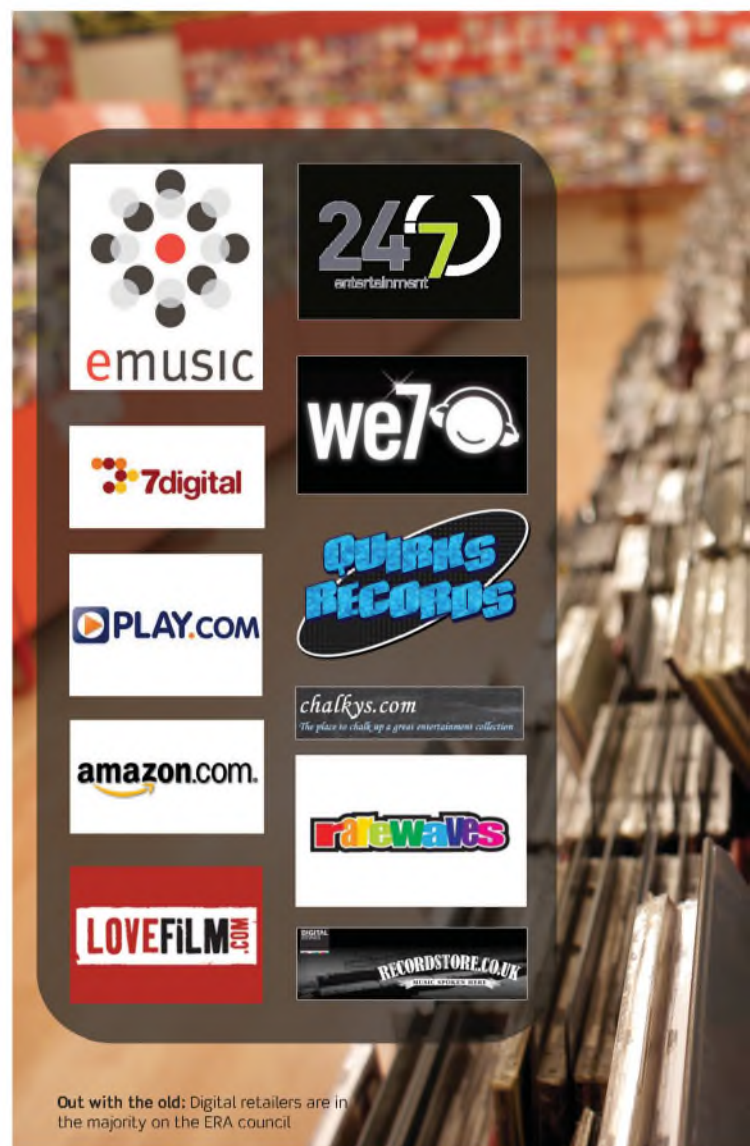
The remaining nine retailers with physical stores are Reflex, Presto Classical, Rough Trade, HMV, Sainsbury's, Asda, Tesco, Best Buy and Game plus wholesaler MSE.

Six seats on the Council were up for election, with Asda music buyer Andrew Powell, Tesco entertainment director Rob Salter, Play.com product director David Rimmer and Game head of group commercial strategy Alex Vines re-elected for a period of three years, while Best Buy category lead, games, movies and music James Cooke and eMusic European managing director

Madeleine Milne were newly elected. ERA director general Kim Bayley said this was a key moment in

ERA's history and demonstrated how retail – a sector often dismissed as backward looking – had transformed itself for the digital age.

"We began life in 1988 very much as an association of record stores. Five years ago we changed our name to the Entertainment Retailers Association to reflect the fact



that video and games had become significant product categories and now we are seeing a further transformation with online and digital sales," she said.

"Retailers are too often stereotyped as being backward looking. In reality in their embrace of the internet, retailers are one of the most progressive forces in the entertainment business."

The news comes at a time when ERA finds itself in the tricky position of trying to reconcile the success of the digital market with what it sees

as a neglect of the physical product.

At the AGM last week chairman Paul Quirk said there were clearly lots of positives in the digital market, but added his concern was "that suppliers appear to have almost given up on the physical music market".

"We need to ensure that in the rush to digital we do not disenfranchise millions of consumers and make the same mistake that was made in the singles market - that in many cases people who have no interest in digital and would happily pay £3.99 for a physical



"We need to ensure that in the rush to digital we do not disenfranchise millions of consumers and make the same mistake that was made in the singles market"

PAUL QUIRK, ERA CHAIRMAN

COUNCIL GOES DIGITAL

## a new ERA



single no longer have that option," he said.

Quirk's solution is for more innovation in the physical market. "In terms of creating attractive physical product, I don't think it's an exaggeration to say the music business and to a lesser extent the video business is in danger of losing it," he said.

"The CD is nearly 30 years old and yet we're still expecting it to excite consumers in the same way it did 30 years ago."

Quirk also called for labels – and other suppliers – to spread their releases more evenly over the year, rather than keep all the big albums for the fourth quarter as they tend to now.

This, he argued, would help stop entertainment retailers from dedicating space to other product categories.

[ben.cardew@intentmedia.co.uk](mailto:ben.cardew@intentmedia.co.uk)

PUBLISHER TO TAKE ON BIG GUNS VIA SYNC AND CREATIVE PROCESS

## London takes her talent to Global

## PUBLISHING

■ BY CHARLOTTE OTTER

**G**LOBAL TALENT Publishing is looking to move into its next stage of growth after hiring former Universal Music director of film and TV Tracie London.

She joins the company as creative director after spending three years heading her own sync company London Calling UK where she worked with artists including Blur, Gorillaz, Robbie Williams and The Saturdays.

In her new role, which starts with immediate effect, London will be responsible for pursuing sync opportunities for Global Talent's catalogue, which includes songs by Ellie Goulding, Talay Riley, Corinne Bailey Rae and Vaccines frontman Justin Hayward Young as well as co-writes on worldwide hits including LMFAO's Party Rock Anthem and Jay-Z and Alicia Keys' Empire State Of Mind. Based at Global's Leicester Square headquarters, she reports into Global Talent Publishing managing director Miller Williams.

The publishing company, which forms part of the Global Group along with the Global Radio network, is keen to expand following strong results in quarter

two, which saw it finish as the third top independent publisher overall in Music Week's publishing market shares.

Global Group chief executive Ashley Tabor described London's appointment as a "statement of intent".

"We have said that we want to grow this company a lot over the next three to five years in every area. We just feel that now is a good moment," he said. "This means more signings, more resources and that means stepping up our creative and sync process, which means Tracie."

Tabor suggested the publishing company had proven itself over the past 18 months, doubling its Net Publisher Share thanks to cuts on albums including Tinie Tempah's Disc-Overy, Jessie J's Who You Are, Jay-Z's The Blueprint 3 and David Guetta's One Love.

He added that London would also work with Global's radio operation, so increasing synergies between both sides of the company. "Global Talent Publishing has a real USP within the media group. That doesn't mean to say that we would farm

out all of the catalogue through our stations, but we do speak to hundreds of advertisers every week and Tracie will be able to bring specific sync and publishing experience to those conversations," Tabor noted.

London said it was the chance to work with other parts of Global, which was one of the main attractions of the job.

"There are great opportunities with the radio side of things that I haven't even touched upon yet," she said.

"Global has an extremely strong and versatile catalogue,

which will also lend itself well to syncs in film and TV – there's a lot of potential with it that hasn't been explored."

And, while London said she would primarily concentrate her attentions on the UK sync market, tapping into her experience gained independently, at Universal and previously at Chrysalis Music where she was director of film and TV, she would look internationally as well.

"I'm used to working on an international basis and, while I don't want to tread on anyone's toes abroad, if there is anything I can do to help the sub-publishers out, I will do. I'm not one to sit

around and wait for the phone to ring and, while there's no denying the fact that the company have done well on the sync side already, I know it can do even better."

London said the decision to start working for someone else after five years of working for herself was an easy one to take because of what Global had.

"If they were just a straightforward publishing company I wouldn't have taken the job – they are two a penny," she said. "I wanted something which has the opportunity to grow and with an interesting and versatile catalogue. It had to be someone who was pretty impressive."

Williams described London's appointment as a coup for Global and meant it would be able to compete against publishers who were far bigger. "She will strengthen the company and strengthen what we can deliver as a publisher," he said.

Over the last two years, Global Publishing has increased its reach, appointing former Chrysalis and Island A&R manager Angus Blair as head of A&R, and signing a slew of new songwriters to its roster including Plant Plants, MOBO-nominated Mike Hough, Kris Collins and boy band Lawson.

[charlotte.otter@intentmedia.co.uk](mailto:charlotte.otter@intentmedia.co.uk)



## DAPPY COULD CERTIFY CHART RUN RECORD

The longest, uninterrupted run of UK number one singles by British artists could be on the cards this weekend as Dappy looks to debut in pole position.

The current all-time record, accomplished between January and July 1963, was equalled last Sunday when Syco act One Direction's What Makes You Beautiful became the 10th consecutive chart-topper on the Official Charts Company survey by a domestic act.

However, there is now the possibility of 2011 claiming the record outright as former N-Dubz member Dappy's first solo single No Regrets was leading this week's singles market as Music Week went to press.

The All Around The World/Island-issued single was approximately 19,000 units ahead of nearest rivals One Direction on the week's first sales flashes published on Tuesday, setting up the prospect of a UK artist claiming an 11th number one in a row.

The run would be stunning at any time, but is made even more impressive given that just four months ago UK artists slipped to their worst showing in the weekly Top 10 since the first singles chart was published in November 1952. During the third week of May the only British artist in the Top 10 was Lauren Bennett, a guest vocalist on US act LMFAO's Party Rock Anthem.

The poor run by UK artists on the chart earlier on this year is reflected

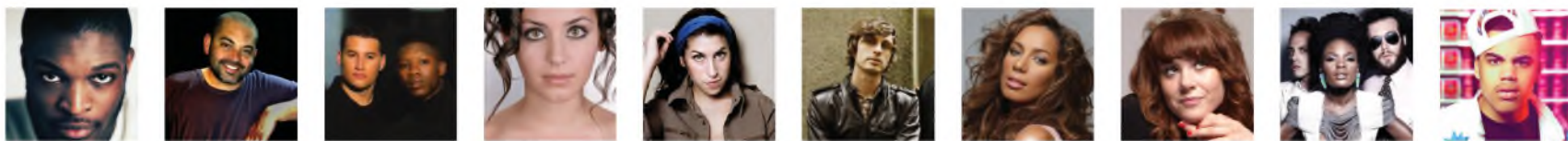
by the fact that just 10 of the 40 biggest sellers during the first six months of the year are by British acts, led by XL signing Adele's Someone Like You and Island/Lava's Jessie J with Price Tag in first and second places.

However, since that poor showing for domestic artists in the Top 10 earlier this year, British acts have mounted a remarkable comeback, starting in June with Ministry of Sound artist Example's two-week chart-topper Changed The Way You Kiss Me. Although Warner Bros's Jason Deluro then took over for a fortnight with Don't Wanna Go Home at the beginning of July every chart-topper since has been by a Brit.

The sequence includes three more Ministry of Sound chart-toppers, by DJ Fresh featuring Sian Evans, Wretch 31 featuring Josh Kumra, and Example again, plus former X Factor contestants JLS (featuring Dev), Cher Lloyd, Olly Murs (featuring Rizzle Kicks) and One Direction. Mercury acts Nero and Pixie Lott were also part of the sequence, while up until last Sunday The Wanted's Island-issued Glad You Came was the only one of the singles to have spent more than seven days at number one.



## ANALYSIS



CROYDON SCHOOL'S 20th BIRTHDAY CHEERED BY LATEST ADELE AND JESSIE J SUCCESS

# Buoyant Brit School sets the stage

## PROFILE

■ BY PAUL WILLIAMS

**M**ORE THAN EVER this year the Brit School has wielded an incredible influence on the world's music industry as alumni have consistently topped the charts or garnered critical acclaim.

Adele has 2011's top-selling album globally, Jessie J is the biggest new artist domestically and both Katy B and Rizzle Kicks are among the year's other leading breakthroughs.

But the possibility that one day the establishment in Croydon would be producing world-beating artists selling millions of albums globally was far from the minds of industry executives when serious discussions first began for what ultimately became the Brit School.

Twenty years after first opening its doors, the performing arts and technology institution now has a recognition and reputation far beyond the boundaries of the music business thanks to the success of the likes of Adele, Amy Winehouse and others. However, former BPI director general John Deacon recalls such potential was never really contemplated when the BPI council first sat down to discuss how to turn the idea of a school for performers into a reality.

"We never thought it would establish stars; it was more a case of us doing something so the industry, if you like, could put something back," says Deacon who remembers he and his BPI colleagues back then were more



**"We never thought we would establish stars... People often ask me now if we had a masterplan. We didn't. We didn't know what we were letting ourselves in for..."** JOHN DEACON, FORMER BPI DIRECTOR GENERAL

focused on the idea of creating an education establishment.

"People often ask me now if we had a masterplan when we started out. We didn't. Our main pre-occupation was to establish a school," adds Deacon who has been a governor there since its inception in 1991 and chair since October 2001. "We didn't know what we were letting ourselves in for."

Established after the then Education Secretary Kenneth Baker approached Richard Branson about setting up a school in 1988, the Brit School was one of the first of the new City Technology Schools to launch, although the only one focused on the performing artists.

A key part of its initial funding came via £3 million raised from the 1990 Knebworth concert featuring a line-up including Pink Floyd, Paul McCartney

and Elton John, while the music industry itself matched that sum. And once it did launch it changed everything for youngsters dreaming of making a career somewhere in the creative industries. As entry to the school was – and remains – one initially decided by application, it meant for the first time there was a performing arts establishment where you got in on merit rather than if you could afford expensive fees.

It was not always like that. As the longest serving member of staff and a member of the original team tasked with researching and designing the school's curriculum, Arthur Boulton observes that before 1991 if you were a young person with ambitions for a career in the performing arts your most likely options would have been going to Sylvia Young Theatre School or Italia Conti Academy of Theatre Arts.

"But hard luck if you haven't got any money and that's been

the big advantage of the Brit school," says Boulton, who was an education advisor prior to joining the school. "Students with ability come here because it's a free school."

As to creating future stars, he notes the school realised at the very beginning it would take some time for this to start to happen. But the first signs that this place in south London really could be a breeding ground for talent going on to enjoy real commercial success came in the shape of a soul singer and songwriter who eventually got signed by EMI's Cooltempo label.

"The first music show put on by the students we had a group called Sexual Suicide of which Lynden David Hall was a performer. We entered them into the Panasonic rock competition and the final was held at the Hippodrome at Leicester Square. Latoya Jackson was on the panel and there were 10 awards up for offer and the group won nine of them," recalls Boulton. "The only one they didn't win was for the best saxophone player and we could never understand that, but the guy who was the sax player



Student power: Adele (above) and Jessie J (below) are two of 2011's biggest stars



now teaches in Marseille."

David Hall went on to be nominated in 1999 for best British male at the Brit Awards, the same event which annually splits its proceeds between Nordoff-Robbins and the school, but Deacon acknowledges it was only in the second decade of the school's history when the commercial success now enjoyed by former students really started to happen.

"It took us probably three or four years to feel we had the right staff in place," says Deacon. "We were starting to get there, but the turning point has undoubtedly been in the last 10 years when we really felt that virtually anything was possible. And that was due to Nick Williams who joined in January 2002 as principal."

Not only did it begin a period of exceptional success for former students, starting with Dramatico artist Katie Melua, but the school's exam results also started to improve immensely. While the intake may dream of becoming the next big star, there is also the important matter of studying for their GCSEs at the school and here, under Williams,





**Brit alumni:** from left – Lynden David Hall, Ross Godfrey of Morcheeba, Dane Bowers and Wayne Williams of Another Level, Katie Melua, Amy Winehouse, Joel Pott of Athlete, Leona Lewis, Kate Nash, Noisettes, Master Shortie, Stuart Bell of DawBell, The Feeling, Luke Pritchard of The Kooks, Adele, Marsha Ambrosius and Natalie Stewart of Floetry, Imogen Heap, Jamie Woon, Jessie J, Katy 3 and Rizzle Kicks

Deacon notes the establishment began to excel.

“It came together in 2001-02 when Nick joined us and we started improving our exam results,” says Deacon. “For the past six years more than 90% of our students who take GCSEs achieve five or more A to C grades.”

BPI chief executive Geoff Taylor says the industry is proud of the school’s outstanding academic record and the rounded education it provides across the creative arts, giving a grounding to students in areas which may eventually provide them with a career not in the spotlight but behind the scenes within the creative industries. “For every Adele, Amy and Leona, there are dozens of students who have found success in media, art, design, stagecraft, marketing and other fields,” he says.

As an example, Boulton notes: “After a period of time there were a group of students we realised weren’t going to be able to do what they wanted in their chosen genres because it was much tougher. So we then set up an arts management course to look at the business side of the industry and quite a few of them have set up their own businesses and are working in major record companies.”

He has no doubt that at a point in the future some of the

school’s former students will be running record labels, quite possibly some of the same labels who make the trip to Croydon for the weekly Tuesday auditions held to give interested parties the chance to check out the students and their talents.

The 2011 Brit Awards gives perhaps one of the best examples of just how varied a contribution the Brit School is now making to the music industry and other creative sectors, given the breadth of former students who were involved.

BPI events and charity director Maggie Crowe, whose role now includes co-ordinating the Brits – but whose involvement with the school goes back to its very beginning when she was John Deacon’s secretary – notes: “At this year’s Brits we had [former students] Keely Dann dancing and Femi Oyewole drumming for Rihanna, Stuart Bell was the PR, Adele and Jessie J were performing and we had two lads doing the rigging.”

The school also makes every effort to project an image that it is not a “fame” school, even to the point of enforcing certain rules when members

of the media turn up on its doorstep. “That’s why we often have disagreements with photographers who come down,” says Boulton. “I tell them they can have no shots of kids dancing in the car park and dancing on cars; none of that.”

However, it seems, even former Brit students themselves sometimes do not help in portraying the school in the correct way, as Boulton notes. “Things tend to get perpetuated like Adele’s [recent] interview in *Vogue* in which she remembers people pirouetting in the corridors. Well, that’s going to be repeated ad infinitum because it’s good press, but the

students who come here work hard and they have to achieve their qualifications.”

Deacon himself is very conscious there is a perception the school is seemingly now just churning out one hit artist after another, no doubt one built up by the likes of Adele, Jessie J, Katy B and fellow former Brit School students Rizzle Kicks dominating the UK’s musical success stories of the year.

“There’s an image certainly in some papers we’re just producing a mechanical production of students who have hit songs, and that is certainly not the case,” he says.

What is undeniable, though, is the close bond between the school, the staff and the students, even long after they have left. Some 3,000 former students turned up for a 20th anniversary day in July, while the door is always open for them to return for a chat or advice – no matter how long ago it was they attended the school.

“The thing that works here is the staff,” says Boulton. “The staff are totally committed to the students and the thing that many people miss is the aftercare that the staff give the students. If students have left and they want to come back

for advice or encouragement they don’t get turned away. We don’t believe in this situation in the British education system where you just dump them out at 16 and 18. I’ve had students from 10 years ago coming back because they realise in many instances we are the only people who have nothing to gain from them so we will give them an honest answer.”

And, in the year in which the Brit School has seen one of its former pupils sell 10 million copies of their latest album, expansion plans are now in place to provide opportunities in the coming year for even more students. Deacon reports the intake will rise from around 1,000 students now to 1,300 who will all benefit from such additions as a new wing named after the former BPI director general, the George Martin recording studio and the 700-seater Obie Theatre, named after former BPI chairman Maurice Oberstein, while further building developments are now under way.

It is all a long way away from those initial discussions at the end of the Eighties when the industry planned to “put something back”, but an achievement of which Deacon believes the music business can be immensely proud.

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



**B the best:** Nominated for the 2011 Barclaycard Mercury Prize, Katy B has enjoyed three Top 10 singles and a Top 10 album since graduating from the Brit School

## CLASS ACTS THE EVOLUTION OF SUCCESS AT THE BRIT SCHOOL

THE FIRST REAL SIGNS the Brit School could produce future chart stars emerged in the final years of the Nineties when Lynden David Hall scored a series of Top 40 hits and was even nominated at the Brits.

In 1998, the same year he broke into the UK Top 20 with *Sexy Cinderella*, R&B act Another Level – whose line-up included former pupils Dane Bowers and Wayne Williams – scored the first of seven UK Top 10 singles, while fellow one-time student Ross Godfrey and his Morcheeba colleagues breached the Top 20 and enjoyed overseas breakthroughs with second album *Big Calm*.

But it is only really this side of the millennium when the potential

of the school producing successful artists has been fully realised.

This run really got under way in early 2004 when, after a slow start, Katie Melua’s first album *Call Off The Search* reached number one in the UK and became a big seller on the continent and elsewhere. Her album sales globally are now around the 11 million mark. “I look back on my days at the Brit School as hugely precious and life-changing,” Melua tells *Music Week*. “It is a very special environment and the staff there gave me confidence, educated me and befriended me. I owe them a great deal.”

Then, it seems, the floodgates opened. In

2005 *Tourist*, the second album by Athlete fronted by former student Joel Pott, topped the UK chart. The following year *Inside In/Inside Out* reached number two and went six-times platinum domestically for The Kooks who followed a spell at the Brit School with a period at the Brighton Institute of Modern Music, while one-time pupils The Feeling’s *Twelve Stops And Home* reached the same chart position that same year.

Another former student Kate Nash followed her huge hit *Foundations* by topping the UK chart with her first album *Made Of Bricks* in 2007; in the same year Leona Lewis (left)

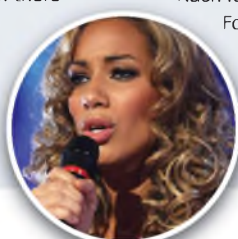
went from winning *The X Factor* to achieving the fastest-selling debut album of all time in the UK with *Spirit*. It topped the *Billboard* 200 the next year, while *Bleeding Love* was the top-selling single in the US in 2008.

Bettering even Lewis’s sales was Amy Winehouse whose second album *Back To Black* is – so far – the century’s biggest seller in the UK. Winehouse famously won five gongs at the 2008 Grammy Awards. Twelve months later Adele matched Winehouse’s achievement of winning best new artist Grammy, while a year later another former student – Imogen Heap – was

among the event’s winners.

This year has arguably been the best so far for former students

from the school. Like Adele previously, Jessie J won the Critics’ Choice Award at the Brits and has fulfilled that promise with more than half-a-million album sales to date domestically, while other breakthroughs have included Katy B and Rizzle Kicks. And on the other side of the Atlantic Marsha Ambrosius has followed the US success she enjoyed with Floetry companion and fellow Brit School student Natalie Stewart by reaching number two on the *Billboard* 200 with her first solo album *Late Nights & Early Mornings* (pictured above).



## NEWS IN BRIEF

## ■ MOG and Rdio embrace freemium

MOG is giving users in the US free access to its 11 million tracks on an ad-supported basis, allowing them to increase free playing time by sharing tracks with other users and inviting friends to join. Rdio, meanwhile, is offering ad-free access on a trial basis that extends or contracts based on how much users engage with the service.

## ■ Mobile Roadie opens in China

Mobile Roadie has launched in China with local partner FabriQate. The local service will be known as Q Mobao. More than 10 million apps from 1,500 Mobile Roadie titles have been downloaded since March 2009.

## ■ Turntable.fm raises funds, seeks licences, launches app

Turntable.fm has closed a new round of funding worth \$7m (£4.4m). It is in licensing talks with all four majors and Merlin for US and international rights and has just launched its free iOS app.

## ■ Rolling.fm gathers 85,000 users

Turntable.fm rival Rolling.fm says it has 85,000 registered users who have collectively made 1 million friend connections through the platform. Turntable.fm had more than 140,000 registered users in its first month.

## ■ Vevo plots global expansion

Vevo has appointed Nic Jones as its international SVP to lead the video service's expansion globally. He was previously chief digital officer at Starcom MediaVest Group.

## NEW APPS

**GimmeMusic (iOS – free)** Described as "the anti-Pandora", it delivers new tracks every day, allowing users to cache them across multiple genres and build recommendations around them.

## ■ Kerrang! Radio (BlackBerry – free)

Bauer's hard rock and metal station offers streaming, playlist information and social media integration.

## NEW SERVICES

## ■ The Orchard has launched

**Marketplace**, offering its music and video clients a variety of digital marketing and promotional tools. It integrates with partners including FanBridge, SoundCloud and Songspier.

## ■ Songspin.fm draws on SoundCloud's

API and lets users pick a genre channel and click the 'spin' button to stream recommended tracks. Where available, they can buy songs from Amazon and push what they are listening to on Twitter and Facebook.

## WE7 STEAMLINES SERVICE BEFORE LAUNCHING INTO EUROPEAN MARKET

## We7 leads with interactive radio

## RADIO

■ BY EAMONN FORDE

**W**E7 IS REFOCUSING its main business away from on-demand streaming with the re-launch of its radio player and is also planning entry into three further European markets by the end of the year.

Users of the service can now create free, ad-supported streaming radio stations around a track, an artist or an album as well as access curated stations.

Ads will be served roughly every three tracks – running to 10 seconds if the user is active on the site and 30 seconds if they are inactive. On top of this, they will be allowed up to 50 on-demand track requests a month for free.

We7 CEO Steve Purdham said of the 50-track cap: "In our testing, we were worried the restrictions would have quite a major impact. We did full analysis of our user base before we implemented this and 98% of our users made 50 or fewer requests on top of the radio functionality."

We7's premium subscription tier, allowing unlimited plays and mobile portability will remain, but from September 29 the radio functionality will become the centre of the company's offer.

The move is in response to current user trends, where 60% of plays are via the radio tool and

40% are on-demand. In beta testing of the new service, usage on radio leapt to 98% with only 2% of plays being on demand.

Purdham suggested this echoed what was happening in the US, with subscription services such as Rdio and MOG hitting an adoption ceiling, while Pandora reaches the mainstream.

"In the US, the on-demand side of things has created a lot of excitement and a lot of press," he said, "but it is actually the interactive radio services that have created the mass market acceptance."

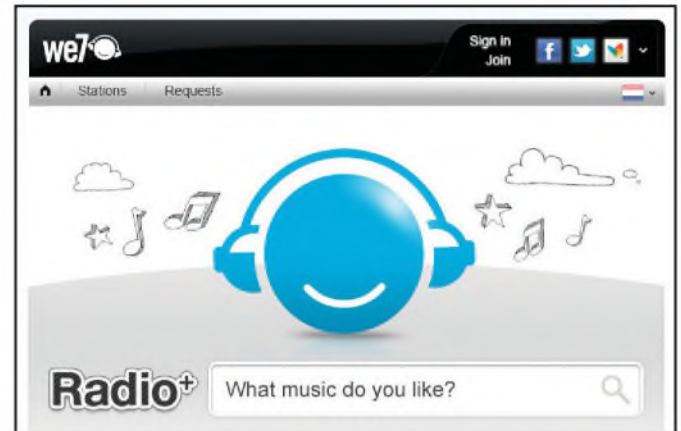
Better understanding of consumer segmentation was needed, he said, in order to successfully target the right services at particular

**"Royalties are between three and five times lower per play on the radio player as opposed to on-demand plays, but [based on beta testing] the number of plays is higher"**

STEVE PURDHAM, WE7

demographics.

"There are two [main] groups of people," Purdham argued. "There are the music fanatics who invest a lot of time building playlists and creating the environment they are in; and then there are the vast majority of people who love music, don't



want to invest their time in it but know what they love."

The shift away from on-demand will lower we7's royalties bill but would, Purdham claimed, increase total usage.

"Royalties are between three and five times lower per play on the radio player as opposed to on-demand plays, but [based on beta testing] the number of plays is higher," he said.

Already live in the UK, Ireland and Belgium, we7 is planning to launch in the Netherlands, Italy and Spain before Christmas. Its current strategy is to focus outside the major markets, where competition is toughest, and instead build a presence in other countries.

"It wouldn't make sense to go into Germany because of the pricing structure," said Purdham. "Going into France without a partner wouldn't make sense.



Deezer to come into the UK on its own would have been a mistake but to come into the UK with Orange makes sense."

For now, the service is ruling out an American launch. "The US is a jewel in the crown but it is also very competitive," Purdham said. "You go where you can be strong rather than just be an also-ran."

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

## MYVIDEORIGHTS REBRANDS WITH BUDGET BOOST

MYVIDEORIGHTS, which handles video distribution and ad sales online for music rights owners, is re-branding as Base79 and has raised £2.75m in new funding.

The company handles distribution and sales on platforms including YouTube, Hulu and Netflix for music clients including Ministry Of Sound, as well as others from the worlds of sport and entertainment. Its total catalogue of 2 million videos has racked up 375 million cumulative views to date, with an estimated 60% of them being music videos.

"In our world, of online video, music content and music owners are the rock stars," said Base79 founder and CEO Ashley MacKenzie.

MacKenzie accepted turning a profit in this area was fraught with challenges. "It is very hard to compete in this world and extract value in such a crowded niche," he said.

However, he explained to *Music Week* that views of MoS content had tripled since his company took over the indie's online video distribution, with monetisation also rising sharply.

The official Mos YouTube channel previously averaged 20 million views a month and now sees upwards of 60 million views a month.

"We have increased the viewing and, crucially, the monetisable viewing by 300% since working with them," MacKenzie said of the MoS deal.

"They are a big label and were doing this already, but by working with a specialist provider, with dedicated resources, we tripled their monetisable views and we have our own ad sales team focused solely on premium sales and the right brand partners."

Base79 handles all pre-roll ad sales and splits revenues with the content owners. The



Ashley MacKenzie

company also tracks down and removes unauthorised video uploads of its clients' works, replacing them with official content, having so far taken down more than 90,000 such videos for MoS.

Meanwhile, MacKenzie explained the digital video market was set to move away from the desktop, with connected devices, including tablets, smart TVs and gaming platforms, being the boom areas for this content in the coming years.

"Samsung, LG, Panasonic and Sony are slowly stepping into this world and, should they choose, we think they could create a lot of value and hold a lot of the keys," he said. "They will start to control what I call the last pixel – that key point at which consumers make their [viewing] decisions."

Base79 now has offices in the UK and US and is planning expansion into continental Europe within the next year.



# I ♥ music because...

*It is about human creation, expression and passion. I get to do it everyday. Music is not a job. If I won the lottery tomorrow I'd still be in the studio doing what I love, just me and my music...*

**JR ROTEM,**  
*Producer, Songwriter, Los Angeles*



**Commercial Partnerships | Event Solutions | Marketing | Press**

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

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

**BOSH ENTERTAINMENT**

**MEDIA****NEWS IN BRIEF**■ **Radioplayer gets audience growth**

Radioplayer MD Michael Hill said he was proud of what the company had achieved in its first six months, after it reported 6.7 million unique users in August. In June it announced that it had attracted 5.7 million unique users over a four-week period earlier this year. That increased by 1 million across the four weeks of August from Monday, August 1 to Sunday, August 29. Radioplayer said listeners used the platform heavily during the working day, with a peak at 9am (one hour later than with "normal" radio listening).

■ **Q's four for the Arctic Monkeys**

Arctic Monkeys lead nominations for the Q Awards, picking up four nods, including one in the special category for Greatest Act Of The Last 25 Years. The one-off category is intended to mark 25 years of the magazine and is voted for by Q's readers from a shortlist of 25 acts. Arctic Monkeys also go up for Best Act In the World Today, against Muse, Coldplay, Kasabian, Arcade Fire and U2, as well as best album for Suck It And See and best track for Don't Sit Down 'Cause I've Moved Your Chair. In the latter category they go up against Adele, who has nominations for both Rolling In the Deep and Someone Like You. She is also up for Best Female Artist alongside Laura Marling, Beyoncé, Jessie J and PJ Harvey.

## STEVE LEVINE-PRODUCED BAND DAYTONA LIGHTS LINE UP ALBUM LAUNCH

**Lights out to build on their Hollyoaks sabbatical in 2012****TELEVISION**

■ BY ROBERT ASHTON

**P**RODUCER AND LABEL owner Steve Levine is lining up a New Year debut album release for his band Daytona Lights after getting them signed up to appear in Channel 4's Hollyoaks.

The group, who are part of Levine's Hubris Records, are scheduled to play a significant role in the forthcoming story lines of the teen soap and are expected to make a big splash in the series on New Year's Eve when Levine plans to capitalise with their album.

The producer, who is also chairman of the Music Producers Guild, said the hook-up with the TV programme followed an approach from Hollyoaks executive producer Tony Wood, who wanted to bring a real – as opposed to a fictional – band into the show.

Levine pitched Daytona Lights, who have already carved out a decent live following in London, noting there was a real problem currently getting bands media exposure. "There are two worlds out there, the X Factor and the indie world, which is being completely ignored by TV and many radio stations and they don't have any way of having



**"If you're an indie band there is no chance of getting your music out because there is no Old Grey Whistle Test or The Tube anymore... This is a good TV shop window..."** STEVE LEVINE

their music played on the mainstream. So, if you're an indie band there is no chance of getting your music out because there is no Old Grey Whistle Test or The Tube anymore."

Audio Network's director of publishing Simon Anderson was also brought in to thrash out a licensing deal between the partners. Anderson said there were four ingredients to the mix. "There's a great band, great production and recording, simple licensing and global copyright and a good TV shop window," he

said. "That's what you need and it can be repeated again."

The deal means the band members of Daytona Lights will begin to appear as themselves in Hollyoaks from next month. They will be introduced to the audience gradually, rather than transported in as a fully-fledged band.

"From day one you will see the band members individually. The concept is as you would have in real life where you come across a real band, so people are in the students union drinking coffee

while the band is sound-checking and running through their songs," explained Levine, who disputed the move was similar to The Monkees. "This is very different because that was a TV series about the band. This is almost akin to The Beatles in A Hard Day's Night, which is a film which happens to have The Beatles in it."

However, when Daytona form in the show and begin to play songs, the tracks will be made available to download from the band's website and iTunes. Some exclusive – possibly acoustic – tracks might also be issued as free downloads.

The band's track White Horses will be the first recording to be released next month with another six or so tracks available before Christmas ahead of their album post-Christmas.

Levine added the choice of tracks, when they would be made available and other activity was still up in the air. "We don't have to say that is the one that goes to radio," he said. "How many times have I heard record companies select a track, take it to radio and then when radio doesn't play it, the band is dropped? We don't have to do that. We can do what we like. We don't have to play by any rules at all."

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

**CAMPAIGN FOCUS** ■ BY STEPHEN JONES**BOYZ II MEN**

**US R&B VOCAL HARMONY GROUP** Boyz II Men's new album – their first to feature new material in almost 10 years – has been brought forward to align with their MOBO Awards' appearance next month.

Celebrating two decades in the music business since they formed 20 years ago this week on September 19, 1991, Twenty reunites one of the biggest groups of all time with some of the songwriters and producers who helped guide them to sales of more than 60 million albums.

They include: Babyface (Beyoncé), Jimmy Jam & Terry Lewis (Janet Jackson), Teddy Riley (Michael Jackson), Rob Knox (Justin Timberlake), Julian Bunetta (Leona Lewis, Natasha Bedingfield) and Tim/Bob (Jamie Foxx, Jennifer Lopez).

Twenty, released on October 17, will be a double album featuring 10 new songs and 10 updated versions of Boyz II Men classics including End Of The Road, I'll Make Love To You and On Bended Knee.

Their MOBO performance on October 5 is expected to feature a medley of their greatest hits plus



their new single which is a double A-side, One Up For Love/Flow, and is released on October 10. Flow – which has a "much more young urban feel" – is aimed at specialists. The band will be in the UK for five days with Universal looking to line up 20 items of

promo for when they return in the New Year.

UMTV marketing manager Naz Idelji says: "It's really about them thanking their fans so we are looking to get involved with media partners to perform private shows, such as offering the guys

to perform at a wedding; theirs is a real personal kind of music which people associate with moments in their lives."

The group's recent albums have largely featured covers of classic tunes, including Motown: A Journey Through Hitsville USA (2007) and Love (2009). They hold the title for three of the top four slots for most consecutive weeks at number one on the Billboard Hot 100 with the magazine declaring them the most successful group of the Nineties.

Having inspired a range of modern-day artists from Usher to Beyoncé, they will also feature on Justin Bieber's forthcoming Christmas album.



# PUBLISHING

INDEPENDENT PUBLISHERS LOOK TO STEP INTO SPACE LEFT BY MID-SIZED COMPETITORS

## BMG buy up Bug's impressive catalogue

### ACQUISITIONS

BY CHARLOTTE OTTER

**M**USIC PUBLISHING executives are eyeing up a gap in the market as Bug became the latest in a string of mid-sized publishers to be taken over by catalogue-hungry companies.

Since 2008, independents including Chrysalis, Stage Three and Cherry Lane along with the Boosey & Hawkes and Rodgers & Hammerstein catalogues have all been snapped up by either Imagem or fellow private equity-backed publisher BMG Rights Management.

BMG is also responsible for the purchase of US-based Bug Music last week for a reported \$300m (£190m) and the company expected to close the deal in the first week of October, and the latest move by the German publisher, said Peermusic UK managing director Nigel Elderton, had left artists and songwriters restricted when shopping around for a publishing deal.

**"It's becoming far harder for artists and composers looking for representation, but who aren't wanting to sign to a major or go with a bespoke indie company."**

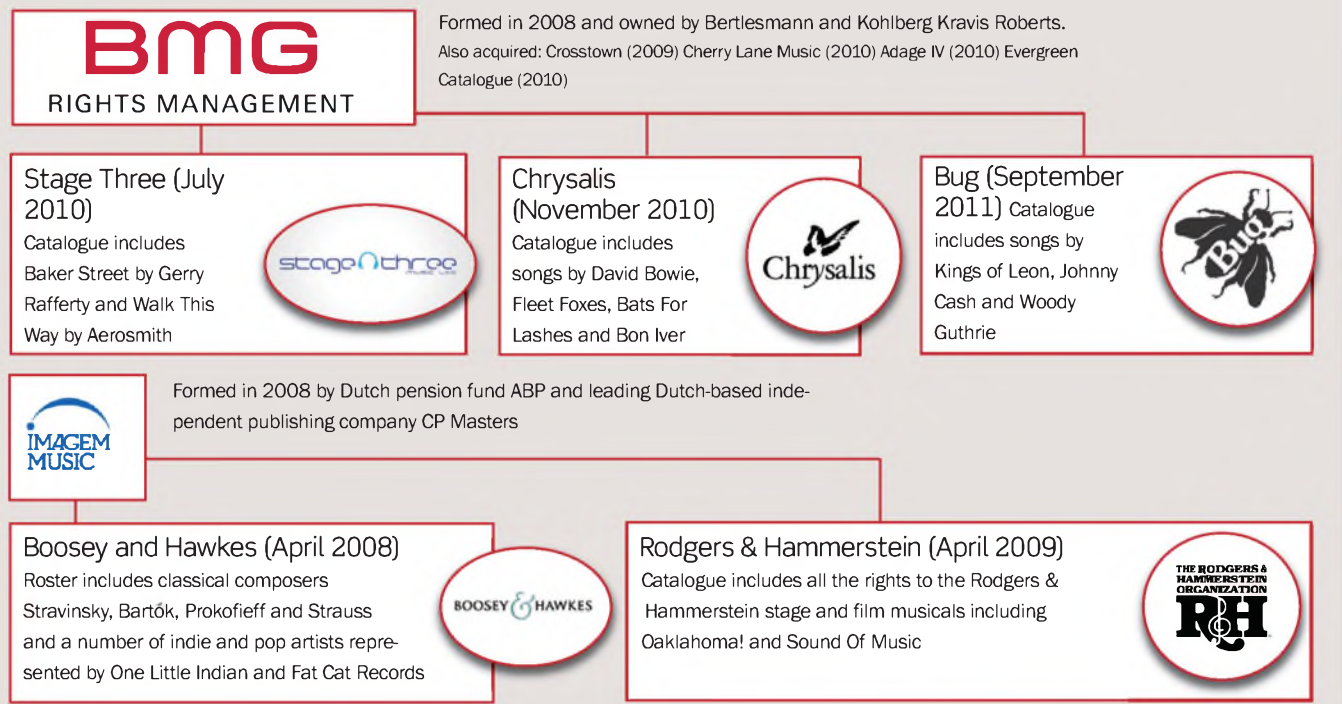
NIGEL ELDERTON, PEERMUSIC

"Inevitably, there has become less choice at that mid-level," he said. "It's becoming far harder for artists and composers looking for representation, but who aren't wanting to sign to a major or go with a bespoke indie company. There just aren't that many options left."

But, rather than lamenting the loss of the middle market, Elderton said the opening was an opportunity to be seized upon by smaller independent publishers who were keen to move onto the next rung of the publishing ladder. One such company is Global Talent Publishing, who, with the appointment of Tracie London (see pages 4-5) to creative director, is looking to step into the gap left by the amalgamation of Bug,

### BMG AND IMAGEM FAMILY TREES

THE IMPACT OF THE UK PUBLISHING MIDDLE-MARKET TO PRIVATE-EQUITY BACKED PUBLISHING VENTURES



Chrysalis and Stage Three.

"For us the current publishing landscape represents a great opportunity," said Global Talent Publishing managing director Miller Williams. "We're ambitious. We want to grow. We want to take the next step up into the mid-table and there are not a lot of companies inhabiting that space, which is great from our point of view."

Williams pointed to the middle market as an area rich with opportunities which are seen as too ambitious or costly for smaller players and which have been overlooked by the majors. And he hoped the consolidation of its would-be competitors meant artists and songwriters would now give the company some serious consideration when deciding who to sign to for publishing. "Our USP is different from other companies and, while we won't get into bidding wars, we will still offer artists and composers good advances and the chance to be represented by someone who will respect, protect and develop their works," he said.

Beggars Music managing director Andy Heath echoed the sentiments of Elderton and Williams, adding that, although



the publishing landscape had changed dramatically over the last three years, it was not necessarily for the worst and pointed to thriving indie publishers including Bucks, Warp's Just Isn't Music and Domino Music Publishing as three companies who were also now eyeing up the middle ground in order to compete with companies like Peermusic.

"There are more interesting [publishing] options for writers and artists than there used to be," he said, adding the current situation with UK publishing would not replicate the drop of the middle market for record labels in the late Eighties and early Nineties.

"The two are in very different places. Yes in both instances we saw a roll up of many small and medium-sized companies to make

one larger company. However in publishing you don't need scale to be very successful in the same way that you do if you're a label," he said, suggesting the only advantages to being a large publisher was the ability to write a big cheque and for the increased opportunities for collaborations across a roster.

"Being big doesn't necessarily make you more efficient, though, and smaller companies are far more likely to be imaginative and take risks. And, with the growth of the internet, there are a lot more opportunities out there for small publishers, that weren't available to labels when the bottom fell out of their market 20 years ago."

Whichever publishers fill the gap left in the wake of acquisi-

tions, Elderton said it was important for them to offer their writers stability and reliability, as well as a unique culture, ethos and workforce.

"A lot of writers who come to us want to know that when they sign to a company, that the staff they are signing to are going to be there in the next year, they want to know there is a game-plan for the company and that things won't be changing in the next six months."

And - he predicted that the current status quo of the publishing market would not remain for long and, that when BMG's current acquisitive appetite was satiated, the company would follow in Imagem's footsteps and take a step back from the bidding table so it could start absorbing the catalogues and companies it had brought.

"When this happens, there is an inevitability, as with any fast-growing company, that at some point, they, like many others before them, will lose some catalogue," he noted. "This will result in repertoire changing hands, new players coming on board and other new mid-sized companies formed. It's simply part of the natural order."

charlotte.otter@intentionmedia.co.uk

**LIVE**

EQUINITI ACCUSED OF MAKING FAST BUCK FROM DECOMMISSIONED WIRELESS DEVICES

# State owned live kit sold back to users

**TECHNOLOGY**

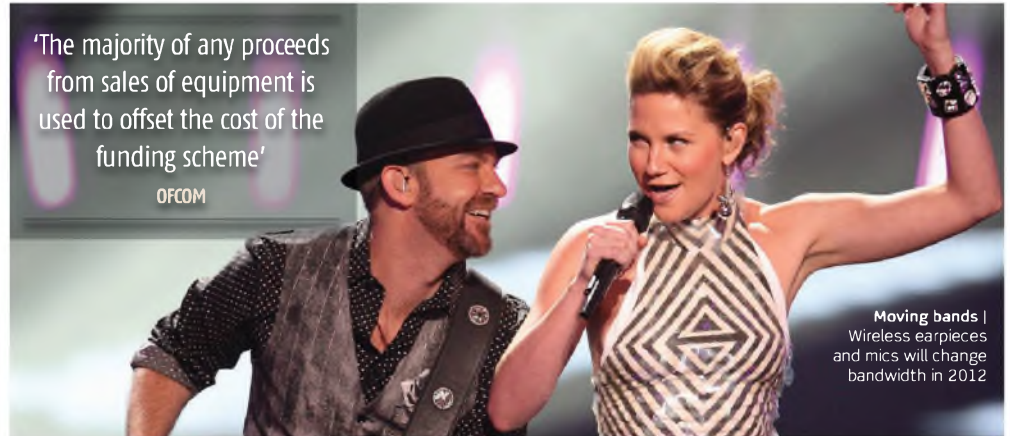
■ BY GORDON MASSON

**A** ROW IS BREWING over the fate of wireless equipment surrendered to the Government ahead of the frequency sell-off, after campaigners discovered the scheme's administrator is re-selling devices.

Equiniti, the company appointed by Ofcom to pave the way for new 4G services, has caused outrage by selling items into the cleared spectrum, despite being paid by taxpayers to take them out of commission, according to protestors.

In 2009 Ofcom announced that wireless microphone users would be evicted from the 800MHz band to make way for an auction that will lead to new mobile broadband services. Following an industry campaign led by Save Our Sound UK, which pointed out the damage being done to the British entertainment industry, the UK Government agreed to fund part of the clearance of the band. To qualify for taxpayer funding, Channel 69 equipment had to be surrendered.

As a result, Equiniti's actions have infuriated the British Entertainment Industry Radio



Group (BEIRG), which has warned Ofcom about the damage that resale of this equipment could cause to manufacturers, wireless microphone users and taxpayers. BEIRG argued that an influx of under-priced equipment, which will not be licensable in just over a year, will grossly distort the UK microphone sale and hire market – and will go against the very purpose of the taxpayer-funded scheme.

Ofcom said that the re-sale was subject to a condition that informed purchasers that the equipment, in its present state, would be illegal in a year's time.

The Government sale of radio spectrum has proved a contentious issue as it means wireless equipment used in the

Programme Making and Special Events (PMSE) sector, which includes the likes of live music, theatre and newsgathering, will be rendered useless and will have to be replaced at the cost of tens of millions of pounds.

"Equiniti has been paid from our taxes, through Ofcom, to administer the PMSE funding scheme. Equiniti have not paid for the equipment themselves – the public paid for it," noted BEIRG Steering Committee member Ron Bonner, who also represents the Professional Lighting and Sound Association.

"Equiniti now want to sell the equipment on for profit, whilst damaging microphone manufacturers' and the taxpayers' chance of getting the highest price

for the 800MHz band when it is auctioned next year," he added. "Ofcom need to step in now to stop this sale, and ensure that the original purpose of the scheme is not undermined by the re-release of surrendered equipment into UK spectrum."

An Ofcom spokesperson said: "The majority of any proceeds from sales of equipment is used to offset the cost of the funding scheme, therefore reducing the burden on taxpayers. Any items that are sold are done so clearly on the condition that by October 1 2012 any UK purchasers either dispose of the equipment under European Waste Electrical and Equipment Directive regulations or convert it to use Channel 38."

[massongordon@hotmail.com](mailto:massongordon@hotmail.com)

## INDIAN DEBUT FOR METALLICA AND F1

METALLICA WILL MAKE THEIR debut in India next month after the band were confirmed as the headliners for the F1 Rocks event in conjunction with the first ever Grand Prix in that territory.

The Formula One motorsport championship travels to the Buddh International Circuit near Delhi for the first time over the October 28-30 weekend and the team behind the F1 Rocks concert series have been working hard to make the most of the opportunity.

MTV will partner on the broadcast with F1 Rocks for the event, while one of the world's largest alcohol companies, United Spirits – which is headquartered in India – has agreed a deal to make its premium Vladivar brand as the title sponsor for the event.

Organisers have also roped in local promoter Venkat Vardhan's DNA Networks for the show with the aim of booking a number of support acts, although F1 Rocks CEO Robert Montague revealed that the lure of Metallica had seen almost all 30,000 tickets for the Leisure Valley stadium event snapped up on pre-sale.

"Ideally we are looking at four support acts and because it's India we're working hard to make sure the event is relevant for the local fans as well, so we're on the hunt for a Hindi rock band," said Montague.

As part of its partnership deal, MTV India will create an India-specific 30-minute primetime lifestyle show, as well as a 60-minute music show distributed to F1 and non-F1 broadcasters worldwide. In addition, four, 30-minute episodes of a documentary-style reality show, documenting the search for the support band, will be broadcast exclusively to India.

MTV India channel head Aditya Swamy told Music Week that contrary to popular

conceptions, rock music has a huge following in his country. "I think people outside India just see the Bollywood scene, but India is rock crazy – there are rock bands and rock festivals at nearly every college and university here," said Swamy.

"Young people here have grown up listening to Iron Maiden, Metallica, Aerosmith and Guns N' Roses so the timing of these two events – the Metallica concert and the debut of Formula One – is causing massive interest."

Swamy added the nation's one billion-plus population was a big draw for advertisers.

"Advertisers want to be involved in mega events to reach as many people as possible, so big brands are all eager to be associated with things like the Grand Prix and F1 Rocks."



VIAGOGO TICKET RESALE PRICE CHART		
POS	PREV	EVENT
1	NEW	JLS
2	1	KASABIAN
3	7	RIHANNA
4	2	ADELE
5	3	DEF LEPPARD
6	4	WILL YOUNG
7	8	JESSIE J
8	6	KATY PERRY
9	11	TINIE TEMPAH
10	13	BRUNO MARS
11	5	DOLLY PARTON
12	14	GEORGE MICHAEL
13	12	BRYAN ADAMS
14	NEW	ARCTIC MONKEYS
15	10	EVANESCENCE
16	15	THE KOOKS
17	9	OLLY MURS
18	19	NOEL GALLAGHER
19	NEW	MANIC STREET PREACHERS
20	NEW	LENNY KRAVITZ

HITWISE PRIMARY TICKETING CHART		
POS	PREV	EVENT
1	11	JLS
2	2	ONE DIRECTION
3	1	KASABIAN
4	6	ADELE
5	13	RED HOT CHILI PEPPERS
6	3	OLLY MURS
7	7	DOLLY PARTON
8	4	WILL YOUNG
9	5	GLEN CAMPBELL
10	NEW	GEORGE MICHAEL
11	9	ED SHEERAN
12	19	EXAMPLE
13	NEW	MUMFORD AND SONS
14	15	RIHANNA
15	16	JESSIE J
16	12	DEF LEPPARD
17	NEW	KURT VILE
18	NEW	LINDSEY BUCKINGHAM
19	NEW	IAN ANDERSON
20	NEW	TWO DOOR CINEMA CLUB

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	JLS	1.2
6	5	KASABIAN	1.0
7	6	BRYAN ADAMS	1.0
8	7	ARCTIC MONKEYS	0.8
9	8	KATY PERRY	0.8
10	9	ADELE	0.7
11	10	RAMMSTEIN	0.6
12	11	TINIE TEMPAH	0.6
13	12	DURAN DURAN	0.5
14	13	THE SATURDAYS	0.5
15	NEW	X FACTOR LIVE...	0.5
16	15	THE WANTED	0.5
17	14	NOEL GALLAGHER	0.5
18	16	JOHNNY MATHIS	0.4
19	17	OLLY MURS	0.4
20	18	BLINK 182	0.4

**TALENT****COLDPLAY / Parlophone**

# Coldplay exclusive: Eno's re-introdu

MUSIC WEEK TALKS EXCLUSIVELY TO ALL FOUR MEMBERS OF COLDPLAY ABOUT THEIR NEW ALBUM

**INTERVIEW**

■ BY STEPHEN JONES

**W**HEN CHRIS MARTIN hinted the last Coldplay album might just be exactly that – their last – producer Brian Eno had other ideas.

Guitarist Jonny Buckland explains: "Brian's a very inspirational character. He wrote us a letter actually after we finished the last album saying, 'That was good, but I think we can go further, we can do more' and so, in a way, he got the ball rolling for this."

Drummer Will Champion adds: "Chris always has a knack of saying that this could be our last album but at the time, after we've just finished an album, it genuinely does feel like there's nothing left in the tank – there's no more ideas, so the idea of recording another record is terrifying."

It is to Eno's credit that he has eked more mileage from the Coldplay juggernaut as Mylo Xyloto, the band's fifth studio album, is arguably their most exciting, best flowing and enthralling listen since 2002's *A Rush Of Blood To The Head*. Threatening more potentially classic Coldplay hit singles than its predecessor, 2008's *Viva La Vida And Death To All His Friends*, it is not only likely to confirm their position as the world's biggest band but potentially better its 9 million worldwide sales.

Chatting at their Bakery



**"After we've just finished an album, it genuinely does feel like there's nothing left in the tank, so the idea of recording another record is terrifying..."**

WILL CHAMPION, COLDPLAY

Studio in Hampstead – having just finalised the tracklisting over lunch – the band appear relaxed although admittedly nervous about how the world will respond to a record which began life as a "quiet acoustic record", at one point was intended to be a soundtrack to a Yellow Submarine-style animated film (abandoned because it would take five years to make) and now sees life as a progressive synth-infused pop "concept album" that still rocks; Buckland's guitar is arguably more prominent than on previous outings.

Bassist Guy Berryman reveals: "It was going to be a kind of soundtrack album to a film we were writing which had a story through it and we got quite far down the line with designing characters and then we abandoned that idea and moved into a different direction, retaining elements of the acoustic album and the soundtrack album, so what we've ended up with is an album that we arrived at in quite an unusual sort of way. So it's kind of a hotchpotch of all those different phases."



**Cold passion:** Producer Brian Eno (above) convinced the band they could go the extra mile on a new studio album

www.coldplay.com

Frontman Chris Martin – who last week revealed to *Music Week* how the Rihanna collaboration on future single *Princess Of China* came about – does not baulk at the idea of describing *Mylo Xyloto* as a concept album; indeed against a climate of downloading individual tracks he says they

deliberately set out to make a body of work which fans would want to listen to in its entirety.

"I think if you wanted to use that word you wouldn't be wrong," Martin says. "It's about people who are lost in a big scary environment and find each other as a form of getting through it. It's a love story basically. But it hasn't

got many dragons or mountains, which I think is what people associate concept albums with.

"We really felt like the album is so under threat as a format that we should really make an effort to really tie it all together. And even if they don't want to own it all, it makes sense as one thing, should anyone be interested in that. So if you want to find a narrative through it you can, which is something that we just enjoyed doing."

Production was entrusted to their established team: Markus Dravs, Daniel Green, Rik Simpson and Eno who is credited with "enoxification and additional composition" with former manager Phil Harvey – the band's unofficial "fifth member" – in a crucial creative director role. Berryman adds: "There were elements that were the same but it feels like a completely different page."

Indeed, recording sessions have not just included time experimenting at The Bakery with Buckland noting: "We can spend weeks on end with Brian doing songs based on

## POP APPROACH 'UNUSUAL' SETUP TO SINGLE RELEASE

AGAINST A BACKDROP of declining sales for rock bands, Coldplay manager Dave Holmes risked a "pop approach" to release two singles – *Every Teardrop Is A Waterfall* (June 3) and *Paradise* (September 12) – ahead of their new album on October 24 in an unusual setup.

He explains: "When I know we have enough songs for the album I start thinking about the ideal time for release and in this case I had a non-traditional approach which I thought about, taking a really long setup. We decided on a single out in June – no talking about the album during an "around the world buzz gig tour" if you will – as they test-drive the new material. I said, 'Let's just let the music do the talking.'"

"I wanted to be grass roots. I said to them, 'You have to be out there wearing two hats as you tour and finish the record.' But people these days have such a short attention span – I see rock acts put out one single and then one album and then it disappears and then in pop they take two singles... I suppose they have to persuade people to buy the album. But by taking that couple of songs approach you feel engaged, and there's not a lot of that going on with rock records at the moment."

While Holmes – now entering his 11th year of managing the band – agrees that his sense of excitement around *Mylo Xyloto* is reminiscent of that prior to *A Rush Of Blood To The Head*, his ambition with the record is not just to sell more albums. "I do think this will do better than the last, I would like it to do better, but it's not just about sales. It's about having more songs which stand the test of time. It would be great to walk away from this campaign with more songs in their repertoire."



**"I do think this will do better than the last, I would like it to do better, but it's not just about sales. It's about having more songs which stand the test of time..."** DAVE HOLMES, COLDPLAY MANAGER



# ucing the band



"[Brian Eno] wrote a letter... 'I think we can go further, we can do more' and so, in a way, he got the ball rolling for this..."

JONNY BUCKLAND, COLDPLAY



"What we've ended up with is an album that we arrived at in quite an unusual sort of way, a kind of hotchpotch of different phases..."

GUY BERRYMAN, COLDPLAY

18-month campaign – possibly taking the band to yet uncharted territories including South Africa, Eastern Europe, south-east Asia and China – have occurred weekly since February. Leonard stresses, despite having 50 million album sales under their belt, nothing with Coldplay is taken for granted. He is particularly complimentary about 3D Management's attention to detail and approach to the two singles prior to the album release (see box) – and especially allowing the band to preview new material on tour during the summer including during their Glastonbury headline where they delivered U2 a masterclass in how to enthrall a festival crowd.

Leonard says: "We see it as an advantage, not a disadvantage, to have more music out there. Nowadays people need to hear more than one single to be convinced to purchase a record."

But, frankly, it is likely to be the album purchase of 2011 for which many will need least convincing.

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

campanology or, you know, barber shop" – and their other nearby larger studio The Beehive. Instead they have worked on the album while on tour in Miami, New York, Los Angeles and Tokyo, where they completed the album just last month (see track by track). Champion adds: "It was crucial really because we could see that the deadline was getting closer and closer and those hours that we had in those studios around the world were really priceless."

Parlophone president Miles Leonard, the band's A&R man, agrees the band have made a benchmark album. "This has been a long while in the making but the band came off a huge touring schedule straight into writing and playing around with songs and that's where Brian comes in and deconstructs songs and rebuilds them again. Then someone like Markus comes in and takes charge and gets behind the desk and delivers that rock sound," he says.

Meticulous planning meetings between the record company and management for a minimum

## CAST LIST

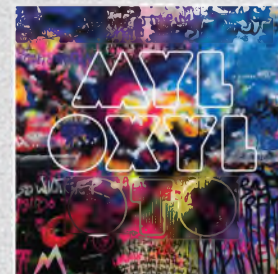
**LABEL** Parlophone  
**A&R** Miles Leonard, Parlophone  
**PUBLISHER** Caroline Elleray, Universal Music  
**MANAGEMENT** Dave Holmes and Arlene Moon, 3D Management  
**MARKETING** Rob Owen and Alex Eden-Smith, Parlophone  
**NATIONAL PRESS** Murray Chalmers PR  
**NATIONAL RADIO** Kevin McCabe, Parlophone  
**REGIONAL RADIO** Martin Finn and Jason Bailey, EMI  
**DIGITAL PRESS** Stuart Freeman, Parlophone  
**NATIONAL TV** Emma Guiaro, Parlophone

## MYLO XYLOTO EXCLUSIVE TRACK-BY-TRACK RUNDOWN WITH CHRIS MARTIN



"We wanted to do an album this time with a happy ending and I think we've actually done it, which we never thought we'd do..."

CHRIS MARTIN, COLDPLAY



### 01 MYLO XYLOTO

It means whatever you want it to mean. [To me] it means a freedom of expression and you can think up new words if you want to. There's still things that you can invent and words beginning with X are few and far between so we thought we might try and add one.

### 02 HURTS LIKE HEAVEN

That's the opening track, really. That's kind of our call to arms to each other. I think it's calisthenics musically for us. It warms you up.

### 03 PARADISE

If we ever won The X Factor, that's the song we might sing. We never will, of course, but that's what we would do. I think, if truth be told, we're not really handsome enough to go on it.

### 04 CHARLIE BROWN

This is the only song we ever wrote in a doll's house. I was staying in a place with a Wendy House and I turned it into a studio 'cos my daughter didn't like it. And I came back from a Bruce Springsteen show in LA and I was like, 'Okay, let's see if anything came out of that day.'

### 05 US AGAINST THE WORLD

The whole thing is supposed to be a kind of story so they all fit together and that is the two characters from the previous two songs when they meet each other. It's about meeting someone you love and feeling powerful, when you meet someone and suddenly everything feels alright again.

### 06 M.M.I.X.

It doesn't stand for 2009. It came from (long-serving guitar tech) "Mat McGinn is awesome" so I don't know why the fuck it got called that. It has nothing to do with anything... it stands for nothing; it's just a collection of letters.

### 07 EVERY TEARDROP IS A WATERFALL

So the central theme of the record – Paradise is kind of about this as well – is trying to turn bad things into good things somehow. We as a band have been through some funny incidents in terms of people being aggressive towards us or whatever.



And a lot of the record is fuelled by a kind of fire which comes from turning that negativity into positivity. And I think everyone in their life has something like that.

### 08 MAJOR MINUS

That's like a Bond villain of a song. A bad cousin of the album. It's the nasty one.

### 09 UFO

That's the acoustic... that was the first song written for the album actually and the chord sequence in it pops up a few times. And that's a kind of prayer "times" kind of song. There's a lot of feeling lost on the album but also being found as well and that's very much a bit of both.

### 10 PRINCESS OF CHINA (FEAT. RIHANNA)

I actually sort of wrote it for Rihanna and then I liked it too much. And then it became clear it was like a sort of back and forth between a couple. It took about a year to pluck up the courage but eventually I asked her and she was not unwilling. I played it for her on piano in Los Angeles. That was quite nerve-wracking. I've got to say. And so she said, 'Oh okay, yeah!'

### 11 UP IN FLAMES

We wrote that about four weeks ago and then we recorded it in five countries in seven days. That was fun. That was when we knew we could finish the record because Will – who's the hardest to please of the band – when he heard that he said, 'Okay, we can finish now' because I think he liked the space on it.

### 12 A HOPEFUL TRANSMISSION/DON'T LET IT BREAK YOUR HEART

Well, I think we wanted to do an album this time with a happy ending and I think we've actually done it, which we never thought we'd do. For whatever reason it is, it's happened and that was very late in the day and it's nice that song 'cos you just hit everything as hard as possible – which for a band like Coldplay is a very pleasurable thing.

### 13 UP WITH THE BIRDS

That was when we were sort of thinking about a story that seemed like the end of a movie type thing.



## TALENT/DIARY

FOE / Universal/Vertigo



## FOE is friend of grunge

<http://stellamortos.bigcartel.com/artist/foe>

VERTIGO'S UNUSUAL approach to funding the revivalist FOE is paying off as it approaches the release of her first proper single for the Universal label.

FOE, aka 20-year-old Hannah Clark, has released two singles on fledgling indie Stella Mortos funded by Vertigo (Hot New Trash EP and Deep Water Heartbreaker) - the backing of which the major has made no secret - earning rave reviews online and in specialist media.

The approach aligns with the manner in which she was discovered by manager Ferdy Hall - who recently split from September Management (Adele) with his own roster including Moshi Moshi-signed electro/trip hop Psychologist and former Polydor artist turned writer/producer Dan Black - on the now defunct Shattered Satellites blog run by Daniel Harding who latterly started Stella Mortos.

Hall explains: "When I first started in management, about three years ago, I used to trawl them. I realised bands were touring less and could create something potentially more exciting and mysterious online.

Signing to a major without a story behind is something I am very wary of, so I wanted to build it in the right way, set a foundation, build a fanbase."

Arguably at the forefront of the much-mooted grunge/Nineties revival, FOE is reminiscent of artists like early PJ Harvey, Breeders, Sleater-Kinney and Garbage. Vertigo A&R manager Jay Greenwood spotted her at The Great Escape Festival last year and has been keen to develop the partnership with producer Entrepreneurs (Adam Crisp) from their bedroom studio in Fleet, Hampshire; Crisp has produced both releases mixed by Craig Silvey (Arcade Fire, Pearl Jam) to date as well as the forthcoming debut Vertigo release, likely to be A Handsome Stranger Called Death (November 21).

Greenwood says: "Every release from now will be through Vertigo but we did it this way because Hannah is very independently minded with a clear vision across all aspects of her music, artwork and videos. As a label it is important to help artists realise their vision - we wanted to bolt onto what she was doing instead of changing it."

## CAST LIST

Ferdy Hall  
AGENT - Matt Bates, Primary Talent  
LABEL - Vertigo  
A&R - Jay Greenwood, Vertigo  
MANAGEMENT - Callum Caulfield,

Vertigo  
NATIONAL PRESS - Sinead Mills, Anorak London  
NATIONAL RADIO - Jodie Cammidge,

Vertigo  
DIGITAL PRESS - Katerina Marka, Vertigo  
NATIONAL TV - Helena McGeough, Vertigo

## DOOLEY'S DIARY



## It's Madness - Dolly and Dogg Rave On! Sartorially of course

NOW, EVERYONE KNOWS A rightly-timed collaboration can be the difference between fading away from the industry and a chance to travel down new paths and one man who seems to have taken this to heart is Snoop Dogg, with the news that the pig tailed rapper is to collaborate with Bollywood superstar Akshay Kumar. Apparently Dogg has stopped short of appearing on the silver screen with the renowned actor and is instead focussing on producing a so-called "cross-urban music track" with Kumar and Ludicras. The result, titled Shera Di Kaum, will be available from this week and, we're sure, will sound delightful. It's an East - West thing y'know...

Now, the Brit School is naturally proud of all the successful artists it has helped to nurture over its 20 years, but it seems some members of the public think if you want to get hold of the likes of Adele or Jessie J for an event it is the school you have to contact. As its longest-serving staff member Arthur Boulton notes: "We get people phoning saying, 'Can I have Adele to open up a bring-and-buy sale or a bazaar?' and you have to tell them they need the record company or manager." Well, yes, quite...

Music and fashion have always

gone hand in hand, and last week was a prime example, when stylish northern monkey Alex Turner turned up to the launch of Spencer Hart's new London store with fellow musician and partner in crime Miles Kane. Apparently though, it seems like the guest list was filled with artists whose careers peaked in the early noughties, as the pair rubbed shoulders with The Kooks, Brett Anderson, David Gray and Massive Attack. Not that it matters though, Hart has dressed some of the most stylish stars around including Jay-Z and Bowie, so if there are any free suits going, you know where to drop them off...

Despite a crammed live and promotion schedule for the promotion of her current record Better Day, the universally crowned Queen of Country Dolly Parton still managed to take some time out to hang with Sony's CMG team after her show at the O2 earlier this month. The buxom singer was awarded with a gold disc to congratulate the now 65-year-old on making another Top 10 album. Pictured left to right (below), Nicola Tuer, Daniel Hinchliffe, Amelia Wright, Phil Savill, Danny Nozell (manager), Dolly Parton, Faye Donaldson, Joe Bennett and Richard Connell...

Everyone loves a treasure hunt, but none more, it seems than Madness, who have gone the extra mile when celebrating the release of their boxed set with a geo-caching hunt - the 21st century answer to the age-old searching game. Small canisters containing clues have been hidden all over London, with hunters given co-ordinates and clues as to their whereabouts. Never mind about the prize - a video message from the band and a signed disc with their photo on it - Dooley's all over the idea of the search which has gone One Step Beyond the usual promotion (groan)...

Peermusic UK managing

director, Nigel Elderton was recently in Los Angeles to celebrate the unveiling of the Buddy Holly star, on the day of Buddy's 75th birthday, outside the iconic Capitol Records building. Celebrations of the auspicious event continued in the legendary recording Studio 2 and pictured with Elderton is actor Gary Busey (who played Buddy in the film of his life), Maria-Elena Holly (Buddy's widow) Nigel Elderton and Ralph Peer (CEO of Peermusic)...

Worried about HMV's long-term commitment to music? Let Dooley



assuage those fears. At last week's ERA AGM, the chain's CEO Simon Fox displayed his rock 'n' roll credentials by turning up with a stylishly distressed satchel bearing the legendary AC/DC logo. For those about to stock, we salute you...

And finally, great to hear Island Recordings signing Ren Harvieu is now out of hospital and recuperating at home after breaking her back earlier this year. She is due to play dates in London and Manchester in November, while her first single Through The Night is scheduled for release in January. Best of luck with the recovery Ren...







5-6 October 2011  
Radisson Blu Portman Hotel  
Portman Square, London

**SPEAKERS INCLUDE:**



Rob Hallett,  
Senior Vice President  
- AEG Live



Paul Boswell  
- Free Trade Agency



John Giddings,  
MD - Solo / Isle of  
Wight Festival



Daryl Robinson  
MD National Promotions  
- MAMA Group



Will Quekett,  
General Manager  
- The Ticket Factory



David Farrow,  
Founder  
- Beautiful Days Festival



Hamish Birchall musician &  
campaigner



Mark Meharry,  
Founder  
- Music Glue



Emma Hogan,  
Booking Agent  
- ITB



Jon Webster -  
Music Managers  
Forum



Joel De'Ath -  
Mythophonic  
Management



Carl Bathgate - Academy  
Music Group

**COMPANIES ATTENDING INCLUDE:**

AEG Live, AKA, Alexandra Palace, Ambassador Theatre Group, Apex Insurance Services, Bath Music Plus, DLP, Echo Arena, Free Trade Agency, ID&C, Norwich Sound and Vision, Plymouth Pavilions, Premier Aviation, Robertson Taylor Insurance Brokers, Royal Albert Hall, Showsec, SRLV, The Musician's Union, The O2/AEG Europe, The Troxy, Ticketline, Totally Sound, Valleys Kids, WeGotTickets, Wembley Stadium, XL Video and many more...

Media Partner **MusicWeek**

**Sponsors**



**Supporters**



# Summit Nights Thames Cruise

Wednesday 5 October  
Departs at 7pm



**£65** + VAT Per Person

More information at  
[liveuksummit.com/cruise](http://liveuksummit.com/cruise)

Save £20 if you are  
also registered as a  
Summit delegate.

**Summit  
Registration  
£315**

+ VAT

Phone us for group booking  
deals and special discounts

And don't miss ...

**Thursday 6 October**  
Drinks reception 6.30pm  
Dinner and ceremony  
7.30pm till 11pm  
[livemusicawards.co.uk](http://livemusicawards.co.uk)

For further information

T: 020 7224 2442

E: [info@liveuksummit.com](mailto:info@liveuksummit.com)

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

## PROFILE

## TOURIST'S TRAIL

"Dave is just that great bohemian kind of artist who feels that everyone should participate. He didn't care if you were a royal, a movie star, a kid or the help; he included everyone..."

JON BON JOVI

## DAVE STEWART

■ BY CHRISTOPHER BARRETT

HE HAS COLLABORATED WITH everyone from Can to Katy Perry, Bob Dylan to Bon Jovi, yet despite a truly remarkable work rate and wide array of multimedia activity and interests, to many, Dave Stewart remains best known as one half of Eurythmics.

But 2011 could well see that change; 30 years on from the release of Eurythmics' debut album, *In Your Garden*, Stewart is having a landmark year, and certainly one that should cement his reputation as one of the hardest-working and creative forces in music.

So far, this year has seen the release of Stevie Nicks' album *In Your Dreams* and Joss Stone's LP1. Both were co-produced and co-written by Stewart and in the case of Nicks' LP it was the first time that the Fleetwood Mac singer had ever accepted a co-writing partner.

Stewart's talent for striking the right note with other artists has also seen him form a harmonious, compelling and previously unthinkable union of some of the industry's most successful and disparate artists.

For Stewart's new band, SuperHeavy, he has united The Rolling Stones' Mick Jagger, soul singer Joss Stone, *Slumdog Millionaire* composer A.R. Rahman and reggae star Damian Marley.

According to SuperHeavy's manager and executive chairman of Live Nation Entertainment Irving Azoff, SuperHeavy was Dave Stewart's concept. "He had a vision for several different genres and styles of music coming together. He contacted and collaborated with Mick and they spent the next three years fine-tuning the concept."

Stewart has ongoing plans involving the eclectic super quintet but the first is the band's eponymous debut album, which will be released via Universal's A&M label on September 19.

Then there is the the extensive composition work that Stewart carried out alongside Glen Ballard for the musical stage version of the film *Ghost*, which opened in the summer. As if that were not enough, around the same time *Ghost* made its stage debut, Proper Records released Stewart's first solo album in years.

The recording sessions for *The Blackbird Diaries* found Stewart in fine creative form. He completed the set in just five days at John and Martina McBride's Blackbird Studio in Nashville. Working alongside a new band and with guests including Stevie Nicks, Martina McBride, Colbie Caillat and The Secret Sisters, Stewart created a sound that successfully marries his first love, the blues, with country and rock. As its title suggests, *The Blackbird Diaries* draws heavily from Stewart's past, including his days with Annie Lennox in Eurythmics.

"It wasn't planned that way, it was more like necessity being the mother of invention," explains Stewart. "We had all these musicians turning up

From the post-punk pop of The Tourists to the star-studded Super-Heavy project, via one of the biggest bands of the Eighties, Dave Stewart has always had a work rate to match his talent. Thirty years after it all began he reflects on a career that also includes an eclectic solo oeuvre, high-profile soundtracks and much more

# DAVE STEWART



**ARTIST. COMPOSER.**  
**PRODUCER. SONGWRITER.**  
**AUTHOR. VISIONARY.**

 Kobalt

# PROFILE

**"We are interested in doing something again. It would be odd not to, but we have never talked about how or what it might be... We are older now and the way we would perform would use different elements..."**

DAVE STEWART ON FUTURE COLLABORATION WITH ANNIE LENNOX

every day to play and I am like, 'OK, I better write some songs' and I started basing them on moments in time.

"For example Magic In The Blues was written about my mum and dad breaking up and then me hitching down to Birmingham and London and then eventually meeting Annie [Lennox]. I wrote it as if it was an entry in a diary and it worked out really well so I continued like that. The songs just came tumbling out."

Born on September 9, 1952, in Sunderland, it was 14 years before Stewart first reached for a guitar. A cousin in Memphis had sparked the teenager's imagination by sending back blues records and it wasn't long before Stewart was attempting to mirror those raw emotive sounds. But he admits to being far from accomplished at the outset.

"I didn't have a clue how to play, but these old blues players didn't know complicated stuff either – they had a great rhythm and stuck around one or two chords – so I started to learn that and how to use a bottle neck."

Influenced by the likes of Crosby, Stills, Nash & Young, Stewart's first band, Longdancer, brought him his first brush with success when they signed to Elton John's Rocket Records. But it was The Tourists, a new-wave band he formed with Peet Coombes and new girlfriend Annie Lennox, that would set the wheels in motion toward him establishing a long and successful career in the business.

Frustrated by their lack of creative input into The Tourists' songwriting process, it wasn't long before Lennox and Stewart broke with Coombes to go it alone. "We didn't write a single song on three albums with The Tourists, we just played Peet's songs," recalls Stewart.

The duo formed Eurythmics as a vehicle for their own creative leanings and used collaborators on an ad-hoc basis. They signed to RCA and decamped to Cologne to work on *In The Garden*.

Released in October 1981 the album was an adventurous mix of synth pop and Krautrock, and featured collaborations with Can's Holger Czukay and Jaki Liebezzeit, plus Blondie drummer Clem Burke. It met with an enthusiastic response from critics, but the public's reaction was more muted.

With their romantic liaison a thing of the past, Lennox and Stewart concentrated their energies on songwriting and it soon paid off. The release of second album *Sweet Dreams (Are Made Of This)* in early 1983 saw them become household names when the title track reached number two on the UK singles chart before topping the US rundown.

Eurythmics went on to record their third album, *Touch*, which went to number one in the UK, and the band enjoyed a run of six Top 10 singles before having their first number one with *There Must Be An Angel (Playing With My Heart)* in 1985.

Despite the band's incredible success it took Stewart a while to fully comprehend his new-found level of income.

**RIGHT**

**Right by your side:** Dave Stewart in his Eurythmics days with Annie Lennox – he has not ruled out the pair working together again



"I could never understand at the start, nor could Annie, whether we were making money or not. The first cheque we received was taken away because an old manager said he owned the rights. The cheques continued and we carried on living the same way. I remember speaking to our solicitor; I rang up and said, 'Do you think Annie and I could buy a car?' We'd made around £800,000 but I couldn't get my head around it. He said, 'Mr Stewart, I think you have reason for cautious celebration'. I wasn't sure how you go about celebrating cautiously."

**BELOW**

**New from Nashville:** Dave Stewart during recording sessions for *The Blackbird Diaries* and (bottom) with collaborator Martina McBride. He has already recorded the follow-up album

Eurythmics became one of the most successful acts of the Eighties, releasing eight hit albums in as many years, before splitting in 1990. They have reformed twice: in 1999 to release ninth album *Peace*; and in 2005 for their *Ultimate Collection* set. Lennox and Stewart remain good friends and they are not ruling out another Eurythmics campaign.

"We are interested in doing something again. It would be odd not to, but we have never talked

about how or what it might be. Obviously there are lots of opportune moments, anniversaries, et cetera, but we would do something when it felt right and it would have to be very different. We are older now and the way we would perform would use different elements."

In the years since Eurythmics disbanded Stewart's remarkable career has seen him take on a wide array of projects, including film and TV productions, photography, extensive charity work, the creation of members club The Hospital, writing a music business book, and even comics, while also finding time to run his own "ideas factory" – the multimedia operation Weapons Of Mass Entertainment.

He has also proved much in demand as a writer/producer whose long list of collaborators includes Tom Petty, Bryan Ferry, Bob Geldof, Bono, Sinead O'Connor and Ringo Starr. Before teaming up with Mick Jagger for *SuperHeavy* he co-wrote and co-produced tracks for Jagger's 1987 album *Primitive Cool* and they worked together again on the soundtrack to the remake of the 2004 movie, *Alfie*.

Jon Bon Jovi, who collaborated with Stewart when recording his second solo album *Destination Anywhere*, admires his ability to relax artists and get the best from them. "He gets you to let your guard down and do things you would never normally do," says Jovi.

Stewart co-wrote *Midnight In Chelsea*, the first single from *Destination Anywhere* and Jovi's highest-charting solo single in the UK when it reached number four in June 1997.

Jovi distinctly remembers the first time he met the former Eurythmic having been invited to a party by Demi Moore and then-husband, Bruce Willis.

"I met Dave Stewart at some crazy English castle that Bruce was renting. It was January in England and Prince Andrew was there with Fergie. Dave got everyone swimming in the pool. By the end of the night everybody was singing and playing and Dave was just like the pied piper. He is just that great bohemian kind of artist who feels that everyone should participate. He didn't care if you were a royal, a movie star, a kid or the help; he included everyone. I love that about him; he encourages artistry in a way that is infectious," says Jovi.

Jovi also recalls fondly the free-for-all, inclusive, atmosphere at Stewart's studio in London. "We would be recording and there was always a crazy Who's Who of people walking in and out of the studio: Annie Lennox, The Edge, Sinead O'Connor, Natalie Imbruglia, Mick Jagger..."

And he found the atmosphere no less inclusive at Stewart's LA abode, which he soon recognised to be the very house pictured on the sleeve of the debut LP by The Traveling Wilburys, the super group that featured Bob Dylan, George Harrison, Jeff Lynne, Roy Orbison and Tom Petty. The album was recorded in Stewart's house and garden over a 10-day period in May 1988.

"I was really good friends with George Harrison and had worked with Tom Petty," explains Stewart. "Bob [Dylan] said he would love to have a band that felt as good as The Band, but he didn't know who it could be, so I said, 'The only band that could be like that now is the Heartbreakers'. George Harrison was staying at my house, Tom [Petty]



Entertainer Songwriter Producer

# DAVE STEWART

Thank you for sharing  
your seemingly endless  
musical talents and for  
your amazing contributions  
to the world of music.

The logo for haber corporation features a stylized, vertical graphic of three curved lines on the left, resembling a plant or a musical staff. To the right of this graphic, the word "haber" is written in a lowercase, sans-serif font, with a horizontal line underneath it. Below the line, the word "corporation" is written in a smaller, lowercase, sans-serif font.

haber  
corporation

Encino, CA \* Nashville, TN \* Paris, France

# PROFILE

would be around all the time and that led to The Traveling Wilburys," says Stewart.

Dylan and Stewart regularly hung out and jammed together and Stewart drew on one of those informal sessions to create the track Worth Waiting For on The Blackbird Diaries.

"We were really good friends and would meet up and do all sorts of different things like go down on my canal boat through London and make little films. I had about 30 records of us playing together in the kitchen and that one started as a jam session. We ended up in my kitchen playing cassettes of a jam on a ghetto blaster, then playing along and recording into another crappy cassette recorder. I always remembered there was something interesting about that track so when I was in Nashville I pulled it out of the bag and it really fitted the feeling well."

With the intention of now creating a solo album every year, Stewart has already recorded a follow-up to The Blackbird Diaries which was recorded at the same breakneck pace and in the same studio as its predecessor. Entitled Ringmaster General it is slated for a spring release next year.

While Stewart favours working apace, his collaborators are not always used to his swift ways – yet the benefits soon become obvious.

"Gwen Stefani said I taught her how to write a song in 15 minutes," says Stewart. "We wrote Underneath It All in 15 minutes and that went to number one in America. It can look very random and chaotic from the outside, but soon the managers and artists see that there is a kind of method, which is creating a situation and the feeling that enables the artists to look inside themselves and realise, 'I am comfortable to do anything here'. Through that often comes lots of ideas and fast songwriting and that is what makes it interesting for me."

Joss Stone is among the many artists that relish working with Stewart. "First and foremost it is always fun," she says. "I love his spirit and attitude towards life. If someone was to try to argue that only some things are possible, his ideas and more importantly his actions have proved them all wrong; anything is possible when Dave Stewart is involved."

Much like with the recording of The Blackbird Diaries, Stewart favoured the idea of letting the SuperHeavy songs emerge and develop while jamming and recalls with amusement Mick Jagger's reaction to entering the A&M studio without a fragment of a song being in place.

"We just got everyone to turn up at the studio. There was loads of old-fashioned recording equipment and mics everywhere and Mick says to me as he walks in the door, 'Fuckin' ell, Dave, we haven't even written any songs yet, what are we going to play?' And I said, 'We'll start playing and it will be okay'. By the end of the first day we had written about seven things between us. We ended up writing about 30 songs that we whittled down to the 16 we mixed."



**ABOVE**  
Super heroes: Dave Stewart's latest vehicle, SuperHeavy. He will also be working on an acoustic album with band member Joss Stone (above)

**BELOW**  
Refreshing recording: SuperHeavy in the studio, featuring Dave Stewart, Mick Jagger, Joss Stone, AR Rahman and Damian Marley

Jagger says: "We ran the gamut of all our different styles mixed up, so we got Joss singing, Damian doing toasting, and me singing different styles." And he was not alone in finding the whole process refreshing.

"The first day I was in a daze thinking, 'What am I doing? What's my role?' and then slowly we started writing with each other, and it was great," says A.R. Rahman. "It took me way back to my high-school days when I was playing in a rock band, but this one was a real one."

"On paper it maybe shouldn't work, but the combination of their voices together makes it work," says A&M UK managing director Orla Lee. She says that a key focus for her team at Universal co-ordinating the project's global rollout has been social media, not least due to the project successfully

"Once you have created something as colossal as this in terms of getting everyone together, you don't just want to disappear; there is something in you that wants to keep the concept of it going..." DAVE STEWART

blurring the boundaries between genres and territories.

Stewart, for one, would like to take the project further and launch a festival using the SuperHeavy theme of collaboration, with the band members acting as festival curators.

"It would be like Meltdown, but could be anywhere; LA or Mumbai or Jamaica. It would continue the theme of artists from different parts of the world playing together and end up with a SuperHeavy finale," says Stewart. His plan also involves setting up a tent for fledgling acts under a banner with the band's tiger logo.

He admits it is early days and that he is yet to present the idea to SuperHeavy's manager Irving Azoff but Stewart is confident of making something happen, not least due to Azoff's involvement in Live Nation.

"Once you have created something as colossal as this in terms of getting everyone together, you don't just want to say, 'Here's the album' and disappear; there is something in you that wants to keep the concept of it going," he says.

And when it comes to firmer plans, perhaps unsurprisingly given Stewart's packed past, there is no shortage of them. Along with his charity work for the likes of Greenpeace and Stand Up To Cancer, Stewart has an array of music, film and TV projects in the pipeline.

On the music side he is working with 17-year-old folk-rock singer songwriter Jake Bugg from Nottingham and producing a record with Michael Jackson's former guitarist Orianthi Panagaris. He has also been working with Dianne Birch, is set to do a duet with Alison Krauss and is planning to record a stripped-down acoustic album with Joss Stone on which he will play guitar, produce and co-write.

Then there is the soundtrack to the Dreamworks animated film Madagascar 3, which he is due to work on in London shortly with Hans Zimmer, and his forthcoming tour with Stevie Nicks. Meanwhile, his comedy TV series, Malibu Country, starring Reba McEntire, has been picked up by ABC for a pilot and Paramount is to release the Ringo Starr biopic The Hole In The Fence, which Stewart co-wrote with the former Beatle.

"He is a magician," says Jovi of his old friend and collaborator. And considering Stewart's ability to balance so many interests and commitments it certainly seems a more fitting way to describe Dave Stewart than "former Eurythmic".



# MW JOBS & SERVICES

## Experienced Digital Music and Media Trainees Expenses/Training Fees/Free Lance Fees TBN 3 to 6 months/1 year contracts

Three/six month/year training (subject to experience) leading to full time /free lance positions working in the global internet/digital music markets. Experience with music/media social networking/online pr/ multi genre back catalogue music an advantage as is residence in Greater London. Specialist-semi advanced graphic/web designers are also welcome to apply to augment the digital music marketing training.

Please send CVs to [recruitment@musicmanagement.me.uk](mailto:recruitment@musicmanagement.me.uk)

## Robertson Taylor

Providing insurance for the music, events and festivals sector since 1977

Please contact Steven Howell on 07850 708287 or 0207 5101250

[robertson-taylor.com](http://robertson-taylor.com)

## MusicWeek 4 Jobs



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

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



**MEDIADISC MASTERS**  
DDPI / RMCD CREATION & COMPILATION  
DIGITAL TRANSFERS - AUDIO LEVELING  
EQ'ING - ISRC EMBEDDING - EDITS / SNIPPETS

To Advertise  
in **print** or **online**

call Archie on  
**0207 354 6000**

[archie.carmichael@intentmedia.co.uk](mailto:archie.carmichael@intentmedia.co.uk)

Contact: Archie Carmichael  
Music Week, Intent Media, London  
1st Floor, Suncoast House  
18-26 Essex Road, London, N1 8LN  
T: 0207 354 6000  
E: [archie.carmichael@intentmedia.co.uk](mailto:archie.carmichael@intentmedia.co.uk)  
Rates per single column cm  
Jobs: £40  
Business to Business & Courses: £21  
Notice Board: £18 (min. 4cm x 1 col)  
Spot colour: add 10% Full colour: add 20%

All rates subject to standard VAT  
The latest jobs are also available online  
every Monday at [www.musicweek.com](http://www.musicweek.com)  
Booking deadline: Thursday 12pm for  
publication the following Monday (space  
permitting). Cancellation deadline: 10am  
Wednesday prior to publication (for series  
bookings: 17 days prior to publication).



**Q4** All the big releases for the run-up to Christmas



Andrea Bocelli

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



### September 30 Andrea Bocelli tribute

**Q4 Preview:** a round-up of key releases due in the make-or-break months.

**Music Week Presents... Vol 12:**  
Contact [Czaralee.Anderson@intentmedia.co.uk](mailto:Czaralee.Anderson@intentmedia.co.uk) to get featured in Vol. 13 for October.

**October 7  
Abbey Road** 80th anniversary special  
**Distribution** latest developments

**Coming soon**  
ReverbNation, Music video special, Reggae focus

## INDUSTRY EVENTS DATES FOR YOUR DIARY

### September

**29th**  
BT Digital Music Awards  
Camden Roundhouse, London  
[btDMA.com](http://btDMA.com)

### October

**5th**  
Live UK Summit  
Radisson Blu Portman Hotel,  
London  
[liveuksummit.com](http://liveuksummit.com)

**MOBOs**, Glasgow SECC  
[mobo.com](http://mobo.com)

**6th**  
Live UK Music Business Awards,  
Radisson Blu  
Portman Hotel, London  
[livemusicawards.co.uk](http://livemusicawards.co.uk)

**12th-16th**  
Iceland Airwaves  
Reykjavic, Iceland  
[icelandairwaves.is](http://icelandairwaves.is)

**18th-22nd**  
CMJ Music Marathon  
New York [cmj.com](http://cmj.com)

**20th-23rd**  
SWN Festival, Cardiff  
[swnfest.com](http://swnfest.com)

**20th-23rd**  
Music and Media  
Tampere, Finland  
[musiikkimedia.fi](http://musiikkimedia.fi)

**31st-Nov 2nd**  
Songfest  
The Bedford, Balham, London  
[songfest.org.uk](http://songfest.org.uk)

**November 7th**  
Music Industry Trust Awards,  
Grosvenor House Hotel, London  
[mitsaward.com](http://mitsaward.com)

**10th**  
AIM Awards - Florida, London  
[musicindie.com](http://musicindie.com)

**15th**  
UK Festival Awards  
Roundhouse,  
Camden, London  
[festivalawards.com](http://festivalawards.com)

**January 28th-31st**  
Midem  
Cannes, France  
[midem.com](http://midem.com)



# KEY RELEASES

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

## TRACK OF THE WEEK

### ■ SAK NOEL **Loca People** (3 Beat)



DJ and producer Sak Noel has already made a name for himself on the continent as the founder and co-owner of Moguda production house – which runs the Moguda Dance Festival in Spain – and Noel is now poised to make an impact in the UK, thanks to his current single *Loca People*. Already a huge

European hit, topping charts in Denmark and the Netherlands and entering the top 10 in Sweden, Switzerland, Austria and Belgium, and it is easy to see why. The turbo-charged dance track combines irritatingly catchy hooks with thumping beats and gratuitous swearing.

*Loca People* has been named Radio 1's Scott Mills' record of the week and, over the past month, has graced the top of Shazam's new release tag chart on numerous occasions. Prepare to become addicted.

PREVIOUS: DEBUT **CHARLOTTE OTTER**



## ALBUM OF THE WEEK

### ■ JAMES MORRISON **The Awakening** (Island)



Having recently parted ways with his label of six years, Polydor, James Morrison's returns with a far more mature and polished offering on his third album. Following on from 2008's smash *Songs For You, Truths For Me*, which along with his debut *Undiscovered* have sold more than 4.5 million worldwide, *The Awakening* finds Morrison singing about becoming a father and losing his own.

Dreamy strings, uplifting harmonies and Morrison's broken croon are the name of the game here and, with production coming from Benard Butler *The Awakening* is a record filled with chart-friendly, yet insightful tracks including a stand-out duet with Jessie J titled *Up*. Despite brief flashes of brilliance, the album falls short of delivering a grandstand moment which could take it outside of its predictable comfort zone, but will still leave fans of the artist eager for more.

PREVIOUS ALBUM: *SONGS FOR YOU TRUTHS FOR ME (3)* **CHARLOTTE OTTER**



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

### ■ ALBUM APPARAT **The Devil's Walk** Mute



A wonderful excursion into what could be best described as acoustic techno territory, *The Devils*

*Walk* (named after the Percy Bysshe Shelley poem) is a unique recording. Sascha Ring touches on M83 (*Sweet Unrest*), Broken Social Scene (*Black Water, Ash Black Veil*) and even Arvo Part. Co-written with Joshua Eustis and Fredo Nogueira in Mexico then re-worked in Europe with Patrick Christensen, Ring recaptures some of the forward thinking of the Krautrock scene that inspired the Chicago techno dons and creates a first-rate album for lovers of electronic and acoustic music alike. Of particular note is the vocal on *Your House Is My World*, spellbinding and deeply evocative. Apparat will be touring Europe this autumn, with shows at Reeperbahn Festival; Teatro Geox in Italy and the Nordik Impakt Festival.

**SIMON CHRISTOPHERS**

### ■ ALBUM ROOTS MANUVA

**4everolution** Big Dada/Banana Klan Rodney Smith unleashes his sixth studio album proper and his most interesting since



2005's *Awfully Deep*. With Smith having relocated from his manor of Stockwell in London to Sheffield, *4everolution* is rather confused style-wise, with some

tracks touching on previous productions while others veer in from the leftfield, stand-out indie-esque *The Throes Of It* in particular. By and large, however, this is no bad thing and the album is filled with classic lines and insights aplenty. One can't help wondering though; surely Roots Manuva must have considered moving into commercial territory? His provenance, lyrical and production skills makes him perfectly able to knock Tinie Tempah, Example and Wretch 32 to the side, and smash the charts, yet *4everolution* finds him content to play to his existing fanbase. It seems Roots will remain Roots.

**SIMON CHRISTOPHERS**

### ■ ALBUM BRETT ANDERSON **Black Rainbows** BA Songs



With three of his own albums behind him, each increasingly sparse and introspective, Brett

Anderson's priority has hardly been to win back those who wanted little more than foot-stomping, mic-wiggling duplicates of Suede classics. So, the announcement that this fourth album was to see a return to a rockier, more energetic sound was greeted with much enthusiasm, especially after the acclaimed Suede reunion gigs. Although the record is not the noisy, glam rampage that might have been envisaged by promises of Anderson's "back to basics" approach – with reliance on songs loosely described as ballads which are of a quality that calls to mind Suede's

early album tracks and B-sides – the album is by and large what it promised to be. *Crash About To Happen* has a late Eighties feel, the lush and beautiful *This Must Be Where It Ends* is driven by a dark, audacious undercurrent, while *Actors* will be a candidate for the next single.

Destined, no doubt, to be eclipsed by new Suede material, it nevertheless stands by itself as one of the year's more striking albums proving that at 43 years of age Anderson still has more to say than many songwriters half his age.

**ED MILLER**

### ■ ALBUM ZOLA JESUS



**Conatus** (Souterrain Transmissions) Over the past three years Zola Jesus (Nika

Roza Danilova) has built up a strong and incredibly loyal following thanks to her unique voice and majestic music. Co-produced by Brain Foote (*Jackie-O Motherfucker*, *Cloudland Canyon*), *Conatus* follows up from 2010's *Stridulum II* and, like its predecessor, is a serious and solemn affair. Dark, brooding strings, deep, thumping drums and strident, echoing vocals are the name of the game – with Eighties drum machines and keyboards helping to provide an element of lightness to what would otherwise be a rather heavy affair. This is a record not for the faint hearted, but nonetheless makes for a strong and compelling listen, with *Vessel*, *In Your Nature* and *Seekir* proving to be particular stand-out tracks. **CHARLOTTE OTTER**

## OUT NEXT WEEK

### SINGLES

- **SKYLAR GREY** *Invisible* (Interscope)
- **BEN HOWARD** *Keep Your Head Up* (Island)
- **THE RIFLES** *Tangled Up In Love* (EMI)
- **TWIN ATLANTIC** *Make A Beast Of Myself* (Red Bull)
- **YOU ME AT SIX** *Loverboy* (Virgin)
- **BRETT ANDERSON** *Brittle Heart* (EMI)
- **APPARAT** *Son Of Los* (Mute)
- **DIONNE BROMFIELD FEAT. TINCHY STRYDER** *Spinnin'* For 2012 (Lioness/Island)
- **CANT** *Believe* (Warp/Terrible)
- **PETER GRANT** *Too Close* (PGM/Universal)
- **GURRUMUL** *Gopuru* (Dramatico)
- **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)
- **DAVID'S IYRE** *Heartbeat* (Hideout/Mercury)
- **SUGABABES** *Freedom* (RCA)
- **YUCK** *The Wall* (Mercury/Pharmacy)

### ALBUMS

- **BRETT ANDERSON** *Black Rainbows* (EMI)
- **APPARAT** *The Devil's Walk* (Mute)
- **BLINK 182** *Neighborhoods* (Island)
- **CAGED ANIMALS** *Eat Their Own* (Lucky Number)
- **J COLE** *Cole World: The Sideline Story* (RCA)
- **CHICKENFOOT** *Chickenfoot III* (Earmusic)
- **DRIVE-BY TRUCKERS** *Ugly Buildings, Whores And Politicians* (New West)
- **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/WDR)
- **GURRUMUL** *Rrakala* (Dramatico)
- **STEVE HACKETT** *Beyond The Shrouded Horizon* (Inside Out)
- **BETH HART & JOE BONAMASSA** *Don't Explain* (Provogue)
- **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)
- **PRIMUS** *Green Naugahyde* (Prawn Song)
- **PNAU** *Solid Ground* (Too Much Worth Living For) (Mus)
- **NICOLA ROBERTS** *Cinderella's Eyes* (A&M)
- **ROOTS MANUVA** *4Everolution* (Big Dada/Banana Klan)
- **STING** *Sting 25 Years - The Definitive Box Set Collection* (Deutsche Grammophon)
- **SWITCHFOOT** *Vice Verses* (Atlantic)
- **VARIOUS** *Disco Heaven* (Hed Kandi)
- **WILCO** *The Whole Love* (DBPM)

## OCTOBER 3

### SINGLES

- **AWOLNATION** *Sail* (Red Bull)
- **BIG SEAN FEAT. KANYE WEST & ROSCOE DASH** *Marvin & Chardonnay* (Def Jam)
- **CANTERBURY** *More Than Know* (White Label)
- **CLOCK OPERA** *Lesson No. 7* (Island)
- **COCKNBULLKID** *Hold On To Your Misery* (Island/Moshi Moshi)
- **DELILAH** *Go* (Atlantic)
- **DUOLOGUE** *A-B* (Island)
- **EVANESCENCE** *What You Want* (Virgin/Wind Up)
- **GIVERS** *Meantime* (Glassnote/Island)
- **KENNETH BAGER EXPERIENCE FEAT. ALOE BLACC** *The Sound Of Swing* (Oh Na Na) (Deconstruction)
- **WIZ KHALIFA** *No Sleep* (Atlantic)
- **MADS LANGER** *Riding Elevators* (Columbia)
- **THEOPHILUS LONDON** *I Stand Alone* (Warner Brothers)
- **THE MAGICIAN FEAT. JEPPE LAURSEN** *I Don't Know What To Do* (cisune)
- **MARINA AND THE DIAMONDS** *Radioactive* (679/Atlantic)
- **MASTERS IN FRANCE** *Inhale EP* (Bone Dry)
- **MR SCRUFF** *Feel It/Bounce* (Ninja Tune)
- **SKYLAR GREY** *Invisible* (Interscope)
- **JOSH T PEARSON** *Sorry With A Song* (Mute)
- **PORTUGAL. THE MAN** *So America* (Atlantic)
- **QUEEN OF HEARTS** *The Arrival - EP* (Paper Bag)
- **VARIOUS CRUELTIES** *Chemicals* (Hideout/Mercury)
- **EDDIE VEDDER** *Without You* (Monkeywrench/Island)
- **VISIONS OF TREES** *Sirens* (Novocaine)
- **VIVA BROTHER** *Time Machine* (Geffen)

### ALBUMS

- **SARAH BLASKO** *Cinema Songs* (Dramatico)
- **DIONNE BROMFIELD** *Good For The Soul* (Lioness/Island)
- **DEUS** *Keep You Close* (PIAS)
- **DJ SHADOW** *The Less You Know, The Better* (Island)
- **EMIKA** *Emilka* (Ninja Tune)
- **FEIST** *Metals* (Polydor)
- **FRON MALE VOICE CHOIR** *Voices From The Valley - Best Of* (U2)
- **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)
- **L-VIS 1990** *Neon Dreams* (Island)
- **LADY ANTEBELLUM** *Own The Night* (Capitol/Parlophone)
- **THEOPHILUS LONDON** *Timez Are Weird These Days* (Green Label Sound)
- **LONEY DEAR** *Hall Music* (Polyvinyl)
- **MADS LANGER** *Behold* (Columbia)
- **PAUL MCCARTNEY** *Ocean's Kingdom* (Decca)



Some tracks below may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Please email any key releases information to [isabelle@musicweek.com](mailto:isabelle@musicweek.com)

- **MUTEMATH** Odd Soul (Warner Brothers)
- **BONNIE PRINCE BILLY** Wolfroy Goes To Town (Domino)
- **ROACHFORD** Addictive (M3)
- **TRANSIT** Listen & Forgive (Rise)
- **VARIOUS** The Lost Notebooks Of Hank Williams (Egyptian/Sony)
- **WE WERE PROMISED JETPACKS** In The Pit Of The Stomach (Fatcat)
- **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 (alling/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 (Fueled By Ramen)
- **THE JAPANESE POPSTARS** Take Forever (Virgin)
- **MURRAY JAMES** Protect Me (Columbia)
- **JOE JONAS** Just In Love (A&M)
- **THE OVERTONES** Second Last Chance (Warner Music Entertainment)
- **OWL CITY** Dreams Don't Turn To Dust (Island)
- **UNICORN KID FEAT. TALK TO ANIMALS** True Love Fantasy (Mos)

## ALBUMS

- **RYAN ADAMS** Ashes & Fire (Pax-Am/Columbia)
- **AWOLNATION** Megalithic Symphony (Red Bull)
- **BJORK** Biophilia (One Little Indian)
- **JASON DERULO** Future History (Warner Brothers/Beluga Heights)
- **EVANESCENCE** Evanescence (Sony)
- **FOUR YEAR STRONG** In Some Way, Shape Or Form (Defacto/Island)
- **PETER GABRIEL** New Blood (EMI)
- **GIVERS** In Light (Island)
- **MAYER HAWTHORNE** How Do You Do (Island)
- **KATHERINE JENKINS** Daydream (Warner Brothers)
- **THE OVERTONES** Good Ol' Fashioned Love Platinum Edition (Warner Music Entertainment)
- **PINK MARTINI & SAORI YUKI** 1969 (Parlophone)
- **PORTUGAL. THE MAN** In The Mountain In The Cloud (Atlantic)
- **RADIOHEAD** TKOL RMX 1234567 (Trickster Tape/OK)
- **CLIFF RICHARD** Soulicious (EMI)
- **VARIOUS** Music From The Motion Picture Footloose (Atlantic)

## OCTOBER 17

## SINGLES

- **BOMBAY BICYCLE CLUB** Lights Out Words

- **GONE** (Island)
- **CAGE THE ELEPHANT** Aberdeen (Relentless/Virgin)
- **KELLY CLARKSON** Mr Know It All (RCA)
- **BAXTER DURY** Trellick (Parlophone)
- **SAM GRAY** Brighter Day/Voices (Transmission)
- **THE JOY FORMIDABLE** (Cradle (Canvasback/Atlantic))
- **KERI HILSON FEAT. NELLY** Lose Control (Let Me Down) (Interscope)
- **MANN FEAT. T-PAIN** Get It Girl (Def Jam)
- **NERO** Crush On You (Mercury/MTA)
- **NICKI MINAJ FEAT. RIHANNA** Fly (Cash Money/Island)
- **LANA DEL REY** Video Games (Polydor)
- **TO KILL A KING** My Crooked Saint EP (Virgin)
- **TODDLA T FEAT. WAYNE MARSHALL AND SKREAM** Streets So Warm (Ninja Tune)
- **ALEX WINSTON** Velvet Elvis (Island)
- **WOLF GANG** Back To Back (Atlantic)

## ALBUMS

- **ASA** Why Can't We (Dramatico)
- **MATT CARDLE** Letters (Syco)
- **CHRIS DE BURGH** Footsteps 2 (DMG TV)



- **FLASHGUNS** Passions Of A Different Kind (Humming)
- **DARREN HAYES** Secret Codes & Battleships (Powdered Sugar)
- **JANE'S ADDICTION** The Great Escape Artist (EMI)
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds (Sour Mash)
- **DANIEL O'DONNELL** The Ultimate Collection (DMG TV)
- **JOHNNY MATHIS** The Ultimate Collection (Sony)
- **SLIPKNOT** Iowa - 10th Anniversary Edition CD/DVD (Roadrunner)
- **PATRICK STUMP** Soul Punk (Mercury)

## OCTOBER 24

## SINGLES

- **BIG DEAL** Distant Neighbourhood (Mute)
- **THE BLACKOUT** You're Not Alone (Cooking Vinyl)
- **BORN BLONDE** Radio Bliss (Hideout/Mercury)
- **COBRA STARSHIP FEAT. SABI** You Make Me Feel... (FAR)
- **WYNTER GORDON** Buy My Love (Asylum/Big Beat)
- **GUILLEMOTS** I Don't Feel Amazing Now (Geffen)
- **HARD-FI** Give It Up (Necessary/Atlantic)
- **BEVERLEY KNIGHT** One More Try

- (Hurricane)
- **LMFAO** Sexy And I Know It (Interscope)
- **KID MASSIVE & MARK LE SAL** Don't Cry (Transmission)
- **NOAH & THE WHALE** Waiting For My Chance To Come (Mercury/Young & Lost)
- **JULIAN PERRETTA** Wonder Why (Mercury)
- **PROFESSOR GREEN.** Read All About It (Virgin)
- **RIZZLE KICKS** When I Was A Youngster (Island)
- **TRIBES** When My Day Comes (Island)
- **MZ BRATT** Tear It All Down (Atlantic)

## ALBUMS

- **KELLY CLARKSON** Stronger (RCA)
- **COLDPLAY** Mylo Xyloto (Parlophone)
- **SANDY DENNY & THEA GILMORE** Don't Stop Singing (Island)
- **THOMAS DOLBY** A Map Of The Floating City (EMI)
- **DRAKE** Take Care (Cash Money/Island)
- **SAM GRAY** Brighter Day (Transmission)
- **GYM CLASS HEROES** The Papercut Chronicles II (Decaydance/Fueled By Ramen)
- **JOE JONAS** Fast Life (A&M)
- **MACHINE HEAD** Unto The Locust (Roadrunner)
- **JOSH OSHO** L.I.F.E (Island)
- **RONAN PARKE** Ronan Parke (Sony)
- **THE SOLDIERS** Message To You (DMG TV)
- **TRIBES** Baby (Island)
- **BRIAN WILSON** In The Key Of Disney (Disney Peral/EMI)

## OCTOBER 31

## SINGLES

- **AVRIL LAVIGNE** Wish You Were Here (Columbia)
- **BIRDY** People Help The People (4th Floor)
- **BEYONCE** Countdown (Columbia/Parkwood Ent.)
- **BLACK VEIL BRIDES** Set The World On Fire (Island/Lava)
- **BLUEY ROBINSON** Coming Back (RCA)

- **BRIGHTON & HOVE GAY MEN'S CHORUS** Somewhere For Me (Island)
- **DOCTOR P** Neon (Warner Brothers)
- **DOG IS DEAD** Hands Down (Atlantic)
- **KELE** The Hunter EP (Wichita/Polydor)
- **JENNIFER LOPEZ** Papi (Def Jam)
- **DOT ROTTEN** R U Not Entertained? (Mercury)
- **KELLY ROWLAND** Down For Whatever (Motown/Island)
- **SEAN PAUL FEAT. ALEXIS JORDAN** Got 2 Luv U (Atlantic)
- **MONARCHY FEAT. BRITT LOVE** You Don't Want To Dance With Me (100%)
- **THE WANTED** Lightning (Geffen)
- **LAURENT WERY FEAT. SWIFT KID AND DEV** Hey Hey Hey (Pop Another Bottle) (One More Tune/Warner)

## ALBUMS

- **BRIGHTON & HOVE GAY MEN'S CHORUS** Brighton & Hove Gay Men's Chorus (Island)
- **COBRA STARSHIP** Night Shades (Decaydance/Fueled By Ramen)
- **THE DRUMS** How It Ended (Island/Moshi Moshi)
- **FLORENCE + THE MACHINE** Ceremonials (Island)
- **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)
- **RED SKY JULY** Red Sky July (Proper)
- **LOU REED & METALLICA** Lulu (Vertigo)
- **RIZZLE KICKS** Stereo Typical (Island)

## NOVEMBER 7

## SINGLES

- **CHILDREN IN NEED** Teardrop (Island)
- **CLEMENT MARFO & THE FRONTLINE FEAT. GHETTOS** Overtime (Warner)

- **DJ SHADOW FEAT. LITTLE DRAGON** Scale It Back (Island)
- **DRY THE RIVER** Weights & Measures EP (RCA)
- **THE BIG PINK** Stay Gold (4AD)
- **CHRIS BROWN** She Aint You (Sony RCA)
- **CAVE PAINTING** Midnight Love EP (Mercury)
- **JESSIE J** Who You Are (Island/Lava)
- **KING CHARLES** Bam Bam (Island)
- **PIXIE LOTT FEAT. PUSHA T** What Do You Take Me For? (Mercury)
- **LOICK ESSIEN** Me Without You (RCA)
- **ICONA POP** Nights Like This (Mercury)
- **LONSDALE BOYS CLUB** Gypsy (Island)
- **JESS MILLS** Silent Space (Island)
- **OH LAND** White Nights (RCA)
- **TOM VEK** Someone Loves You (Island)
- **MANIC STREET PREACHERS** This Is The Day (Columbia)
- **MAVERICK SABRE** I Need (Mercury)
- **TINCHY STRYDER** Off The Record (4th & Broadway)
- **TYGA FEAT. CHRIS RICHARDSON** Far Away (Island)
- **WASHINGTON** Holy Moses (Mercury)
- **THE WOMBATS** 1996 (4th Floor)
- **WONDERLAND** Need You Now (Mercury)

## ALBUMS

- **AKON** Stadium (Island)
- **ATLAS SOUND** Parallax (4AD)
- **THE CURE** Disintegration - Deluxe Edition (Fiction)
- **MELANIE FIONA** The M.F. Life (Island)
- **LIZ GREEN** O, Devotion! (PIAS)
- **SKYLAR GREY** Invisibile (Polydor)
- **LOS CAMPESINOS** Hello Sadness (Wichita)
- **KATIE MELUA** Secret Symphony (Dramatro)
- **TYGA** Careless World (Island)
- **ONEOHTRIX POINT NEVER** Replica (Software/Mexican Summer)
- **KELLY ROWLAND** Here I Am - Us Version (Universal)

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



**Ray Foxx** (RWD Magazine)  
**RAY FOXF FEAT. LOVELLE: La Musica The Trumpeter** (Defected Records)  
 La Musica is set to be a huge underground smash with its infectious sound. It started life on the urban underground and has now crossed over. Listen out for the excellent vocals of Lovelle. This is one of those tracks that will be stuck in your head.



**Amy Levalle** (Spindle Magazine)  
**AIR CASTLES: Gold** (Winter Hymns)  
 With new single Gold, Air Castles bring their superbly dreamy indie pop to the table. The uplifting melody is driven by the beat that rushes them towards climactic swells of guitar and synth, with frontman Max Mansson's catchy vocals over the top.



**Mani** (Primal Scream)  
**JANICE GRAHAM BAND: Murder** (Acid Jazz Records)  
 Janice Graham Band are a gang of funkateers from Manchester who sound so unique in an age when it is so easy to copy what has gone before. They are much more than another bunch of council house riff raff, they have got attitude aplenty and hearts full of soul. The North is about to rise again.



**Zoe Miranda** (Unshredded Magazine)  
**EAT MORE CAKE: Climb the Ladder, Live The Dream** (APOPTO)  
 Andy Briggs and Matt Pearn have created an EP with down-tempo melodies produced to perfection. Lead single Smoke & Mirrors is string-led with the Bulgarian Symphony Orchestra over a strong trip-hop bass that puts this duo heading the cross-genre music.

# KEY RELEASES

# Gallagher snatches Kasabian's HMV crown



HMV Chart topper | Noel Gallagher

## PRE-RELEASE FOCUS

BY PAUL WILLIAMS

**N**OEL GALLAGHER'S High Flying Birds project is living up to its name by winging its way to the top of HMV's pre-release chart, while making notable progress at Amazon and Play.

The first solo set from Gallagher seizes the

opportunity of Kasabian vacating the top slot at HMV after seven consecutive weeks following the release this week of *Velociraptor!*, which was also Amazon's biggest unreleased album a week ago. But at Amazon Gallagher has to settle for second spot with Matt Cardle's *Letters* climbing a place to one.

The as-yet-untitled second

album lifts four places to number one at Play as the year before's silver medallists JLS vault 17-2 with third album *Jukebox*.

Coldplay's forthcoming *Mylo Xyloto* is making swift progress on all three charts, climbing 8-4 at Play, 12-4 at Amazon and 8-6 at HMV.

Kate Bush's second album of the year – matching her output

across the entire two previous decades – was announced just a week ago, but is already making its mark. *Fifty Words For Snow* debuts at 12 at HMV and begins in 15th place at Play.

Florence + The Machine's second album *Ceremonials*, meanwhile, is a new entry on all three retail charts, starting in 10th place at Play, 14 at Amazon and 17 at HMV.

## TOP 20 AMAZON PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	MATT CARDLE	Letters	Syco
2	NOEL GALLAGHER'S HIGH FLYING BIRDS	NG's High Flying Birds	Sour Mash
3	PINK FLOYD	The Dark Side...	EMI
4	COLDPLAY	Mylo Xyloto	Parlophone
5	JAMES MORRISON	The Awakening	Island
6	U2	Achtung Baby 20th...	Mercury
7	PAUL SIMON	Graceland	Sony
8	PINK FLOYD	Wish You Were...	EMI
9	NIRVANA	Nevermind	Geffen
10	B HART/JJ BONAMASSA	Don't Explain	Provogue
11	IL DIVO	Wicked Game	Syco
12	PINK FLOYD	The Wall	EMI
13	TOM WAITS	Bad As Me	Anti
14	FLORENCE + THE MACHINE	Ceremonials	Island
15	MASTODON	The Hunter	Roadrunner
16	CHICKENFOOT	Chickenfoot III	earMusic
17	BLINK 182	Neighborhoods	Island
18	WILCO	The Whole Love	dBpm
19	MACHINE HEAD	Metal Hammer...	Roadrunner/Future Publishing
20	EVANESCENCE	Evanescence	Virgin

amazon.co.uk

## TOP 20 HMV PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	NOEL GALLAGHER'S HIGH FLYING BIRDS	NG's High Flying Birds	Sour Mash
2	YOU ME AT SIX	Sinners Never...	Virgin
3	MANIC STREET PREACHERS	National...	Columbia
4	TAKE THAT	Take That...	Polydor
5	NIRVANA	Nevermind: 20th...	Geffen
6	COLDPLAY	Mylo Xyloto	Parlophone
7	BLINK 182	Neighborhoods	Island
8	MATT CARDLE	Letters	Syco
9	JAMES MORRISON	The Awakening	Island
10	PINK FLOYD	The Dark Side...	EMI
11	JLS	Jukebox	Epic
12	KATE BUSH	50 Words...	Fish People/EMI
13	THE WANTED	TBC Global Talent/Island	
14	WESTLIFE	Greatest Hits	RCA
15	EVANESCENCE	Evanescence	Virgin
16	PINK FLOYD	Wish You Were Here...	EMI
17	FLORENCE + THE MACHINE	Ceremonials	Island
18	LADY ANTEBELLUM	Own...	Capitol/Parlophone
19	B HART/JJ BONAMASSA	Don't Explain	Provogue
20	J DERULO	Future...	Warner Brothers/Beluga Heights

hmv.com

## TOP 20 PLAY PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	OLIVY MURS	Tbc Album	Epic/Syco
2	JLS	Jukebox	Epic
3	MANIC STREET PREACHERS	National...	Columbia
4	COLDPLAY	Mylo Xyloto	Parlophone
5	WESTLIFE	Greatest Hits	RCA
6	NOEL GALLAGHER'S HIGH FLYING BIRDS	NG's High Flying Birds	Sour Mash
7	YOU ME AT SIX	Sinners Never Sleep	Virgin
8	EVANESCENCE	Evanescence	Virgin
9	DR DRE	Detox	Interscope
10	FLORENCE + THE MACHINE	Ceremonials	Island
11	RIZZLE KICKS	Stereo Typical	Island
12	MATT CARDLE	Letters	Syco
13	J DERULO	Future...	Warner Brothers/Beluga Heights
14	PAUL SIMON	Graceland	Sony
15	KATE BUSH	50 Words...	Fish People/EMI
16	CHER LLOYD	Tbc Album	Syco
17	PROFESSOR GREEN	At Your...	Virgin
18	LADY ANTEBELLUM	Own...	Capitol/Parlophone
19	ERASURE	Tomorrow's World	Mute
20	THE WANTED	TBC Global Talent/Island	

play.com

## LAST.fm OVERALL CHART

Pos	ARTIST	Title	Label
1	ED SHEERAN	The A Team	Asylum
2	ED SHEERAN	You Need Me...	Asylum
3	FOSTER THE PEOPLE	Pumped...	Columbia
4	ADELE	Rolling In The Deep	XL
5	BOMBAY BICYCLE CLUB	Shuffle	Island
6	BON IVER	Holocene	4AD
7	ED SHEERAN	Drunk	Asylum
8	BOMBAY BICYCLE CLUB	How...	Island
9	LAURA MARLING	The Muse	Virgin
10	ED SHEERAN	Grade 8	Asylum
11	ADELE	Someone Like You	XL
12	BON IVER	Skinny Love	4AD
13	LAURA MARLING	I Was...	Virgin
14	BON IVER	Perth	4AD
15	ADELE	Set Fire To The Rain	XL
16	BLINK 182	Up All Night	Island
17	ED SHEERAN	Wake Me Up	Asylum
18	NERO	Promises	Mercury/MTA
19	BOMBAY BICYCLE CLUB	Lights...	Island
20	LAURA MARLING	Sophia	Virgin

last.fm

## LAST.fm HYPE CHART

Pos	ARTIST	Title	Label
1	ED SHEERAN	This	Asylum
2	ED SHEERAN	Drunk	Asylum
3	ED SHEERAN	Kiss Me	Asylum
4	ED SHEERAN	Give Me Love	Asylum
5	ED SHEERAN	Grade 8	Asylum
6	ED SHEERAN	Wake Me Up	Asylum
7	ED SHEERAN	U.N.I.	Asylum
8	ED SHEERAN	Lego House	Asylum
9	ED SHEERAN	Small Bump	Asylum
10	TINCHY STRYDER	Take Me Back	4th & Broadway
11	ED SHEERAN	Autumn Leaves	Asylum
12	CANT	Too Late, Too Far	Warp
13	DJ MEHDI	Busy Being Born	Ed Banger
14	NEON INDIAN	The Blindsight	Kiss Transgressive
15	HOWLING BELLS	Secrets	Cooking Vinyl
16	ED SHEERAN	The City	Asylum
17	DJ MEHDI	Pocket Piano	Ed Banger
18	HOWLING BELLS	Live On	Cooking Vinyl
19	HOWLING BELLS	The Wilderness	Cooking Vinyl
20	HOWLING BELLS	The Faith	Cooking Vinyl

last.fm

## CATALOGUE REVIEWS

### NAZARETH



**The Naz Box**  
(Salvo SALVOBX 409)

Nazareth have been plying their trade for 40 years, and vocalist Dan McCafferty is still at the helm. The Naz Box is a worthy celebration of the band. With 69 songs and nearly five hours of music, it gathers together their hit singles, key album tracks and a welter of previously unreleased material – studio, live, BBC sessions et al – in an attractive longbox, which also includes a 64 page booklet. The sheer power of hit originals like *Broken Down Angel* and *Bad Bad Boy* is matched by Nazareth's superb covers of Joni Mitchell's *This Flight Tonight* and The Everly Brothers' *Love Hurts*, which boast searing and soulful vocals from McCafferty and powerhouse instrumentation from his cohorts. Newer material like *Big Dogz Gonna Howl* shows they are far from spent.

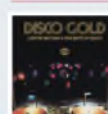
### BUTTERSCOTCH



**Don't You Know It's Butterscotch**  
(Angel Air)

**SJPCD 359)**  
Chris Arnold, David Martin and Geoff Morrow wrote hits on both sides of the Atlantic for Billy Fury, Guys & Dolls, Joe Brown, Edison Lighthouse and even Barry Manilow but stepped into the spotlight themselves scoring a number 17 hit with *Don't You Know (She Said Hello)*, that charted in 1971 under the name Butterscotch. Issued on RCA, it led to the release of Butterscotch's only album, *Surprise Surprise*. All 13 tracks from that album and a further seven subsequently released as singles for other labels make up *Don't You Know It's Butterscotch*. *Surprise Surprise* was itself a hit in Japan and is in much the same vein as *Don't You Know* – as indeed is most of what is on offer here.

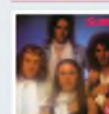
### VARIOUS



**Disco Gold (BGP CDBGPD 241)**  
Florence Greenberg's

Scepter label and its Wand subsidiary brought us Dionne Warwick, BJ Thomas and The Shirelles, among others, but shortly before her retirement and its disbandment in 1976 the label played a key role in the development of disco, commissioning exclusive mixes from Tom Moulton and releasing some of the first 12-inch singles. It released two volumes of *Disco Gold* to showcase its repertoire, and it is the pick of them that appear here – some on CD for the first time. Scepter's artist roster was one of the highest calibre, with acts like The Independents; their 1972 B-side *I Love You, Yes I Do* a perfect vehicle for Moulton's tinkering. Curtis Mayfield's exquisite creations for Patti LaBelle – *Make Me Believe In You* and *Ain't No Love Lost* – are also a perfect fit and make a mockery of the fact that she never subsequently made the grade.

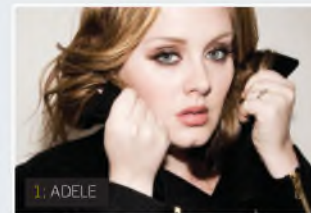
### SLADE



**Sladest (Salvo SALVOCD 53)**  
When Sladest

was originally released in September 1973, Slade were riding the crest of a wave. The Wolverhampton band's first few singles failed to chart but their stomping 1971 remake of *Get Down And Get With It* was the first of nine consecutive Top 20 hits they scored before Sladest gathered them, and a handful of pre-breakthrough songs, together to become the band's first compilation. With the number one hits *Coz I Love You*, *Take Me Back 'Ome*, *Mama Weer All Craze Now*, *Cum On Feel The Noize* and *Skweeze Me Pleeze Me* among its tracks, it was an instant and huge success, spending four weeks at number one. Now digitally remastered, it is expanded to 18 tracks by the addition of the previously unreleased studio version of live favourite *Hear Me Calling* and a trio of contemporaneous recordings, and is packaged in a digipack including a 16-page booklet. **ALAN JONES**

## CATALOGUE TOP 20 SINGLES



This Last Artist Title Label Distributor

1	RE	ADELE	Make You Feel My Love / XL (PIAS)
2	RE	THE JACKSON 5	Who's Lovin' You / Motown/Island (ARV)
3	1	JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings / Polydor (ARV)
4	5	GUNS N' ROSES	November Rain / Geffen (ARV)
5	2	FLORENCE + THE MACHINE	You Got The Love / Island (ARV)
6	NEW	SEMISONIC	Closing Time / MCA (ARV)
7	RE	SNOW PATROL	Chasing Cars / Fiction (ARV)
8	NEW	MAZZY STAR	Into Dust / Capitol (E)
9	11	BLACK EYED PEAS	I Gotta Feeling / Interscope (ARV)
10	RE	KINGS OF LEON	Use Somebody / Hand Me Down (ARV)
11	13	TRACY CHAPMAN	Fast Car / Elektra (ARV)
12	RE	LEONA LEWIS	Footprints In The Sand / Syco (ARV)
13	15	CHARLES & EDDIE	Would I Lie To You? / Capitol (E)
14	7	ELBOW	One Day Like This / Fiction (ARV)
15	RE	KINGS OF LEON	Sex On Fire / Hand Me Down (ARV)
16	RE	MAROON 5	She Will Be Loved / J (ARV)
17	RE	AMY WINEHOUSE	Back To Black / Island (ARV)
18	RE	JOURNEY	Don't Stop Believin' / Columbia (ARV)
19	3	FEEDER	Buck Rogers / Echo (PIAS)
20	RE	ADELE	Chasing Pavements / XL (PIAS)

Official Charts Company 2011

**CLUB CHARTS**
 Club charts are available on [MusicWeek.com](http://MusicWeek.com) every Friday
**UPFRONT CLUB TOP 40**

Pos	Last	Wks	ARTIST Title label
1	15	3	<b>WOLFGANG GARTNER FEAT. WILL I AM</b> Forever / MoS
2	6	2	<b>ROBBIE RIVERA</b> Dance Or Die Series 1 (Sampler): Ding Dong... / Juicy
3	9	5	<b>PNAU</b> Solid Ground (Too Much Worth Living For) / MoS
4	11	3	<b>GRACE</b> Not Over Yet 2011 / Perfecto
5	16	5	<b>MYNC, RON CARROLL &amp; DAN CASTRO</b> Don't Be Afraid / Cr2
6	1	1	<b>LAIDBACK LUKE VS EXAMPLE</b> Natural Disaster / MoS
7	23	2	<b>HANNAH &amp; MIAMI CALLING</b> When The Sun Comes Down / Snowdog
8	15	3	<b>GRACE VINES</b> When The Lights Go Down / Dream Merch 21
9	13	4	<b>Tiesto FEAT. KAY</b> Work Hard, Play Hard / Musical Freedom
10	7	6	<b>SAK NOEL</b> Ica People / 3 Beat
11	18	3	<b>DEVOLUTION</b> Good Love / Rhino
12	20	3	<b>DIONNE BROMFIELD FEAT. TINCHY STRYDER</b> Spinnin' For 2012 / Lioness/Island
13	31	1	<b>WILDBOYZ</b> Dominoes / AATW
14	21	3	<b>LAURENT WERY FEAT. SWIFT KID AND DEV</b> Hey Hey Hey... / One More Tune/Warner
15	22	3	<b>RD</b> Got Me Burnin' / Polydor
16	8	2	<b>NADIA OH</b> No Bueno / Tiger Trax
17	28	5	<b>AURA FEAT. PHEEL/AURA FEAT. DANIELLE SENIOR</b> Heavy Session... / Loverush Digital
18	12	6	<b>CAVIN HARRIS</b> Feel So Close / Columbia
19	27	2	<b>ABOVE &amp; BEYOND FEAT. ZOE JOHNSTON</b> You Got To Go / Anjunabeats
20	5	6	<b>DENIS THE MENACE &amp; MARKUS BINAPFL...</b> Sunshine In My Heart / Haiti Groove
21	33	16	<b>MORY KANTE VS LOVERUSH UK</b> Yeke Yeke 2011 / Loverush Digital
22	3	5	<b>PIXIE LOTT</b> All About Tonight / Mercury
23	26	2	<b>MATT CASELI &amp; STROBE FEAT. BABY D</b> Phantasy / Honky Tunes
24	4	5	<b>DRUMSOUND &amp; BASSLINE SMITH</b> Close / New State
25	<b>NEW</b>		<b>BACKYARD ORCHESTRA</b> Smiling Faces / Cr2
26	30	2	<b>MANUFACTURED SUPERSTARS FEAT. SELINA...</b> Serious / Megak Muzik
27	25	6	<b>SIR IVAN</b> Live For Today / Peccame n
28	16	7	<b>YOGI FEAT. AVAH MARAR</b> Follow U / MoS
29	2	5	<b>JES</b> Unleash The Beat - Album Sampler / Megak Muzik
30	<b>NEW</b>		<b>AFROJACK &amp; STEVE AOKI FEAT. AIYSSA PALMA</b> No Beef / 3 Beat
31	24	7	<b>RAY FOXX FEAT. LOVELLE</b> la Musica (The Trumpeter) / Defected
32	25	6	<b>LEONA LEWIS &amp; AVICII</b> Collide / Syco
33	34	2	<b>DAVID GUETTA FEAT. TAI0 CRUZ &amp; LUDACRIS</b> Little Bad Girl / Positive/Nirgin
34	<b>NEW</b>		<b>RUSSO/RUSSO VS. THUNDERSKANK</b> Bad Tonite/Teardrop / Polydor
35	37	10	<b>EXAMPLE</b> Stay Awake / MoS
36	<b>NEW</b>		<b>CE CE PENISTON FEAT. JOYRIDERS</b> Finally / Perfecto
37	32	6	<b>DI ANTOINE VS. TIMATI FEAT. KALENNA</b> Welcome To St. Tropez / AATW
38	Re	8	<b>DUCK SAUCE</b> Big Bad Wolf / 3 Beat
39	<b>NEW</b>		<b>MARINA AND THE DIAMONDS</b> Radioactive / 679/Atlantic
40	<b>NEW</b>		<b>CAMILLE PURCELL</b> Fallacy / 8th Floor

**COMMERCIAL POP TOP 30**

Pos	Last	Wks	ARTIST Title label
1	16	2	<b>WOLFGANG GARTNER FEAT. WILL I AM</b> Forever / MoS
2	11	3	<b>JEAN ROCH FEAT. FLO RIDA &amp; KAT DELUNA</b> I'm Alright / AZI/Universal
3	14	3	<b>LAIDBACK LUKE V EXAMPLE</b> Natural Disaster / MoS
4	7	4	<b>MELANIE C</b> Think About It / Red Girl
5	10	3	<b>MS DYNAMITE</b> Neva Soft / Relentless/Dynamic Ventures
6	17	4	<b>PNAU</b> Solid Ground (Too Much Worth Living For) / MoS
7	12	3	<b>RD</b> Got Me Burnin' / Polydor
8	<b>NEW</b>		<b>LADY GAGA</b> You And I / Interscope
9	2	5	<b>CEE LO GREEN</b> Cry Baby / Warner Brothers
10	24	1	<b>WILDBOYZ</b> Dominoes / AATW
11	1	5	<b>PIXIE LOTT</b> All About Tonight / Mercury
12	13	5	<b>SAK NOEL</b> Ica People / 3 Beat
13	15	4	<b>JENNIFER HUDSON</b> No One Gonna Love You / J
14	22	3	<b>THE REASON 4</b> Take It All / Fer West/UpSide
15	26	2	<b>RAY FOXX FEAT. LOVELLE</b> la Musica (The Trumpeter) / Defected
16	25	2	<b>NICOLA ROBERTS</b> Lucky Day / A&M
17	27	3	<b>SELENA GOMEZ &amp; THE SCENE</b> Love You Like A Love Song / Hollywood
18	20	5	<b>THE SATURDAYS</b> All Fired Up / Polydor
19	15	6	<b>CAVIN HARRIS</b> Feel So Close / Columbia
20	<b>NEW</b>		<b>BELLE AMIE</b> Girls Up / Dodient
21	23	3	<b>STARBOY NATHAN FEAT. WRETCH 32</b> Hangover / Monic/Vibes Corner
22	<b>NEW</b>		<b>CYBER CLUB</b> There's Nothing / Won't Do / Turbulence
23	21	8	<b>LEONA LEWIS &amp; AVICII</b> Collide / Syco
24	30	2	<b>KMC FEAT. JAM TEK</b> Everybody Jump / 2101
25	<b>NEW</b>		<b>LIFE-WORK FEAT. KAREN ORCHIN</b> You Won't See My Tears / Hem
26	<b>NEW</b>		<b>GRACE</b> Not Over Yet 2011 / Perfecto
27	5	4	<b>TIMBALAND FEAT. DAVID GUETTA &amp; PITBULL</b> Pass At Me / Interscope
28	<b>NEW</b>		<b>DIONNE BROMFIELD FEAT. TINCHY STRYDER</b> Spinnin' For 2012 / Lioness/Island
29	Re	5	<b>MAROON 5 FEAT. CHRISTINA AGUILERA</b> Moves Like Jagger / A&M/Octone
30	<b>NEW</b>		<b>LAURENT WERY FEAT. SWIFT KID AND DEV</b> Hey Hey Hey (Pop Another Bottle) / One More Tune/Warner

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

**Wolfgang with will.i.am lead pack on Upfront and Commercial****UPFRONT****COMMERCIAL POP****URBAN****ANALYSIS**

■ BY ALAN JONES

**C** ATAPULTING 15-1 on the Upfront chart, and making an even more spectacular 16-1 leap on the Commercial Pop chart, Forever is the first chart-topper on either for Wolfgang Gartner. The American – whose real name is Joey Youngman – is aided and abetted on Forever by Black

Eyed Peas leader will.i.am. The song is also making rapid progress on radio, with a Radio 1 C listing and massive support from the Kiss and Capital franchises. The Gartner/will.i.am partnership only just scrambled to the top of the Upfront chart, beating Robbie Rivera's Dance Or Die Series 1 sampler by a margin of 3.38%. It has a rather more emphatic 18.21% winning margin on the Commercial Pop

chart, where its runner-up is I'm Alright by French DJ Jean Roch. Featuring Flo Rida and Kat Deluna, I'm Alright is already a hit in Roch's homeland.

Starboy Nathan's Hangover continues to prove a headache to his competitors. The track, which also features Wretch 32, spends its third week atop the Urban chart, where Ms. Dynamite's Neva Soft climbs 4-2.

**URBAN TOP 30**

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

**COOL CUTS TOP 20**

Pos	ARTIST Title
1	<b>PRYDA 2</b> Nite
2	<b>QWOTE VS LUCENZO FEAT. PITBULL</b> Throw Your Hands Up
3	<b>KINGS OF TOMORROW FEAT. APRIL</b> I Need To Love Me
4	<b>LABRINTH</b> Earthquake
5	<b>YASMIN</b> Light Up The World
6	<b>RUSO FEAT. DOT ROTTEN</b> Bad Tonite
7	<b>SANDER VAN DOORN</b> Drink To Get Drunk
8	<b>DENIZ KOYU</b> Tung!
9	<b>FATBOY SLIM</b> Ya Mama!
10	<b>FRANKIE KNUCKLES PRESENTS DIRECTORS CUT FEAT. JAMIE PRINCIPLE</b> Your Love
11	<b>DEADMAU5</b> Where My Keys
12	<b>SEBASTIAN INGROSSO &amp; ALESSO</b> Calling
13	<b>DADA LIFE</b> Happy Violence
14	<b>DAVID GUETTA &amp; AVICII</b> Sunshine
15	<b>LUCID</b> Can't Help Myself
16	<b>THE JAPANESE POPSTARS</b> Take Forever
17	<b>SEBASTIAN FEAT. M.I.A C.I.F.O.</b>
18	<b>ASLE</b> Thank You
19	<b>WILEY</b> Link Up
20	<b>MARINA &amp; THE DIAMONDS</b> Radioactive



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](http://www.ministryofsound.com/radio)

# CHARTS ANALYSIS



## Velociraptor! takes a bite out of Ed Sheeran's +

### ALBUMS FOCUS

BY ALAN JONES

INTRODUCTORY SINGLE Days Are Forgotten peaked at number 28 but Leicester rock band Kasabian's fourth album *Velociraptor!* is on schedule to provide their third straight number one, with Tuesday's midweek sales flashes showing it had already achieved nearly 40,000 sales. The album it will replace at number one, Ed Sheeran's *+*, is lagging in second place with 16,000 sales. Elsewhere in the Top 20, there are debuts for Lovestrong, the introductory album by Christina Perri (number four); Duets II (five), a second set of collaborations by Tony Bennett, five years after Duets: An American Classic peaked at 15; SuperHeavy (eight), the eponymous debut of a "supergroup" whose members include Mick Jagger, Dave Stewart and Joss Stone; and Heritage (10), the 10th album by Swedish metal band Opeth. Also: Night Of Hunters (15), Tori Amos' Deutsche Grammophon debut with a classically-based song cycle; An Appointment With Mr Bates (17) by The Waterboys; and Freedom Run (18) by The Rifles.

Sheeran's *+* entered in pole position last Sunday on first-week sales of 102,350 – the highest tally for any artist album since Lady GaGa's *Born This Way* debuted 16 weeks earlier with sales of 215,639.

Sheeran's big bow was enough to condemn Adele's 21 to a 14th

week at number two, with sales of 35,505 lifting its 33-week gross to 3,063,315. Her debut album 19 was also static, at number eight, on sales of 15,484 copies.

Laura Marling had marginally her best week yet, with her third album *A Creature I Don't Know* debuting at number four on sales of 25,862 copies. Marling's second album, *I Speak Because I Can*, also debuted and peaked at number four in 2010 with first-week sales of 25,274; her first album *Alas I Cannot Swim* arrived at number 45 in 2008, selling 6,150 copies. Example's *Playing In The Shadows* was behind Marling's album in midweek sales flashes but ended up dipping 1-3 on sales of 28,058 copies.

Marling's Virgin labelmates The Kooks did better than her with their 2008 album *Konk*, which raced to number one on first-week sales of 65,901.

Although it has gone on to sell nearly 275,000 copies, follow-up *Junk Of The Heart* had a much cooler reception last week, and

debuted at number 10 on sales of 12,673 copies.

Dream Theater achieved their highest chart placing to date with 11th studio album *A Dramatic Turn Of Events*, which debuted at 17 (7,710 sales), beating the benchmark set by their 2009 Roadrunner debut *Black Clouds & Silver Linings*, which debuted and peaked at 23 (9,183 sales).

First released 11 months ago, Irish singer Imelda May's rockabilly-styled second album *Mayhem* peaked at seven in January, and had sold 178,377 copies before being repackaged as *More Mayhem* last week. With six extra tracks, the album re-enters the chart at 23 (5,213 sales).

Overall album sales last week decreased 5.50% to 1,565,594 – 8.95% below same-week 2010 sales of 1,719,477.

### SINGLES FOCUS

Leadership of the singles chart is set to change for the ninth week in a row, with N-Dubz star Dappy's debut solo single *No Regrets*

## GET YOUR CHARTS ON MONDAYS!

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

Compiled from sales data by Music Week

### SALES STATS WEEK 37

VS LAST WEEK	SINGLES	ARTIST ALBUMS
SALES	3,030,964	1,333,118
PREV WEEK	3,105,671	1,403,183
% CHANGE	-2.4%	-5.0%

VS LAST WEEK	COMPILATIONS	TOTAL ALBUMS
SALES	232,476	1,565,594
PREV WEEK	253,489	1,656,672
% CHANGE	-8.3%	-5.5%

YEAR TO DATE	SINGLES	ARTIST ALBUMS
SALES	114,690,648	55,286,263
PREV YEAR	101,399,417	55,942,107
% CHANGE	+13.1%	-1.2%

YEAR TO DATE	COMPILATIONS	TOTAL ALBUMS
SALES	11,375,625	66,661,888
PREV YEAR	13,632,124	69,574,231
% CHANGE	-16.6%	-4.2%

### MARKET SHARE WEEK 37

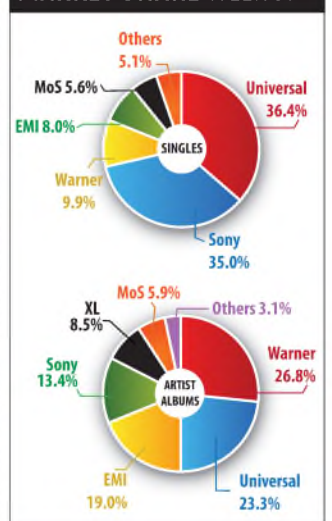


chart history, set at the start of 1963. Then, 10 number ones in a row were by acts born or brought up in the UK, though the run included two singles by Cliff Richard, who was born in India, and Frank Ifield, who was born in Coventry but spent his formative years in Australia. American Jason Derulo was the last foreigner to have a number one, topping with *Don't Wanna Go Home* at the start of July.

Released on what would have been her 28th birthday last Wednesday (14th), *Body And Soul* pairs the late Amy Winehouse and the legendary Tony Bennett. A track on Bennett's forthcoming *Duets II* album, proceeds from *Body And Soul* will benefit The Amy Winehouse Foundation, a charity set up by her father.

The track debuted at number 40 (7,782) and set a new chart record for being the hit duet between singers of most disparate ages. Winehouse was 27 when it was recorded, and Bennett was 84 – a difference of 57 years. The previous record was set in 2002, when Andy Williams, then 73, charted with a new version of his 1968 hit *Can't Take My Eyes Off You*, accompanied by Denise Van Outen at 28.

A pleasing performance of Cannonball on *The X Factor* last Saturday by Welsh teacher John Adams catapulted Damien Rice's 2003 song back into the Top 40. The track, which climbed as high as 19 in 2004, re-entered the list at 39 with sales of 8,043, lifting its career haul to 126,284, and jumped to number six on Tuesday's midweeks.

Overall singles sales were down 2.41% week-on-week to 3,030,964 – 23.91% above same-week 2010 sales of 2,446,032.

establishing a lead of nearly 19,000 on Tuesday's midweek sales flashes over *One Direction*'s debut release *What Makes You Beautiful*, which itself stormed to number one last week. Also on schedule to debut inside the Top 20 are *It Girl* (number three), Jason Derulo's follow-up to the number one, *Don't Wanna Go Home*; *I Won't Let You Go* (five), the introductory single from James Morrison's third album, *The Awakening*; and *Lucky Day* (19), the second solo single from *Girls Aloud*'s Nicola Roberts.

The 26th number one by an act or combination of acts from *The X Factor*, *What Makes You Beautiful* became the fastest seller of the year, exploding out of the box with first-week sales of 153,965 on Sunday, beating the year's previous top tally of 149,834 set by Bruno Mars' *Grenade* 35 weeks earlier. Placed third in the seventh (2010) season of *The X Factor*, *One Direction* became the youngest group to reach number one since McFly when they topped the chart for the first time in 2004.

*One Direction*'s victory also extended to 10 the number of consecutive number ones by UK acts, a run that also includes hits by Pixie Lott, Example, Olly Murs feat. Rizzle Kicks, Wretch 32 feat. Josh Kumra, Nero, Cher Lloyd, JLS (admittedly with a little help from US singer Dev), The Wanted and DJ Fresh feat. Sian Evans. Depending on your point of view, it either equalled or beat the previous longest run in

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER

CHARTBOUND

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

UK SINGLES CHART

- DAPPY No Regrets AATW/Island
● JASON DERULO It Girl Warner Bros
● JAMES MORRISON I Won't Let You Go Island
● NICOLA ROBERTS Lucky Day A&M
● CDM Chartbusters Loca People (What The F\*\*k) CHV Music Factory
● BINGO PLAYERS Cry (Just A Little) Spinnin'
● JENNIFER HUDSON Love You I Do RCA
● JAMES MORRISON Undiscovered Polydor
● JAMES MORRISON FEAT. NELLY FURTDAD Broken Strings Polydor
● K-CI & JOJO All My Life MCA

UK ARTIST ALBUMS CHART

- KASABIAN Velociraptor Columbia
● CHRISTINA PERRI Lovestrong Atlantic
● TONY BENNETT Duets II Sony
● SUPERHEAVY SuperHeavy A&M
● TORI AMOS Night Of Hunters Deutsche Grammophon
● WATERBOYS An Appointment With Mr Yeats Proper
● SCROOBIOUS PIP Distraction Pieces Speech Development
● PEARL JAM Pearl Jam Twenty - OST Columbia
● JUNE TABOR & THE OYSTER BAND Ragged Kingdom Topic
● SUBWAYS Money And Celebrity Cooking Vinyl
● JAYHAWKES Mockingbird Time Rounder
● DUKE SPIRIT Bruiser Fiction
● STAIN'D Stain'd Roadrunner
● DAMIEN RICE O 14th Floor/DRM
● MADNESS A Guided Tour Of Madness Salvo
● ROY HARPER Songs Of Love And Loss Salvo

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

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Top entries include EXAMPLE Stay Awake, WRETCH 32 FEAT. JOSH KUMRA Don't Go, NOEL GALLAGHER'S HIGH FLYING BIRDS AKA... What A Life!, ADELE Set Fire To The Rain, ADELE Someone Like You, EXAMPLE Changed The Way You Kiss Me, DJ FRESH FEAT. SIAN EVANS Louder, JOE GODDARD FEAT. VALENTINA Gabriel, ADELE Rolling In The Deep, MS DYNAMITE Neva Soft, ADELE Make You Feel My Love, NOEL GALLAGHER'S HIGH FLYING BIRDS The Death Of You And Me, CDM CHARTBREAKERS Loca People, WRETCH 32 FEAT. L Traktor, SCALA & KOLACNY BROTHERS With Or Without You, ADELE Turning Tables, THE HEAVY Short Change Hero, ALI KHAN/RESHAMMIYA/GHOSHAL Teri Meri, VATO GONZALES FEAT. FOREIGN BEGGARS Badman Riddim (Jump), EXAMPLE Kickstarts.

INDIE ALBUMS TOP 20

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Top entries include ADELE 21, EXAMPLE Playing In The Shadows, ADELE 19, WRETCH 32 Black And White, CARO EMERALD Deleted Scenes From The Cutting Room Floor, WORSHIP CENTRAL Spirit Break Out, ANTHRAX Worship Music, GLEN CAMPBELL Ghost On The Canvas, NICK LOWE The Old Magic, SLOW CLUB Paradise, LADYTRON Gravity The Seducer, EXAMPLE Won't Go Quietly, ARCTIC MONKEYS Suck It And See, GARY NUMAN Dead Son Rising, BON IVER Bon Iver, MELANIE C The Sea, SEASICK STEVE You Can't Teach An Old Dog New Tricks, PRIMUS Green Naugahyde, ST VINCENT Strange Mercy, GIRLS Father, Son, Holy Ghost.

INDIE SINGLES BREAKERS TOP 10

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Top entries include JOE GODDARD FEAT. VALENTINA Gabriel, CDM CHARTBREAKERS Loca People, SCALA & KOLACNY BROTHERS With Or Without You, THE HEAVY Short Change Hero, ALI KHAN/RESHAMMIYA/GHOSHAL Teri Meri, TRIBUTE MEGA STARS Loca People, HITS NOW Stereo Hearts, DRUMSOUND & BASSLINE SMITH Close, EDWARD SHARPE & THE MAGNETIC ZEROS Home, SKY FULL OF Lighters.

COMPILATION CHART TOP 20

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Top entries include VARIOUS Now That's What I Call Music 79, VARIOUS Sugar Sugar - The Birth Of Bubblegum Pop, VARIOUS Ibiza Annual 2011, VARIOUS The Singer The Song, VARIOUS World In Union - Rugby World Cup 2011, VARIOUS The Sound Of Dubstep 3, VARIOUS R&B In The Mix 2011, VARIOUS Ultimate Pop Princesses, VARIOUS Dansette Days And Jukebox Nights, VARIOUS Back To Life - 90'S Soul Groove & Club, ORIGINAL TV SOUNDTRACK Lemonade Mouth, VARIOUS Clubland 19, VARIOUS Latino Summer, VARIOUS Anthems R&B 2, VARIOUS Hed Kandi Ibiza 2011, VARIOUS The Best Of Bbc Radio 1'S Live Lounge, VARIOUS The Old Grey Whistle Test - 40th, VARIOUS 80'S Groove - Vol 2, VARIOUS Absolutely Country, VARIOUS Now That's What I Call Music 78.

ROCK ALBUMS TOP 10

Table with 4 columns: This, Last, Artist Title / Label. Top entries include DREAM THEATER A Dramatic Turn Of Events, ANTHRAX Worship Music, FOO FIGHTERS Greatest Hits, FOO FIGHTERS Wasting Light, EVANESCENCE Fallen, GUNS N' ROSES Greatest Hits, ALICE COOPER Welcome 2 My Nightmare, THE DEVIL WEARS PRADA Dead Throne, METALLICA Metallica, MUZE Origin Of Symmetry.

DANCE ALBUMS TOP 10

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Top entries include EXAMPLE Playing In The Shadows, DAVID GUETTA Nothing But The Beat, VARIOUS Ibiza Annual 2011, CHASE & STATUS No More Idols, NERO Welcome Reality, DAVID GUETTA One Love, VARIOUS Defected Pts Closing Party - Ibiza 2011, VARIOUS Back To Life - 90'S Soul Groove & Club, LOVEIY LAURA & TYRRELL Hed Kandi - Balearica Unplugged, KATY B On A Mission.

GO ONLINE FOR MORE CHART DATA

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

www.musicweek.com



INTERNATIONAL CHARTS

BY ALAN JONES



WITH LAST WEEK'S GLOBAL bestseller - Lil Wayne's (left) Tha Carter IV - in rapid retreat, Red Hot Chili Peppers' I'm With You moves to the top of the worldwide rankings. Although the RHCP album loses leadership of the chart in six of the eight territories in which it debuted at number one last week - falling 1-2 in New Zealand, Spain and Switzerland, 1-3 in Ireland and the Netherlands and 1-6 in Hungary - it retains leadership in

Finland and Germany while debuting at number one in Denmark, Italy, Poland and Sweden. I'm With You also debuts in Estonia (number two) and Mexico (four), while climbing in Norway (6-4), Brazil (24-14) and Greece (28-24). It is static or slipping in Australia (2-3), the Czech Republic (2-2), France (2-3), Flanders (3-4), Japan (2-8), Portugal (3-7), the US (2-5) and Wallonia (2-2).

David Guetta's Nothing But The Beat continues to dance ahead, remaining at number one in Austria, France and Wallonia, while

improving 2-1 in Portugal, Spain and Switzerland. The album makes its debut in Mexico (number three), Italy (four), Finland (seven), Poland (eight), Denmark (14), South Africa (17), Sweden (19) and Brazil (25), and continues in the Top 10 in Flanders (6-2), Ireland (3-2), Germany (2-2), New Zealand (5-3), Australia (4-4), the Netherlands (3-4), and Norway (7-5). It completes its portfolio with falls in Hungary (9-12), the US (5-18) and Japan (18-31).

Despite intense competition, Adele's 21 has another superb

week. Reduced from topping nine charts to three a week ago, it loses the Danish crown (1-3), while continuing atop the charts in Australia and Flanders - but it dethrones Lil Wayne and RHCP elsewhere, rebounding 2-1 in Ireland, New Zealand and Norway and 3-1 in Canada. It also climbs in Brazil (4-2), France (3-2), the US (3-2), Sweden (6-3), Germany (5-4), Switzerland (5-4), Austria (10-6) and Hungary (22-11).

After debuting in Japan last week, The Beatles' newly-

remastered 1 compilation makes debuts in Spain (number three), the US (four), the Netherlands (five), Ireland (nine), Austria (10), Australia (10), Switzerland (12), Norway (16), Flanders (18), Wallonia (28) and Germany (33).

Finally, British acts with local breakouts include Melanie C, whose The Sea debuts in Switzerland (13), Germany (16) and Austria (38) and Bombay Bicycle Club' who are number 65 in Austria, 84 in Germany and 97 in Wallonia with A Different Kind Of Fix.

CHARTS SALES

For all charts and credits queries email isabelle.nesmon@intentmedia.co.uk

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



THE OFFICIAL UK SINGLES CHART

Chart table with columns: Rank, Artist, Title, Label, Catalogue number, and Distributor. Includes entries like 'ONE DIRECTION What Makes You Beautiful', 'MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger', etc.

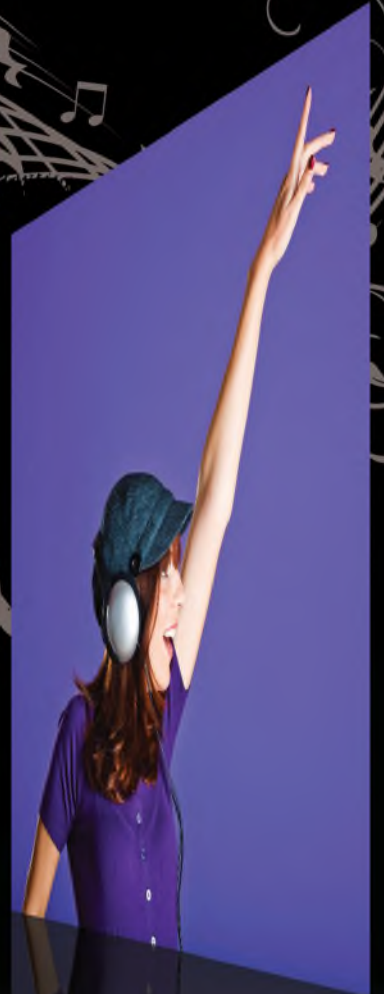
Continuation of the chart table, including entries like 'DAMIEN RICE Cannonball', 'TONY BENNETT & AMY WINEHOUSE Body And Soul', 'DJ FRESH FEAT. SIAN EVANS Louder', etc.

Summary table of chart movements and key statistics, including 'What A Life: 20', 'Kiss Me 29', 'Celine Dion 49', etc.

Key information section including 'Key' (Platinum, Gold, Silver), 'SALES INCREASE' indicators, and 'Official Charts Company 2011'.



# Music distribution



Contact Matthew Allen, for further information on Gem Logistics

(T) +44 (0)845 456 6400 (F) +44 (0)845 330 3086

(E) [matthew.allen@gemlogistics.co.uk](mailto:matthew.allen@gemlogistics.co.uk) (W) [www.gem.co.uk/gemlogistics](http://www.gem.co.uk/gemlogistics)

Warth Park Way, Raunds,  
Northamptonshire, UK, NN9 6NY

