



ANALYSIS

06 The language of song English still dominates chart music across Europe but locally-spoken repertoire is on the rise



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The legendary Queen guitarist gives the inside track on the band's future activity

LABELS ALL BUT ABANDON RELEASE POLICY IN FAVOUR OF GAINING HIGHER CHART ENTRIES

On air/on sale: on hold

RELEASES

BY PAUL WILLIAMS

On air/on sale has been declared "dead in the water" with labels turning their back on the policy in favour of taking new releases to radio weeks before commercial release.

The strategy of simultaneous radio and retail dates for brand new tracks as a way of fighting online music piracy won strong industry support in January when both Universal and Sony adopted day and date.

But new research undertaken by *Music Week* reveals this backing has quickly ebbed away: only 26% of brand new singles, which entered the weekly Official Charts Company Top 40 during quarter three, were subject to on air/on sale.

More than 60% of these new hits were at radio at least four weeks before commercial release and included 11 of the 12 tracks that topped the chart during the three months, among them Sak Noel's *Loca People* which debuted at number one last Sunday.

This contrasts sharply with similar research carried out by *Music Week* at the end of April (see 07.05.11 issue) when 54% of new Top 40 hits were available to buy as soon as stations started playing them.

Adopting day and date has been a crucial element for the industry to demonstrate to Government it is doing everything it can to reduce online piracy by ensuring consumers can



JLS: Sony's chart toppers reached number one after weeks of pre-release airplay

legally buy tracks as soon as they hear them on the radio. But with labels now largely having moved away from it, supporters of on air/on sale are casting doubt on the policy being revived.

"It is dead in the water now," suggested the Featured Artists Coalition CEO Mark Kelly whose organisation, alongside the Music Managers Forum and Entertainment Retailers Association, have been leading backers of day and date. Labels have also faced lobbying from Apple, keen to make tracks available on iTunes to buy at the same time they go to radio.

However, the policy has not won widespread approval in the industry, especially among some

label executives and artist managers who continue to see a big advantage of having weeks of upfront exposure for their acts' releases – so making a big initial splash on the OCC chart much more likely. It appears the more some labels have either loosened their support of the policy or not adopted it at all, the more this has encouraged others to follow suit as they see rivals' records making high chart debuts while theirs have entered lower because of little pre-release exposure.

Modest Management co-founder Richard Griffiths, whose company's acts JLS, Olly Murs and Cher Lloyd topped the chart in Q3 after weeks of pre-release airplay support, described on air/on sale as "horses for courses".

"Our roster is very much pop, radio- and TV-driven, and you need to build awareness of these records and create excitement for when they are available. But there are other artists it suits," he said.

Radio 1 and 1Xtra head of music George Ergatoudis suggested the decision by labels whether or not to follow day and date came down to balancing the potential sales lost to piracy from weeks of pre-release exposure and those gained because of it.

"It's an industry trade-off between people who won't wait and can easily get music for free versus the mainstream market who drive the Top 40 and are quite happy to wait and buy when a track becomes available," he said.

A THING OF THE PAST? LABELS SHUN DAY AND DATE

JUST A GLANCE at the number one on the Official Charts Company's singles countdown every week during quarter three shows how labels have almost completely given up on day and date.

Every one of the 12 tracks that topped the chart over the 13 weeks had at least several weeks' exposure at radio before being commercially released, ranging from a fortnight for Dappy's *All Around The World*/Island single *No Regrets* to nine weeks in Nielsen Music's weekly Top 1,000 UK airplay chart for Epic act JLS's *She Makes Me Wanna* (pairing with Dev) before consumers could legally acquire it.

The lack of support now for on air/on sale is spread across the majors with only around a fifth of Universal's brand new singles that made the Top 40 in Q3 subject to day and date, while more than half of them had airplay windows of four or more weeks.

Around 17% of Sony's new Top 40 hits had radio and retail debuts coinciding, while the remaining 83% of them had radio run-ins of at least four weeks.

Statistically EMI was the quarter's biggest supporter of day and date with 60% of its new tracks cracking the Top 40 being made available in this way, but in reality this was three out of five singles. Its top new single of the quarter, Emeli Sandé's *Heaven*, was at radio seven weeks before commercial release. Warner's release policy ranged from an on air/on sale strategy for Christina Perri's (pictured) *Jar Of Hearts* and Delilah's *Go* to five-week pre-release spins for Ed Sheeran's *You Need Me, I Don't Need You*.

Ministry of Sound has been the most consistent company, although this is because it has continued with weeks of radio build before release. It scored three number ones in Q3 with Example's *Stay Awake* at radio five weeks ahead of commercial availability and DJ Fresh's *Louder and Wretch 32's Don't Go* having six-week run-ins.



Christina Perri: A rare on air/on sale strategy

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Turn to pages 4-5 for more

DIGEST

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

▶ THE PLAYLIST



AZEALIA BANKS

212 (unsigned)

Already attracting plenty of A&R interest, Banks is a fresh talent who oozes personality. This debut is tough to ignore. (Demo)

TINCHY STRYDER FEAT. CALVIN HARRIS *Off The Record* (Island)

Calvin Harris is fast becoming the new go-to guy for a club-friendly pop hit and he delivers again here with this production for Tinchy Stryder. (Single, November 6)



ZULU WINTER

Never Leave (Double Denim)

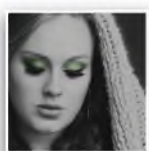
This first single from the latest addition to Supervision's management stable will draw comparisons to the likes of Wild Beasts. One to watch. (Single, November 7)



RIZZLE KICKS

Stereo Typical (Island)

Rizzle Kicks' debut moves and sounds like a big summer record with the right mix of youthful enthusiasm and technical prowess. (Album, October 31)



ADELE

Someone Like You (XL)

MTV premiered the video for the track last week and the stunning London-shot clip looks set to keep interest in it burning for some time yet. (Single, out now)



THE SILVER SEAS

Another Bad Night's Sleep (The Lights)

The band are in town to record Later With Jools Holland this week and will bring their brand of radio-friendly rock back to a full UK tour in March. (Single, October 11)



PROFESSOR GREEN FEAT. EMELI SANDÉ

Read All About It (Virgin)

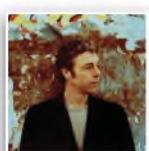
A familiar formula, but executed brilliantly here. A big radio-friendly return by the young Brit. (Single, October 23)



DRY THE RIVER

Weights & Measures (RCA)

Leading a new EP, Weights & Measures is a strong example of the folk-based sound to which UK radio listeners have grown familiar. (From EP, November 14)



BAXTER DURY

Trellic (Regal)

An infectious song with English charm, Dury's latest single looks set to continue his run at radio where 6 Music have been leading the charge. (Single, October 17)



HEART KILL GIANT

A Hymn For Her (unsigned)

Enjoying early support from 6 Music and Xfm, these songs possess strong sync potential and have featured on the BBC's Waterloo Road. (From EP, out now)



SIGN HERE

Beggars Music Publishing has signed *Atlas Sound* to a world wide publishing deal for his forthcoming album, *Parallax*.



EMI auction ends, announcement soon

The winning bidder for EMI is expected to be announced in the next two weeks after offers for the company ended on Wednesday (October 5).

Bids for the UK based company are understood to range between £0.7bn and £0.9bn for the music group's recorded arm and £1.3bn and £1.6bn for its publishing division. However unstable world markets have left banks reluctant to lend – forcing a number of private equity groups to back out of the deal at the last minute.

Sources at Citigroup, the major's current owner, suggested it wants the sale of the company to be completed by the end of November, but a front-runner for the music group has yet to emerge. Parties vying for a share of the company fall into two categories: private investors, including investors Ron Perelman and Ron Burkle, and rival music groups including BMG Rights Management, Universal Music, Warner Music and Sony Music.

Bidding is also split between those simply interested in EMI's publishing catalogue, which represents writers including Beyoncé and Kanye West and international hit makers Stargate, those keen to acquire the company's recorded music arm, which represents acts including Pink Floyd, The Beatles and Coldplay and those who want the whole company.

EMI CEO Roger Faxon is keen to keep the company in one piece, but sources close to the auction have suggested that the bank is only interested in securing the highest returns possible on the sale. "EMI has had involvement in the bidding process, in as much as they have been speaking to all the interested parties about the company, but as far as having a say in who the final buyer will be, then that decision will ultimately lie with Citigroup," said one source.

If Warner Music is successful in its bid for EMI, the major would be able to create major savings by merging the two companies.

However the major, along with Sony and Universal, would be expected to face competition hurdles from the European Commission.

NEWS DIGEST

● Napster bought by Rhapsody

US music subscription service Rhapsody has bought Napster from parent company Best Buy. The deal, which is expected to close on November 30, means Rhapsody will get Napster's assets and subscribers, while Best Buy will get a minority stake in Rhapsody. Rhapsody president Jon Irwin said the deal would "further extend Rhapsody's lead over our competitors in the growing on-demand music market". It is believed Rhapsody will now phase out the Napster name in the US, although it is not yet known what will happen in the UK, where Rhapsody does not currently operate. Rhapsody said it had 800,000 paying subscribers in the US July, while Napster had 700,000 when it was bought by Best Buy in 2008.

● BMI London Awards

The Script's Breakeven was named song of the year at this week's BMI London Awards as Queen were honoured with the Icon award. Co-written by Andrew Frampton and the

band's Daniel O'Donoghue and Mark Sheehan, Breakeven took the prize on Tuesday night at the US society's annual London awards and dinner, which honours European and Asian songwriters and composers represented in the States by BMI. Also recognised at the event, held at the Dorchester Hotel on London's Park Lane, was Taio Cruz's Hot 100 chart-topping Break Your Heart, which was co-written by Cruz and Fraser T Smith, and named college song of the year Stereo Love, written and recorded by Edward Maya and Vika Jigulina, was dance song of the year. The night's big prize – the Icon award – went to Queen. Previous recipients include Donovan, Peter Gabriel, Don Black, Bryan Ferry, Ray Davies and Van Morrison.

● Digital album sales up, but overall Q3 market down

Downloaded albums accounted for 28.2% of album sales between July and September, compared to 20.1% during the same period in 2010 according to figures released by the Official Charts Company with Adele's 21 the overall top seller. However

Jessie J (pictured) and Miles Kane were guests at the HMV Christmas and Games 2011 conference earlier this week.

HMV outlined its plans for quarter 4 to its store and head office management at the event, which took place at the HMV Hammersmith Apollo on October 3.

It was followed by the HMVLive social event, where guests from HMV's music, film, games and technology suppliers enjoyed shows from Island-signed The Rizzle Kicks, folk duo The Pierces and up and coming artists Lana Del Rey and Delleah.

The artists were supported by the winners of this year's 'No Sleep Til Hammersmith' HMV talent search – The Stow.

despite the growth of digital, some 2.8 million fewer albums were sold overall with 21.8 million units snapped up in the quarter. This compares to 24.6 million units sold in the third quarter of last year. Singles sales, meanwhile, were up 12.4% on the same period last year with 42.6 million units sold. In the first nine months of 2011 some 130.6 million singles have been sold compared to 117.5 million at the same point last year.

● Domino Records release new app

Domino Records has released a mobile app – allowing fans to access archived shows broadcast by Domino Radio earlier this year. The 24 hour station only broadcast for a week in June and the app is a compilation of material produced during that week. It will feature shows from artists including Radiohead's Colin Greenwood and the Arctic Monkeys Matt Helders as well as an introduction to the label's past releases. Domino's entire video archive and a Domino Records news feed.

● Jessie J triple winner at BT Digital Awards

Jessie J was the overall winner at the BT Digital awards last week taking home three top honours. The Island-signed singer won Best Female Artist, Best Newcomer and Best Song – for Price Tag, featuring B.o.B. Former X Factor runner up Olly Murs won Best Male Artist, JLS awarded with Best Group and Best Video for their single Eyes Wide Shut and Adele with Best Independent Artist.

● Nigel Elderton appointed to Peermusic European President

Independent publisher Peermusic has appointed Nigel Elderton to European President. Elderton will report directly to Peermusic CEO Ralph Peer II. Elderton has served as managing director of the company's UK offices since 1992 and will continue to hold this position alongside his new role.



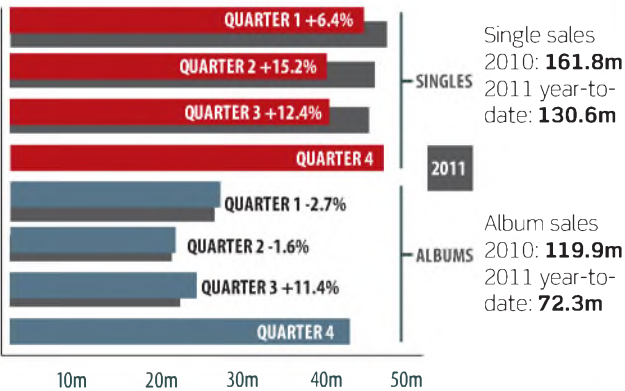
>>> For daily news visit musicweek.com

Jessie wraps up HMV Christmas conference



INDUSTRY SNAPSHOT

2010 v 2011 SINGLES AND ALBUMS SALES



Source: Official Charts Company

● Greene named director of events at AEG Live UK

AEG Live has appointed Sarah Greene as director of events in its London office. She will report directly to Rob Hallett, president of international touring and Jessica Koravos, managing director. As part of her remit, Greene has been tasked with expanding the company's programme of events in the UK and beyond.

● Radiohead play London show

Radiohead will play host to a London show next Tuesday (October 11), celebrating the release of new remix album TKOL RMX 1234567. Lead singer Thom Yorke will DJ at the event, which will take place at London's Corsica Studios. He will be joined by fellow album collaborators Jamie XX, Caribou, Lone and Illium Sphere and the event will be live streamed on Boilerroom.tv from 8pm.

● Ethiopian's singer Leonard Dillon dies

Ska and Reggae artist and former Ethiopians vocalist Leonard Dillon has died, following a battle with cancer. He

was 68. The singer songwriter has been credited with influencing artists including Peter Tosh. Dillon joined Stephen Taylor and Aston Morris to form the Ethiopians in 1966 and helped pen hits including Everything Crash, The Whip and Train to Skaville. Dillon was diagnosed with a brain tumour earlier this year. He is survived by his wife Sylvia and seven children and seven grandchildren.



● Carey moves from PRS to EMI

PRS for Music senior economist Chris Carey has made a move from collecting society to record label after

taking a job at EMI Group. Carey, who has worked for over three years at Berners Street, has taken on the new role of Global Insight Manager at the major, and his new role will involve a combination of consumer insights, global market intelligence and working with partners across the major. Carey is best known for co-authoring – with PRS chief economist Will Page – the society's annual Adding Up The UK Music Industry report.

● BASCA director passes

David Bedford, composer, BASCA director and chairman of the group's classical and jazz executive, passed away on October 1 following a short illness. Bedford was born in London in 1937 into a musical family (his grandmother was the composer Liza Lehmann and his mother, Lesley Duff, was a member of the English Opera Group) and he worked for a number of major orchestras, including the Royal Philharmonic.

● Pete Townshend to give first John Peel Lecture

The Who guitarist Pete Townshend will give the inaugural John Peel Lecture at this month's Radio Festival in Salford, an initiative from BBC digital station 6 Music which is intended to create insight into music and music media. Townshend will examine the current state of music media and ask whether "John Peelism" and the music Peel championed can survive in the internet

MUSICWEEK.COM REACTION

● Support gathers for Brit School 'North'

Jordan: We don't need some poncy stage school in the North the way you southerners have. Our creative talent is raw and refreshing. The Stone Roses, Happy Mondays, Oasis, The Doves, Verve, etc would have echedwed such an institution on moral grounds. Keep you BRIT school. We aren't interested mate.

Minim: Have you not heard of the Liverpool Institute of Performing Arts? Or indeed Glasgow's RSAMD? Seems like the North is interested in stage schools after all.

● Retailers to 'throw everything' at Q4

Ryan: What a depressing list. Same old, same old. ANOTHER Susan Boyle album, ANOTHER MSP Greatest Hits, ANOTHER JLS.... When will the record labels do something different. With these albums, you'll be disappointed with sales.

age during his talk, which is set to take place on October 31 in the Lowry Theatre, Salford, with an introduction from 6 Music DJ – and Peel's son – Tom Ravenscroft, alongside fellow 6 Music presenters Mark Radcliffe and Stuart Maconie. It will be broadcast live on 6 Music and will be followed by a Q and A session.

● ASCAP downloads appeal rejected

The US Supreme Court has rejected ASCAP's Federal Court appeal and stated music downloads do not constitute a public performance. ASCAP had argued that its songwriter and composer members were due a public performance royalty – on top of the existing mechanical payment – and would lose out on tens of millions of dollars in potential royalty payments as a result. The lower court had previously ruled that a download did not constitute a public performance so ASCAP took the case to the Supreme Court. It upheld the original ruling. With 295,000 members, ASCAP represents just under half of the musical works currently licensed online. The case hinged on the interpretation of whether or not the actual act of downloading a track resulted in a public performance.

TOP 10 STORIES ON MUSICWEEK.COM



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NEWS

EDITORIAL

The industry has lost its nerve with on air/on sale



THIS COLUMN has long been an advocate of on air/on sale, recognising the simple reality that if content exists some consumers will get hold of it by whatever means possible.

It is the reason there are no longer many weeks' gap between blockbuster films debuting in US and UK movie theatres, and why big American TV shows like American Idol and Mad Men are now screened in Britain almost as soon as viewers across the pond see them. This recognises they would end up on the internet anyway, so hitting revenues derived from overseas sales.

The adoption of day and date by Universal and Sony at the beginning of the year suggested the music industry also understood all this. However, little more than half a year later the policy has already become unravelled to such an extent it may as well not exist with more than 60% of brand new tracks which made the Top 40 in Q3 having been at radio for at least four weeks before commercial release, while only a quarter of new hits stuck to on air/on sale.

In terms of selling units of downloads, a decision whether to follow the strategy or not comes down to the simple economics: will a company ultimately gain more sales from having had weeks of pre-release exposure on the radio for a track than the number of sales it could lose to piracy by keeping fans waiting.

But there is a much bigger picture here than the sales of individual tracks and the chart game of a high first-week chart entry, which continues to obsess parts of the UK industry in a way that does not happen in other leading music markets, including the US. On air/on sale was an important move by the industry to demonstrate to Government it was doing everything it could to fight online piracy by not encouraging illegal downloading by holding back tracks already at radio. These efforts seemed to convince Westminster – but what are they going to say now when releases by some acts can be heard on stations up to two months before anyone can legitimately buy them? It is not 1991, folks, when the industry, rightly or wrongly, could dictate when consumers could get hold of singles and albums. It is 2011, and the public largely does the deciding.

This, though, is not just about the behaviour of record companies because the media has a big part to play here. Understandably labels might want to hold back releases to artificially produce a high first-week chart position when they know a low entry will persuade some media – especially radio stations – to ditch support, thinking they are dealing with a flop. Reactions like this have definitely played a big part in some labels – having previously shown real support for day and date – mainly giving up on it. The under-performance of some tracks subject to the initiative has not helped either.

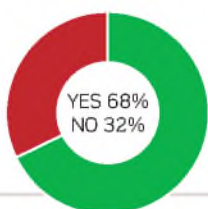
What is required here is a re-evaluation of the market by all sides and that takes time. Unfortunately, with on air/on sale too many people seem to have lost their nerve too quickly.

Paul Williams, Head of Business Analysis

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

MUSICWEEK.COM READERS' POLL

This week we ask
Should labels be pleased
with the Q4 schedule
which they have put
together this year?



This week we ask
Has the death knell sounded
for on air/on sale?

MAJORITY PUT ON AIR/ON SALE STRATEGY ON HOLD

The end of on air/on sale?

RELEASE DATES

BY PAUL WILLIAMS

Release windows were declared “a thing of the past” and labels deemed to have “absolute responsibility” to synchronise radio and release dates when Universal and Sony threw their weight behind on air/on sale at the start of the year.

But after early enthusiasm labels have mostly given up on making available their brand new singles to buy as soon as stations start playing them; instead they have reverted to the tried-and-tested formula of weeks of upfront airplay.

It will come as a blow to supporters of the strategy who have long argued holding back releases only fuels internet piracy as some music fans, having heard a new track on the radio they like, will want to acquire it immediately. If they cannot get the recording by legitimate means they will simply steal it.

Just months into the roll-out of the policy it did appear that labels were getting behind it. Research carried out by Music Week at the end of April found that during the first three months of the initiative 54.4% of brand new tracks that made the Official Charts Company weekly Top 40 were available to buy at the same time as they went to radio and around another 11% were on air just a week before their commercial release.

However, that support for on air/on sale has fallen away sharply with just 26.1% of singles not already available on albums and which entered the Top 40 during quarter three debuting at radio and at retail simultaneously. That leaves nearly three-quarters of new hits that were not party to day and date.

In a few instances music fans only had to wait one or two weeks before they could buy them, but in the vast majority of cases releases were at radio at least four weeks before first going on sale. This accounts for 60.1% of brand new tracks that cracked the Top 40 in Q3 and covers 11 of the 12 singles that reached number one in this period.



Slow reactions: Britney and Beyoncé singles both under performed and could have suffered as a result of on air/on sale

The Music Week analysis undertaken counts up the number of weeks each track appeared in Nielsen Music's weekly top 1,000 radio airplay chart prior to going on sale. Those clocking up five weeks included eventual chart-toppers by Sony acts Cher Lloyd, Olly Murs and One Direction while the likes of Universal act The Wanted's Glad You Came and Ministry of Sound's DJ Fresh release Louder had six-week runs. Beating all those was EMI's breakthrough Emeli Sande hit Heaven with seven weeks, Universal act Pixie Lott's All

About Tonight with eight weeks and Sony signings JLS with Dev's She Makes Me Wanna, which was winning radio airplay nine weeks before anyone could legitimately buy it

Modest Management co-founder Richard Griffiths, whose roster includes JLS, Olly Murs and Cher Lloyd, said the industry had to be seen to be trying to do something about online piracy, which led to the on air/on sale policy. However, he noted that not every manager or label was prepared to go along with the strategy.

“We're interested in our artists having the most success they can have,” he said. “I understand the politics of it, particularly at that time when the debate was going on with term extension and the Digital Economy Act so I can see from a BPI point of view they were trying to be seen to be doing

“I can see from a BPI point of view they were trying to be seen to be doing the right thing, but from our point of view that wasn't relevant”

RICHARD GRIFFITHS, MODEST MANAGEMENT

ON AIR/ON SALE VERSUS PRE-RELEASE AIRPLAY



Source: Music Week research/OCC/Nielsen Music

The above covers the 46 previously-unissued tracks which were new entries in the OCC Top 40 between chart weeks 27 and 39 2011 and breaks down them into whether they were on air/on sale or how many weeks prior to commercial release they appeared in Nielsen Music's weekly UK Top 1,000 radio airplay chart.

the right thing, but from our point of view that wasn't relevant."

While there was initial enthusiasm amongst some labels for the policy, resulting in the likes of brand new releases by superstar acts such as Universal's Lady GaGa and Sony's Beyoncé going to radio and retail around the same time, insiders suggest a series of issues then resulted in the strategy either being less rigidly stuck to or ignored completely.

Some underperforming singles, such as Beyoncé's Run The World (Girls) and Britney Spears' Till The End Of The World – both subject to day and date – started making labels nervous. Then Capital owner Global Radio pulled The Saturdays single Notorious from the air ahead of its impact date because it was not instantly reacting following its on air/on sale release.

The success of a number of singles by Ministry of Sound, which has consistently stuck with a policy of weeks of upfront airplay followed by commercial release, also got executives within some of the majors thinking. "They showed playing that old school game really works and that sent shock waves through labels. It was a wake-up call," suggested one industry source.

The result was more and more new releases not falling under day and date and earlier and earlier radio debuts ahead of commercial availability. Certainly by quarter three it became the norm again for weeks of upfront build-up, resulting in a quick turnaround of

number ones on the OCC chart as records flew into the top and then down again the following week.

But Radio 1 and 1Xtra head of music George Ergatoudis said the policy could still work, pointing to Warner act Delilah's Go, which had a simultaneous radio and retail date. "We played it once at Radio 1 and we could see it jump up the iTunes chart in a few hours. It's a hugely terrific tool for some records," he suggested.

Ergatoudis said his stations – and the BBC generally – had taken a "neutral position" on day and date, but added: "I don't think it's changed the way we behave much at all. It's still an unclear picture, what's better. There are advantages both ways."

He believed with the right artists and releases on air/on sale could work, but "there are no hard and fast rules".

That partly explains why day and date has not been a success. As bold as some labels were about announcing a blanket policy at the start of the year, a more realistic approach might have been adopting it on a case-by-case basis.

A Sony spokesman said the major was continuing with day and date, but the policy was not "one size fits all". He added the label would support artist campaigns where it made sense to go to radio early, but equally new singles by acts including Ryan Adams and Manic Street Preachers had gone to radio and retail simultaneously. Universal declined to comment.

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U-TURN COULD LOSE GOVERNMENT SUPPORT

Politicians unimpressed

POLITICS

BY ROBERT ASHTON

The industry's decision to turn its back on air/on sale has not played well within Government circles.

With Culture Secretary Jeremy Hunt and Culture Minister Ed Vaizey recently upping their game on piracy on the back of the game-changing Newbiz2 decision, the Music Week analysis that proves record labels are again providing pirates with weeks to upload tracks before they are officially released has not been well received within ministerial departments and amongst lobbyists.

One insider working at the department of a senior MP said: "It is important to us that the industry makes every effort to provide new content to consumers, but also helps prevent piracy." However, he drew short of slamming the about turn because he said he had yet to hear the music industry's justification for the move. He suggested that the Government would be

interested in reading Music Week's analysis.

However, a senior lobbyist who continues to lobby the Government about getting the DEA implemented was incredulous. He said: "They've shot themselves in the foot. The industry is desperately pushing for the DEA and action taken against websites which allow pirated material. This gives pirates a charter to go and upload at will."

The move will also be hard for Vaizey to stomach since he was one of the first to offer support. Vaizey praised Universal and Sony's decision to spearhead the on air/on sale revolution in January because he said it answered consumer demand in the digital age – and discouraged piracy.

At the time Vaizey, who over the course of this year has been hosting a series of roundtables between the music industry and ISPs to produce new solutions to tackle piracy, said: "The internet has revolutionised the way we consume music and industry

must respond to the change in demand."

Many insiders believed the abandonment of on air/on sale could not have come at a worse time for the industry, which is relying on the Conservatives to push through the DEA. Only a few weeks ago Hunt acquiesced to many industry demands when he outlined a raft of proposals designed to make it harder for people to access pirated music.

These positive moves by the Government have not gone unnoticed by those in the industry who support on air/on sale. MMF director of copyright and related rights David Stopps said: "The Government has been quite helpful and trying to make quite positive moves. Against this background it is unbelievable."

FAC CEO Mark Kelly added: "It's a bit rich if the record industry doesn't get its own house in order and then goes to the Government and asks for measures such as site-blocking. I'm sure the Government will ask why they should."

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ARTISTS AND MANAGERS SLAM SHORT TERM GAIN

The MMF and FAC fear on air/on sale is now "dead in the water" after being confronted with the latest evidence of record companies' slippage unearthed by Music Week's exclusive research.

The manager and featured artists organisations have pushed, pulled and lobbied for on air/on sale consistently over the last couple of years and looked like they had pulled off the impossible when the initiative was spearheaded by Universal and Sony in January.

However, the evidence that support for the practice has been almost entirely eroded has left both groups bewildered, disappointed and fearing the worst – that the great experiment has failed.

MMF director of copyright and related rights David Stopps said: "It is massively disappointing (the practice has stopped) and feeds piracy. With the record industry supporting all these anti-piracy

initiatives and then this...it sends people straight to pirates. People are not going to wait a month for tracks to go on sale. It doesn't make sense. It is utterly ridiculous, illogical and just a short-term gain mentality."

Similarly, FAC CEO Mark Kelly said on air/on sale had never been given a chance. Kelly added that he could understand the motivation of some record companies to break ranks, but again called the move "short sighted".

Both executives also remain pessimistic that the record industry's experiment with on air/on sale can be reactivated. Stopps, whose organisation cites on air/on sale as one of its key priorities, said: "We thought we had success, but now it

has drifted back. The thing is you can get good industry practice, but there are no laws to support it. It is a voluntary code if you like. It is such a shame."

Kelly questioned whether the FAC or MMF could help marshal the labels again. "I think it is a sign labels can't co-operate. It was never even given a chance and not all the labels got behind it," he said, adding that he doubts whether on air/on sale will ever return. "There was a lot of pressure applied in January, but I think it is now dead in the water."

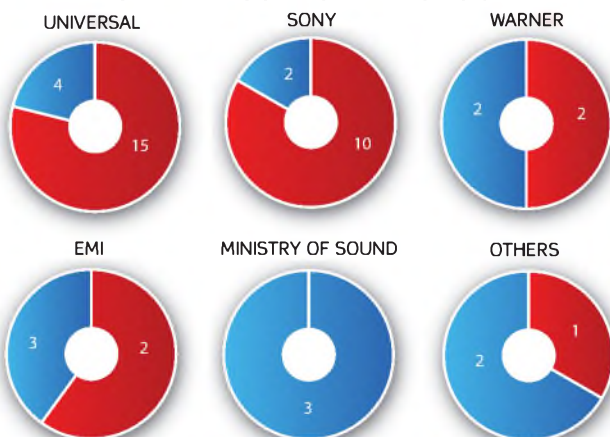
The MMF and FAC could not claim to be surprised by these latest moves. In June they issued a joint communiqué warning that the initiative risked "dying on the cross of self-interest".



"People are not going to wait a month for tracks to go on sale. It doesn't make sense. It is utterly ridiculous, illogical and just a short-term-gain mentality" DAVID STOPPS, MMF

ON AIR/ON SALES VERSUS PRE-RELEASE AIRPLAY

BREAKDOWN BY CORPORATE GROUP



The above break downs into corporate groups the 46 previously-unissued tracks which made the OCC Top 40 between chart weeks 27 and 39 2011. It then breaks them down into whether they were on air/on sale (in blue) or went to radio first (in red).

Source: Music Week research/OCC/Nielsen Music

On air/on sale
Radio first

NEWS

HUGE VARIATION IN VIABILITY OF POP IN NATIVE TONGUES

The language of song

INTERNATIONAL

BY PAUL WILLIAMS

English defiantly remains the international language of rock'n'roll, but new research pinpoints the extent to which locally-spoken repertoire has penetrated some European markets' sales and airplay charts.

The study by Nielsen Music reveals that in some territories on the continent local language songs are making up more than one third of the biggest-selling one-track downloads and top airplay hits. However, the picture varies enormously in other countries where less than 10% of the most popular releases are recorded in the native tongue.

Nielsen's research examined the top 500 digital download songs during the first six months of 2011 and top 500 airplay tracks for the opening 30 weeks of the year in each of 17 European markets and calculated how many were recorded in the national local language or languages. This was irrespective of where an act was from so an artist from Colombia singing in Spanish, for example, would count as locally-sung content in the Spanish market.

It is little surprise to learn in the UK and Ireland national language repertoire completely dominates, in both cases making up 98% of the top 500 sellers and 100% of the most broadcast tracks. These totals are rivalled only by Turkey where 88% of its top airplay songs were in Turkish, although the research does not include sales data for the country.

Elsewhere in mainland Europe, English language repertoire is experiencing less control over buying tastes, even though tracks by the likes of Adele, Bruno Mars, Lady GaGa and Rihanna were big hits in many territories.

As Nielsen Music Netherlands director Sandra Jongstra, who conducted the analysis, noted: "There are some distinctive results that spring out from both the airplay and the digital download song sales analysis. In the Nordic countries, Finland is noticeable with nearly 40% Finnish language



"Southern European countries are higher in local language repertoire than their northern neighbours"

SANDRA JONGSTRA, NIELSEN MUSIC NETHERLANDS

songs broadcast on the radio this year and a similar amount sold. In western Europe, France is the anomaly, but it must be noted that they have a quota of French language music to broadcast. And southern European countries are higher in local language repertoire than their northern neighbours."

Finland's high penetration of local language repertoire includes 34% of the top download sellers for the half year and demonstrates just how strongly Finnish acts perform in their own market. That puts into context, a comment made in 2002 by then EMI Recorded Music chief Alain Levy who, in explaining a pruning of the major's artist roster, memorably added: "We had 49 artists in Finland and I don't think there are 49 Finns who can sing."

Levy may now want to have another look at the Finnish market where four of the top half-dozen download sellers between January and June were local language hits, reflecting the diversity of the homegrown music market as they range from rap artists Petri Nygard and Jare Villegalle to punk rock band Haloo Helsinki.

The greater preference for locally-sung songs by southern European markets compared to northern territories on the continent is reflected by high figures for national language

repertoire in both Italy and Spain.

In Italy 39% of the top 500 downloads at 2011's half-way point were in Italian, including more than half the Top 10. Joining international hits such as Jennifer Lopez featuring Pitbull's On The Floor, they were led by Arrivera by Moda featuring Emma Brown, the period's third top seller, and also included Italian rapper Fabri Fibra and two entries from singer-songwriter/rapper Jovanotti.

In the IFPI's Recorded Industry In Numbers report covering 2010 it noted no local breakthrough act figured among Spain's Top 50 albums of the year, an occurrence it suggested reflected the rampant music piracy that continues to hit the country. But Spanish language music remains a big deal both at retail and on the airwaves, making up 37% of the year's top 500 downloads up to the end of June and 36% of the most-played tracks. Four of the top six sellers were in Spanish, including tracks from DJ and producer Jean Carlos, singer Malu and Colombian superstar Shakira with the Spanish track Loca.

France's quota system, which dictates 40% of radio's music output is local language repertoire, helped to ensure 26% of its top sellers and 29% of the top airplay hits were in the local language.

ENGLISH-LANGUAGE USAGE

In recorded and broadcast music across Europe

Source: Nielsen Music

COUNTRY	% NATIONAL LANGUAGE DOWNLOADS	% NATIONAL LANGUAGE AIRPLAY	% KNOW ENGLISH LANGUAGE*
AUSTRIA	9%	8%	58%
BELGIUM	9%	13%	59%
DENMARK	29%	22%	86%
FINLAND	34%	40%	63%
FRANCE	26%	29%	36%
GERMANY	10%	9%	56%
ITALY	39%	41%	29%
NETHERLANDS	11%	12%	87%
NORWAY	14%	13%	n/a
POLAND	15%	19%	29%
PORTUGAL	13%	14%	32%
SPAIN	37%	36%	27%
SWEDEN	18%	15%	89%
SWITZERLAND	9%	7%	n/a
TURKEY	n/a	88%	n/a
UK	98%	100%	92%
IRELAND	98%	100%	94%

* European commissioned figures

But in a number of other European markets national language repertoire was far less evident. In Germany, which last year overtook the UK to become Europe's biggest music territory, around just one in 10 of the biggest sellers and airplay hits were in German. The only German-language release among the half-year Top 10 downloads was Call My Name by Pietro Lombardi, the winner of the country's American Idol equivalent Deutschland Sucht Den Superstar, with the big sellers instead dominated by Anglo-American repertoire from the likes of Bruno Mars, Adele, LMFAO and Taio Cruz.

There were similar low scores for local language repertoire in neighbouring Austria and Switzerland, even though in French, German and Italian repertoire all counted as local in Switzerland. Among the Scandinavian

countries local language hits ranged from 29% of the top sellers in Denmark to 18% in Sweden and just 14% in Norway.

The Netherlands' Top 10 sellers during the year's half-way point included four by Americans, three by Brits, one each by a Frenchman and Romanian and just one entry performed in Dutch: Afscheid by former TV talent show winner Glennis Grace

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Italy: Jovanotti (above) and Moda (top) are part of a fresh wave of national language acts

BMI LONDON AWARDS



ICON OF THE YEAR

SONG OF THE YEAR (THE ROBERT S. MUSSEL AWARDS)

"BREAKEVEN"

ANDREW FRAMPTON (PRS)
DANIEL O'DONOGHUE (PRS/IMRO)
MARK SHEEHAN (PRS/IMRO)
BMG CHRYSALIS (PRS)

COLLEGE SONG OF THE YEAR

"BREAK YOUR HEART"

FRASER T. SMITH (PRS)
BMG CHRYSALIS (PRS)

DANCE AWARD

"STEREO LOVE"

VIKA JIGULINA (PRS)
EDWARD MAYA (PRS/UMCR ADA)
MEDIA SERVICES INTERNATIONAL (UMCR ADA)

CAN'T BE TAMED

Paul "Nza" Neumann (GEMA)
Marek Pompetzki (GEMA)
Miley Cyrus*
Tim James*
EMI Music Publishing Germany GmbH (GEMA)
Felony Business Edition (GEMA)
Phrased Differently Music Ltd. (PRS)

CHECK IT OUT

Bruce Woolley (PRS)
James Brown*
Nicki Minaj*
will.i.am*
Carlin Music Corp. (PRS)

CLUB CAN'T HANDLE ME

Giorgio Tuinfort (BUMA)
Kasia Livingston*
Piano Songs/Talpa Music (BUMA)

DJ GOT US FALLIN' IN LOVE

Johan "Shellback" Schuster (STIM)
Savan Kotecha*
Pitbull*
Maratone (STIM)

POP AWARDS

ACCORDING TO YOU

Andrew Frampton (PRS)
BMG Chrysalis (PRS)

AIN'T LEAVIN WITHOUT YOU

Julian Brookhouse (PRS)
Migi Drummond (PRS)
Nicholas Thorp (PRS)
Ben Volpeliere-Pierrot (PRS)
Marcella Brailsford*
James Carter*
Universal Music Publishing Group (PRS)

BLAH BLAH BLAH

Neon Hitch (PRS)
Sean Foreman*
Ke\$ha*
Benjamin "Benny Blanco" Levin*

BREAK YOUR HEART

Fraser T. Smith (PRS)
BMG Chrysalis (PRS)

BREAKEVEN

Andrew Frampton (PRS)
Daniel O'Donoghue (PRS/IMRO)
Mark Sheehan (PRS/IMRO)
BMG Chrysalis (PRS)

BULLETPROOF

Elly Jackson (PRS)
Ben Langmaid (PRS)
Big Life Music (PRS)
BMG Chrysalis (PRS)

END OF ME

Gavin Rossdale (PRS)
Mad Dog Winston Music Ltd.*

GETTIN' OVER YOU

Chris Willis (SACEM)
will.i.am*
Universal Music Publishing France (SACEM)
Whistling Angel Music*

I MADE IT (CASH MONEY HEROES)

Jay Sean (PRS)
Lil Wayne*
Kevin Rudolf*
Bryan "Baby" Williams*
Bucks Music Group Ltd. (PRS)

IF I HAD YOU

Johan "Shellback" Schuster (STIM)
Savan Kotecha*
Maratone (STIM)

IMPOSSIBLE

Arnthor Birgisson (STIM)
Ina Wroldsen (PRS/TONO)
Aristotricks Music AB (STIM)
P & P Songs Ltd. (PRS)

LA LA LA

Alex Christensen (GEMA)
Iyaz*
JR Rotem*
Diana Music - Musikverlag GmbH (GEMA)

NATURALLY

Devrim Karaoglu (GEMA/MSG)
Tim James*

ONLY GIRL (IN THE WORLD)

Sandy Vee (SACEM)
Di Piu Srl (SIAE)

OUR GOD

Jonas Myrin (PRS)

RAISE YOUR GLASS

Johan "Shellback" Schuster (STIM)
P!nk*
Maratone (STIM)

ROCK THAT BODY

Mark Knight (PRS)
apl.de.ap*
James Brown*
Jamie Munson*
Taboo*
will.i.am*
Reverb Music Limited/Toolroom Publishing Limited (PRS)

RUDE BOY

Rob Swire (PRS)
Ester Dean*
Makeba Riddick*
Rihanna*
BMG Chrysalis (PRS)

SOLDIER OF LOVE

Paul Denman (PRS)
Andrew Hale (PRS)
Stuart Matthewman (PRS)
Sade (PRS)
Angel Music Ltd. (PRS)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

STEREO LOVE

Vika Jigulina (PRS)
Edward Maya (PRS/UCMR-ADA)
Media Services International (UMCR-ADA)

WHATAYA WANT FROM ME

Johan "Shellback" Schuster (STIM)
P!nk*
Maratone (STIM)

YOUNG FOREVER

Marian Gold (GEMA)
Bernhard Lloyd (GEMA)
Frank Mertens (GEMA)
Rolf Budde Musikverlag GMBH (GEMA)

YOUR LOVE

David Freeman (PRS)
Joe Hughes (PRS)
Nicki Minaj*
Andrew "Pop" Wansel*
Universal Music Publishing Group (PRS)

TV MUSIC AWARDS

AMERICA'S GOT TALENT

Jos Jorgensen (PRS)
Andy Love (PRS)

CSI

Pete Townshend (PRS)

CSI: Miami

Pete Townshend (PRS)
Kevin Kiner*

CSI: NY

Pete Townshend (PRS)
Bill Brown*

GREY'S ANATOMY

Carim Clasmann (PRS)
Galina Durant (PRS)

HOUSE

3D (PRS)
Daddy G (PRS)
Mushroom (PRS)

\$#! MY DAD SAYS

Nick Hornby (PRS)
Ben Folds*

THE AMAZING RACE

Christopher Franke (GEMA)
Vaughn Johnson*
Lee Sanders*

THE GOOD WIFE

David Buckley (PRS)

CABLE AWARD

DEXTER

Rolfe Kent (PRS)
Daniel Licht*

FILM MUSIC AWARDS

HARRY POTTER AND THE DEATHLY HALLOWS: PART 1

Alexandre Desplat (SACEM)

PRINCE OF PERSIA: THE SANDS OF TIME

Harry Gregson-Williams (PRS)

SHREK FOREVER AFTER

Harry Gregson-Williams (PRS)

THE CHRONICLES OF NARNIA: THE VOYAGE OF THE DAWN TREADER

David Arnold (PRS)

THE KING'S SPEECH

Alexandre Desplat (SACEM)

THE TOWN

David Buckley (PRS)
Harry Gregson-Williams (PRS)

TRON: LEGACY

Daft Punk (PRS/SACEM)

UNSTOPPABLE

Harry Gregson-Williams (PRS)

3 MULTI-MILLION AWARDS

ANOTHER ONE BITES THE DUST

John Deacon (PRS)
EMI Music Publishing Ltd. (PRS)
Queen Music Ltd. (PRS)

BEHIND BLUE EYES

Pete Townshend (PRS)
Fabulous Music Ltd. (PRS)

I JUST WANNA BE YOUR EVERYTHING

Barry Gibb (PRS)
Crompton Songs/Warner-Chappell Music Ltd. (PRS)

IT'S A HEARTACHE

Ronnie Scott (PRS)
Steve Wolfe (PRS)
Lojo Music Ltd. (PRS)

LOVE GETS ME EVERY TIME

Shania Twain (PRS)

LOVE GROWS (WHERE MY ROSEMARY GOES)

Barry Mason (PRS/GEMA)
Barry Mason Music Ltd. (PRS)

RIGHT BACK WHERE WE STARTED FROM

J. Vincent Edwards (PRS)
Pierre Tubbs (PRS)
Chelsea Music Publishing Co. Ltd. (PRS)
Sony/ATV Music Publishing (UK) Ltd. (PRS)

WE ARE THE CHAMPIONS

Freddie Mercury (PRS)
EMI Music Publishing Ltd. (PRS)
Queen Music Ltd. (PRS)

WHO ARE YOU

Pete Townshend (PRS)

4 MULTI-MILLION AWARDS

BLACK IS BLACK

Michelle Grainger (PRS)
Tony Hayes (PRS)
Steve Wadey (PRS)
Robert Mellin Ltd./EMI Music Publishing Ltd. (PRS)

BROWN SUGAR

Mick Jagger (PRS)
Keith Richards (PRS)

ELEANOR RIGBY

John Lennon (PRS)

THE FINER THINGS

Steve Winwood (PRS)
Will Jennings*
F. S. Ltd. (PRS)

IN YOUR EYES

Peter Gabriel (PRS)
Real World Music Ltd. (PRS)

LAY DOWN SALLY

Eric Clapton (PRS)
Marcella Levy*
George Terry*
E.P. Clapton/Warner-Chappell Music Ltd. (PRS)

SAD SONGS SAY SO MUCH

Elton John (PRS)
HST Management Ltd./Universal Music Publishing Group (PRS)

SHE'S NOT THERE

Rod Argent (PRS)
Marquis Music Co. Ltd. (PRS)

TRUE

Gary Kemp (PRS)
Reformation Publishing Co. Ltd. (PRS)

WE CAN WORK IT OUT

John Lennon (PRS)

WOMAN

John Lennon (PRS)
Lenono Music (PRS)

5 MULTI-MILLION AWARDS

DON'T GO BREAKING MY HEART

Elton John (PRS)
HST Management Ltd./Universal Music Publishing Group (PRS)

HEY JUDE

John Lennon (PRS)

SAY YOU LOVE ME

Christine McVie*

TEARS IN HEAVEN

Eric Clapton (PRS)
Will Jennings*
E.C. Music Ltd./Warner-Chappell Music Ltd. (PRS)

YOU MAKE LOVIN' FUN

Christine McVie*

6 MULTI-MILLION AWARDS

DON'T LET THE SUN GO DOWN ON ME

Elton John (PRS)
HST Management Ltd./Universal Music Publishing Group (PRS)

EVERY LITTLE THING SHE DOES IS MAGIC

Sting (PRS)
EMI Music Publishing Ltd. (PRS)
GM Sumner (PRS)

HONKY TONK WOMEN

Mick Jagger (PRS)
Keith Richards (PRS)

LET IT BE

John Lennon (PRS)

MICHELLE

John Lennon (PRS)

YOU REALLY GOT ME

Ray Davies (PRS)
Edward Kassner Music Co. Ltd. (PRS)

7 MULTI-MILLION AWARDS

DANIEL

Elton John (PRS)
Bernie Taupin*
Universal Music Publishing Group (PRS)

8 MULTI-MILLION AWARDS

LAYLA

Eric Clapton (PRS)
James Gordon*
E.P. Clapton/Warner-Chappell Music Ltd. (PRS)

10 MULTI-MILLION AWARDS

BROWN EYED GIRL

Van Morrison (PRS)
Universal Music Publishing Group (PRS)

*Writer Share licensed directly by BMI

DIGITAL**NEWS IN BRIEF**■ **Spotify adds 250K users a day**

AppData estimates that Spotify is adding about 250,000 new users a day following the Facebook f8 conference.

■ **Apps gain ground on music in iTunes**

In 2010, 82% of buyers on iTunes in the US bought music and 31% bought apps, but this year 75% bought music and 39% bought apps, according to NPD Group research.

■ **GaGa loses cybersquatting case**

Lady GaGa has lost a cybersquatting case relating to the LadyGaGa.org website. An arbitration panel has ruled the person who owns it can continue to operate it as a fan site.

■ **Spotify helps stem piracy in Sweden**

A Media Vision study into online piracy in Sweden has found that pirate activity has dropped 25% since 2009 – coinciding with the rise of Spotify and new anti-piracy laws.

■ **iTunes expands in Europe**

Apple is launching iTunes in 12 new European markets including Cyprus, the Czech Republic, Hungary, Poland and Slovenia.

■ **Shazam's free app goes unlimited**

Shazam's free iOS now allows users globally unlimited song tags as part of a functionality update.

■ **Blink 182 promo meshes SoundCloud and SimpleGeo**

Blink 182 let fans hear their album Neighbourhood early through SoundCloud and SimpleGeo. It uses SimpleGeo's GPS tools to pinpoint your location and creates a chat with people in the local area.

NEW APPS■ **Muzine (iPad – £1.49)**

Similar to Flipboard, it lets users build their own bespoke music magazine, drawing on data feeds from The Echo Nest and Songkick.

■ **Rexly (iOS – free)**

Currently US-only, it lets users see what their friends are listening to on iTunes, scrobbling all plays into a dedicated feed and ranking the most popular overall.

NEW SERVICES■ **PandaBar**

This Mac-based client for Pandora lets users control their listening via the menu bar (including shortcuts).

■ **Songsing**

This offers cloud-based recorder/mixer technology in collaboration with Scratch Audio. Users can record direct from their computer into the mixer to share and collaborate with other musicians online.

LAUNCH PARTNERS ON BOARD FOR MARKETING/ANALYTIC TOOL SUITE

Orchard drops its high-tech toolset for member labels**SERVICES**

■ BY EAMONN FORDE

Independent digital aggregator The Orchard has opened its Marketplace suite of tools for member labels, arguing that digital distributors have to be far more than just “dumb pipes” today.

Launch partners for Marketplace include Mobile Roadie, SoundCloud, FanBridge, SongPier and Play MPE, offering labels a variety of marketing and analytic tools, with negotiated discounts for Orchard members.

CEO Brad Navin said: “We are a 15-year-old company working in a 10-year-old industry and in doing that the Marketplace is just another tool set we have built on behalf of our clients to take advantage of how to market, how to promote and use back-office tools.”

In development for more than two years, the tools were described as being “like the App Store on your iPhone or Android Market for your Android device”.

Alongside tools from its 20 launch partners, The Orchard has added its own apps – including



data analysis and an EPK (electronic press kit) builder.

Navin argued that data and analytics were the most powerful tools for labels today. Marketplace, he said, was designed to help them harness this and use it effectively to build their profile and increase their sales.

“Data in a vacuum of sales information is only so useful,” he added. “But if we can marry actual sales information with data around a sale, that is very useful. There are a lot of interesting companies out there in the data space but who lack the actual sales information.” He continued:

“We can pull data from services like iTunes on a daily basis but it makes sense to do it on a weekly basis as everything runs on a cycle. We can deliver in real time if our clients want it, but weekly is our standard.”

Navin accepted that the opening of Marketplace allowed third-party services to shoulder some of the weight in delivering specific tools for The Orchard.

“This app-led experience of third-party companies becomes an extension of our ability to create services around our client base without us getting into those services or wavering too far from our core business,” he said.

While The Orchard will receive a commission if any of its members subscribe to the discounts it has negotiated for these paid partner services, Navin argued financials were not the main driver. “The Marketplace is not part of our P&L [profit & loss] at the moment,” he stated. “We don't view it that way. It's way too early. We view it as a natural progression of the distribution platform we are building.”

With so much competition from leading independent distributors such as IODA and INgrooves, as well as smaller self-serve platforms like TuneCore and CD Baby, The Orchard ultimately views Marketplace as a point of differentiation that will help hold existing customers and draw in new ones.

“It's about retention and attraction,” Navin said. “The Orchard has tried to provide a level of service beyond what I have seen any of our competitors do. I am very surprised to see that very few, if any, of our competitors are still selling the same level of service that we have since day one.”

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ROCKSTAR MOTEL GETS FANS IN ON THE ACT TO DRIVE SALES

New social music service RockStar Motel is looking to change the nature of fan engagement by incentivising users to promote both signed and unsigned acts online.

The service allows fans to discover and represent any act they want, according to the company's founder and CEO Luca Sacchetti, earning credits by their activity online and commission from any songs their friends download.

Through a deal with MediaNet, the service has a catalogue of 12 million tracks from most labels and will retail downloads directly, with a 5% commission going to fans if their promotional activity drives any sales. Unsigned acts can also upload their music for sale on the site.

“The artist gets the majority of money from sales,” said Sacchetti.

“We don't want to make revenue off downloads. That's not our revenue model.”

It will instead look to fund itself through advertising, official merchandise sales and also an eBay-style music memorabilia auction house called RockStar Motel Pawn Shop, where users can sell their own items.

The service describes itself as combining “social media, game mechanics and direct artist/fan interaction” and is launching initially in the UK, the US and Canada.

Fans start by picking up to five acts and creating ‘promo packs’ around them. They then work their way up through the site hierarchy, beginning at what it terms the ‘Intern level’. The more active they are, the more incentives they receive, unlocking new levels.



When they get to the ‘A&R level’ they start to earn from track sales.

“It's all about recognition and status of how you are doing in the music world,” said Sacchetti.

The service works, then, almost like a combination of GetGlue, in showing what content users are currently consuming, Foursquare, where they compete for badges and site ranking, and Turntable.fm, placing the social at the heart of music – and all along with the sub-retail strand.

“The artists who sign up to RockStar Motel invite their fans on to it and their fan base now becomes their representatives,” explained Sacchetti. “They turn

from passive fans into reps – and these reps start hunting for other reps to build their network.”

Artists who sign up are given detailed analytics around promo pack activity – seeing which fans are the most engaged and drive the most sales for them.

The service launches initially online and is entirely browser-based. Apps for iOS and Android are being finalised and are expected to be released soon.

Sacchetti argued that such models, by engaging fans and harnessing their willingness to talk online, would be key for the future growth of the music business.

“Streaming is beautiful, but it doesn't do anything for the preservation of music or the development of new artists,” he claimed. “There is going to be nothing to stream in 20 years if nobody takes care of the basic root of what it's all about – discovering and developing new talent.”



indigoO₂ at The O₂


LONDON'S MOST VERSATILE VENUE

The indigoO₂ is a state of the art London venue designed to meet the needs of any event with a capacity of up to 2,420.

- Max capacity of 2,420 / seated capacity of 1,625 / VIP room capacity of 300
- Comprehensive intelligent lighting
- High performance sound system
- Video AV recording facility
- Four dressing rooms, artists lounge & production office with wireless internet
- Licensed to 12am (5am upon request)
- Venue hire includes: Sound & lighting, security, box office, ticketing, marketing support

Past shows & events at indigoO₂ include: 2011 Metal Hammer Golden Gods Awards, 2011 British Comedy Awards, The Who, Blondie, Pitbull, Jools Holland, Chaka Khan, Jeff Beck, Ne-Yo, Usher, Prince after-show parties, Ellie Goulding, Adam Ant, Alexandra Burke

"It's just a great little venue, brilliant sound and amazing for the punters" Q Magazine



For bookings or more info contact: bookings@theindigo2.com | 020 8463 2730
www.theindigo2.com | indigoO₂ at The O₂, Peninsula Square, London SE10 0DX

MEDIA**ON MUSICWEEK.COM**

- Channel 4 set for Amy Winehouse tribute
- Britney partners with Nissan on social sweepstakes promotion

NEWS IN BRIEF■ **Q covers its anniversary bases**

Q magazine is celebrating its 25th anniversary with 25 different covers for its November issue under the strapline "The music that changed my life". The magazine, first published in October 1986, will feature a heavyweight range of artists, with cover stars including Red Hot Chili Peppers, Dizzee Rascal and Tinie Tempah. The 25th anniversary edition also comes in a special Manic Street Preachers vinyl edition celebrating the band's forthcoming singles collection National Treasure. The limited-edition version will feature an exclusive 14-song vinyl, featuring unique artwork, 13 songs from the new collection and a cover of John Cale's The Endless Plain Of Fortune, only available with the magazine.

■ **Glasgow's Rock gets Real**

GMG is to rebrand Glasgow-based station Rock Radio as Real Radio XS, after discussions to sell the licence came to an end last week. The name change will take place on October 24 and follows a similar rebrand at sister station Manchester Rock Radio last month, which GMG said had been received positively. CEO Stuart Taylor said that rebranding to Real Radio XS "provides a much stronger commercial proposition to advertisers in Scotland and greater brand strength and awareness for our rock music station".

■ **1Xtra expands MOBOs coverage**

BBC 1Xtra will broadcast an evening of coverage from the MOBOs this week. The awards ceremony, which 1Xtra calls "the biggest black music event in the calendar", takes place at the Glasgow SECC on Wednesday (October 5). The digital station starts its coverage at 4pm the same day.

BOX TV PLANS TO GO PUBLIC WITH VIDEO VIEWING STATISTICS

Individual video data and more to come out of the Box**TELEVISION**

■ BY BEN CARDEW

Box TV is to start publishing viewing stats for individual music videos, in a move it said would help labels break new acts, encourage music discovery and help its commercial partners.

The company, a joint venture between Bauer Media and Channel 4 which operates seven music channels in the UK, has begun to match official BARB viewing data to individual music videos, thereby identifying how many times each clip has been watched.

Box will use this information to plan its own programming – to know, for example, when a video's appeal is on the wane – and has also decided to share its data with label partners.

The network has already analysed 2.5 billion video views from a total of 3 billion between January and August 2011 and produced a top 10 of most-viewed clips (see below) and the most popular artists. It will follow this with a weekly top 20 of top videos.

"By aggregating the viewing across 14 million individuals per month and across our seven

TOP 10 VIDEO VIEW

Box TV

POS	VIDEO	VIEWES (m)
1	LMFAO Party Rock Anthem	31.4
2	JESSIE J Price Tag	29.2
3	CHRIS BROWN Yeah 3X	28.9
4	JENNIFER LOPEZ On The Floor	27.5
5	BRUNO MARS Grenade	23.3
6	RIHANNA (Only Girl In The World)	22.6
7	RIHANNA What's My Name	22.3
8	LADY GAGA Born This Way	22.3
9	PITBULL Give Me Everything	19.8
10	BRUNO MARS The Lazy Song	19.4

Source: Box TV

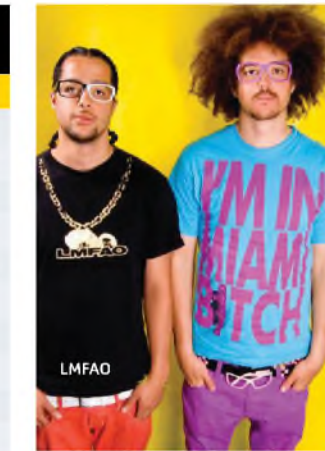
major music brands, we can develop a unique perspective on which artists and videos are working for individual demographics," said Box TV

managing director Gidon Katz.

Katz explained that the Box data could help labels to develop strategies to break new acts, would encourage music discovery

and may eventually be of use to commercial partners who wanted to be associated with individual artists.

For example, labels will be able to judge when tracks are at the peak of their popularity and should be released (assuming



they are not day and date) and when tracks are becoming less popular and they should reign in their marketing spend. Meanwhile, Box will be able to judge which of its channels are best suited to playing new music and at what times.

However, Katz said current activity was only scratching the surface of the data. BARB figures also give information on viewer age and location. Katz said the intention was to eventually add this to its current calculations so it could, for example, plot a top 10 of artists popular with female viewers in Kent.

To receive the weekly email, Katz said label partners should contact him or any member of the music team.

ben.cardew@intentmedia.co.uk

RESEARCH HIGHLIGHTS

● The most viewed artist on the seven channels is Rihanna with 99.7 million views, followed by Lady GaGa (85.7 million) and Black Eyed Peas (73.1 million).

● The top UK artist is Jessie J with 59.9 million views, in sixth place overall. She is followed by JLS and Adele with close to 40 million views each, although neither figures in the top 10.

● The most-viewed video so far this year is LMFAO's Party Rock Anthem, with 31.4 million views, followed by Jessie J's Price Tag, with 29.2 million. Again, Jessie J is the only UK artist to feature among the top 10, reflecting what has been a notable lack of big British hit songs in the charts.

● Audiences can build very quickly at Box: the company received the video for One Direction's debut single What Makes You Beautiful on August 18 – by the end of the month it had been viewed more than 2.4 million times. The track later went on to debut at number one on the OCC chart with the highest first-week sales for a single this year.

CAMPAIGN FOCUS ■ BY STEPHEN JONES**THEA GILMORE**

Thea Gilmore has composed the music to previously-unheard lyrics discovered in exercise books written by the late Fairport Convention singer Sandy Denny.

Don't Stop Singing will be released on November 7 by Mighty Village Records through Island Records – Denny's original label before her death in 1978 – a year after Universal Music Catalogue marketing consultant Sue Armstrong passed the words to Gilmore.

They were discovered among Denny's possessions by the curator of her estate, Elizabeth Hurtt-Lucas (Fairport Convention member Trevor Lucas's widow), who approved of Gilmore – a lifelong Denny fan whose career began interning at the band's recording studios – working on scoring and recording them over the past year for release.

Mighty Village managing director Ian Brown, the Island A&R consultant who most recently enjoyed success with the Fisherman's Friends record, said: "It's 10 out of 10 for Island.

They are a proper record company for the fact that they gave us the room to do something with these lyrics. That is something rare. Thea was blown away by them – it's a fucking brilliant record.

"The point of this record is that it's amazing to have six exercise books full of hair appointments and shopping lists and these lyrics, and amazing to turn these lyrics into music."

With Gilmore, who has released 10 albums in as many years, held in high regard by many music critics, extensive coverage is expected with features already confirmed to run in The Word magazine and



The Independent. Radio is expected to be serviced by at least two singles, including the title track, also released on November 7.

Brown, who has handled several of Gilmore's releases in the past, adds: "It's initially about getting the fans of Sandy and Thea and making them aware of the record; there's a lot of love for them in the press and media. It starts off as not a big campaign, but the idea is that we galvanise fans before Christmas and step up the campaign in the new year with another single. We want people to come to the record and not force it down their throats."

AIRPLAY

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

Radio playlists are online at www.musicweek.com

UK RADIO AIRPLAY CHART TOP 50

This week	Last	Weeks on chart	Sales chart	Artist Title Label	Total plays	Plays %w-o-r	Total Aud (m)	Aud %w-o-r
1	2	12	2	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger A&M/Octone	4969	0.1	66.97	1.81
2	1	9	9	PIXIE LOTT All About Tonight Mercury	3914	2.45	60.14	8.73
3	5	6	6	JAMES MORRISON I Won't Let You Go Island	3385	18.03	57.54	13.21
4	3	10	8	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat Epic/Syco	4075	1.45	54.54	4.42
5	20	3		COLDPLAY Paradise Parlophone	1662	44.27	51.06	60.72
6	6	5	5	ONE DIRECTION What Makes You Beautiful Syco	2925	5.6	47.05	-5.06
7	4	7	14	BRUNO MARS Marry You Elektra	3172	1.24	42.78	-16.72
8	10	15	45	BEYONCE Best Thing I Never Had Columbia/Parkwood Ent.	3198	2.47	41.52	12.24
9	13	4	7	JASON DERULO It Girl Warner Brothers/Beluga Heights	2038	35.51	40.55	16.05
10	9	20	42	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything J	1854	-2.01	40.54	1.56
11	7	17	26	ADELE Set Fire To The Rain xl	2870	-3.56	38.22	-12.86
12	12	4	33	LADY GAGA You And I Interscope	1334	13.63	37.45	1.11
13	14	15	11	ED SHEERAN The A Team Asylum	2872	0.07	36.85	5.43
14	26	2	1	SAK NOEL Loca People (What The F**K!) Beat/AATW	1132	61.71	36.76	32.28
15	11	18	37	THE WANTED Glad You Came Global Talent/Island	2506	-5.75	35.83	-3.84
16	17	4	4	DAPPY No Regrets AATW/Island	1328	25.64	34.8	6.88
17	16	6	76	CEE LO GREEN Cry Baby Warner Brothers	1059	-2.46	34.63	6.19
18	8	16	58	KATY PERRY Last Friday Night (TGIF) Virgin	2903	-11.74	34.31	-17.05
19	19	6	15	RIHANNA Cheers (Drink To That) Def Jam	1548	-0.32	33.75	6.13
20	18	10	16	WILL YOUNG Jealousy RCA	3229	-2.62	32.22	0.69
21	25	3		MATT CARDLE Run For Your Life Columbia	1626	25.17	31.45	10.16
22	36	2	10	BAD MEETS EVIL FEAT. BRUNO MARS Lighters Interscope	760	75.33	30.91	50.05
23	21	8	13	CAVIN HARRIS Feel So Close Columbia	1113	-7.63	30.62	-2.86
24	22	6	21	THE SATURDAYS All Fired Up Polydor	1613	1.32	28.42	-6.67
25	52	1	41	NOEL GALLAGHER'S HIGH FLYING BIRDS AKA? What A Life! Sour Mash	432	0	27.36	0
26	48	2		KELLY CLARKSON Mr Know It All RCA	1694	82.94	27.22	67.51
27	27	40	55	ADELE Rolling In The Deep xl	1397	-8.63	25.68	-1.55
28	24	19	74	ALEXANDRA STAN Mr Saxobeat 3 Beat/AATW	1495	-11.62	24.22	-16.43
29	30	9	12	CHRISTINA PERRI Jar Of Hearts Atlantic	2073	-12.97	24.17	3.2
30	23	18	48	JLS FEAT. DEV She Makes Me Wanna Epic	2050	-16.43	23.86	-20.65
31	NEW			DARREN HAYES Black Out: The Sun Powdered Sugar	157	0	23.63	0
32	49	4		JAMES BLUNT Dangerous Atlantic/Custard	333	-7.76	23.34	44.34
33	15	7	19	EXAMPLE Stay Awake MoS	1205	-11.36	23.15	-32.56
34	31	21	57	DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ Where Them Girls At Positive/Virgin	791	2.46	23.05	0.39
35	39	4		LADY ANTEBELLUM Just A Kiss Capitol/Parlophone	485	-6.55	21.54	12.07
36	73	1		THE WANTED Lightning Global Talent/Island	1045	0	21.5	0
37	35	2		GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts Fueled By Ramen/Atlantic	708	1.25	20.84	1.12
38	33	20	40	EXAMPLE Changed The Way You Kiss Me MoS	513	-17.3	20.66	5.53
39	40	11	22	EMELI SANDE Heaven Virgin	1503	-17.6	20.64	7.61
40	29	32	32	ADELE Someone Like You xl	1151	-4.4	19.8	-18.38
41	NEW			WOLFGANG GARTNER FEAT. WILL I AM Forever MoS	298	0	18.76	0
42	32	5	44	DAVID GUETTA FEAT. TAI0 CRUZ & LUDACRIS Little Bad Girl Positive/Virgin	847	-10.75	18.8	-17.72
43	34	3		DIONNE BROMFIELD Ouch That Hurts Island	358	52.7	18.65	11.8
44	NEW			PROFESSOR GREEN FEAT. EMELI SANDE Read All About It Virgin	880	0	18.64	0
45	50	46		CEE LO GREEN Forget You Warner Brothers	1151	6.87	18.26	13.56
46	41	26	53	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem Interscope	891	0.75	17.02	-11.12
47	NEW			DAVID GUETTA FEAT. USHER Without You Positive/Virgin	828	0	16.48	0
48	44	20	38	LADY GAGA The Edge Of Glory Interscope	1205	-33.31	16.1	12.5
49	RE			ALOE BLACC I Need A Dollar Epic	883	0	15.58	0
50	47	49		RIHANNA Only Girl (In The World) Def Jam	1048	2.44	15.48	5.21

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Enge FM, 107.6 Juice FM, 107.7 Brunel FM, 108.8 FM, 109.8 Capital FM, 109.9 Trent FM, 109.9 The Revolution, 109.9 Air FM, 109.9 Rock Radio, 109.4 FM The Wave, 109.9 Virgin FM, 109.9 Radio Norwich, Absolute Radio, Absolute Xtra, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 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JERSEY BUDD,

Singer, Songwriter, Leicester, England



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PUBLISHING

RIGHTS HOLDERS CALL FOR TRANSPARENCY FROM PRS OVER BBC ROYALTY DISTRIBUTIONS

PRS admits communication breakdown

BROADCAST

BY CHARLOTTE OTTER

Publishers have been left fuming – and in some cases thousands of pounds out of pocket – after PRS for Music failed to warn its members about significant changes it has made to the way BBC radio and TV royalty payments are distributed.

The collection society admitted it had “let itself down” after striking a new licensing agreement with the corporation last year, but neglecting to tell members its distribution committee had re-calculated the sum paid out to composers and artists who are played across the BBC radio and TV networks.

The move, which came into effect in April, finds the BBC now paying just one fee to cover the corporation’s performing and mechanical music use for TV and radio – rather than agreeing the rate for the two individually as had been done previously.

The new calculations found the PRS for Music distribution committee splitting half of the payments between TV and radio in proportion of how much music each platform uses, with an eye on audience share. The other half is simply paid out on the basis of music played without an audience share calculation factored in.

The new system will find some composers, artists and publishers who provide music

predominantly for BBC television experiencing a rise in their income, but this will be at the expense of composers, artists, publishers and jingle writers for whom the majority of their income comes from BBC radio – a fact the society failed to convey to the affected parties.

“We were slow out of the block to contact our members and for this we can only apologise,” said PRS for Music membership director Mark Lawrence. “In trying to do the right thing, we have failed to communicate to our members what we have done.”

“We were slow out of the block to contact our members and for this we can only apologise”

MARK LAWRENCE, PRS

Under the changes which will come into practice from the next royalty payment this month, covering the period from April 2011 to the start of October, 9% of members will experience a shortfall of more than £25 to their royalty statement while 29 publishers will experience a loss of more than £10,000. And many publishers feel let down by the organisation for not only keeping them in the dark about the changes, but failing to consult them with what was taking place.

One fee: the deal between PRS and the BBC sees the corporation paying a single fee for radio and TV music use



PRS
for MUSIC

informed in the way that they should have done, which leads to the spreading of miss-information through a system of Chinese whispers.”

“The fact that the decision was made without consulting us, the fact they have hidden it from those who have been negatively affected: it doesn’t feel right. For an organisation which prides itself on transparency, this has been a major slip-up,” Delicious.com founder and director Ollie Raphael added.

After investigations by *Music Week* last week, the society announced it would hold an emergency meeting at its Berners Street headquarters to discuss the issue on October 10. Lawrence said the meeting would be an opportunity to explain to publishers and writers in person what the implications of the move would be, calculate how badly they would be affected and to assist members going forward.

Lawrence, whose job title has changed to membership and rights director, pledged:

“Communication is now going to be at the top of the agenda. We have failed to be joined up enough in our approach to changes – and going forward we will need to have more one to one conversations with members.”

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“The lack of consultation, the short lead time from when they made the announcement to it being implemented and the lack of detail from the PRS is all very unfortunate,” said FAC CEO Mark Kelly. “It may only be affecting a small number of people, but this is still very serious and the difference for some between working within the industry and having to look for work elsewhere.”

Gibbs Music Services founder and managing director Paige Gibbs said that as a jingle publisher, a significant proportion of the company’s income came from radio play, with the business representing tracks including the traffic news-bed on Radio 2. She discovered the changes to her royalty payments after a chance meeting with the society.

“The decision comes as a double blow for us,” Gibbs said, noting it came less than a year after the BBC announced it would now publish any bespoke tracks played on the station. “But what is worse is that I still don’t know how much this will affect me; I have no way of preparing myself or my business for the hit.”

BASCA chairman Patrick Rackow added: “BASCA is very uncomfortable with the way in which PRS for Music have communicated the change of policy to the writers who are likely to be affected and to the membership as a whole. It appears that they have not kept their membership



Patrick Rackow, BASCA

BBC RADIO		
Before and after per-minute values		
	Source: PRS for Music	
NATIONAL RADIO	11 JULY 2011	11 OCTOBER 2011
BBC RADIO 1	£16.83	£14.78
BBC RADIO 2	£22.71	£20.43
BBC RADIO 4	£26.40	£26.38
BBC RADIO FIVE LIVE	£7.71	£7.64
BBC 6 MUSIC	£4.72	£4.26
BBC 1XTRA	£3.34	£2.67
BBC ASIAN NETWORK	£5.22	£4.36
LOCAL RADIO	11 JULY 2011	11 OCTOBER 2011
BBC ESSEX	£0.46	£0.41
BBC RADIO NORFOLK	£0.37	£0.28
BBC RADIO WILTSHIRE	£0.13	£0.12

BBC TV		
Before and after per-minute values		
	Source: PRS for Music	
TELEVISION	11 JULY 2011	11 OCTOBER 2011
BBC ONE NETWORK PRIMETIME	£69.21	£76.64
BBC ONE NETWORK NON-PRIMETIME	£38.05	£41.94
BBC TWO NETWORK PRIMETIME	£25.52	£25.32
BBC TWO NETWORK NON-PRIMETIME	£14.40	£14.25

BBC

PUBLISHING

RIHANNA'S BEDROOM ANTICS REAP BENEFITS AS AUGUST SERVES UP A NUMERICAL THEME

Three in the bed for summer's syncs

SYNCS

BY CHAS DE WHALLEY

Three was certainly the number to conjure with during August. Not only were three of the period's highest profile syncs listed on the OCC UK Top 75 singles charts, but three of the most popular ads also featured guest performances by the artists responsible for the soundtracks. Furthermore three other copyrights each marked their third appearance in the *Music Week* Sync Survey, while, as chance would have it, one of them actually featured the word "three" in its title.

But there was only one record company which reaped any palpable benefit of the synergies between small-screen exposure and single sales – and that was Universal. Admittedly Rihanna's California King Bed (released on the major's Def Jam imprint and jointly controlled by EMI and Warner/Chappell) had already peaked at 15 by the time it was heard behind Nivea's 100th Anniversary ad. Nevertheless, the extra interest created by the commercial can only have helped slow its slide down the charts.

The same might also be said of Champagne Showers by



Heat of the night: Rihanna's California King Bed was a hit for Nivea Skincare while (below) The James Cleaver Quintet enjoyed their Lucozade shoot on the south coast, covering Feeder's Buck Rogers

Polydor's LMFAO featuring Natalia Kills. The follow-up to the LA duo's number one Party Rock Anthem, the Global Talent-published hard house floorfiller spent 12 weeks in the Top 75 during which time it also loomed large in Tuborg's Liquid Soundtrack commercial.

Meanwhile, the reappearance of Plain White T's Warner/Chappell-controlled Rhythm Of Love – a tune which barely brushed the bottom end of the charts when Island first released it a year ago – can be attributed to its inclusion in a high-profile



Amazon Love Film campaign which ran through summer.

And then there are the month's trio of star turns. The first is by Plan B's Ben Drew who lends his presence and his Universal-published, Atlantic 679-released Writing's On The Wall to the launch of Bulmers' new No 17 cider. Equally winsome is a Chanel film for Coco Rouge starring one-time

child actress Vanessa Paradis, who whispers and whistles her way through a version of The Lovin' Spoonful's 1966 classic Daydream, as penned by the inestimable John Sebastian and co-published by Bug and Robbins Music. But more striking than either of the above is an exhilarating clip of unsigned Eastbourne band The James Cleaver Quintet on skateboards

performing Feeder's 2001 top-five hit Buck Rogers and all in the name of Lucozade Energy.

Which leaves us with those titles which could be described as the standards of today's sync sector. Having already surfaced in ads for Sony digital cameras and Rimmel make-up, Paloma Faith's Upside Down (Global Talent/Reverb/Universal) is pressed into service yet again by Kellogg's Special K breakfast cereal. Meanwhile, inspired perhaps by HBO's lavish use of the track to TV trail the Sex In The City movie, Renault Megane follow the lead of last year's Häagen Dazs ice-cream commercial by picking up on the poignancy of Open Up Your Door from Richard Hawley's 2009 Mute album Truelove's Gutter

And that final sync with the word "three" in the title? It is Minder Music's 3 Is A Magic Number, written and recorded in 1973 by veteran US jazz pianist turned jingle writer Bob Dorough for ABC TV's long-running Saturday morning kids' cartoon show Schoolhouse Rocks. It has now been picked up by McDonald's agency Leo Burnett for the third time in the last 18 months.

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SYNC SURVEY

August 2011

PRODUCT/BRAND	TITLE	COMPOSER	PUBLISHER	PERFORMER	RECORD COMPANY	AD AGENCY	SUPERVISOR
AMAZON LOVE FILM	Rhythm of Love	Lopez	Warner/Chappell	Plain White T's	Universal - Island	18 Feet and Rising	N/A
BT INFINITY - LIGHT STREAMS	Light Bulb	Rachel Goodrich	Zync Music	Rachel Goodrich	Yellow Bear	AMV BBDO	AMV BBDO
BULMERS NO 17	Writing's on the Wall	Appapoulay/Wright Goss/Cassell/Balance-Drew	Universal	Plan B	Warner - Atlantic 679	St Luke's	Naked
CANON DSLR	Young Blood	Powers/Short/Xyalith	Sony/ATV	The Naked And Famous	Universal	Dentsu London	Dan Rose / Platinum Rye
CHANEL COCO ROUGE	Daydream	Sebastian	Bug, Robbins	Vanessa Paradis	Barclay	Chanel	Chanel
COCA COLA	Can You Feel It Tonight	Craig / Craig / Hayton / Parkin	Coca-Cola	One Night Only	Coca Cola	Mother	N/A
FORD FIESTA	To A Seahorse	Hardin	Prestige	Moondog	Concord	Ogilvy	Soho Music
HONDA CIVIC	Atlas	Stanier/Williams/Braxton/Konopka	EMI	Battles	Warp	Wieden & Kennedy	N/A
KELLOGG'S SPECIAL K	Upside Down	Love/Jorgensen/Humble	Universal, Global Talent, Reverb	Paloma Faith	Sony	Leo Burnett	Soundlounge
KLEENEX MANSIZE	Mini, Mini, Mini	Dutronc/Lanzmann	Alpha	Jacques Dutronc	Sony	JWT	Brandamp
LUCOZADE ENERGY	Buck Rogers	Nicholas/Lee/Hirose	Universal	James Cleaver Quintet	N/A	Grey London	Platinum Rye
LYNX	Lucky Man	John	Calabash	Courtney John	Fiwi Music Jamaica	BBH	Soho/Most Radicalist Black Sheep
MCDONALD'S BCO BURGER	3 Is A Magic Number	Dorough	Minder	Bob Dorough	ABC/EMI	Leo Burnett	Jeff Wayne
NIKE CHOSEN	I Got A Thing	Clinton / Copeland / Hazel	Universal, Kobalt	Hanni El Khatib	Innovative Leisure	72 & Sunny	N/A
NIVEA SKINCARE	California King Bed	Harr/Jackson/Hamilton/Delicata/Fenty/Fenty	EMI, Warner/Chappell, Others	Rihanna	Universal - Def Jam	Beiersdorf	Beiersdorf
ORAL B PROACTIVE	All By Myself	Rachmaninov / Carmen	Imagem, Universal	Eric Carmen	Sony	Publicis London	Platinum Rye
RENAULT MEGANE	Open Up Your Door	Hawley	Universal	Richard Hawley	Mute	Publicis Conseil	Wam
TUBORG	Champagne Showers	Gordy/Gordy/Listenbee/Oliver	Global Talent	LMFAO feat Natalia Kills	Universal - Polydor	Box TV	Ricall
VW GOLF	Days	Davies	Carlin	The Kinks	Universal - Sanctuary	DDB London	Platinum Rye
WILLIAM HILL	A Bit Patchy	Lordon	EMI	Switch	Ministry Of Sound	BMB	Sync Inc

WEB-BASED TRAINING



Due to excellent feedback and demand, Music Ally will be running our newly developed digital marketing course again in November 2011. The five week course will be delivered via the web and is comprised of ten modules right at the cutting edge of the topics that really matter in the digital age.

We have recognised demand for a course that can be accessed while you're at the office or even from home, saving you time and travel costs. Internationally, clients can now benefit from our experience of running acclaimed training courses in London over the years. As a registered training provider, we have delivered digital music marketing and management training to hundreds of music industry professionals and companies from a spectrum of backgrounds, from major labels and publishers to digital retailers and PR firms.

This course will take your knowledge and skills to the next level in the fast changing digital world and keep you ahead of your competitors. At an intermediate level, the course can be of benefit to a wide range of attendees:

- Ten modules will be spread over a FIVE WEEK duration, W/C 1st November 2011
- Each module is ONE HOUR long (including 10 mins of Q&A)
- LIVE interactive presentation using the latest presentation technology
- Delivery by our Digital Gurus, specialists in their subjects
- Live chat to interact with one dedicated support presenter, and questions can also be submitted to be answered at the end by both presenters
- 3 month free subscription to our renowned report service

Please contact anthony@musically.com for more detailed agenda and pricing.

We look forward to hearing from you!

Modules

- Twitter
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- Web presence
- YouTube / Webcam
- Advertising
- Blogging, online PR, listings
- Making and Selling
- Apps / Mobile
- Analytics and Metrics

LIVE

LIVE NATION LAUNCHES AUDIO AND VIDEO SHOWCASE SCHEME FOR EMERGING TALENT

Live Connection targets unsigned acts

TALENT

BY GORDON MASSON

Live Nation is targeting the UK's best unsigned acts with the launch of a service that will guarantee them exposure to music industry decision-makers.

Under the initiative, which is known as Live Connection, artists will be charged £775 plus VAT in return for a session at a closed O2 Academy venue, where they will record a three-song audio set and video. These performances will then be mixed and synced before being uploaded to Live Nation's servers.

Crucially, the content will be actively promoted to executives in the music industry and a network of 16 million music fans.

The service is the brainchild of sound engineer Pete Webber, who has worked with Live Nation chief operating officer Paul Latham for the past year to iron out details of the scheme.

"I've often spoken with unsigned artists who had spent a lot of money recording, mixing, mastering and, in many cases, pressing up CDs, only to be left with a box of CDs," said Webber. "Having spent the money the



artists were no better off for audience and still had no more meaningful a relationship with the industry.

The programme has partnered with the streaming service We7 (which has three million users per month), Live Nation UK and Ticketmaster UK content channels and social media platforms, as well as taking the project into the student market through Sub.TV, accessing some 1.76 million students across students' union venues nationwide.

Additionally, Connection has established a steering committee of music industry experts and

decision-makers who will receive regular news and updates about participating acts via the Live-connection.co.uk portal.

"The exposure Live Connection can give to new artists is outstanding," said Latham. "We're not only showcasing their talent to the right industry contacts, we're building communities, sharing their recorded music and video through our mailing lists, websites and social networks."

Webber believed one key industry benefit was data feedback about what was most popular, giving an idea of what was safer to invest in at the time.

"We're not only showcasing their talent to the right industry contacts, we're building communities, sharing their recorded music and video, through our mailing lists, websites and social networks"

PAUL LATHAM, LIVE NATION

Connection will provide a digital-only release commitment under a one-year single song assignment for the recordings made, with 60% of gross royalties in favour of the artist. Releases will be distributed by IODA, backed by e-commerce through the Connection site and We7, so that artists can start earning money from their music.

A similar scheme is in place for publishing via a deal with Sony/ATV on a three-year agreement that will pay 70% income straight to the artist.

"Reaction from the industry so far has been fantastic and we already have many of the most important decision-makers from the core of the UK music, TV and games industry on board," added Webber, who intends to run the project monthly using venues in London, Liverpool, Manchester and Glasgow to ensure a nationwide reach.

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SMALL FESTIVALS KEEP ROCKING

THE UK'S BIGGEST-SELLING festivals may have stagnated sales-wise in 2011, but ticketing company WeGotTickets reveals a surprisingly upbeat performance for the country's smaller outdoor gatherings.

With more than 200 festivals on its books, WeGotTickets revealed that it was the smaller events that had outperformed the market by selling more than four times the tickets they did in 2010.

However, the company noted there was no denying that growth had slowed this year, with its Top 20 selling festivals showing a slump of 15% in sales from last year. Although it admitted that a major contributing factor to that downturn was the cancellation of a couple of boutique festivals in 2011 that had been among the Top 10 bestsellers in 2010.

The company's Top 50 comparison of 2010 with 2011 showed a drop of just 9%, and the Top 100 reported a fall of only 3% in ticket numbers.

"It is clear that some festivals have struggled in 2011 and I think that we're probably seeing a correction of the market this year," said WeGotTickets director Dave Newton. "It was widely

predicted that this would happen last year, but it never came to fruition, probably because quite a few events were still running through on the momentum of previous years."

Newton cited events such as End of the Road, which sold out in record time this year, as shining examples of how some festival promoters were continuing to build their brands. And overall, he said his company had sold more tickets than ever before for festivals in 2011, with the performance of the smaller events outweighing the downturn at the bigger gatherings.

"We've already sold 110% of what we sold in total during 2010 and there's still a little way to go in the 2011 festival season - a few more outdoor weekend events into early October and then ATP wrapping the festival year up in December," said Newton.

"If I were to make a prediction then I think we will be close to 20% up on 2010 by the end of the 2011 season - and with WeGotTickets growing at around 20%, you could conclude that festivals in our sector of the market are holding their own."

HITWISE Primary Ticketing Chart

POS	PREV	EVENT
1	13	COLDPLAY
2	1	ONE DIRECTION
3	9	ADELE
4	11	COLDPLAY
5	4	EXAMPLE
6	NEW	CLIFF RICHARD
7	2	JLS
8	6	GLEN CAMPBELL
9	3	RED HOT CHILI PEPPERS
10	16	CHRIS REA
11	7	RIHANNA
12	5	ED SHEERAN
13	NEW	BERES HAMMOND
14	19	MUMFORD & SONS
15	17	LAURA MARLING
16	NEW	WILL YOUNG
17	NEW	GEORGE MICHAEL
18	NEW	BOMBAY BICYCLE CLUB
19	NEW	BOB DYLAN
20	NEW	PANIC AT THE DISCO

TIXDAQ Primary Ticketing Chart

POS	PREV	EVENT	£m
1	1	GEORGE MICHAEL	9.2
2	2	RIHANNA	3.5
3	3	JLS	2.2
4	4	CLIFF RICHARD	1.7
5	5	BRITNEY SPEARS	1.4
6	6	KASABIAN	1.1
7	NEW	COLDPLAY	0.9
8	7	BRYAN ADAMS	0.9
9	8	ARCTIC MONKEYS	0.8
10	9	KATY PERRY	0.8
11	NEW	BOB DYLAN / MARK KNOPFLER	0.7
12	11	X FACTOR LIVE 2012	0.7
13	10	RAMMSTEIN	0.6
14	12	TINIE TEMPAAH	0.6
15	13	DURAN DURAN	0.6
16	14	THE SATURDAYS	0.5
17	17	EXAMPLE	0.5
18	15	THE WANTED	0.5
19	20	NOEL GALLAGHER	0.4
20	16	JOHNNY MATHIS	0.4

VIAGOGO Ticket Resale Price Chart

POS	PREV	EVENT
1	NEW	COLDPLAY
2	2	RIHANNA
3	4	KASABIAN
4	5	JESSIE J
5	6	ED SHEERAN
6	3	ADELE
7	1	JLS
8	13	BRUNO MARS
9	NEW	BOB DYLAN
10	9	TINIE TEMPAAH
11	8	WILL YOUNG
12	7	KATY PERRY
13	11	GEORGE MICHAEL
14	10	BRYAN ADAMS
15	NEW	SNOOP DOGG
16	16	BRITNEY SPEARS
17	17	EXAMPLE
18	12	DEF LEPPARD
19	NEW	MACHINE HEAD
20	18	ARCTIC MONKEYS



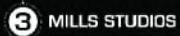
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TALENT**PROFESSOR GREEN / Virgin**

■ BY STEPHEN JONES

Professor Green is likely to affirm his critical acclaim and commercial success with a relatively fast second album coming just 15 months after his debut *Alive Till I'm Dead*.

Green – aka Stephen Manderson – told *Music Week*: “You have to make hay while the sun shines – the industry is quite different to how it used to be. Very few artists have the pleasure of releasing an album every three or four years nowadays and I am still very much building. *Alive Till I'm Dead* was a foot in the door, but I will be judged on this one.”

Intense and introspective, *At Your Inconvenience* (released October 31) tells Manderson's journey from underground white rapper to coping with the reality of fame. Virgin Records marketing manager Olly Rice said of its fast delivery: “If you look at the output of artists like Jay-Z and Lil Wayne it's no different. With this field of music the public can have a short attention span; you have to keep yourself out there and yourself relevant.”

Manderson's manager Ged Malone, who discovered the rapper at a Bucks Music writers evening six years ago, explained: “Stephen started the record in December and it was finished three weeks ago so we haven't rushed it. Stephen just likes to write. If you give him the right beat he'll write all night long. We're lucky people know who he is so they are sending us beats all the time and he's got



Professing his blues

his ear to the ground and his own gut feeling.”

Originally signed by former A&R manager Harry Lloyd Jones, Manderson is now A&R'd by Glyn Aikins and president Miles Leonard who said: “Stephen is part of the UK's best urban street acts/rappers. His delivery and unique style is to me what sets him apart. He naturally understands and immerses himself in the sound of the street and transforms that into incredible pop songs.

His lyrics are poignant social comment with a great sense of humour within them.”

Manderson has demonstrated his own A&R skills remain in tune by choosing to collaborate with a host of emerging talent (his now-approaching platinum debut featured Lily Allen, Labrinth, Emeli Sandé, Maverick Sabre and Example) with every track more or less having a different producer. Manderson said: “Have you ever bought an album and heard the 12 same songs?

I'm not into that. Different producers produce different things and it's nice to have some diversity. This is not a case of going to see A&R and, 'Here are 15 choruses, put a verse on it' – I have been involved in every aspect of it, from the ground up. This really is my album.”

Label-mate Sandé features on first proper single *Read All About It* (released October 23), which was recorded at Abbey Road

CAST LIST

LABEL: Virgin Records
A&R: Miles Leonard/Glyn Aikins
PUBLISHER: Simon Platz, Bucks Music Group
MANAGEMENT: Ged Malone/Simon Burke-Kennedy
AGENT: Alex Nightingale, EC1
LAWYER: James Sully, Sheridans
MARKETING: Olly Rice, Virgin
DIGITAL MARKETING: Tony Barnes, Virgin
PRESS: Phoebe Sinclair, EMI Music Publicity
NATIONAL RADIO: Manish Arora/Katie Torrie, Virgin
REGIONAL RADIO: Martin Finn and Jason Bailey, EMI
TV: Rob Clark and Vic Gratton, Virgin

Studios while Ed Drewett guests on likely follow-up *Never Be A Right Time*. Among other collaborators, Fink features on a reworking of The Pixies' *Where Is My Mind?*, re-titled *Spinning Out*, which features one of only two samples on the 15-track album.

Leonard added: “*Read All About It* is a great example of how Stephen can combine great pop songs with hard hitting subject matter. The album is a step up both in lyrics as well as in its production. It has a focused and consistent feel to it. The beats are harder but without compromising incredible hooks and melodies.”

Teaser single *At Your Inconvenience*, which reintroduced Green to the urban/specialist world in July, was only made available as an ‘instant grat’ on iTunes. Boosting the campaign will be a new six-part Channel 4 series *Professor Green Unseen*, starting on October 16.

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MILLS SET TO THRILL

AFTER YEARS ON THE FRINGES of the dance music scene Jess Mills is finally breaking out as a singer/songwriter in her own right.

Mills' big break came touring with Leftfield as a vocalist worldwide with Island Records senior A&R manager Ben Mortimer (who first became aware of her in former band His Girl Friday) signing her after their stunning performance of *Original* at the Rockness Festival last year.

But it was her pairing with producer Breakage (James Boyle)

which had really piqued Mortimer's interest; their Radio 1 A-listed track *Fighting Fire* eventually broke the Top 40 in February. Both are managed by Marc Sheinman whose Mum's The Word Music Group recently merged with SEG International.

First taster, the Breakage-produced *Live For What I Die For* in August, was Radio 1 B-listed and first proper single is *Pixelated People* (November TBC), co-written and produced by dubstep artist Sam Franks (Skream); Mills should not be confused for an a



rising dubstep artist, however – her material is rather more a case of classic songs with electronic production. Mortimer said: “Jess' whole background is dance music but I wouldn't say she is a dubstep artist. It just so happens she's had these people work with her – she's influenced by Radiohead, Fleetwood Mac, Massive Attack, Portishead. She's a true artist, who just happens to have soaked up some electronic influences along the way.”

Indeed, Mills' forthcoming album (due 2012) also features collaborations with Liam Howe (Sneaker Pimps), Benji Vaughan

(Younger Brother), UK hip hop veteran Louis Hackett (Slipperz) and Charlie Huggall (best known for producing Mortimer-signing Florence + The Machine's *You Got The Love*).

Mills, 30, from Kentish Town, explained she would be working with these people regardless of her deal. “If I weren't signed I would be doing this anyway – 100%. I've never been massively industry obsessed. I've been lucky people have responded to what I did before I was signed and that was enough really. When you really love it that's all you need,” she said.

TALENT/DIARY

PLEDGE MUSIC



Pledge aim to clean up

Music Week's Breakout partners with PledgeMusic next week with all acts appearing in the Acoustic Stable having generated funds to record new albums using their model.

It comes at an exciting time for the direct-to-fan platform which allows artists to reach out to their fanbase (pledgers) to financially contribute to their upcoming recordings or other musical ventures via a series of incentives. Innovative ways artists have raised money have ranged from fans purchasing limited-edition merchandise to even the chance to sing backing vocals on an album track.

Launching in August 2009, artists PledgeMusic have now helped number in the hundreds with some even discovering new deals off the back of its campaigns. Successes include:

- **The Subways** (pictured) – currently Radio 1 A-listed after signing to Cooking Vinyl (UK)/Warner (Germany) after a PledgeMusic campaign
- **Charlie Simpson** – his debut solo album reached number six last month on PIAS with its production by Danton Supple (Coldplay) funded via a Pledge campaign
- **Funeral For A Friend** – signed to Distiller Records during Pledge campaign
- **Ginger (Wildhearts)** – generated significant funding for his new album through Pledge having achieved his target within five hours of launching
- **Emmy The Great** – signed to BMG Rights post the Pledge campaign

PledgeMusic's fast-growing popularity can be in part explained by, unlike other online direct to fan models by it not retaining any ownership or rights to any music created through the platform and absorbing all transaction processing costs involved in pledging on a project. Together with the fact its releases are chart eligible – and that the average spend per fan across the whole site is a staggering £56 – its model has raised eyebrows at established record labels which are taking a keen interest.

PledgeMusic managing director Malcolm Dunbar, who has been focussed on building the model originally developed by London musician and CEO Benji Rogers, says: "Working with us doesn't affect an act working with labels or publishers... as much as it's about generating funds, it also offers fan engagement and an overall better fan experience. We are seeing substantial increases in an artist's social network numbers during a campaign."

PledgeMusic artists appearing in the Acoustic Stable at Proud Galleries in Camden next Wednesday (October 12) are: Charlie Simpson, Sophie Madeleine – the Xtra Mile-signed singer/songwriter championed by Steve Lamacq on Radio 2 and first signing to Pledge Music Publishing – and singer/songwriter Tallulah Rendall who has worked with Marius De Vries (Madonna, Bjork). For details of the Main Stage acts and how to attend for free as an MW reader before 8.30pm see

www.musicweek.com/
breakout

yes_stephen@yahoo.co.uk

DOOLEY'S DIARY



After tea and jam with Rose, INXS grab Gribbin, and Percy finds a new Boe

There's nothing better than a good old music industry awards ceremony, especially if you're the one receiving a prize.

Ivor Novello winning lyricist, **Herbert Kretzmer**, (above middle) walked away with a **PRS for Music Extraordinary Achievement** award clutched tightly to his chest last week after being recognised for his contribution to **British Music and Culture**. Luckily the gong was wrestled off the **Les Misérables** composer (he wrote the English version of the French musical) for a few brief moments, whilst he posed happily with PRS Chairman **Guy Fletcher OBE**, **Sir Tim Rice**, **Don Black** and **Claude Schonberg** (above) at the Savoy in London...

Speaking of musicals, **Andrew Lloyd Webber** ventured out onto the (not so) mean streets of **Croydon** last week, on behalf of his foundation to officially open the **Nordoff Robbins Music Therapy Unit** based in the grounds of the world renowned **BRIT School Centre** in the area. Webber looked pleased as punch when cutting the red ribbon (pictured above), and so he should: the centre will help those with autism, dementia, depression, stroke and terminal illnesses...



Now keen readers of the column, may remember a little while back, Dooley **marvelling** at the multitude of talents possessed by singer-songwriter **Lucy Rose**, after she started selling her own **brand of tea** at her gigs. Dooley hears she has now branched out to **jams** (made by her fair hands natch) which she presents alongside the more traditional t-shirt and album offerings at her live shows. Here's hoping she moves onto **toast** next – not so rock and roll, sure, but **satisfying** nonetheless...

From the **quirky**, to the downright **bizarre**, Dooley has seen it all during his time at **Music Week**. However even he was slightly bemused after hearing that **INXS** have recruited a new vocalist – Northern Ireland's **Ciaran Gribbin** – replacing the one found through the TV talent show, **Rock Star: INXS** in 2005. Luckily the Grammy nominated writer shares none of Michael Hutchence's, er, hobbies, and the band are set to release and tour with a new album next year. Here's hoping this is the beginning of a **beautiful friendship**...

The good people down at **Decca** have been busy little workers over the last few months. Not only has Wales' **Fron Male Voice Choir** been busy recording their new Christmas single, **Granddad** and posing nude for an accompanying nude photo shoot (**phwaor**), but classical signing,

Alfie Boe has teamed up with **Led Zep** legend, **Robert Plant**, after a chance meeting in a bar. The two have apparently recorded a moving cover of **Tim Buckley's** *Song To The Siren*, and while some sceptics may not be swayed at the thought of goody-two-shoes Boe teaming up with Plant – let it not be forgotten Boe has been branded the, ahem, "**bad boy**" of opera. Just saying...

New **Bug** team member **Alan Pell** (below left) has also been a pretty busy man after signing two acts during his first month in office, Rapper **Bayku** and singer songwriter **Tanya Lacey**. Pell seemed more than taken with Lacey's glasses during the obligatory signing pic, but luckily the singer, who co-wrote and performed on **Loick Essen's** recent hit, **How We Roll**, realised a bit of flattery will always get you somewhere, praising Pell's vision and ability to recognise her potential. Well, whatever gets you the deal love...

And finally to the world of the **Tory Party conference**, where Dooley was baffled to hear the choice of soundtrack for **George Osbourne's** speech. The minister walked on stage to the sound of the **Black Eyed Pea's Meet Me Halfway** and left to **Lionel Ritchie's Dancing On The Ceiling** – which contains the lyric: What is happening here?/Something's going on that's not so clear. A subliminal message to voters maybe?... Also at the conference, Conservative party donor **Mike Batt** was obviously saving his pennies checking into the **Novotel**...

PROFILE QUEEN



"These reissues are wonderful in terms of quality. We've revisited everything right down to the original nuts and bolts. These reissues are more quality than anything else anybody has ever held in their hands"

BRIAN MAY

QUEEN: A FORTY-YEAR REIGN

Legendary guitarist, songwriter and Queen founder member Brian May on 40 years of Queen legacy and the many opportunities that the future holds

ABOVE
Brian with Freddie Mercury: A recording session during the Eighties

OPPOSITE
Theatrical: Queen broke the mainstream at the tail end of Glam Rock

INTERVIEW

■ BY PAUL WILLIAMS

Brian May is too much of a gentleman to complain, but for all the commercial success Queen enjoyed in the States they were not exactly bestowed with honours by the music business.

"Our mantle pieces are not groaning with Grammys," notes the legendary guitarist whose band, alongside other British rock giants Led Zeppelin, failed to win a single prize at the US industry's glitziest annual awards ceremony. At least they did make it into the Rock and Roll Hall of Fame there in 2001.

Forty years after the formation of Queen and a few weeks prior to the 20th anniversary of Freddie Mercury's death there has been overdue recognition from the American industry this week with May and his band colleagues Mercury, John Deacon and Roger Taylor being honoured with the Icon Award at US society BMI's annual London awards ceremony and dinner.

May, who was due to pick up the award on Tuesday night with Taylor at the Dorchester Hotel held event on London's Park Lane, says being recognised by the States adds "an extra dimension" to the award given the immediate priority Queen gave to breaking there after they formed.

"We were lucky enough to have an American manager - Jack Nelson - in the early days, so he was always aware of the global situation," remembers May. "He always used to say to us, 'You guys have to realise Britain is a very small place. You have to think globally if you want to maximise your potential' so we always did."

When the band broke through in the UK in 1974 with Killer Queen they found themselves partially associated with glam rock, but it was a different story in the States where that movement never took hold in the mainstream.

"It was a little bit different," he says of the band's initial US reception. "We were on the tail end of that thing they called glam [in the UK], but we were never really glam rockers as such. We were more a theatrical thing. In America we were just a rock band viewed in the same way as Led Zeppelin or Bad Company would have been. I think we were viewed as something rather exotic because we had these extra dimensions to us. There was the showy side, the very dramatic side and the lights and sounds and costumes to a very high level, which they hadn't seen before, but it was actually quite nice for us to be viewed as just a touring rock band in the States as opposed to a borderline pop phenomenon as we were in this country."

Although Bohemian Rhapsody was a Billboard Top 10 hit, May recalls it was their 1977 double header We Are The Champions and We Will Rock You which really broke them, the latter written by the guitarist and a pension plan all by itself just for its continued use at sports events in the US.

"It's become part of America's daily life and I regard that a great source of joy," he reflects on his rock anthem. "You go beyond being a rock act, a radio act. You become woven in people's lives and that means a lot."

Their American peak really came in 1980 when both Crazy Little Thing Called Love and Another One Bites The Dust topped the Billboard Hot 100,



while parent album *The Game* was also an American number one. But it remains to May's great sadness that from this peak the US picture quickly deteriorated for them.

"There was a point around *Another One Bites The Dust* where probably we were the biggest thing in America and probably the biggest thing in the world," he says. "A lot of people have that moment where you think, 'My God, suddenly everything seems to be pointing towards us', but we did lose it in the States just at the point where we confirmed our hold in the rest of the world. But we really lost America and it will always be a source of sadness in a way."

May points to a variety of reasons for this state of affairs, including a stand by their then US record company Capitol against payola, which resulted in the band's last Billboard Top 40 hit in Freddie Mercury's lifetime *Radio GaGa* instantly plummeting down the chart in 1984 as radio stations pulled their support and also to them dressing in drag for the video for follow-up *I Want To Break Free*, a move that outraged middle America.

"You look at those things that happened to Queen in the States and it's sad because there are things which will never really resonate in the same way in North America as they do in every other country in the world so that covers a lot of the later songs starting with *GaGa*, *Days Of Our Lives*, *The Show Must Go On*, *Headlong*, *Innuendo*, massive hits around the world which really don't have that resonance in North America," he says.

But, starting with *Bohemian Rhapsody* enjoying a new lease of life in *Wayne's World*, Queen have since reconnected with America and this year he and the band's other still active member Roger Taylor have been particularly busy (John Deacon is no longer part of the setup: "We have an agreement to leave John alone. That's what he wants and we respect it").

This activity has included the re-issue of their entire albums catalogue after a switch from their previously only UK label home of EMI to Universal's Island Records, although the band's songs remain with EMI Music Publishing.

"It came down to confidence really," says May about the decision to quit EMI. "It was a shame. We always had a great relationship with EMI and strangely enough we still do with a lot of those guys

who worked there, but really the top level of EMI they didn't have the confidence to renew at the level we wanted a couple of years ago and Universal were dead keen and said, 'We've always wanted to sign you' and basically they gave us what we wanted in terms of money and promises of support and the whole machinery. They put their whole vast array of tools at our disposal so it just seemed like a great idea."

May praises the work Universal has done with the reissues. "We're very pleased," he says. "They're very innovative. It's a different kind of relationship than with EMI because they go off and do things without asking us sometimes and we're not used to that. We're used to being very controlling, but I have to say most of what they do is great and inspired and it's become a really good relationship. They have new angles and they said in the beginning, 'Our job is not to sell you to the people who already love you. Our job is to get you to the people who don't get you already.'"

And he says there has been a fantastic reaction to the overhauled albums. "We've taken it very seriously quality wise. These reissues are wonderful in terms of quality. We've revisited everything right down to the original nuts and bolts. These reissues are more quality than anything else anybody has ever held in their hands so they're good products and something we're all proud of. There are a few extra tracks on there. We didn't want to interfere with the original albums by sticking on extra tracks on those CDs, but we've put a bonus CD in with the package, which has worked out really well. People seem to like it, stuff they've



ABOVE
Live draw: Queen captivate stadium audiences worldwide

LEFT
Signature style: May is one of the most recognisable faces in rock

BELOW
Quartet: Still new audiences for the 40 year old band



never heard, which was buried at the time we were in the studio or out on the road somewhere. So the reaction has been great."

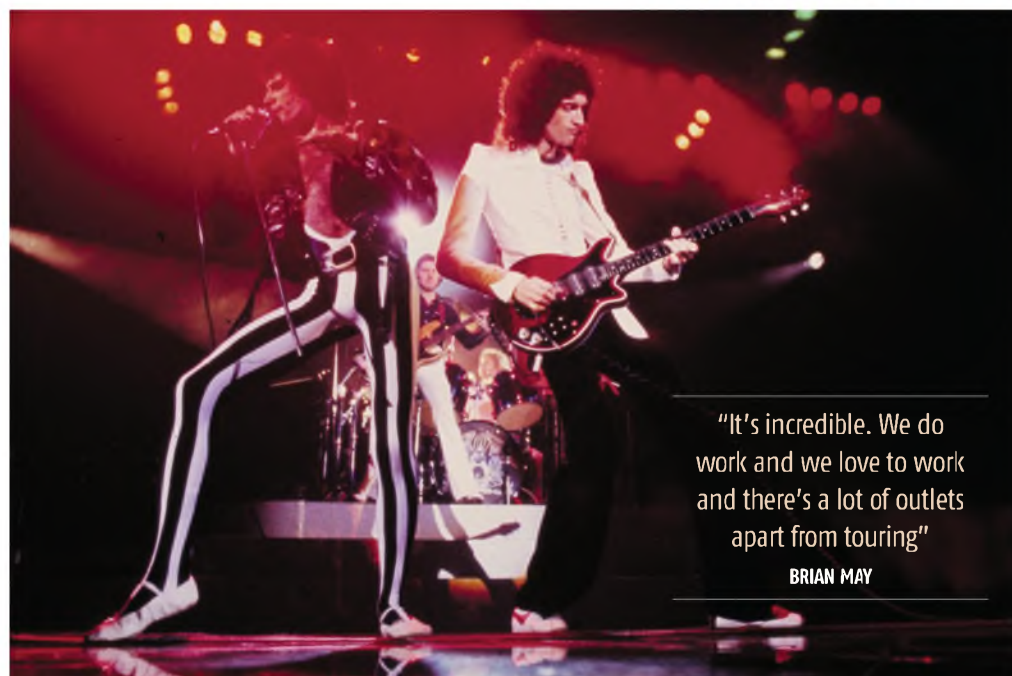
One objective of the reissues programme has been to re-establish Queen as an albums act rather than just a singles band and here May is happy with the results. "It pleases me because we're not just about the singles," he says. "We're definitely about the whole albums. There's a great richness, which I am glad people are getting into, especially young people. I'm amazed how much kids get into early Queen stuff."

May and Taylor are also involved in the forthcoming Freddie biopic starring Sacha Baron Cohen, although the guitarist says: "We're trying to stay a little bit at arm's length. You don't want to make too much of an imprint. You want a slightly non-controlled version. We want it to be a very open and unbiased view of Freddie so we've put a team in place letting them get on with it. We're also involved right now in putting the *We Will Rock You* movie together, which is a great project as well."

May also played on *You and I* on Lady GaGa's *Born This Way* album and performed with My Chemical Romance at this year's Reading Festival, while is "working on a couple of projects right now" with Taylor. "I don't know at what point that becomes mainstream again. It may do if it takes off. We stay pretty close," he says. As to whether these will be under the Queen moniker, he simply replies: "Yes, I guess it would be."

Four decades after the band first formed, May considers it "very odd" that he is still part of this phenomenon called Queen. "You're looking at the 40th anniversary of the genesis of Queen and 20 of those years have been without Freddie and I guess we're busier than ever," he says. "It's incredible. We do work and we love to work and there's a lot of outlets apart from touring. Of course, we did a couple of big tours with Paul Rodgers so there is that opportunity, but there are other opportunities to take the music to different places. One is the musical *We Will Rock You*. We're in our 10th year in London, which is incredible. I cannot believe it myself, but we have many of them round the world now which are doing very well so that is a great outlet for the music and something that is very live. It's not a fossil. You've got young people playing music and it's real bands and real singers, something I take a continuing great interest in. We sort of fathered that project."

Post the ending of the pair's partnership with Rodgers, new recordings with May and Taylor provide some hint as to a possible future recording direction for the band. But with the Freddie and *We Will Rock You* movies on the way, the continuing popularity of their musical, the reissues and so much else Queen already remain as active as ever.



"It's incredible. We do work and we love to work and there's a lot of outlets apart from touring"

BRIAN MAY



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PROFILE DISTRIBUTION



KEEP CALM AND CARRY ON

It has been, to say the least, an interesting year in the world of distribution. But, as ever, the best companies in the sector have found new ways to improve their service and build business

PRODUCTS & SERVICES

BY CHRISTOPHER BARRETT

The distribution sector has had more than its fair share of challenges in recent years, yet no matter what the adversity, its key players have proved remarkably robust and adept at re-grouping, keeping calm and, most importantly, carrying on.

Aside from the harsh business realities that led to the dramatic demise of Pinnacle and EUK three years ago, distributors have also had to deal with explosive situations such as the fire at the Buncefield fuel depot in 2005, which hit Trilog Logistics, then in August this year a riot-fuelled fire engulfed Sony DADC's Enfield site.

The Enfield fire destroyed approximately 3.25m CDs, vinyl discs and high-value box sets. Yet Sony DADC's swift contingency plan meant that within a day it was remanufacturing destroyed product and shipping to retail via its Southwater, Sussex production facility. Not a single order was lost.

"Within an hour after the incident at Enfield, Sony DADC's Disaster Recovery Plan was in place and enabled a crisis team to start action. As

quickly as August 9, we started to remanufacture destroyed product and expanded Direct-to-Retail shipments from our Southwater production facility, which was not affected by the riots," explains Darren Houghton, managing director UK distribution at Sony DADC.

"Our supply chain IT solution proved to be robust and have a strong backbone. By utilising a multi-site approach, it guaranteed that not a single order or EDI (Electronic Data Interchange) was lost, and all IT systems and services were up and running."

Prior to establishing a permanent new location, Sony is now functioning out of two interim sites, having come to agreements with Cinram and Cert Octavian to use their facilities.

Stock from 150 labels, distributed by PIAS, was stored at the Enfield facility and labels affected by the fire have been able to apply for a recovery loan made available by an agreement between AIM, the BPI and PIAS.

Meanwhile, in order to guarantee the smooth supply of its distributed product, PIAS has come to an agreement with Proper Distribution. Proper is currently delivering PIAS catalogue product to independent retailers, Amazon, Play, and HMV, and will do so for the next six months while Sony

ABOVE
Gem's shiny new space: Gem Logistics' owner DCC has invested £13m in a 250,000 sq ft facility in Northamptonshire

DADC continues to handle bulk orders.

Houghton says: "The level of support we received from our customers, Sony affiliate companies, local distribution centres and other companies from within the industry was remarkable. Without it, such a fast reaction to market demands would not have been achieved."

PIAS UK managing director Peter Thompson is full of praise for both the swift and effective response by Sony DADC and the work Proper has done to help the smooth transition.

"I think Proper and Sony DADC have done amazing jobs," says Thompson. "There is a good possibility that we will leave some aspects of our distribution with Proper, but we will have to look at how the split deliveries and stock holdings work, how the technology works and actually where the marketplace is in six months. It is such a fast-moving marketplace at the moment that it is very difficult to think too far ahead."

But Thompson and the team at PIAS have a history of thinking ahead and embracing change, not least the onset of digital consumption, which is fortunate seeing as a rapidly increasing percentage of album sales and almost all single sales are now digital.

Declining physical sales and logistical demands

PROFILE DISTRIBUTION



"The level of support we received from our customers, Sony affiliate companies, local distribution centres and other companies from within the industry was remarkable. Without it, such a fast reaction to market demands would not have been achieved..."

DARREN HOUGHTON, SONY DADC

have seen many distributors shut their warehouses and outsource that side of the business to giant operators including Sony DADC, Cinram, and Music Week Award-winning Arvato.

Meanwhile, diversification of services and a focus on digital has proved vital for many operators, including PIAS, which first began concentrating on digital distribution almost a decade ago.

"We are now being rewarded for that foresight," says Thompson. "The digital market is increasing weekly and it is great in that it meant that 30 to 40% of our business was unaffected by the Sony fire."

While Consolidated Independent handles the delivery of PIAS-distributed digital product to stores, the vast majority of the work is handled in-house. Thompson says that digital distribution presents significant challenges and requires considerable investment and experience in the field.

"The biggest issue with digital is the reporting because when you sell an album digitally every single track is an item. It is far more encompassing than physical. Digital distribution can ultimately be easier [than physical] once you have your IT systems set up and your statements organised, but there was a lot of work put into that early on and we are really starting to see the benefits now," says Thompson.

The Alternative Distribution Alliance (ADA) was set up five years ago and now has 40 label clients including Anti, Because, Defected, Dramatico, Eagle and Epitaph. ADA Global managing director Susan Rush says that being a relatively recent entrant into the market has meant the company has not had to significantly adapt an old model and benefits from being able to plug into the infrastructure of its parent company, Warner Music.

"Our digital service has been at the forefront of our development so we've never had to make any radical changes," says Rush.

ADA handles the entire digital distribution process for its clients, including creation and delivery of all formats, promotion and marketing that is tailored to artist and territory, along with the reporting of sales and marketing results.

ABOVE
Bouncing back: Sony DADC's Disaster Recovery Plan was implemented with an hour of the fire engulfing its Enfield plant



"We are now being rewarded for our foresight. The digital market is increasing weekly and it is great in that it meant that 30 to 40% of our business was unaffected by the Sony fire..."

PETER THOMPSON, PIAS UK

Rush says that since many of the Digital Service Providers (DSPs) operate across multiple territories, they are easily managed on a global or local basis, and being part of Warner means ADA benefits from being part of its global digital development strategy.

"We are obviously in the first wave when it comes to new deals with DSPs, but at the same time we protect labels' interests," says Rush. "I know there's a major versus indie mentality in some camps, but I make no apologies for that. It has opened doors that would otherwise have been closed and I'm happy to see it benefit our labels."

Cadiz Music owner Richard England knows perhaps better than any the advantages of having invested in a digital future at an early stage.

In 2004 Cadiz Digital was launched and became one of the first independent companies to supply iTunes. From the outset it has handed digital aggregation and delivery itself and its digital arm has grown into a significant part of Cadiz's overall business.

"We had an idea back then that the industry would change, but didn't know how much," admits England.



"We are obviously in the first wave when it comes to new deals with DSPs, but at the same time we protect labels' interests..."

SUSAN RUSH, ADA GLOBAL

Launching Cadiz Digital so early on proved to be a wise move, not least when Pinnacle, which handled Cadiz's physical distribution, went bankrupt in 2008. In England's words Pinnacle's downfall "torpedoed the business" and cost Cadiz £340,000.

Cadiz's move to broadly diversify its business to encompass a number of divisions has enabled the company to remodel itself into an operation that now counts sales, marketing, label services, design, publishing and even a studio among its interests. It also runs the label Disturbing London which signed Tinie Tempah and has a licensing deal with EMI.

There is no denying that the decline in physical formats is affecting the entire distribution sector, but while some players such as Nova Sales and Distribution managing director Wilf Mann reports huge digital growth (so much so that it now accounts for 50% of its business and 60% of its time), others remain convinced physical product has a bright mid- to long-term future.

Proper Music Distribution stocks around 70,000 physical titles from 1,200 labels at any one time and specialises in deep catalogue across genres including folk, blues, jazz, Americana and classical. While it provides digital distribution services including sales, marketing, reporting and accounting, with IODA handling delivery, it is a relatively small part of its business, according to managing director Steve Kersley.

"Digital is growing, but our audience is older and more set in their ways," says Kersley. "I don't see physical products going away for a long time in the UK. The key difference between the UK and US is that in the UK, physical distribution via the internet established itself in the gap between the decline in physical retail and digital growing. In the States that period was no more than a couple of years."

With the addition of PIAS' business, Proper certainly has its hands full with physical business for the foreseeable future. With its focus on niche, longtail stock, its business model fits comfortably in the marketplace alongside big box, frontline stock operators including Sony DADC, Cinram and Arvato.

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PROFILE DISTRIBUTION



"We probably have more titles in our building than they have put together," says Kersley. "They ship larger quantities of fewer titles and we ship more titles in less quantity. We have distinct customers and markets so it works nicely".

Despite the fall in demand for physical sales, there remains a battle to be had for the shrinking marketplace and one operator making concerted moves to grow its share is Gem Logistics.

Owned by Ireland-based corporate giant DCC Plc, Gem was already established as a major player in video games and DVD distribution when it acquired Trilogy Logistics in early 2010. In January 2011 Essential Music and Marketing announced that it had shifted its distribution from Cinram to Gem, joining Nova, RSK and Cadiz among its music clients.

With DCC having invested £13m in its 250,000 sq ft facility in Northamptonshire, which opened in August 2010, Gem Logistics is well placed to strengthen its position in the music market.

Gem Logistics general manager Matthew Allen says that the firm is focused on building its brand within the music market and the results are paying off, with it already having established a market share of around 5% in the music distribution sector.

"Even in a declining market, if you are able to win business and contracts then it starts to bolster your market share. We are mindful that music is a declining market and it is tough for the games and DVD market, but we believe that physical goods will still have a key part to play in the next 10 or 15 years and we will continue to target those markets," says Allen.

"Gem comes into its own because of its financial stability; we have a £350m turnover business, but we are owned by DCC, which is an €8.6bn turnover business. When you consider some of the issues that the industry has faced with the demise of wholesalers and distributors, to have a distributor that is financially stable is a big motivator."

While the physical distribution market remains sufficiently sizable to encourage healthy competition, and with digital now being an expected part of any offering, new commercial openings are being created by distributors to meet a growing demand by label and artist clients looking for a range of services and back-office functions.

ABOVE
Shoestring budget: Scroobius Pip's deal with Essential for the *Distraction Pieces* album on his Speech Development label sees him retain copyright but Essential provide D2C, distribution and other services

BELOW
PIAS woman: Joan As Police Woman took advantage of PIAS' global distribution and other services



"We had an idea back then that the industry would change, but didn't know how much..."
RICHARD ENGLAND, CADIZ MUSIC

Many independent operators now offer an array of in-house services, ranging from sales and marketing to plugging, PR, sync and merchandise.

Part of the Cooking Vinyl Group, Essential Music has shunned warehousing in favour of a mix of sales, marketing, distribution and label services and counts a host of UK and North American labels and artists including UNKLE, Underworld and Faithless among its clients. Recently it signed Brighton-based label Tru Thoughts for a UK distribution deal which will begin at the end of November.

Essential Music managing director Mike Chadwick says that its client mix is increasingly oriented toward artists and that Essential now works closely with numerous management companies.

"There are more and more artists and managers looking to break away from major labels and realising that they can do it themselves. We offer everything from a basic label management deal, where we make sure the record is released properly and do the sales et cetera, to a project management level arrangement where we are much more involved with the marketing of the record, its release and how it is taken to market," says Chadwick.

A recent example is Essential's services deal with Scroobius Pip and his label Speech Development for the album *Distraction Pieces*. It saw Essential provide D2C, digital retail marketing and regular sales and distribution services.

Pip's services deal means that he retains full copyright in the album, which entered the chart last week at number 35 and made the iTunes Top 10. It has all been done on a shoestring budget and considering the album's relative success, the benefits to the artist are obvious.



"We have a £350m turnover business but we are owned by DCC, which is an €8.6bn turnover business... to have a distributor that is financially stable is a big motivator..."

MATTHEW ALLEN, GEM

Alongside PIAS' sales and marketing division, the west London operation offers a comprehensive package of label services via its Global Project Management (GPM) arm. Launched last year and now headed by Clare Britt, GPM co-ordinates, manages and drives projects on a multi-territory basis.

Only weeks after bouncing back from the Sony DADC fire, PIAS signed stalwart independent label Wichita Recordings and now handles its sales and distribution for the world outside North America and offers its artists the option of tapping into the GPM suite of services.

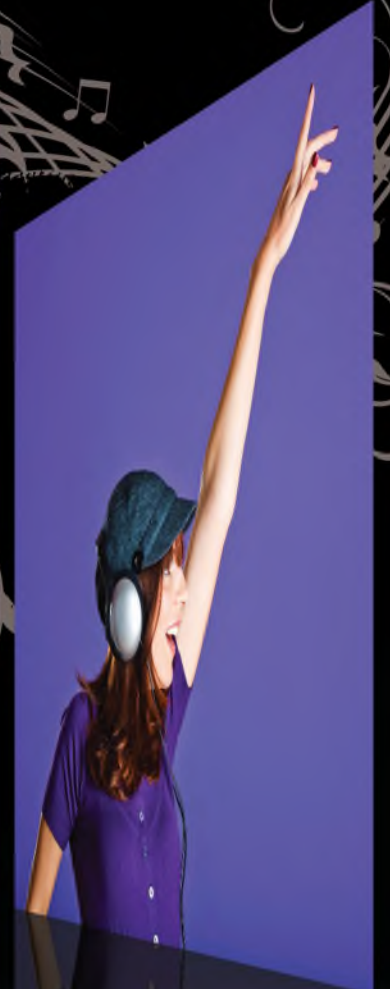
GPM offers in-house services including marketing, sales, manufacturing, international, online promotion and synchronisation while other services such as press, radio, TV and D2C are outsourced but remain the overall responsibility of the PIAS project manager.

Artists using GPM services include Royksopp, Editors, Enter Shikari, Grace Jones, Joan As Police Woman, Tiesto and Young Knives.

"We started offering label services way before most other companies and as a result we have seen what works and what doesn't, what labels, managers and artists really want. I feel that we have learned by our experiences," says PIAS' Thompson.



Music distribution



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gemcreative



PROFILE DISTRIBUTION



ABOVE
Global package:
Enter Shikari are one of a host of PIAS artists to make use of the company's GPM suite of in-house services

"That takes time; it is one thing saying you offer label services, it is another providing it to the depths that people require. We have nearly 30 people involved in the area and it is a much more intensive job than many expect."

Like Thompson, Rush at ADA recognises that offering label services has become *de rigueur* in the distribution market and emphasises that if a distributor is going to diversify it needs to do so with sufficient expertise and experience in order to be successful.

"It is very easy to become a jack of all trades if there's a need to get a bigger share of the revenue. But some services are naturally evolving, particularly when it comes to digital marketing,

social networking, et cetera, and if you're going to deviate from your core you need to do it properly. We like to work with labels that have their own creative vision for their releases, and we can complement that with a range of services, but it's not prescribed, it's where we think it makes sense," says Rush.

A combination of shrewd business partnerships and diversification has certainly helped keep music distribution afloat in recent years. There is even optimism among a number of the distributors interviewed that the market may well see a resurgence in the number of independent retailers, a sector all but devastated in recent years.

"Independent retailers have taken a battering, but we believe we are at the lowest point of that ebb and will see some growth in the independent market, not least as they are increasingly building their businesses on the internet before opening stores," says Gem's Allen.

"Once you are in a worldwide recession it is difficult to speculate what is going to happen in the future, but I think there is a requirement for high-street stores; I am sure HMV will survive; the industry wants and needs them to survive".

Such optimism was virtually unthinkable in the immediate aftermath of the demise of Pinnacle and EUK. But, back then, few would have predicted just how well leading distributors would adapt and innovate in the face of adversity, not only to survive but in some cases thrive.

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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).

FORTHCOMING FEATURES



11/11 ANDRE RIEU
Profile feature

October 21

PR and plugging Q4 focus
Music Week Presents Vol. 13 To get a track featured in this or Vol. 14, please contact Czaralee.Anderson@intentmedia.co.uk



November 4

Abbey Road 80th anniversary special

November 11

Andre Rieu Profile feature

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

October 28

Manufacturing and packaging Sector focus

* All feature dates subject to change

**INDUSTRY EVENTS DATES FOR YOUR DIARY**

October

12th-16th

Iceland Airwaves
Reykjavic, Iceland
icelandairwaves.is

14th

Manchester Music Seminars
manchestermusicseminars.co.uk

18th-22nd

CMJ Music Marathon
New York cmj.com

19th-22nd

Amsterdam Dance Event
amsterdam-dance-event.nl

20th-23rd

SWN Festival, Cardiff
swnfest.com

20th-23rd

Music and Media
Tampere, Finland
musiikkimedia.fi

31st-Nov 2nd

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



AIM Awards, 10/11/11

November

7th

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

10th

AIM Awards - Floridita, London
(pictured) musicindie.com

15th

UK Festival Awards
Roundhouse,
Camden, London
festivalawards.com

January

19th-22nd

NAMM, Anaheim, US
namm.org

28th-31st

Midem
Cannes, France
midem.com

April

29th-2nd (May)
MUSEXPO
musexpo.net

KEY RELEASES

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

SINGLE OF THE WEEK

LANA DEL RAY *Video Games* (Polydor)



New Yorker Lana Del Ray (real name Lizzy Grant) comes across all slow and sensual with her first single proper *Video Games*, with the singer unashamedly opening her heart and laying her feelings on the line for the whole world to hear. Del Ray has labelled her particular style of music as "Hollywood sad-core",

and with warm, soaring strings and a flickering, sepia-tinged Super-8 video accompanying the track it is clear to see where she is coming from. *Video Games* has received mix reviews online, with some bloggers revealing an obsession for the track, while others pronouncing it agonisingly dull. However with the single quietly climbing up the Shazam charts, and receiving airplay on Radio 1 and 6 Music, it is a track which is clearly hitting a chord with a vast cross section of Del Ray's UK fan base. **PREVIOUS: DEBUT CHARLOTTE OTTER**



ALBUM OF THE WEEK

BJORK *Biophilia* (One Little Indian)



Three years in the making, Bjork's seventh studio album – if remix projects, soundtracks and collaborations are discounted – *Biophilia*, is remarkably accessible for an artist who has garnered a reputation for outlandish, innovative and utterly remarkable compositions. That is not to say that the album is straightforward: the record features a gameleste – a bronze version of the celesta, a steel instrument which finds tune-bars hit by mallets and pipe organs operated by computer programmes – which lends the release a warm, human sound, while much of the album's publicity has centred on the iPad release, which finds the record featured on a series of apps, each with multiple levels of engagement combining art, science, gaming and music. However, *Biophilia* should not need clever gimmickry to market it, as the album is one of Bjork's strongest releases in years and with lead single *Crystalline* receiving airplay on 6Music it is a record which is sure to appeal to old and new fans alike.

PREVIOUS ALBUM: VOLTA (7) CHARLOTTE OTTER



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

ALBUM MARTYN

Ghost People (Brainfeeder)



Dutch producer Martyn has been hailed as one of the more refined members of the

dubstep scene – with his 2009 release *Great Lengths* recognised as one of the keystone records of the year. *Ghost People* finds the DJ collaborating once more with Flying Lotus, to create a release which flows smoothly from dubstep, funky, house and techno – with the bleeping electronica of opener *Love And Machines* – to lead single *Viper* – a heavy, hollow sounding offering and ending with the nine-minute *We Are The Future*, an epic, dilating warehouse track which will appeal to fans of dance, house and drum & bass alike. It is an exceptional release, which for many, will be best experienced live – thanks to a collaboration with 3024 visula artist Erosie.

CHARLOTTE OTTER

ALBUM PETER GABRIEL

New Blood (Real World Records)



Eschewing the guitar, bass and drums traditionally found in

Peter Gabriel's music, *New Blood* finds the singer taking a more classical approach to his music with a 46-piece orchestra re-imagining key tracks from the former Genesis member's career with a little help from composer and arranger John Metcalfe. The result, however, is patchy, with some tracks, including the iconic *Don't Give Up* (this time featuring the warbling vocals of Ane Brun, rather than the breathy, distinctive voice of Kate Bush) coming across flat and lifeless, while others, among them, *Darkness* and *A Quiet Moment* are given a new lease of life.

CHARLOTTE OTTER

ALBUM JEFFERY LEWIS

A Turn In The Dream Songs (Rough Trade)



Anti-folk artist Jeffrey Lewis is known for his tendency to divide listeners thanks to his unconventional playing style, half-spoken-half-sung-vocals and rambling lyricism. However over 15 years, the prolific singer songwriter, comic book artist and essay writer has developed a cult following – thanks to his witty, careful observations on friendship, love and loneliness, presented in his now, signature quirky style. Musically stripped

Pax-Am)

- **ALL THE YOUNG** *Quiet Night In* (Midlands/Celling/Warner)
- **JAMES BLAKE** *Enough Thunder* – EP

to the basics, a *Turn In The Dream Songs* finds Lewis never at loss for words, and while some may see his seventh studio album simply re-treading old ground, for others the record will sit as a shining, imperfect jewel in a well-worn collection.

CHARLOTTE OTTER

ALBUM RYAN ADAMS

Ashes And Fire (Columbia)



After splitting from his backing band The Cardinals and

contracting Ménière's disease, a disorder of the inner ear that affects hearing and balance, alt-country singer songwriter Ryan Adams' 13th studio album is a more introspective and upbeat release than his previous solo affairs. Recorded in LA, produced by Glyn Johns and featuring guest appearances from Tom Petty and the Heartbreakers keyboardist Benmont Tench and Norah Jones, the record displays a new-found maturity in Adams as he revels in familiar moody, country hues. Adams seems more relaxed and confident than he has been in a long time – and the result finds him playing some of his most subtle and harmonious music to date.

CHARLOTTE OTTER

(A&M/Atlas)

- **DIONNE BROMFIELD** *Get Up Offa That Thing* (Lioness/Island)
- **KATE BUSH** *Wild Man* (Fish People/EMI)

- **MATT CARDLE** *Run For Your Life* (Columbia)
- **DALE EARNHARDT JR** *Nothing But Our Love EP* (Warner Brothers)
- **GYM CLASS HEROES FEAT. ADAM LEVINE** *Stereo Hearts* (Fueled By Ramen/Atlantic)
- **ICONA POP** *Nights Like This* (Mercury)
- **MURRAY JAMES** *Protect Me* (Columbia)
- **JOE JONAS** *Just In Love* (A&M)
- **KORN** *Narcissistic Cannibal* (Roadrunner)
- **OWL CITY** *Dreams Don't Turn To Dust* (Island)
- **UNICORN KID FEAT. TALK TO ANIMALS** *True Love Fantasy* (M&S)
- **VERONICA FALLS** *Bad Feeling* (Bella Union)

ALBUMS

- **RYAN ADAMS** *Ashes & Fire* (Columbia/Pax-Am)
- **AWOLNATION** *Megalithic Symphony* (Red Bull)
- **BAHAMAS** *Pink Strat* (Island)
- **BJÖRK** *Biophilia* (One Little Indian)
- **JASON DERULO** *Future History* (Warner Brothers/Beluga Heights)
- **EVANESCENCE** *Evanescence* (Virgin)
- **PETER GABRIEL** *New Blood* (EMI)
- **GIVERS** *In Light* (Island)
- **LISA HANNIGAN** *Passenger* (Hoop)
- **MAYER HAWTHORNE** *How Do You Do* (Island)
- **KATHERINE JENKINS** *Daydream* (Warner Brothers)
- **MARTYN** *Ghost People* (Brainfeeder)
- **PINK MARTINI & SAORI YUKI** 1969 (Parlophone)
- **RADIOHEAD** *Tkoi Rmx 1234567* (Ticker Tape/XX)
- **CLIFF RICHARD** *Soulicious* (EMI)
- **ANITA SKORGAN** *Adventus – Special Edition* (Thru The Mill)
- **BRITNEY SPEARS** *B In The Mix: The Remixes Vol 2* (Jive)
- **STILL CORNERS** *Creatures Of An Hour* (Sub Pop)
- **TUBELOARD** *Romance* (Pink Mist)
- **VARIOUS** *Footloose OST* (Atlantic)

OCTOBER 17

SINGLES

- **ASA** *Why Can't We* (Dramatic)
- **BIG SEAN FEAT. KANYE WEST & ROSCOE DASH** *Marvin & Chardonnay* (Def Jam)
- **BOMBAY BICYCLE CLUB** *Lights Out* (Island)
- **ALEX CLARE** *Up All Night* (Island)
- **KELLY CLARKSON** *Mr Know It All* (RCA)
- **COLD SPECKS** *Holland* (Paradise/Transgressive)
- **BAXTER DURY** *Trellick* (Parlophone)
- **FANFARIO** *Deconstruction* (Canvasback/Atlantic)
- **KYLA LA GRANGE** *Heavy Stone/Lamb* (Chess Club)
- **SAM GRAY** *Brighter Day/Voices* (Transmission)
- **THE JAPANESE POPSTARS** *Take Forever* (Virgin)
- **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)
- **MIKE MARLIN** *The Magician* (AMP)
- **METRONOMY** *Everything Goes My Way* (Because)

- **NERO** *Crush On You* (Mercury/MTA)
- **NICKI MINAJ FEAT. RIHANNA** *Fly* (Cash Money/Island)
- **NIKI & THE DOVE** *The Drummer* (Island/Meshi Meshi)
- **THE OVERTONES** *Second Last Chance* (Warner Music Entertainment)
- **LANA DEL RAY** *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)

ALBUMS

- **ALTER BRIDGE** *AB III – Special Edition* (Roadrunner)
- **MATT CARDLE** *Letters* (Columbia)
- **CATHERINE AD** *Communion* (Outsiderhood)
- **CHRIS DE BURGH** *Footsteps 2* (DMG TV)
- **FLASHGUNS** *Passions Of A Different Kind* (Humming)
- **GOLDIE LOOKIN CHAIN** *Blue Waffle* (K&B)
- **DARREN HAYES** *Secret Codes & Battleships* (Powereed Sugar)
- **JANE'S ADDICTION** *The Great Escape Artist* (EMI)
- **THE JOY FORMIDABLE** *The Big More* (Canvasback/Atlantic)
- **M83** *Hurry Up, We're Dreaming* (Nerve)
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** *Noel Gallagher's High Flying Birds* (Sour Mesh)
- **JOHNNY MATHIS** *The Ultimate Collection* (Sony)
- **DANIEL O'DONNELL** *The Ultimate Collection* (DMG TV)
- **THE OVERTONES** *Good Ol' Fashioned Love – Platinum Edition* (Warner Music Entertainment)
- **RED SKY JULY** *Red Sky July* (Proper)
- **PATRICK STUMP** *Soul Punk* (Mercury)
- **VARIOUS** *Real Steel OST* (Polydor)
- **VARIOUS** *Demons Never Die – OST* (Island)
- **ROBERT WELLS** *The Essential* (Bright)

OCTOBER 24

SINGLES

- **COBRA STARSHIP FEAT. SABI** *You Make Me Feel...* (Fueled By Ramen/Atlantic)
- **COLDPLAY** *Paradise* (Parlophone)
- **DA'ZOO** *La La La* (Hot Girls) (RCA)
- **DAVID GUETTA FEAT. USHER** *Without You* (Festive/Virgin)
- **DIRTY PROJECTORS AND BJÖRK** *Mount Wittenburg Orca* (Domino)
- **DRAKE** *Headlines* (Cash Money/Island)
- **HARD-FI** *Bring It On* (Necessary/Atlantic)
- **BEVERLEY KNIGHT** *One More Try* (Hurricane)
- **LMFAO** *Sexy And I Know It* (Interscope)
- **MANCHESTER ORCHESTRA** *Virgin* (Columbia)

OCTOBER 10

SINGLES

- **RYAN ADAMS** *Lucky Now* (Columbia)

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

- **NOAH AND THE WALE** Waiting For My Chance To Come (Mercury)
- **NOISIA** Tommy's Theme (Mastrap)
- **JULIAN PERRETTA** Wonder Why (Mercury)
- **PROFESSOR GREEN FEAT. EMELI SANDE** Read All About It (Virgin)
- **RIZZLE KICKS** When I Was A Youngster (Island)
- **THE SOLDIERS FEAT. ROBIN GIBB** I've Gotta Get A Message To You (DMG TV)
- **TRIBES** When My Day Comes (Island)
- **WOLF GANG** Back To Back (Atlantic)

ALBUMS

- **KELLY CLARKSON** Stronger (RCA)
- **COLDPLAY** Mylo Xyloto (Parlophone)
- **THOMAS DOLBY** A Map Of The Floating City (EMI)
- **DRAKE** Take Care (Cash Money/Island)



- **SAM GRAY** Brighter Day (Transmission)
- **JOE JONAS** Fast Life (A&M)
- **ANNIE MAC** Presents 2011 (Island)
- **MACHINE HEAD** Unto The Locust (Roadrunner/Future Publishing)
- **RONAN PARKE** Ronan Parke (Sony)
- **PAUL SIMON** Songwriter (Sony)
- **THE SOLDIERS** Message To You (DMG TV)
- **BRIAN WILSON** In The Key Of Disney (Disney Pearl/EMI)
- **YELAWOLF** Radioactive (Polydor)

OCTOBER 31

SINGLES

- **BLUEY ROBINSON** Coming Back (RCA)
- **THE DRUMS** How It Ended (Island/Moshi Moshi)
- **MONARCHY FEAT. BRITT LOVE** You Don't Want To Dance With Me (100%)
- **BEYONCE** Countdown (Columbia/Parkwood Ent)
- **BIRDY** People Help The People (14th Floor)
- **BORN BLONDE** Radio Bliss (Hideout/Mercury)
- **DOCTOR P** Neon (Warner Brothers)
- **DOG IS DEAD** Hands Down (Atlantic)
- **AVRIL LAVIGNE** Wish You Were Here (Columbia)
- **LITTLE DRAGON** Little Man (Peacefrog)
- **MZ BRATT** Tear It All Down (Atlantic)
- **PAJAMA CLUB** Daylight (Lester)
- **LOU REED & METALLICA** The View (Vertigo)
- **KELLY ROWLAND** Down For Whatever (Motown/Island)
- **SEAN PAUL FEAT. ALEXIS JORDAN** Got 2 Luv U (Atlantic)
- **CHARLIE SIMPSON** Cemetery (Music Sounds)
- **TOPLoader** She Said (Underdogs)
- **THE WANTED** Lightening (Global Talent/Island)

ALBUMS

- **BEACH BOYS** Smile Sessions (Capitol)
- **COBRA STARSHIP** Night Shades (Fueled By Ramen/Atlantic)

- **FLORENCE + THE MACHINE** Ceremonials (Island)
- **IL VOLO** Il Volo (Polydor)
- **MANIC STREET PREACHERS** National Treasures: The Complete Singles (Columbia)
- **MEGADETH** Thirteen (Roadrunner)
- **JULIAN PERRETTA** Stitch Me Up (Mercury)
- **PROFESSOR GREEN** At Your Inconvenience (Virgin)
- **LOU REED & METALLICA** Lulu (Vertigo)
- **RIZZLE KICKS** Stereo Typical (Island)
- **SLIPKNOT** Iowa – 10th Anniversary Edition CD/DVD (Roadrunner)
- **STEEL PANTHER** Balls Out (Island)
- **SUMMER CAMP** Welcome To Condale (Moshi Moshi)
- **U2** Achtung Baby 20th Anniversary (Mercury)

NOVEMBER 7

SINGLES

- **CHRIS BROWN** She Aint You (RCA)
- **CAGE THE ELEPHANT** Aberdeen (Relentless/Virgin)
- **CAVE PAINTING** Midnight Love (Hideout/Mercury)
- **LOICK ESSIEU** Me Without You (RCA)
- **FOUR YEAR STRONG** Stuck In The Middle (Defacto/Island)
- **WYNTER GORDON** Buy My Love (Asylum/Atlantic)
- **JESSIE J** Who You Are (Island/Lava)



- **KELE** The Hunter EP (Wichita/Polydor)
- **THE KOOKS** Junk Of The Heart (Virgin)
- **PIXIE LOTT FEAT. PUSHA T** What Do You Take Me For? (Mercury)
- **MANIC STREET PREACHERS** This Is The Day (Columbia)
- **BRUNO MARS** It Will Rain (Elektra)
- **MAVERICK SABRE** I Need (Mercury)
- **NATTY** Change EP (Atlantic)
- **PORTUGAL. THE MAN** So American (Atlantic)
- **SUNDAY GIRL** Love U More (Polydor)
- **THE SWELLERS** The Best I Ever Had (Fueled By Ramen/Atlantic)
- **TINCHY STRYDER** Off The Record (4th & Broadway)
- **TYGA FEAT. CHRIS RICHARDSON** Far Away (Island)
- **WASHINGTON** Holy Moses (Mercury)
- **THE WOMBATS** 1996 (14th Floor)
- **WONDERLAND** Need You Now (Mercury)

ALBUMS

- **ATLAS SOUND** Parallax (4AD)
- **THE CURE** Disintegration – Deluxe Edition (Fiction)
- **SANDY DENNY & THEA GILMORE** Don't Stop Singing (Island)
- **BRUCE FORSYTH** These Are My Favourites (EMI)
- **FOUR YEAR STRONG** In Some Way, Shape Or Form (Defacto/Island)
- **WYNTER GORDON** With Music I Die

- (Asylum/Atlantic)
- **LIONSEX** Get It (Roar Power)
- **THE MOVE** Live At Fillmore West 1969 (Right)
- **PINK FLOYD** Wish You Were Here (Immersion) (EMI)
- **PINK FLOYD** A Foot In The Door: The Best Of Pink Floyd (EMI)
- **KELLY ROWLAND** Here I Am – Intl. Version (Motown/Island)
- **RUSH** Time Machine 2011: Live In Cleveland (Roadrunner)
- **TRENTMØLLER** Reworked/Remixed (In My Room)
- **VARIOUS** The Twilight Saga: Breaking Dawn – Part 1 OST (Chop Shop/Atlantic)



- **WASHINGTON** I Believe You Liar (Mercury)
- **THE WANTED** Battleground (Global Talent/Island)

NOVEMBER 14

SINGLES

- **CLEMENT MARFO & THE FRONTLINE FEAT. GHETTIS** Overtime (Warner)
- **THE COLLECTIVE (CHILDREN IN NEED)** Tear Drop (Island)
- **DEATH CAB FOR CUTIE** Stay Young, Go Dancing (Atlantic)
- **DRY THE RIVER** Weights & Measures EP (RCA)
- **DUOLOGUE** A-B (Island)
- **GROUPLOVE** Lovely Cup (Canvasback/Atlantic)
- **JLS** Take A Chance On Me (Epic)
- **LONSDALE BOYS CLUB** Gypsy (Island)
- **JESS MILLS** Silent Space (Island)
- **OH LAND** White Nights (RCA)

- **CHRISTINA PERRI** Arms (Atlantic)
- **PITBULL FEAT. CHRIS BROWN** International Lover (RCA)
- **ED SHEERAN** Lego House (Asylum)
- **SNOW PATROL** This Isn't Everything You Are (Fiction)
- **TOM VEK** Someone Loves You (Island)
- **LAURENT WERY FEAT. SWIFT KID AND DEV** Hey Hey Hey (Pop Another Bottle) (One More Tune/Warner)
- **WESTLIFE** Lighthouse (RCA)

ALBUMS

- **LIZ GREEN O**, Devotion! (Play It Again Sem)
- **SKYLAR GREY** Invisible (Interscope)
- **GYM CLASS HEROES** The Paper Cut Chronicles II (Fueled By Ramen/Atlantic)
- **ENRIQUE IGLESIAS** Euphoria Reloaded (Interscope)
- **LOS CAMPESINOS** Hello Sadness (Wichita)
- **KYLIE MINOGUE** Aphrodite Les Folies – Live In London (Parlophone)
- **PORTUGAL. THE MAN** In The Mountain In The Cloud (Atlantic)
- **THE PUPPINI SISTERS** Hollywood (Decca)
- **FRANK SINATRA** Best Of The Best (Not Ncw Music)
- **SNOW PATROL** Fallen Empires (Fiction)
- **TWIGGY** Romantically Yours (EMI Catalogue)
- **TYGA** Careless World (Island)
- **VARIOUS** This Warm December Vol. II (Island)
- **THE WHO** Quadrophenia – Deluxe (UMC)

NOVEMBER 21

SINGLES

- **BRITNEY SPEARS** Criminal (Jive)
- **WILL YOUNG** Come On (RCA)
- **BLINK-182** Wishing Well (Island)
- **CHASE & STATUS** Flashing Lights (Mercury)
- **THE DUKE SPIRIT** Don't Wait (Fiction)
- **KASABIAN** Re-Wired (Columbia)
- **LIL' WAYNE FEAT. BRUNO MARS** Mirrors (Cash Money/Island)

ALBUMS

- **KATE BUSH** 50 Words For Snow

- (Fish People/EMI)
- **NICKELBACK** Here And Now (Roadrunner)
- **OH LAND** Oh Land (RCA)
- **SADE** Live (RCA)
- **WESTLIFE** Greatest Hits (RCA)
- **SEAL** Soul: 2 (Warner/Erics)

NOVEMBER 28

SINGLES

- **CAVE PAINTING** You'll Be Running Soon EP (Hideout/Mercury)
- **DJ SHADOW FEAT. LITTLE DRAGON** Scale It Back/Redeemed (Island)
- **NEWTON FALKNER** It Must Be Love (Ugly Truth/RCA)
- **THE FEELING** Rose (Island)
- **FIXERS** Majesties Ranch (Mercury)
- **J COLE FEAT. TREY SONGZ** Can't Get Enough (RCA)



- **JAY-Z & KANYE WEST FEAT. MR HUDSON AND THE LIBRARY** Why I Love You (RCA-A-Fella/Def Jam)
- **MORNING PARADE** Us & Ourselves (Parlophone)

ALBUMS

- **IL DIVO** Wicked Game (Sync)
- **MONICA** New Life (J)

DECEMBER 5

ALBUMS

- **THE FEELING** The Feeling (Island)
- **MELANIE Fiona** The M.F. Life (Island)
- **GO WEST** 3D (Blueprint)
- **T-PAIN** Revolver (Jive)
- **BOW WOW** Underrated Us (Cash Money/Island)

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



Matthew Bennett (Clash Magazine)
Modesektor
Monkeytown
(Monkeytown Records)
 Bastard dancehall. Acid rap. Celestial techno. This boisterous German duo thrive on punching holes in music genres before rebuilding the debris in their own seething mongrel. The resulting mongrel sonic edifice is perhaps the best dance album of 2011 and a call to arms for their new label.



Wyndham Wallace (BBC/Uncut)
Piano Interrupted
EP2
(Photogram Recordings)
 This London-based quartet fuse Tom Hodge's piano melodies with electronica, strings and drums over 30 minutes of instrumentals. There are hints of the burgeoning neo-classical scene, but echoes of Portico Quartet and Cinematic Orchestra emphasise their jazzy leanings, while Franz Kirmann's tinkering ensure a peaceful outcome.



Lee Dalloway (QX Magazine)
Starlings
Dark Arts
(Civil Music)
 The Sheffield four-piece have come up with a wonderfully shimmering, space age, synth-driven tune that is full of pulsating disco beats. The band manages to be ice cool and uplifting all at once, describing their sound as Balearic Indie. Definitely ones to watch out for.



Tina Campbell (Crave On Music)
Alistair Griffin
Just Drive
(Elbow Grease Records)
 F1 favourite Just Drive saw Alistair Griffin race back into public consciousness. His equally as anthemic follow-up, Blinding Lights, should continue in that trajectory. An undeniably talented singer/songwriter, Griffin has a realness, a heart. There's something about him that makes you want to root for him.

KEY RELEASES

Take That make progress on Amazon chart



Progress Live | Top three at Amazon

PRE-RELEASE FOCUS

BY PAUL WILLIAMS

There is real pedigree at the top end of HMV's pre-release countdown this week with the three leading acts having collectively claimed 16 number ones combined on the OCC's artist albums chart.

But, despite being pushed

hard by Coldplay and Take That, it is former Oasis man Noel Gallagher who continues to have the retailer's most-in-demand unreleased album with his High Flying Birds solo set spending a third successive week at number one.

While Coldplay's Xylo Myloto moves 5-2 at HMV with Take That's Progress Live lifting 4-3, at Amazon Chris Martin

and friends continue to rule with Gallagher second and Matt Cardle's Letters third.

Play also has a chart-topper of its own with JLS's third album Jukebox gaining a place to replace fellow one-time X Factor runner-up Olly Murs. Here Coldplay hold steady in third place, while Gallagher drops 6-7.

Out the same day as the JLS album – November 14 – Snow

Patrol's new album Fallen Empires arrives on all three charts, starting at 15 at Amazon, 16 at Play and 20 at HMV.

Almost 10 years to the day since the release of best of Gold – Greatest Hits, which went on to sell 1.1m copies in the UK, a new Steps retrospective called Ultimate Collection is released this coming Monday. It debuts in 11th place at HMV.

TOP 20 AMAZON PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	COLDPLAY	Mylo Xyloto	Parlophone
2	NG'S HIGH FLYING BIRDS	NG's High Flying Birds	Sour Mash
3	MATT CARDLE	Letters	Columbia
4	FLORENCE + THE MACHINE	Ceremonials	Island
5	PAUL SIMON	Graceland	Sony
6	U2	Achtung Baby 20th...	Mercury
7	PINK FLOYD	Wish You Were Here	EMI
8	RYAN ADAMS	Ashes & Fire	Columbia/PAX-AM
9	IL DIVO	Wicked Game	Syco
10	KATE BUSH	50 Words For Snow	Fish People/EMI
11	CLIFF RICHARD	Soulicious	EMI Catalogue
12	EVANESCENCE	Evanescence	Virgin
13	TOM WAITS	Bad As Me	Anti
14	PINK FLOYD	The Wall	EMI
15	SNOW PATROL	Fallen Empires	Fiction
16	KATHERINE JENKINS	Daydream	Warner Brothers
17	THE WHO	Quadrophenia	UMC
18	BEACH BOYS	Smile Sessions	Capitol
19	BJORK	Biophilia	One Little Indian
20	JLS	Jukebox	Epic

amazon.co.uk

TOP 20 HMV PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	NG'S HIGH FLYING BIRDS	NG's High Flying Birds	Sour Mash
2	COLDPLAY	Mylo Xyloto	Parlophone
3	TAKE THAT	Take That: Progress Live	Polydor
4	MANIC STREET PREACHERS	National...	Columbia
5	MATT CARDLE	Letters	Columbia
6	EVANESCENCE	Evanescence	Virgin
7	JLS	Jukebox	Epic
8	KATE BUSH	50 Words For Snow	Fish People/EMI
9	THE WANTED	TBC	Global Talent/Island
10	WESTLIFE	Greatest Hits	RCA
11	STEPS	The Ultimate Collection	Sony
12	JASON DERULO	Future History	Warner Brothers/Beluga Heights
13	FLORENCE + THE MACHINE	Ceremonials	Island
14	OLLY MURS	In Case You Didn't Know	Epic/Syco
15	RONAN PARKE	Ronan Parke	Sony
16	CHER LLOYD	TBC	Syco
17	DARREN HAYES	Secret Codes & Battleships	Powdered Sugar
18	U2	Achtung Baby 20th...	Mercury
19	RYAN ADAMS	Ashes & Fire	Columbia/PAX-AM
20	SNOW PATROL	Fallen Empires	Fiction

hmv.com

TOP 20 PLAY PRE-RELEASE CHART

Pos	ARTIST	Title	Label
1	JLS	Jukebox	Epic
2	OLLY MURS	In Case You Didn't Know	Epic/Syco
3	COLDPLAY	Mylo Xyloto	Parlophone
4	MANIC STREET PREACHERS	National...	Columbia
5	MATT CARDLE	Letters	Columbia
6	WESTLIFE	Greatest Hits	RCA
7	NG'S HIGH FLYING BIRDS	NG's High Flying Birds	Sour Mash
8	DR DRE	Detox	Interscope
9	PIXIE LOTT	Young Foolish Happy	Mercury
10	FLORENCE + THE MACHINE	Ceremonials	Island
11	MEGADETH	Thirteen	Roadrunner
12	RIZZLE KICKS	Stereo Typical	Island
13	MACHINE HEAD	Unto...	Force Tenner/Future Publishing
14	KATE BUSH	50 Words For Snow	Fish People/EMI
15	DEAF HAVANA	Fools And Worthless Liars	BMG
16	SNOW PATROL	Fallen Empires	Fiction
17	PROFESSOR GREEN	At Your Inconvenience	Virgin
18	THE WANTED	Battleground	Global Talent/Island
19	LOU REED & METALLICA	Lulu	Vertigo
20	PAUL SIMON	Graceland	Sony

play.com

LAST.fm OVERALL CHART

Pos	ARTIST	Title	Label
1	ED SHEERAN	The A Team	Asylum
2	NIRVANA	Come As You Are	Geffen
3	NIRVANA	Smells Like Teen Spirit	Geffen
4	FOSTER THE PEOPLE	Pumped Up Kicks	Columbia
5	BLINK-182	Up All Night	Island
6	ED SHEERAN	You Need Me...	Asylum
7	NIRVANA	Lithium	Geffen
8	NIRVANA	In Bloom	Geffen
9	BLINK-182	Ghost On The...	Island
10	ADELE	Rolling In The Deep	XL
11	BLINK-182	Natives	Island
12	BLINK-182	After Midnight	Island
13	BON IVER	Skinny Love	4AD
14	BOMBAY BICYCLE CLUB	Shuffle	Island
15	KASABIAN	Let's Roll Just Like...	Columbia
16	NIRVANA	Polly	Geffen
17	NIRVANA	Breed	Geffen
18	BLINK-182	Heart's All Gone	Island
19	BLINK-182	Wishing Well	Island
20	BON IVER	Holocene	4AD

last.fm

LAST.fm HYPE CHART

Pos	ARTIST	Title	Label
1	YOU ME AT SIX	Little Death	Virgin
2	MAN OVERBOARD	Dead End Dreams	Rise
3	WILCO	I Love My Label	Anti
4	WILCO	One Sunday Morning	Anti
5	NEW FOUND GLORY	Tim Nol The One	Epic/ep
6	YOUTH LAGOON	Posters	Fat Pussum
7	YOUTH LAGOON	Afternoon	Fat Pussum
8	NEW FOUND GLORY	Anthem For...	Epic/ep
9	YOUTH LAGOON	Daydream	Fat Pussum
10	JUSTICE	Audio, Video, Disco	Eel Banger
11	ZOLA JESUS	Lick The Palm...	ScuteTrain Transmissions
12	MAN OVERBOARD	Spunn	Rise
13	JAMES MORRISON	All Around The World	Wene
14	YOUTH LAGOON	The Hunt	Fat Pussum
15	ZOLA JESUS	Swords	ScuteTrain Transmissions
16	GUNGOR	Let There Be	Erash
17	ZOLA JESUS	Avalanche	ScuteTrain Transmissions
18	ZOLA JESUS	ixode	ScuteTrain Transmissions
19	YOU ME AT SIX	This Is The First Thing	Virgin
20	ZOLA JESUS	Skin	ScuteTrain Transmissions

last.fm

CATALOGUE REVIEWS

DUSTY SPRINGFIELD



Goin' Back – The Definitive (Universal 060075330499)

The most ambitious Dusty Springfield project yet assembled, Goin' Back is a delight for the iconic singer's fans. Packaged in a lavish pink box, it features 92 audio recordings on four CDs, 98 TV performances on three DVDs, Paul Howes' definitive 494-page book The Complete Dusty Springfield, another 60-page book packed with reminiscences, essays and tributes, and four photo prints. The CDs include 22 previously unreleased recordings and are themed Hits, Rarities, At The BBC and Stage And Screen. They feature Springfield's first recording – a duet with friend Peter Miles – and her last, a deliciously intimate (piano and vocal) but short (57 seconds) recording of Someone To Watch Over Me, as used in a TV commercial for PPP health insurance. Thirty-four

unissued performances are featured on the DVDs, which draw primarily from Springfield's own TV series but add cameos on Morecambe & Wise, The Rolf Harris Show, Wogan and The Tom Jones Show, among others. It's more than a decade since Springfield's death but interest remains high and Goin' Back is a fitting tribute which will doubtless find its way into many a fan's Christmas stocking this December.

MICKY GILLEY



Overnight Sensation – Country Hits 1974-1984 (T-Bird Americana TBIRDAM 019)

The fact that Jerry Lee Lewis is his cousin undoubtedly opened some doors for Mickey Gilley early in his career, and tracks like Don't The Girls All Get Prettier At Closing Time emphasise the link, with a vocal teetering between country and rock decorated by some honky-

tonk piano runs – but Gilley had a pleasing, light vocal style of his own which emerged as his career progressed, and his incredible run of country hits owes little to his family connections. Fast becoming an important label for lovers of country, T-Bird Americana cherry-picks 25 of Gilley's country hits between 1974, and 1984, 17 of them number ones, including a pleasing 1980 cover of Ben E King's Stand By Me, which also gave Gilley his biggest Hot 100 success, peaking at number 22.

BOBBY WOMACK



Soul Sides (Metro METRSL 027) Containing all the key recordings Bobby Womack made for the Minit and United Artists labels between 1968 and 1975, this double-disc delight is a perfect showcase for his raw, raspy and distinctive vocals. For those seeking a primer from 'The Preacher', prayers are answered

with this 40 song set, which includes both his own songs – Across 110th Street, I Can Understand It – and some superbly soulful covers, including a stunning version of California Dreamin'.

BONNIE RAITT, ET AL



Original Album Series (Warner Bros/Rhino 8122797629)

Rhino's 'original album series' is a frill-free alternative that has resulted in no fewer than 80 releases since its February 2010 launch. The concept is simple, with each slipcase housing five albums by the same artist in cardboard replicas of their original sleeves. Nothing is remastered, no bonus tracks are included and the price is about the same as a single album. The latest quartet added is Diverse, with progressive metal from Dream Theater, punky alt-rock from X, techno from Orbital, and blues/rock from Bonnie Raitt. ALAN JONES

CATALOGUE TOP 20 HITS



This	Last	Artist	Title	Label	Distributor
1	1	THE BEATLES	1	EMI	(E)
2	2	THE WHO	Then And Now	Polydor	(ARV)
3	8	DIRE STRAITS & MARK KNOPFLER	Private Investigations – The Best Of	Mercury	(ARV)
4	10	THE CARPENTERS	Gold – Greatest Hits	ABM	(ARV)
5	4	GUNS N' ROSES	Greatest Hits	Warner	(ARV)
6	3	RED HOT CHILI PEPPERS	Greatest Hits	Warner Brothers	(ARV)
7	6	EMINEM	Curtain Call – The Hits	Interscope	(ARV)
8	5	ABBA	Gold – Greatest Hits	Polar	(ARV)
9	9	ELO	All Over The World – The Very Best Of	Epic	(ARV)
10	NEW	EAGLES	The Very Best Of	Elektra	(ARV)
11	7	MEAT LOAF	Piece Of The Action – The Best Of	Garden Deluxe	(ARV)
12	12	TAKE THAT	Never Forget – The Ultimate Collection	RCA	(ARV)
13	11	CELINE DION	My Love: Essential Collection	Sony BMG	(ARV)
14	RE	REM	In Time – The Best Of – 1988-2003	Warner Brothers	(ARV)
15	15	BEACH BOYS	The Very Best Of	Capitol/Parlophone	(E)
16	RE	THE SMITHS	The Sound Of The Smiths: Deluxe Edition	Rhino	(ARV)
17	14	BILLY JOEL	Greatest Hits – Vol 1 And 2	Sony	(ARV)
18	17	BOB MARLEY & THE WAILERS	Legend	Tull Gong	(ARV)
19	RE	THE DOORS	The Very Best Of	Elektra/Rhino	(ARV)
20	NEW	NIRVANA	Nirvana	Geffen	(ARV)

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CLUB CHARTS

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

UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	4	4	HANNAH & MIAMI CALLING	When The Sun Comes Down	Snowdog
2	3	5	DEVOLUTION	Good Love	Rhino
3	1	5	GRACE	Not Over Yet 2011	Perfecto
4	8	5	LAURENT WERY/SWIFT KID/DEV	Hey Hey Hey (Pop Another Bottle)	Cne Mcre Tune/Warner
5	19	3	AFROJACK & STEVE AOKI FEAT. AIYSSA PALMA	No Beef	3 Beat
6	9	5	RD	Got Me Burnin'	Polydor
7	7	5	DIONNE BROMFIELD FEAT. TINCHY STRYDER	Spinnin' For 2012	Lioness/Island
8	10	3	LAIDBACK LUKE VS EXAMPLE	Natural Disaster	MoS
9	13	4	ABOVE & BEYOND FEAT. ZOE JOHNSTON	You Got To Go	Anjunabeats
10	11	3	BACKYARD ORCHESTRA	Smiling Faces	Cr2
11	2	7	MYNC, RON CARROLL & DAN CASTRO	Don't Be Afraid	Cr2
12	6	5	WOLFGANG GARTNER FEAT. WILL I AM	Forever	MoS
13	36	2	LEMPD & JAPWOW FEAT. NANCY SINATRA	Jack in Boots	Susu
14	12	4	MATT CASELI & STROBE FEAT. BABY D	Phantasy	Honky Tunes
15	25	3	CE CE PENISTON FEAT. JOYRIDERS	Finally	Perfecto
16	NEW		LABRINTH	Earthquake	Syco
17	16	3	MARINA AND THE DIAMONDS	Radioactive	679/Atlantic
18	17	8	SAK NOEL	Loca People (What The F**K!)	3 Beat/AATW
19	21	4	MANUFACTURED SUPERSTARS FEAT. SELINA ALBRIGHT	Serious	Magic Muzik
20	NEW		GURU JOSH	Infinity 2012	White Label
21	32	8	SIR IVAN	Live For Today	Peaceman
22	26	2	TIESTO	Maximal Crazy	Musical Freedom
23	23	18	MORY KANTE VS LOVERUSH UK	Yeke Yeke 2011	Loverush Digital
24	28	3	RUSSO/RUSSO VS. THUNDERSKANK	Bad Tonite/Teardrop	Polydor
25	20	4	ROBBIE RIVERA	Dance Or Die Series 1... Juicy	
26	NEW		NERO	Crush On You	Mercury/MTA
27	31	8	CAIVIN HARRIS	Feel So Close	Columbia
28	5	2	WILDBOYZ	All The Boys (Droppin' Like Dominoes)	AATW
29	29	9	RAY FOXX FEAT. LOVELLE	La Musica (The Trumpeter)	Defected
30	NEW		DONATI & AMATO	Falling	E Lab Music
31	NEW		ANDREA CARNELL	At Last	Curvy
32	30	8	DENIS THE MENACE/MARKUS BINAPFL/RACHELLE	Sunshine In My Heart	Haiti Groove
33	24	2	LADY INDIRAA	Get Off	PBR
34	NEW		INNA	Un Momento	3 Beat
35	NEW		CRAIG DAVID & ERICK MORILLO	Get Drunk Up	Subliminal
36	39	7	PIXIE LOTT	All About Tonight	Mercury
37	15	7	PNAU	Solid Ground (Too Much Worth Living For)	MoS
38	NEW		J LATIF	Anonymous	White Label
39	18	6	TIESTO FEAT. KAY	Work Hard, Play Hard	Musical Freedom
40	NEW		KIRSTY V IGOR BLASKA	Green	KB

COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	10	2	INNA	Un Momento	3 Beat
2	6	3	GRACE	Not Over Yet 2011	Perfecto
3	14	3	LAURENT WERY/SWIFT KID/DEV	Hey Hey Hey... / One More Tune/Warner	
4	17	2	HANNAH & MIAMI CALLING	When The Sun Comes Down	Snowdog
5	20	3	DIONNE BROMFIELD FEAT. TINCHY STRYDER	Spinnin' For 2012	Lioness/Island
6	NEW	1	BEYONCE	Countdown/Love On Top	Columbia/Parkwood Ent.
7	1	3	LADY GAGA	You And I	Interscope
8	27	2	CASCADA	Au Revoir	AATW
9	16	2	NOVO FEAT. RAWKNAIT	Lil Star	Giant Music World
10	11	5	STARBOY NATHAN FEAT. WRETCH 32	Hangover	Vibes Corner/Mona
11	26	2	ABOVE & BEYOND FEAT. ZOE JOHNSTON	You Got To Go	Anjunabeats
12	18	4	KMC FEAT. JAM TEK	Everybody Jump	2101
13	15	7	SAK NOEL	Loca People (What The F**K!)	3 Beat/AATW
14	21	2	GLORIA ESTEFAN	Wepa	Crescent Moon
15	NEW	1	LABRINTH	Earthquake	Syco
16	NEW	1	DARREN HAYES	Black Out: The Sun	Powdered Sugar
17	7	4	WOLFGANG GARTNER FEAT. WILL I AM	Forever	MoS
18	4	4	NICOLA ROBERTS	Lucky Day	A&M
19	12	2	LAIDBACK LUKE VS EXAMPLE	Natural Disaster	MoS
20	NEW	1	AFROJACK & STEVE AOKI FEAT. AIYSSA PALMA	No Beef	3 Beat
21	NEW	1	JENNIFER LOPEZ	Papi	Def Jam
22	19	7	PIXIE LOTT	All About Tonight	Mercury
23	2	2	WILDBOYZ	All The Boys (Droppin' Like Dominoes)	AATW
24	3	4	RAY FOXX FEAT. LOVELLE	La Musica (The Trumpeter)	Defected
25	NEW	1	BOX BOTTOM FEAT. BIG BABBA	Bounce 'N' Boom	AATW/UMTV
26	NEW	1	ALEX SAIDAC	We Shine	Island
27	NEW	1	LOICK ESSIEEN	Me Without You	RCA
28	NEW	1	CAMILLE PURCELL	Fallacy	18th Floor
29	NEW	1	TINCHY STRYDER	Off The Record	4th & Broadway
30	5	3	CYBER CLUB	There's Nothing I Won't Do	Turbulence

Charts full of Eastern promise as Inna and Hannah lead the line



UPFRONT



COMMERCIAL POP



URBAN

ANALYSIS

BY ALAN JONES

Leadership of the Upfront and Commercial Pop charts heads east this week, with Estonian singer Hannah racking up her third number one on the former, and Romania's Inna topping the Commercial Pop chart for the first time.

Hannah's hit *When The Sun Comes Down* is a collaboration with UK production duo Bimbo Jones, under their alter-ego of

Miami Calling. They previously joined forces for *Taking Over Now*, which topped the chart in April. Hannah also had a number one in 2010 with the solo effort *I Believe In You*.

Inna topped the Upfront chart last year with *Hot*, but her latest single – *Un Momento* – is her first number one on the Commercial Pop chart after four straight number twos.

Winning the battle for chart honours by a slender 2% margin over Grace's *Not Over Yet*, it follows 2010's *Hot* and

Amazing and 2011's *10 Minutes* and *Sun Is Up*, all of which petered out after reaching runners-up position.

After four weeks atop the Urban chart, *Hangover* dips to number two for Starboy Nathan. The new leader is Fulham's Loick Essien, who racks up his third number one of the year, having collaborated with N-Dubz in January for *Stuttering*, and returning to the summit in May with *How We Roll*, which also featured a cameo from Tanya Lacey.

URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	8	2	LOICK ESSIEEN	Me Without You	RCA
2	1	12	STARBOY NATHAN FEAT. WRETCH 32	Hangover	Vibes Corner/Mona
3	5	7	JASON DERULO	It Girl	Warner Brothers/Beluga Heights
4	2	6	MS DYNAMITE	Neva Soft	Relentless/Dynamic Ventures
5	13	8	DEVOLUTION	Good Love	Rhino
6	12	2	BEYONCE	Countdown/Love On Top	Columbia/Parkwood Ent.
7	3	17	BOX BOTTOM FEAT. BIG BABBA	Bounce 'N' Boom	AATW/UMTV
8	11	10	COVER DRIVE	Like Ya Down	Geffen
9	22	3	IANNA HARVEY	Save You	Rockizm
10	10	5	ROYCE DA 5'9 FEAT. EMINEM	Writer's Block	Gracie
11	4	5	BEVERLEY KNIGHT	Cuddly Toy/Apparently Nothin'	Hurricane
12	7	3	KENNY THOMAS	Breathe	Solus
13	6	7	KMC FEAT. JAM TEK	Everybody Jump	2101
14	NEW	1	SUB JAMS FEAT. COZI	Ricochet	3 Beat
15	9	4	RARA LOUD	Lala Liar	White Label
16	24	6	KREAYSHAWN	Gucci Gucci	Columbia
17	14	7	J. COLE	Work Out	Roc-A-Fella/RCA
18	15	4	CEE LO GREEN	Cry Baby	Warner Brothers
19	21	15	SNOOP DOGG & T-PAIN	Boom	Capitol/Parlophone
20	NEW	1	SKEPTA	Hold On	3 Beat
21	16	7	TIMBALAND FEAT. DAVID GUETTA & PITBULL	Pass At Me	Interscope
22	18	11	GENEVA	Karma	GI Recordings
23	NEW	1	LETHAL BIZZLE FEAT. JAMAL HADAWAY	Look Up To The Sky	360
24	19	14	MANN FEAT. SNOOP DOGG & IYAZ	The Mack	Def Jam
25	20	12	BEYONCE	Best Thing I Never Had	Columbia/Parkwood Ent.
26	27	8	NICOLE SCHERZINGER	Wet	Interscope
27	23	13	NICKI MINAJ	Super Bass	Cash Money/Island
28	NEW	1	LABRINTH	Earthquake	Syco
29	28	7	EMELI SANDE	Heaven	Virgin
30	17	11	SUAVE DEBONAIR	Turn It On Its Head	One Time

COOL CUTS TOP 20

Pos	ARTIST	Title
1	NERO	Crush On You
2	FATBOY SLIM	Ya Mama!
3	NADIA ALI FEAT. STARKILLERS & ALEX KENJI	Pressure
4	AFROJACK & STEVE AOKI FEAT. AIYSSA PALMA	No Beef
5	RIZZLE KICKS	When I Was A Youngster
6	JASPER FORKS	River Flows In You
7	PROFESSOR GREEN FEAT. EMELI SANDE	Read All About It
8	DAVID GUETTA FEAT. USHER	Without You
9	DIRTY SOUTH & FRIENDS	Walking Alone
10	T.E.E.D.	Garden
11	NIKI & THE DOVE	The Drummer
12	PATRICK HAGENAAR	L.O.V.E
13	ROOTS MANUVA	Get The Get
14	TYSON	After You're Gone
15	DONATI & AMATO	Falling
16	DJ OBEK FEAT. AMBUSH	Craissy
17	CHICANE	Thousand Mile Stare
18	CROOKERS FEAT. HUDSON MOHAWKE	Hummus
19	KIRSTY V IGOR BLASKA	Green
20	GARETH EMERY FEAT. LUCY SAUNDERS	Sanctuary



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

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), 3 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 (Middlesexborough) Bassdvision (Belfast), Beatport, Juno, Ilnique & Dynamic.

CHARTS ANALYSIS



ALBUMS FOCUS

BY ALAN JONES

Surrey rockers **You Me and Morrison** (pictured) racked up their third Top 40 single last Sunday, when *Loverboy* – the introductory single from their third album, *Sinners Never Sleep* – debuted at number 39. The album itself is on schedule to become their first number one, streaking ahead on Tuesday's midweeks, with sales of 13,000+.

Nevertheless, it will be hard pressed to prevent **James Morrison** from retaining the title. He became the seventh act in as many weeks to debut atop the album chart on Sunday, with his third album *The Awakening* setting the pace with first-week sales of 62,181. Coming a week after introductory single *I Won't Let You Go* reached number five, it got off to a better start than immediate predecessor *Songs For You, Truths For Me*, which opened at number three on sales of 53,784 three years ago this week, but could not match Morrison's debut album *Undiscovered*, which attracted first-week sales of 84,511 in 2006. With *I Won't Let You Go* remaining at number six on the midweeks, *The Awakening* dips to two, with sales of 10,500+.

Aside from *Sinners Never Sleep*, five other albums are on schedule to debut inside the Top 20 this weekend. Ben Howard's debut album *Every Kingdom* ranks fifth, while Lady Antebellum's recent US chart-

topper *Own The Night* follows at six, with *Erasure* – who had five number one albums in a row in past years – placed at 11 with *Tomorrow's World*. *Feist* follows at 16 with *Metals* and rockers *The Answer*, from Northern Ireland, are in 19th place with their new album *Revival*.

Last Sunday, **Blink 182** entered at six (23,202 sales) on Sunday, with their sixth studio album *Neighbors*. Their last album, an eponymous 2003 effort, peaked at 22. **Nicola Roberts** is the third member of *Girls Aloud* to release a solo album, and debuted at 17 (8,473 sales) on Sunday with *Cinderella's Eyes*, which eclipses its two singles, *Beat Of My Drum* (number 27 in June) and *Lucky Day* (number 40 last week). She has also fared better than colleague *Nadine Coyle*, whose album *Insatiable* debuted and peaked at 47 last November. Both albums issued by *Girls Aloud*'s most active member, *Cheryl Cole*, have reached number one.

It is a busy year for blues guitarist **Joe Bonamassa**, who

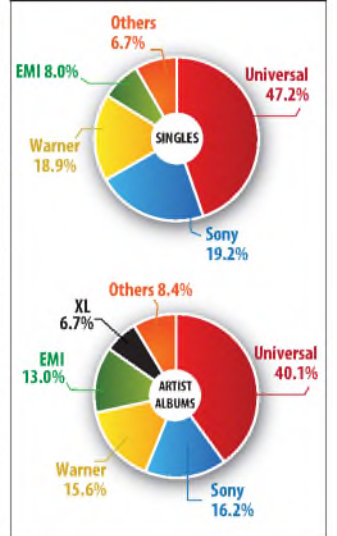
racked up his third Top 40 album of 2011, debuting at number 22 (7,512 sales) with *Don't Explain*, an album of covers, on which he is accompanied by *Beth Hart*. New Yorker **Bonamassa** reached number 12 in March with his solo album *Dust Bowl*, and 23 in June with 2, as a member of *Black Country Communion*.

Two of rock's most revered albums returned to the Top 20 after being issued in newly remastered editions. **Nirvana's** *Nevermind* marks its 20th birthday by re-entering at number five (27,110 sales) to achieve its highest chart placing to date. The album debuted at number 36 in 1991, and peaked at seven the following year. It had spent 190 weeks in the Top 75 before this week, most recently in 2006. Meanwhile, *Dark Side Of The Moon* – one of 14 remastered classic studio albums reissued last week by **Pink Floyd** – enters at number 11 (13,424 sales). Peaking at number two in 1973, the album made the last of its 397 previous chart appearances in 2006. Of the

Compiled from sales data by Music Week

SALES STATS WEEK 39		
VS LAST WEEK	SINGLES	ARTIST ALBUMS
SALES	3,055,990	1,401,097
PREV WEEK	3,051,079	1,397,894
% CHANGE	+0.2%	+0.2%
VS LAST WEEK	COMPILATIONS	TOTAL ALBUMS
SALES	260,683	1,661,780
PREV WEEK	233,217	1,631,111
% CHANGE	+11.8%	+1.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS
SALES	120,797,717	58,085,254
PREV YEAR	106,504,283	58,791,269
% CHANGE	+13.4%	-1.2%
YEAR TO DATE	COMPILATIONS	TOTAL ALBUMS
SALES	11,869,525	69,954,779
PREV YEAR	14,218,968	73,010,237
% CHANGE	-16.5%	-4.2%

MARKET SHARE WEEK 39



album *Electra Heart* – stakes a claim to a Top 20 place, debuting at 19 on Tuesday's sales flashes.

DJ **Noel** was the Spaniard in the works last Sunday, bringing to an end the record-breaking run of UK acts at number one when *Loca People* debuted at the apex on sales of 75,161 copies – just 2.87% more than *Moves Like Jagger's* 73,065. *Moves Like Jagger* has shown remarkable consistency, remaining in the top three throughout its seven-week chart run, while selling upwards of 490,000 copies. It has done so with almost no support from *Radio 1*, which has aired the track just nine times, a figure which pales in comparison with *Radio 2* (148 plays), and the 399 plays its biggest supporter (96.2 *The Revolution*) has given it.

The **Goo Goo Dolls'** 1998 single *Iris* made a spectacular re-entry at number three last Sunday, after being performed by *X Factor* contestant *Frankie Cocozza*. *Iris* was only a number 50 chart entry for *The Goo Goo Dolls* in 1998, and reached its previous peak – number 26 – when reissued the following year. It has, nevertheless, proved a very popular track in the digital age, with sales in the last five years of 389,352 copies, including 64,992 last week. The popularity of *Iris* – which remains at number three on the midweeks – also precipitates a belated chart debut for *The Goo Goo Dolls'* 2007 compilation, *Greatest Hits: Volume 1: The Singles*, which has never appeared in the Top 200 before but debuted at 61 on Sunday, with 2,373 sales, lifting its career tally to 39,593.

Overall singles sales were up 0.16% week-on-week at 3,055,990 – 15.17% above same-week 2010 sales of 2,653,499

SINGLES FOCUS

After five straight weeks at number two, *Moves Like Jagger* by **Maroon 5** feat. *Christina Aguilera*, seems set to finally top the chart this Sunday. On Tuesday's sales flashes the track powered ahead, with sales of more than 26,000 copies, 7,500 more than runner-up *Sak Noel's* *Loca People*, which topped the chart last week. Its break comes in a week with a light release slate, from which only *Radioactive* – the introductory single from *Marina & The Diamonds'* second



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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

MARINA & THE DIAMONDS

Radioactive 679/Atlantic

FLORENCE + THE MACHINE

Shake It Out Island

CHARLENE SORAILA

Wherever You Will Go Peacefrog

SKYLAR GREY Invisible Interscope

DARREN HAYES Black Out The Sun EMI

ALEXANDRA BURKE The Silence Syco

UK ARTIST ALBUMS CHART

YOU ME AT SIX Sinners Never Sleep Virgin

BEN HOWARD Every Kingdom Island

LADY ANTEBELLUM Own The Night

Capitol/Parlophone



ERASURE Tomorrow's World Mute

FEIST Metals Polydor

DJ SHADOW The Less You Know

The Better Island

KATHERINE JENKINS One Fine Day Warner

ANSWER Revival Spinefarm

ROOTS MANUVA 4Everevolution Big Dada

UNION Siren's Song Payola

JULIAN LENNON Everything Changes

Conehead

PAUL McCARTNEY Ocean's Kingdom

Concord/Decca

CAMO & KROOKED Cross The Line Hospital

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). Lists top 20 indie singles including EXAMPLE Stay Awake, ADELE Set Fire To The Rain, WRETCH 32 FEAT. JOSH KUMRA Don't Go, etc.

INDIE ALBUMS TOP 20

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Lists top 20 indie albums including ADELE 21, EXAMPLE Playing In The Shadows, ADELE 19, etc.

INDIE ALBUMS BREAKERS TOP 10

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Lists top 10 indie album breakers including HALF MAN HALF BISCUIT 90 Bisodol (Crimond), EVILE Five Serpents Teeth, etc.

COMPILATION CHART TOP 20

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Lists top 20 compilation albums including VARIOUS Now That's What I Call R&B, VARIOUS Now That's What I Call Music 79, etc.

CLASSICAL ALBUMS TOP 10

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Lists top 10 classical albums including HAYLEY WESTENRA AND ENNIO MORRICONE Paradiso, ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade, etc.

JAZZ & BLUES ALBUMS TOP 10

Table with 4 columns: This, Last, Artist Title / Label (Distributor). Lists top 10 jazz & blues albums including JOE BONAMASSA & BETH HART Don't Explain, AMY WINEHOUSE Frank, etc.

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INTERNATIONAL CHARTS

BY ALAN JONES



HE FAMOUSLY LEFT HIS HEART in San Francisco but Tony Bennett left his mark on the world last week, topping both the US chart and the global rankings with his new album Duets II.

US chart, with sales of 179,000, the album debuts in Canada (number two), Iceland (six), Austria (seven), Spain (seven), Argentina (13), Ireland (13), Switzerland (14), the Netherlands (17), France (19), Germany (19), Flanders (26), the Czech Republic (39) and Wallonia (49).

Beaten but unbowed, Adele's 21 has another fine week, remaining at number one in Australia, Ireland and New Zealand, while slipping 1-2 in the Netherlands and Flanders but

climbing 2-1 in Canada and France. It remains Top 10 in a further 19 territories, making slight movements in either direction, reserving its volatility for Hungary, where it dips 13-34 and Greece, where it rebounds 35-11.

A week after debuting at number 13 in the UK, supergroup SuperHeavy's self-titled debut album experiences mixed fortunes on the world stage. SuperHeavy fail to make the Top 20 in the US (number 26), Poland (26), Canada

(32), Flanders (36), the Czech Republic (38), Wallonia (77) and Australia (83) - but the album's going down a storm in some quarters, with debuts at number one in Austria and the Netherlands, two in Germany and Switzerland and four in France. It completes its initial portfolio with debuts in New Zealand (12), Spain (14) and Japan (18).

Kasabian's UK chart-topper Velociraptor can't duplicate that success anywhere else. The best of its 13 debuts come in Ireland

(number two), Switzerland (10), Japan (11), the Czech Republic (15), France (15), Austria (17), and Flanders (17).

The Kooks' third album Junk Of The Heart made a fine showing last week but suffers big second week drops in all the territories in which it made the Top 10, sliding 9-21 in Australia, 6-30 in the Netherlands, 6-36 in Germany, 9-37 in Austria and 8-39 in Switzerland. It makes belated debuts in Italy (23) and Norway (27).

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

This wk	Last wk	Wks in chart	Artist	Title	Label / Catalogue number (Distributor)	SALES	STATUS
1	New		SAK NOEL	Loca People (What The F**k!) 3	EMI/Atlantic (Noel)	HIGHEST NEW ENTRY	
2	2	7	MAROON 5 FEAT. CHRISTINA AGUILERA	Moves Like Jagger	A&M/Octone	SALES INCREASE	
3	Re-entry		GOO GOO DOLLS	Iris	Warner Brothers		
4	1	2	DAPPY	No Regrets	AATW/Island		
5	3	3	ONE DIRECTION	What Makes You Beautiful	Syco		
6	5	2	JAMES MORRISON	I Won't Let You Go	Island		
7	4	2	JASON DERULO	It Girl	Warner Brothers/Beluga Heights		
8	8	6	OLY MURS FEAT. RIZZLE KICKS	Heart Skips A Beat	Epit/Syco	SALES INCREASE	
9	6	4	PIXIE LOTT	All About Tonight	Mercury		
10	13	14	BAD MEETS EVIL FEAT. BRUNO MARS	Lighters	Interscope	SALES INCREASE	
11	7	16	ED SHEERAN	The A Team	Asylum		
12	11	14	CHRISTINA PERRI	Jar Of Hearts	Atlantic		
13	12	6	CAVIN HARRIS	Feel So Close	Columbia		
14	16	13	BRUNO MARS	Mary You	Elektra	SALES INCREASE	
15	17	6	RIHANNA	Cheers (Drink To That)	Def Jam	SALES INCREASE	
16	10	6	WILL YOUNG	Jealousy	RCA		
17	21	4	DELILAH	GO	Atlantic	SALES INCREASE	
18	19	5	DAVID GUETTA FEAT. USHER	Without You	Positiva/Virgin	SALES INCREASE	
19	14	5	EXAMPLE	Stay Awake	MoS		
20	Re-entry		LMFAO	Sexy And I Know It	Interscope		
21	15	4	THE SATURDAYS	All Fired Up	Polydor		
22	28	7	EMELI SANDE	Heaven	Virgin	SALES INCREASE	
23	22	6	SEAN KINGSTON	Party All Night (Sleep All Day)	Beluga Heights/Epit		
24	23	5	NICKI MINAJ FEAT. RIHANNA	Fly	Cash Money/Island		
25	20	5	ED SHEERAN	You Need Me, I Don't Need You	Asylum		
26	25	19	ADELE	Set Fire To The Rain	XL		
27	18	4	LEONA LEWIS & AVICII	Collide	Syco		
28	27	13	RIZZLE KICKS	Down With The Trumpets	Island		
29	26	7	WRETCH 32 FEAT. JOSH KUMRA	Don't Go	Levels/MoS		
30	31	8	NICOLE SCHERZINGER	Wet	Interscope	SALES INCREASE	
31	24	4	SNOW PATROL	Called Out In The Dark	Fiction		
32	32	36	ADELE	Someone Like You	XL		
33	33	7	LADY GAGA	You And I	Interscope		
34	9	3	DAMIEN RICE	Cannonball	East West		
35	29	8	JESSIE J	Who's Laughing Now	Island/Lava		
36	42	3	KASABIAN	Days Are Forgotten	Columbia	SALES INCREASE	
37	34	12	THE WANTED	Glad You Came	Global Talent/Island		
38	48	21	LADY GAGA	The Edge Of Glory	Interscope	HIGHEST CLIMBER	

39	New		YOU ME AT SIX	Loverboy	Virgin		
40	39	17	EXAMPLE	Changed The Way You Kiss Me	MoS	SALES INCREASE	
41	30	3	NOEL GALLAGHER'S HIGH FLYING BIRDS	AKA - What A Life!	Sour Mash		
42	36	24	PITBULL FEAT. NAYER, AFROJACK & NE-YO	Give Me Everything	USJAY		
43	35	10	JAY-Z & KANYE WEST FEAT. OTIS REDDING	Otis Roc-a-fella/Def Jam			
44	37	5	DAVID GUETTA FEAT. TAO CRUZ & LUDACRIS	Little Bad Girl	Positiva/Virgin		
45	41	14	BEYONCÉ	Best Thing I Never Had	Columbia/Parkwood Ent.		
46	New		NERO	Crush On You	Mercury/MTA		
47	50	4	MAZZY STAR	Into Dust	Capitol	SALES INCREASE	
48	38	10	JLS FEAT. DEV	She Makes Me Wanna	Epic		
49	46	26	ALOE BLACC	I Need A Dollar	Epic		
50	59	16	CAVIN HARRIS FEAT. KELIS	Bounce	Columbia	SALES INCREASE	
51	45	21	NICKI MINAJ	Super Bass	Cash Money/Island		
52	Re-entry		JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings	Island		
53	57	28	LMFAO FEAT. LAUREN BENNETT & GOONROCK	Party Rock Anthem	Interscope	SALES INCREASE	
54	Re-entry		AEROSMITH	I Don't Want To Miss A Thing	Columbia		
55	54	37	ADELE	Rolling In The Deep	XL		
56	43	16	CHRIS BROWN FEAT. JUSTIN BIEBER	Next To You	Sony		
57	53	22	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ	Where Them Girls At	Positiva/Virgin		
58	52	16	KATY PERRY	Last Friday Night (TGIF)	Virgin		
59	Re-entry		BIRDY	Skinny Love	14th Floor		
60	New		NIRVANA	Smells Like Teen Spirit	Geffen		
61	47	13	DJ FRESH FEAT. SIÂN EVANS	Louder	MoS		
62	44	2	BINGO PLAYERS	Cry (Just A Little)	3 Beat/AATW		
63	61	15	FOSTER THE PEOPLE	Pumped Up Kicks	Columbia		
64	49	13	TINIE TEMPAH FEAT. WIZ KHALIFA	Till I'm Gone	Parlophone		
65	New		RAY FOXX FEAT. LOVELLE	La Musica (The Trumpeter)	Defected		
66	69	26	CHRIS BROWN FEAT. BENNY BENASSI	Beautiful People	Sony	SALES INCREASE	
67	New		JENNIFER LOPEZ	Papi	Def Jam		
68	51	4	JOE GODDARD FEAT. VALENTINA	Gabriel	Greco-Roman		
69	Re-entry		THE SCRIPT	Break Even	Phonogenic		
70	72	35	JESSIE J FEAT. B.O.B	Price Tag	Island/Lava	SALES INCREASE	
71	60	10	PITBULL FEAT. MARC ANTHONY	Rain Over Me	USJAY		
72	68	24	BRUNO MARS	The Lazy Song	Elektra		
73	58	9	CHER LLOYD	Swagger Jagger	Syco		
74	63	22	ALEXANDRA STAN	Mr Saxobeat	3 Beat/AATW		
75	Re-entry		LADY GAGA	Born This Way	Interscope		

Official Charts Company 2011.

AKA What A Life!	41	Kiss Me	40	Glad You Came	37	La Musica (The Trumpeter)	65	Next To You	56
All Fired Up	21	Charm (Drink To That)	15	Go	17	Lvrt Friday Night (TGIF)	43	No Regrets	4
Beautiful People	55	Collide	27	Heart Skips A Beat	8	Party	67	Otis	43
Best Thing I Never Had	45	Crush On You	45	Heaven	22	Party All Night (Sleep All Day)	23	Papi	67
Born This Way	75	Days Are Forgotten	36	I Don't Want To Miss A Thing	54	Party Rock Anthem	53	Price Tag	70
Bounce	30	Don't Go	19	I Need A Dollar	49	Pumped Up Kicks	63	Rain Over Me	71
Broken Strings	32	Down With The Trumpets	28	I Won't Let You Go	6	Rolling In The Deep	55	Set Fire To The Rain	26
Called Out In The Dark	31	Fly	24	Into Dust	47	She Makes Me Wanna	48	Sexy And I Know It	20
Cannonball	34	It Girl	7	Super Bass	51	Skinny Love	59	Someone Like You	32
Changed The Way You		Jaw Of Hearts	12	Stay Awake	19	Smells Like Teen Spirit	60	Stay Awake	19
		Jealousy	16	You And I	33	Where Them Girls At	57	Without You	18
				You Need Me, I Don't Need You	25	Who's Laughing Now	35	You Need Me, I Don't Need You	25

Wet	30	Key	
What Makes You Beautiful	5	★ Platinum (600,000)	
Where Them Girls At	57	● Gold (400,000)	
Who's Laughing Now	35	● Silver (200,000)	
Without You	18		
You And I	33		
You Need Me, I Don't Need You	25		

As used by Radio 1

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

THE OFFICIAL UK ALBUMS CHART

This wk	Last wk	Wks in chart	Artist/Title (Producer)	Label / Catalogue number (Distributor)	
1	New		JAMES MORRISON <i>The Awakening</i> (Butler/Taylor)	Island 2778944 (ARV)	HIGHEST NEW ENTRY
2	1	2	KASABIAN <i>Velociraptor!</i> (Pizzorno/Deen the Automator)	Columbia 88697933502 (ARV)	
3	2	3	ED SHEERAN + <i>Asylum</i> (Gosling/Hugg/Sheeran/No.1.D)	249354532 (A&V)	
4	3	36	ADELE <i>21 XL CD</i> (PIAS)	10 ★ 2 ★	
5	Re-entry		NIRVANA <i>Nevermind</i> (Vig/Nirvana/Montgomery/Jones/Griffin/Walace/Achik)	Geffen 277903 (ARV) 2 ★	
6	New		BLINK-182 <i>Neighbors</i> (Blink-182)	Island 2781353 (ARV)	
7	7	5	DAVID GUETTA <i>Nothing But The Beat</i> (Guetta/Vee/Creem/Inforn/Riesterer/Black/Rw/Alto/cck/Attell/Avicii)	Fostiva/Virgin P10333942 (E)	
8	6	4	EXAMPLE <i>Playing In The Shadows</i> (Wilder/Stephens/Ray/Mood/Joadstar/Faithless/Care/Lad/Backlaine/Parmar/Shedrook/Havers/The Brookes Brothers/Hase & Status/Coch/Lox/Newell/Dirty South/Deans/Fergar)	Mos MOSAAT2 (A&V)	
9	4	6	JOE MCELDERY <i>Classic</i> (Baker/Morgan/Pochin)	UCI 2779334 (ARV)	
10	11	37	BRUNO MARS <i>Doo-Wops & Hooligans</i> (The Smeezingtons/Needlz/The Supa Dups)	Elektra 7567882721 (ARV) 2 ★ ★	SALES INCREASE
11	Re-entry		PINK FLOYD <i>The Dark Side Of The Moon</i> (Pink Floyd)	EMI 0289552 (E) 9 ★	
12	8	6	WILL YOUNG <i>Echoes</i> (Richie X/Eliot/Hcfmann)	RCA 83597940092 (A&V)	
13	10	106	ADELE <i>19 XL CD</i> (PIAS)	6 ★	
14	12	103	AMY WINEHOUSE <i>Back To Black</i> (Ronsaw/Selc/mreml.com)	Island 1713041 (A&V) 6 ★ 6 ★	
15	5	2	TONY BENNETT <i>Duets II</i> (Re:mone)	Sony RCA 83597652332 (ARV)	
16	14	46	RIHANNA <i>Loud</i> (Stef/Gate/Vee/Hirell/Bozeman/The Runners/Riddick/Pclow/Dc/Don/Shc/Mel/Mus/Stew/r/Dex/n/Scuncz/Alex Dc Kic)	Def Jam 2732363 (A&V) 5 ★ 2 ★	
17	New		NICOLA ROBERTS <i>Cinderella's Eyes</i> (Nikavol/Diplo/Allen/Traustar/Kulters/Mount/The Invisible Men/The Accce)	A&M 2774065 (ARV)	
18	17	19	LADY GAGA <i>Born This Way</i> (Lady Gaga/Garibay/Laursen/DJ White Shadow/RedOne/Sparks)	Interscope 276426 (ARV) ★	
19	New		MASTODON <i>The Hunter</i> (Elizondo)	Roadrunner RR76752 (ADA ARV)	
20	18	14	BEYONCÉ <i>4</i> (Knowles/Nash/Stewart/Bhasker/Taylor/Bzbyface/IXON/Si/West/Switch/Diplo/Teeder/Kutzie)	Columbia/Farkwood Ent. 8359798242 (A&V)	
21	9	2	CHRISTINA PERRI <i>Lovestrong</i> (Chicce/rell/Hodges)	Atlantic 7357333943 (A&V)	
22	New		JOE BONAMASSA & BETH HART <i>Don't Explain</i> (Shirley)	Provogue PRD73501 (ADA ARV)	
23	16	5	RED HOT CHILI PEPPERS <i>I'm With You</i> (Rubin)	Warner Brothers 9352493444 (A&V)	
24	19	31	JESSIE J <i>Who You Are</i> (Dr. Luke/Brisett/Gornish/Martin K'Uck/The Invisible Men/Parker & James/Thoms/S/Gc/Gordon)	Island/Lava 275827 (A&V) 2 ★	
25	New		J COLE <i>Cole World - The Sideline Story</i> (Cole/The University/Finch/Gilmore/Cidd&X Music No.1.D)	Columbia/Roc Nation 83697379202 (A&V)	
26	23	47	CEE LO GREEN <i>The Lady Killer</i> (FT Smith/The Smeezingtons/Allen/Marsh/Remi Simpson/Splesh/Dr. Luke/Ngishi/Green)	Warner Brothers 7357899389 (A&V) ★	
27	21	103	MUMFORD & SONS <i>Sigh No More</i> (Dirvs)	Capitol 2722533 (A&V) 4 ★	SALES INCREASE
28	15	3	LAURA MARLING <i>A Creature I Don't Know</i> (Johns)	Virgin CDV3091 (E)	
29	24	35	CHASE & STATUS <i>No More Idols</i> (Kennedy/Milton/Nowel/Sub Focus/Plan B)	Mercury 2745133 (A&V) ★	
30	New		WILCO <i>The Whole Love</i> (Weedy/Sansone/Schick)	ANTI 71561 (ADA ARV)	
31	26	57	KATY PERRY <i>Teenage Dream</i> (Dr. Luke/Blanco/Martin/Stargate/Stewart/Harrell/Ammal/Wells)	Virgin CDV3084 (E) 2 ★ ★	
32	32	7	NERO <i>Walcome Reality</i> (Stephens/Ray)	Mercury/MIA 2768195 (ARV)	
33	20	4	DORIS DAY <i>My Heart</i> (Genson/Melcher/Larfae)	Sony 88697927752 (ARV)	
34	New		STEVEN WILSON <i>Grace For Drowning</i> (Wilson)	K SCOPE KSCOPE176 (PROP)	
35	29	7	MAROON 5 <i>Hands All Over</i> (Lange)	A&M/Octone 2749321 (A&V)	
36	33	6	WRETCH 32 <i>Black And White</i> (Perelle/Ohata/Hippolyte/Scott/Tukic/n/Rosjig-Griffith/Future Cut/The nders/SH/Bernardo/McKenzie/TMS/Hed/r/Mz/dy/ncnes/Spccn/Hunter/Mculden)	Levets/Mos MOSAAT3 (A&V)	
37	38	120	AMY WINEHOUSE <i>Frank</i> (Commissioner Gordon/Remi/Wnehcuse/Hogerth/Rowe)	Island 1753333 (A&V) 3 ★ ★	
38	40	20	CARO EMERALD <i>Deleted Scenes From The Cutting Room Floor</i> (Schreurs/Werlingen)	Dramatico/Grand Mono 87709200407 (ADA ARV)	

This wk	Last wk	Wks in chart	Artist/Title (Producer)	Label / Catalogue number (Distributor)	
39	34	77	PLAN B <i>The Defamation Of Strickland Banks</i> (Drew/Epworth/Apple/Culley/McEwen)	Atlantic 5186584712 (ARV) 3 ★ 2 ★	
40	25	11	THE BEATLES <i>1</i> (Martin)	EMI 0830702 (E) 8 ★	
41	50	52	TINIE TEMPAH <i>Disc-Overy</i> (Clegg/Cle/re/Shux/McKenzie/Rcets/R/MS/H/Sweedish House Music/Hyynie/Neughty Ecy/Meriscn)	Periophone 9065132 (E) 2 ★	
42	13	2	SUPERHEAVY <i>Superheavy</i> (Stewart/Jagger)	A&M 2778868 (ARV)	
43	New		PINK FLOYD <i>Wish You Were Here</i> (Pink Floyd)	EMI 0289452 (E)	
44	Re-entry		PINK FLOYD <i>The Wall</i> (Ezrin/Gillman/Waters)	EMI 0289442 (E) ★	
45	51	142	LADY GAGA <i>The Fame</i> (RedOne)	Interscope 1785477 (ARV) 4 ★ ★	SALES INCREASE
46	New		ALED JONES <i>Forever</i> (Tilley)	DMC TV DMGT043 (SDU)	
47	41	5	BOMBAY BICYCLE CLUB <i>A Different Kind Of Fix</i> (Abbiss/Allen/Steckman)	Island 2776959 (ARV)	
48	31	5	DOLLY PARTON <i>Better Day</i> (Wells)	Sony 88697915312 (ARV)	
49	42	102	MICHAEL BUBLE <i>Crazy Love</i> (Foster/Rock/Gitica/Chang)	Reprise 9362496277 (ARV) 8 ★	
50	28	3	THE KOOKS <i>Jump Of The Heart</i> (Hoffer)	Virgin CDV3090 (E)	
51	46	16	BAD MEETS EVIL <i>Hell - The Sequel</i> (Havoc/Chin-Quee/Gilbert/Rcems/Mr. Porter/Crawford/Etcwri/The Smeezingtons/Battle Roy/56/DJ Kheil/Me/mr)	Interscope 2773587 (ARV)	
52	52	63	DAVID GUETTA <i>One Love</i> (Guetta)	Fostiva/Virgin 6401220 (E) ★	
53	44	8	JAY-Z & KANYE WEST <i>Watch The Throne</i> (West/Dean/Keith/Q-Tip/Pharrell/Don Jazzy/Hit-Ecyr/Kilhoffer/The Neptunes/RZA/LeWiz/Ehiesken/Swizz Ecate/2ceph/S)	Roc-a-fella/Def Jam 2765057 (ARV)	
54	45	42	OLIVY MURS <i>Olivy Murs</i> (Primel/Sc/KFuture/Cut/Rctscn/Argyle/Ere/mmer/Green/FF/m. urice/Shnks/At ot/Bic ck/Byrne/The Invisib le Men/Tyler/Moran)	Capitol 83597763022 (ARV) 2 ★	
55	54	29	THE VACCINES <i>What Did You Expect From The Vaccines?</i> (Grech-Marguerit)	Columbia 8869784445 (ARV)	
56	36	15	MILES KANE <i>Colour Of The Trap</i> (Carey/Den The Automator/Sivey/Rhys)	Columbia 886978264 (ARV)	
57	New		DEATH IN VEGAS <i>Trans-Love Energies</i> (Fearless)	Fortobello PORTCD (Essen/R/C EN)	
58	62	44	NICKI MINAJ <i>Pink Friday</i> (Kane/Swizz Ecate/Grw/c/Mcneey/Rctem/Wase/De RT - Minus/Will.../Drew Mcneey)	Cash Money/Island 2754184 (ARV)	
59	69	14	FOSTER THE PEOPLE <i>Torches</i> (Kurtin/Foster/Epworth/Cesley/Wieffer)	Columbia 88697744572 (ARV)	HIGHEST CLIMBER
60	53	25	FOO FIGHTERS <i>Wasting Light</i> (Vig)	RCA 8869784493 (ARV)	
61	New		GOO GOO DOLLS <i>Greatest Hits - Vol 1 - The Singles</i> (Bellucci/Cavalle/Gco Gcc. Ed/N/Heger/Richie rnc the Twins)	Warner Brothers (ARV)	
62	Re-entry		FLORENCE + THE MACHINE <i>Lungs</i> (Epworth/Ford/Mackie/Huggell/White)	Island 1797940 (ARV) 4 ★	
63	New		THE SMITHS <i>Complete</i> (Vericus)	Rhino 2564665907 (ARV)	
64	73	16	SEASICK STEVE <i>You Can't Teach An Old Dog New Tricks</i> (Wolke/Wolke)	Play It Again Sam PIASR515 (COX) (PIAS)	
65	56	7	JOHN DENVER <i>The Ultimate Collection</i> (Okuni/Butler)	Sony 88697933932 (ARV)	
66	61	30	NOAH & THE WHALE <i>Last Night On Earth</i> (Finklader)	Mercury/Young & Lost 2760096 (ARV)	
67	39	4	CHRIS REA <i>The Santo Spirito Blues</i> (Rea)	Rhino 256472120 (ARV)	
68	55	29	ELBOW <i>Build A Rocket Boys!</i> (Potter)	Fiction 2262328 (ARV) ★	
69	60	33	TWO DOOR CINEMA CLUB <i>Tourist History</i> (Hemes/ZCei)	Kitsune/Cooperative (DA025 (RCM) ARV)	
70	71	28	CHRIS BROWN <i>F.A.M.E.</i> (Vericus)	Sony RCA 8869786667 (ARV)	SALES INCREASE
71	48	19	THE WHO <i>Then And Now</i> (The Who/chns/Lambert/Symczyk/Talmy/Tcwinthenc)	Polydor 1732918 (ARV)	
72	New		DORIS DAY <i>The Greatest Hits & More</i> (Vericus)	Music Digital 60385 (Delta/SonyDADC)	
73	64	46	TAKE THAT <i>Progress</i> (Price)	Polydor 2748474 (ARV) 8 ★	
74	Re-entry		THE CARPENTERS <i>Gold - Greatest Hits</i> (Carpenter)	A&M 49c8652 (ARV) ★	
75	57	5	LIL' WAYNE <i>The Carter IV</i> (Cash Money/Island 276814 (ARV)	Vericus)	

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Adele 4, 13 Bad Meets Evil 51 Beatles, The 40 Bennett, Tony 15 Beyonce 20 Blink-182 6 Bombay Bicycle Club 47 Bonamassa, Joe & Beth Hart 22 Brown, Chris 70 Bublé, Michael 49 Carpenters, The 74 Cee Lo Green 26	Chase & Status 29 Cole, J 25 Day, Doris 33, 72 Death In Vegas 57 Denver, John 65 Elbow 68 Emerald, Caro 38 Example 8 Florence + The Machine 62 Foo Fighters 60 Foster The People 59 Goo Goo Dolls 61	Guetta, David 7, 52 Jay-Z & Kanye West 53 Jessie J 24 Jones, Aled 46 Kane, Miles 56 Kasabian 2 Kooks, The 50 Lady Gaga 18, 45 Lil Wayne 75 Marling, Laura 28 Maroon 5 35 Mars, Bruno 10 Mastodon 19	McElderry, Joe 9 Minaj, Nicki 58 Morrison, James 1 Mumford & Sons 27 Murs, Olly 54 Nero 32 Nirvana 5 Noah & The Whale 66 Parton, Dolly 48 Perry, Christina 21 Perry, Katy 31 Pink Floyd 11, 43, 44 Plan B 39	Rea, Chris 67 Red Hot Chili Peppers 23 Rihanna 16 Roberts, Nicola 17 Seasick Steve 64 Sheeran, Ed 3 Smiths, The 63 SuperHeavy 42 Take That 73 Tinie Tempah 41 Two Door Cinema Club 69 Vaccines, The 55	Who, The 71 Wilco 30 Winehouse, Amy 14 Winehouse, Amy 37 Wretch 32: 36 Young, Will 12	Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (50,000) ★ im European sales	EPI Awards Singles Alec Bloor: I Need A Colter (gold) Albums Alec Bloor: Good Things (gold)
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