

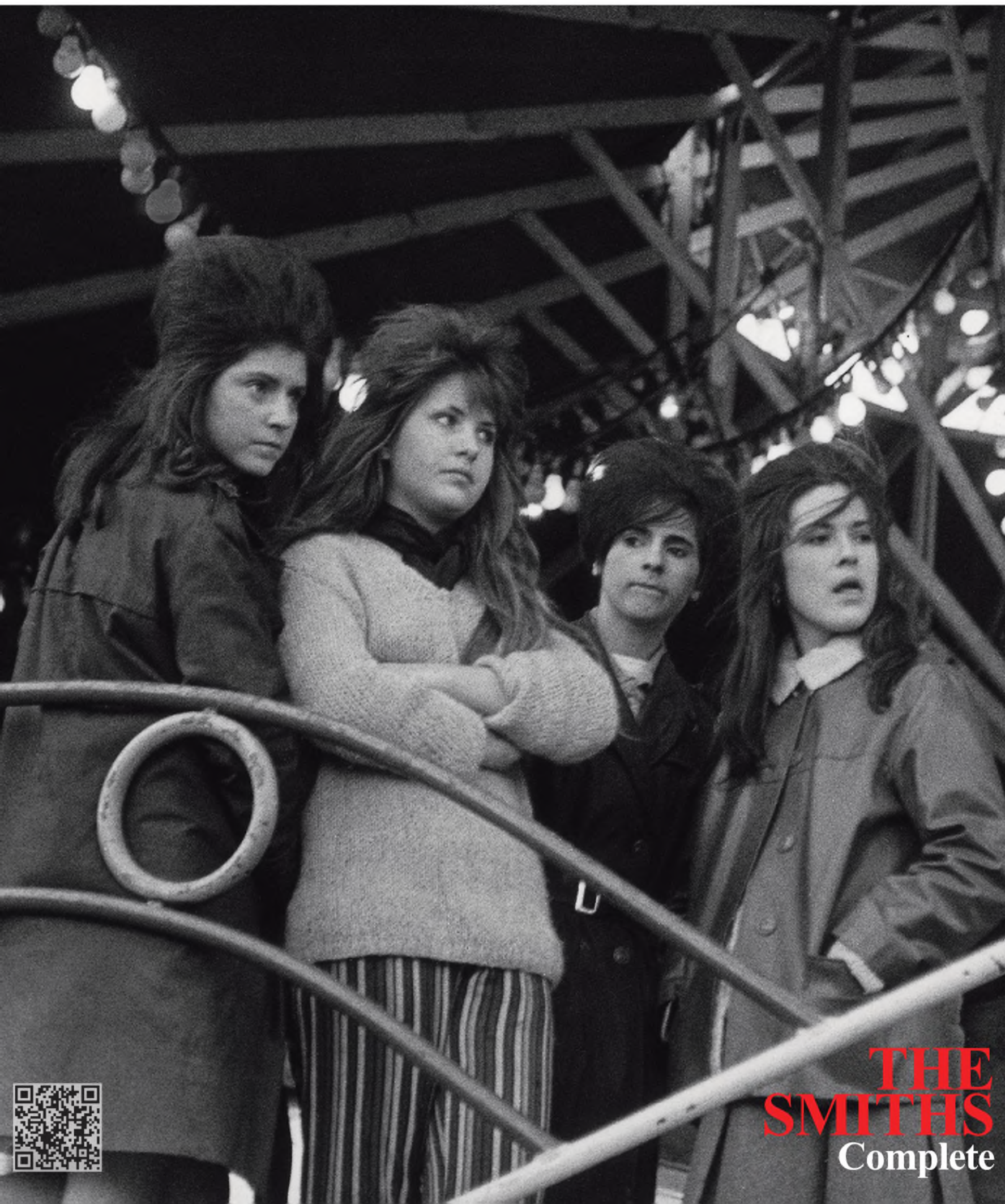
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# MusicWeek



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## NEWS

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LIVE POTENTIALLY AT FOREFRONT OF SUPERMARKET'S IMPROVED PHYSICAL MUSIC OFFERING

# Tesco eyes move into ticketing sector

## RETAIL

BY TIM INGHAM

Watch out Ticketmaster: retail giant Tesco has declared its industry-shaking interest in selling live gig tickets.

The firm's entertainment director Rob Salter told *Music Week* he is considering options to improve the music "package" consumers buy in-store – as CDs increasingly become "uninspiring" to customers.

Top of his list is introducing a ticketing aspect and, potentially, even a direct move to take on the likes of SeeTickets – who French media giant Vivendi purchased for £86m last month.



"Ticketing is a really interesting area, and we're looking at it," said Salter, noting that Tesco had been particularly impressed by the technical

investment made by UK venues in the past year.

Tesco ran a promotion direct with Simply Red in February 2010, giving customers the chance

to gain priority ticket sales after buying the band's Love Songs CD in stores. According to Salter, 50 per cent of customers who bought the CD went on to buy tickets.

"That's huge, and there's something right about getting those fans the tickets first," he added. "There's no question in my mind that model will work again."

Rather than continuing to deal direct with artists, however, Tesco is now keen to partner with labels on similar initiatives.

And that's not all: when asked if Tesco could end up rivalling the likes of TicketMaster, SeeTickets and Seatwave by selling tickets over the counter, he replied: "We're looking at it.

Live is an important component, and we have to recognise that.

"We just have to work out what our unique selling point would be and how we'd make it appropriate for Tesco to put its brand into that space."

Salter acknowledged that live music was a complicated business, not least in terms of event ownership, inventory access and pricing.

"But if we relate it to other selling merchandise and content, perhaps there's a way to bring it all together," he added. "It's absolutely an area of interest."

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Read our full interview with Rob Salter on page 12

# Deezer predicts digital fallout – and even iTunes isn't safe

France's biggest streaming music service, Deezer, has predicted the demise of a handful of digital music services in the next 12 months – as iTunes dominance ebbs away.

The service has notched up 1.4 million premium subscribers since launching in the UK on September 6 – boosted by an exclusive Tellcomms deal with Everything Everywhere (Orange and T-Mobile). Rival Spotify is thought to have over two million, but with a much larger US presence.

Other popular digital music services include We7, 7Digital, Last.fm, Rdio, Last.fm and



Rhapsody – which acquired Napster last week.

However, Deezer UK MD Mark Foster forecast that there would soon "only be room for three or four" digital music platforms in the sector.

Speaking to *Music Week*, he said: "We'll be one of them, no question. Whether we'll be bigger than Spotify, I don't know.

"There'll inevitably be a shake-out – as with any market where you get a lot of people

coming in with great ideas... over the next 12 months, you'll get four or five big players coming out of the pack. Some will fall away. That's market dynamics."

Foster believes that streaming services will overtake iTunes and other download sites amongst consumers, and that a "generation has become disenfranchised by MP3s".

He added: "I can definitely see a day when consumers are enjoying more music through streaming than download. To me, it's a no brainer. On iTunes it's £7.99 for an album. For that much every month I can access 14 million tracks on Deezer."

# Will Government listen to Demos?

The industry hopes an influential report will put pressure on the Government to get a grip on the music sector's place within the economy and widen financing opportunities for cash-starved music companies.

The new Demos report, Risky Business, claimed the music and creative industries are all but invisible to Government because data on the sector is lacking.

Co-author Helen Burrows, a former policy advisor to Culture Minister Ed Vaizey, suggested that when the Government looks at a sector it tends to believe its own data. "But the creative sector is invisible in the current data so

it will think the sector is not important," she said.

Unfortunately, she argued, this extends to policy making. The report suggests that many policies have not been properly tailored for creative sectors.

The report was welcomed by UK Music CEO Feargal Sharkey: "Investors and banks lack the hard data they need about our sector to assess risk. Music businesses find it difficult to access finance."

Vaizey said there is a "cultural obstacle" to investment in creative industries and accepted Government could do more to promote relevant policies.

## NEWS

## EDITORIAL



## No comfort for old men

The best thing about Neil was that, on a Sunday, he'd occasionally let you smoke rollies behind the counter.

He also hated Jimi Hendrix. No-one's perfect.

It has been close to a decade since my service as a plastic peddler in Essential Music, Greenwich Market.

Wages were abysmal, obviously, but cherished staff discounts and judicious recommendations built a record collection and, to a significant degree, made a man.

Blood On The Tracks, Kaya, Born To Run; Sound Affects, Black On Both Sides, Figure 8: Essential was not just an outlet, it was an education. (Especially, as I recall, when Neil adorned jewel cases with his trademark I Heart £5 stickers.)

I've knocked the rollies on the head since then – and Essential, like countless other brilliant entertainment retailers in the last ten years, has sadly gone the same way.

It is stories like this that sometimes leave the modern music industry more than a little glum. The vigour of a once-mighty trade, the logic goes – indeed, an entire professional community – has been rudely truncated by market shifts as clichéd as stubbly boys in skinny jeans.

But the dissipation of music's power base has opened the door to hundreds of hot young businesses who are delighting in their disruptive capacity. Best of all, many of them are born and busy in the UK.

You won't necessarily find them in plush offices in Kensington, or spending megabucks on London's poshest comms agencies. But these companies are raking in coin from music – whilst keeping their passion and making cultural waves: companies like 7Digital, whose exciting recent deals with Samsung and BlackBerry have created what is increasingly looking like a genuine iTunes rival; companies like Rough Trade Retail, whose thriving stores have spearheaded the incredible nationwide Record Store Day; companies like DubStep specialist UKF, whose expertly run YouTube channels have charmed a generation and enjoyed over (ready for this?) 600 million views.

It is *Music Week's* job to reflect the hopes, annoyances and – naturally – triumphs of these unsung upstarts every bit as much as we do the major labels. Yet according to some, we can occasionally be seen as a little inaccessible by those who haven't 'made it' like the old boys.

From the fighting fit retailers looking with puzzlement at their meagre coverage to the indie labels having little luck pitching the most important story in their short history, we have heard you loud and clear.

And now we want to hear from you a whole lot more.

That's why this week you'll find our new, dedicated retail spread on page 22, as well as with three pages of vital industry data from page 8 – not just for the CEOs and analysts, but for the middle managers who want to impress the boss.

Believe us, there is much more to come, for all of the players in a fascinating, evolving business which we should be reflecting on every level.

The days of puffing on rollies behind a counter are long behind me. But the excitement and the emotion that every corner of this industry inspires hasn't gone anywhere at all.

Let's talk.

Tim Ingham, Editor

DOMESTIC MUSIC INDUSTRY SAYS APPLE FOUNDER 'CHANGE

# Tributes to Jobs pour in from

## DIGITAL

■ BY TIM INGHAM

The sad death of Steve Jobs last week aged just 56 has triggered a flood of tributes from UK industry heavyweights.

Jobs died following a long battle with illness, and will be remembered above all for founding Apple – perhaps the most influential hardware company and digital retailer in music's history.

The inventor and entrepreneur, alongside partner Steve Wozniak, founded Apple in 1976. The company went on to create hugely influential products such as the Apple II computer, the iMac and, of course, the iPod, iPhone and iPad.

"Steve had an incredible ability to harness the power of innovation to satisfy and stimulate consumer demand in a way that few have ever been able to achieve," EMI group CEO Roger Faxon told *Music Week*.

"His commitment and passion shone through in everything he did, and this was particularly evident in his love for music. Steve will be missed by everybody who ever had the privilege of working with him."

BPI chairman Tony Wadsworth added: "Through design and innovation Steve Jobs turned a technology company



into a creative industry. He was inspirational and his legacy is immeasurable."

Universal UK chairman and CEO David Joseph said: "It's very sad news. What he did for digital music and encouraging people to pay for digital music was pioneering. He totally changed the landscape for us, and for our future."

Columbia Records MD Mike Smith recalled that Jobs had had a significant impact on both the

industry and consumers' buying habits, "breaking down the power of the album" by allowing music fans to purchase individual tracks.

"He's definitely moved music away from the album format and enabled us all to increase our music consumption," he added.

Warner Music Group Chairman, Edgar Bronfman, Jr. commented that Jobs was a "genius in three fields", praising his "incomparable brilliance" in technology, design and business,

## SMITHS BOXSET IS COMPLETE SELL-OUT



potentially the best-selling box set over Q4.

He said: "Demand for all formats has been phenomenal worldwide: from Japan to America,

Germany, France and of course the UK. It's been a truly global project, but that's what the band's stature demands.

"This is a massive priority for the label and we're trying not to leave any stone unturned. We're putting every resource we can behind it."

So far, those resources have included a huge PR campaign backed up by print and online advertising. The label is now weighing up the possibility of "a very targeted TV campaign as we come up to Christmas".

Chalmers continued: "We see two phases to this: the launch, which we're in the middle of, and then the remarketing in November and December, possibly including TV. We have to make people aware of the reviews and the quality of the catalogue. I think we've gotten off to a great start, but it is only the start."

Rhino has already sold out of the limited edition Deluxe version of The Smiths Complete – and is considering TV advertising for the 'standard' editions in the run-up to Christmas.

The Warner catalogue label launched four versions of Complete at the end of September: CD, Vinyl, digital and Deluxe. All contain the band's four studio sets, three classic compilations and one live album, remastered by Johnny Marr.

The Deluxe package contains CDs, Vinyl and a digital download code, plus all 25 original seven inch singles, specially re-produced rarities, art prints, a DVD and much more. 4,000 were made – and sold within a week.

Rhino MD Dan Chalmers told *Music Week*, however, that the CD (£34.99), vinyl (£149.99) and digital download (£24.20) packages will remain "a great piece in the catalogue for years to come" – and

D THE LANDSCAPE'

# UK trade

predicting that his legacy will last for "generations to come".

UK music boss Feargal Sharkey suggested that Jobs "evidently loved music, and changed our industry for the better", whilst NARM president Jim Donio said that "accolades of genius, icon and visionary are sometimes bestowed too freely and perhaps without the appropriate level of merit, but this certainly does not apply to Steve Jobs".

A touchingly anecdotal comment came from PRS For Music chief – and former Sony exec – Robert Ashcroft, who said: "When Steve Jobs launched the first iPod, I was running Sony's Walkman business in the United States. I experienced at first hand how hard it is to compete with a genius.

"By 2004 I was trying to beat him to market with a pan-European music download service, Sony Connect, and we lost that one too. Now I run a collecting society and am a Mac user. Steve won everything except the most important battle of all. The world is a poorer place for his passing."

Entertainment Retailers Association chairman Paul Quirk added: "He was one of the great innovators in the entertainment industry and he will be sadly, sadly missed".

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EMERGING ACTS ONLY NEED ONLINE TO BREAK THROUGH

# Edwards: Who needs TV?

## ONLINE

BY TINA HART

**T**wenty-one-year-old online music video entrepreneur Jamal Edwards has questioned the power of traditional TV and radio promotion in the process of breaking new artists – as he sets his sights on working with Sir Richard Branson and Virgin.

Through SBTV, the online music video platform he founded, Edwards has been instrumental in exposing many young music artists to the world. These include Ed Sheeran, before he was signed by Atlantic in January 2011.

SBTV's YouTube channel boasts over one hundred thousand subscribers and has enjoyed over 70 million views.

Edwards told *Music Week*:

"You just need to be a hard worker [to succeed as an artist]. You don't need TV. In some shape and form you kind of do need TV and radio eventually, but if you build up your buzz online then TV and radio will want you. They'll be hollering at you."

Commenting on how young people consume and promote music via modern technology, he said: "The times are advancing, a lot of kids are smarter and the internet is a big thing. Many kids are growing into this tech-savvy world and are surrounded by it so they'll just get up and do it. It's just so easy to do stuff. I just got up and started filming and uploading to YouTube. It's the digital age."

Edwards recently won a public-voted competition to meet Richard Branson. He

revealed to *Music Week*: "I'm pitching ideas to Richard Branson and his team, so hopefully something good might come out of that. I'm just waiting to hear back from them."

"Fingers crossed an SBTV and Virgin work collaboration will come up soon," he added. "Even to be given a chance to pitch an idea makes me happy. Regardless of whether we work together, it's good to know I've got the link there.

Edwards' star status was recently boosted thanks to a Google Chrome advertisement which features his story. Under his Sony imprint label, Just Jam, he is currently developing his sole signing, 18-year-old rapper Maxsta.

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"If you build up your buzz online then TV and radio will want you. They'll be hollering at you"

JAMAL EDWARDS, SBTV

## MOBO FOUNDER CALLS FOR INDUSTRY SUPPORT

MOBO FOUNDER KANYA KING has encouraged industry bodies to help nurture new UK urban artists as part of an upcoming 12-date tour for emerging talent.

King told *Music Week* that last week's MOBO Awards had been a "phenomenal success", after the event trended worldwide on Twitter for the first time in its history.

MOBO now turns its attention to the tour, for which dates will be formally announced at the end of October. The group has doubled the gig run from six nights in 2010.

As well as live dates, young artists will be given the chance to attend seminars and

educational lectures from industry insiders – with the aim to "provide an insight" and "help young artists reach their potential".

"What we're trying to do is give a platform to up and coming artists, while using established acts to help promote it," said King.

"We have this travelling MOBO academy, which helps and supports new talent, and it works with PRS and other industry bodies. We want to do the tour in tandem with showcases, workshops and seminars from people in the business."

King said the shows where

the young acts will perform will be "intimate", although are yet to be decided.

"UK urban music is currently dominating the charts and we think there's plenty of opportunity for new artists to emerge," she added. "That's something we want to support. We'd love to work with everybody, whether it's Musicians Union, PPL, BPI – all of them."

Winners at the MOBO Awards this year included Tinie Tempah, Tinchy Strider and Jessie J, who swept the board



Kanya King: Supports new talent

with four gongs.

Meanwhile, King was this week named in a City Hall list of 50 Influential Black People, which also included Louis Armstrong, Nelson Mandela and Martin Luther King.

## MusicWeek

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## NEWS

UK LABEL MAKES AMBITIOUS IN-ROADS STATESIDE

## Cooking ramps up in US

## INDIES

BY ROBERT ASHTON

Cooking Vinyl Records is shaping up for a major assault on the US next year after signing American-friendly The Cranberries and readying several other big albums to help raise the label's profile in the world's biggest music market.

Cooking's owner and managing director Martin Goldschmidt has already had success in the States, but conceded that a release schedule

that included the first album from The Cranberries in a decade – alongside new albums from US radio favourites



The Cranberries

**"We're pretty good at putting out records here, but we want to maintain that quality for our artists in the US"**

MARTIN GOLDSCHMIDT, COOKING VINYL



The Cult, The Prodigy and Marilyn Manson – who Cooking signed last year – represented a major step up for the Acton-based indie.

"We're pretty good at putting out records here, but we want to maintain that quality for our artists in the US. It's great to be worldwide, we can give artists a one-stop shop," Goldschmidt told *Music Week*.

The Cranberries, who have sold more than 30 million records with four Top 20 Billboard albums, have had a strong following on the other side of the Atlantic since the early Nineties: When You're Gone peaked at 22 on the Billboard Hot 100 in 1996 and the band performed on both the huge rated TV talk shows hosted by David Letterman and Jay Leno.

Roses, their sixth studio album, is scheduled for release on

February 13 in the UK and a day later in the US via Downtown Records (distributed by Fontana).

With former Artemis founder and Mercury Records chairman Danny Goldberg now steering The Cranberries' career, Goldschmidt said the label will benefit from the veteran music executive's extensive knowledge of the US market. "He's got lots of experience putting out records over there," he said.

Goldschmidt will also turn to other Cooking signings The Cult, Manson, The Prodigy and former Pixies frontman Frank Black's new outfit Grand Duchy

to help push its US agenda.

Goldschmidt is planning a lot more travel to the US over the next year – perhaps a week in every month. "I'll want to keep an eye on everything," he said, although he didn't commit to re-opening a US office.

The raft of releases follows a flurry of signing activity from the label this year – its 25th anniversary. It recently added Leonard Cohen's son, Canadian artist Adam Cohen, who released new album, *Like A Man*, last week, and the Roll Deep crew to its eclectic roster.

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## JAMIESON: VINTAGE POTENTIAL BEING 'UNDEREXPLOITED'

FORMER BPI EXECUTIVE CHAIRMAN Peter Jamieson is urging the music industry to look at Vintage TV as a promotional tool for its catalogue and heritage artist campaigns after joining the channel as executive director.

The specialist channel has been on the air for more than a year on Sky and Freesat, presenting a musical output covering the 20th century and aimed specifically at an over 50s audience. It has in place deals with the likes of the BBC, ITN and Getty Images, allowing it to air long-unseen clips, while also creating its own videos for tracks that do not already have their own promos.

But despite Jamieson claiming Vintage was attracting higher ratings than MTV Classic and Sky Arts 1, with around two-thirds of the audience of long-established VH1, he said the music business was not exploiting a channel which had a number of blue-chip advertisers on board and was reaching a population with a large disposable income. Its audience is around 60% male.

"There is a huge opportunity for the music industry on our channel and I think it's been terribly underexploited in its first year, but I understand that," he said. "The music industry has got all sorts of issues at the moment



**"There is a huge opportunity for the music industry on our channel and I think it's been terribly underexploited"**

PETER JAMIESON, VINTAGE TV

and we have been a start-up television channel not necessarily known to too many people, but we perform a great promotional service to heritage acts. We have interviewed many of the heritage acts from the 20th century who are still recording. We have promoted their tours and we have played clips from the music that made them famous."

Jamieson joined the channel three months ago, reuniting him with his former EMI colleague David Pick, who founded the channel. It brings together his career threads of music and broadcasting, having joined MTV in 1995 as founding president of MTV Asia after previously working at EMI and then BMG. He joined the BPI in October 2002, leaving in February 2007.

Given his many connections in the industry, he hoped his presence there would improve Vintage's relationship with the business and he is planning plenty of meetings with labels.

"I have the good fortune that most people who run record companies are known to me because the BPI wasn't that long ago," he said. "I hope we will get the record companies solidly behind us in a greater way than they have been. I look forward to those meetings. We're really looking to become more a part of the music industry than we have thus far. I believe we can do a lot for labels."

Jamieson suggested the channel, which has interviewed acts including Sir Cliff Richard, Robbie Robertson, Geno Washington and Heaven 17, could be particularly useful for indie labels. "We're working with Demon at the moment. We're producing a video for them for their Soldiers project that they're doing with Robin Gibb for the Help For Heroes charity," he said.

## PLAN B RETURN PLOTTED OUT

ATLANTIC RECORDS MANAGING DIRECTOR Max Lousada has said that Plan B's directorial debut will mark another change of direction in the songwriter's career when his film, *Ill Manors*, is released next year.

The movie, which has been written by the singer – real name Ben Drew – features six inter-linking short stories each represented by a different rap song. It finds the soul balladeer sampling music by

classical composers including Shostakovich's Symphony No. 7.

The change in direction, said Lousada, may prove somewhat of a shock for Plan B's current fans, who have followed the singer through his hugely successful soul album, *The Defamation Of Strickland Banks*.

"Just when everyone has pigeonholed him as one thing, we are going to come

back with a different tack," said Lousada, "Not only is he a musician but he is a film maker and one who is brilliant at social commentary – and just as everyone thinks he will do another ballad

we will come back with an arresting and exciting record."

Lousada attributed Atlantic's recent run of chart hits – including those of 2011 breakthrough act Ed Sheeran – to

providing an environment in which artists can find their voice. He noted that Atlantic

had spent the past two years creating "hubs of detail" whereby an artist felt completely embraced by the label through the whole process of making and marketing their record.

"Two or three years ago there was a conscious effort to do a few things, namely make better records and bring talented people in," he explained. "We were looking at an expanded relationship with the artists and to do that I felt we needed to spend more time across their whole careers."



AFTER THREE DECADES BRIAN BERG BRANCHES OUT

# Berg quits Universal

## PERSONNEL

■ BY PAUL WILLIAMS

Universal's catalogue and TV concept album guru Brian Berg is quitting the major after three decades to lend his skills to a range of external music projects in everything from the theatre to movies.

Since joining Universal's predecessor PolyGram in 1981 Berg has built up a reputation in the industry as the leading executive in the commercial marketing arena, having been involved in countless hugely-successful catalogue and compilation albums. His interests have even stretched into the West End and beyond after the Dreamboats and Petticoats compilation brand he created turned into a stage musical.

But Berg, who after a long spell running UMTV last year became president of Universal Music Enterprises, has now decided to step out on his own – as he looks to further widen his interests in music projects beyond putting out albums and singles.

"I want to do more things in the theatre, media, TV, film, and a variety of formats linked to music. To do these other things I couldn't really continue to be part of the Universal machine," he said.

However, he will continue to work on Dreamboats and Petticoats, which has been responsible for selling 2.5 million



compilation albums covering the post-Elvis, pre-Beatles era, as well as becoming a West End and touring production. He is executive producer of the stage show alongside producers Bill Kenwright and Laurie Mansfield.

"I'm still involved in the production of the show, which is going incredibly well. The new album is coming out and Des O'Connor is playing one of the lead roles for the next few months. It's still running very successfully on tour and we're planning to expand it to other territories and make a movie," said Berg, whose post-Universal interests will not be able to start until the New Year after a period of gardening leave.

Berg picked out Dreamboats as one of the two biggest highlights in his time at the major, which he joined from TV marketing specialist Tellydisc, which helped to break Barry Manilow and Richard Clayderman in the UK. He

started his music industry career at EMI in the mid-Seventies, launching the pioneering Golden Greats best of series, having previously worked in advertising.

His other highlight was the hook-up he engineered with Blackburn-based dance label All Around The World, enjoying success with acts including N-Dubz, Inna, Cascada and Scooter.

His many other projects while at Universal have included overseeing the major's Now! joint venture with EMI, other compilation brands, best ofs with acts including Eric Clapton, Barry White and Status Quo and the chart-topping (Is This The Way To) Amarillo single with Tony Christie and Peter Kay to support Comic Relief.

He leaves Universal at a time when the once-healthy compilations sector continues to decline rapidly, dropping in sales by a further 16.5% so far this year, according to Official Charts Company figures.

Universal UK chairman and CEO David Joseph said: "Brian has been a true pioneer of the record business, creating a new way of selling music and generating successful ideas and projects ever since. We are hugely indebted to him for what he has done not only for our company but for the whole UK music business. We wish him all the very best."

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## NUMBER 1 REBRAND FOR OFFICIAL CHARTS COMPANY

THE OFFICIAL CHARTS COMPANY IS THIS WEEK LAUNCHING a new, consumer-facing identity – with a fresh 'icon' and a revamped website.

And the data compiler is also killing off something of an industry staple: by binning any reference to its 'OCC' abbreviation.

The new '1' icon will appear wherever Official Charts Company data and charts are published in future. According to the UK firm,



the icon will be at the heart of a new company logo and will appear on all of its published services.

The Official Charts website will evolve in tandem, boasting an instant archive search function, community features and social media integration, into what the company terms a 'buzzing hub for fans of the Official Singles Chart'.

"If you study any of the research into music tastes, it is clear that there are more than 20 million people in the UK who love chart music," Official Charts Company chief Martin Talbot told *Music Week*.

"It's a number which grows to two or three times that if you include those who have chronicled their lives through the charts – the number one when they were born, the hits when they were doing their O' levels/GCSEs, the hits when they were leaving college.

"Our aim is to create a destination site for everyone looking to celebrate charts and chart hits, past and present."

The news site will include interviews with current chart artists, chart stars of the past and competitions, as the industry body aims to tempt consumers into becoming weekly users.

The new site will be managed by the Official Charts Company's new content and comms team, Lauren Kreisler and Dan Lane, who have joined from News International and Bauer Media respectively.



## LIVEMUSIC SET TO BENEFIT FROM LICENSING ACT CHANGE

LEADING GIG LISTINGS SITE LIVEMUSIC.FM has anticipated the Government's Licensing Act consultation will unlock a new explosion in grass roots live music – and has launched a new service for upcoming bands to take advantage of it.

The on-going Licensing Act consultation proposes removing live music from current restrictions and, therefore, much of the red tape that has hampered grass roots gigs in recent years.

Livemusic's Live&Loud – a digital platform at LiveAndLoud.com – offers baby bands access to hundreds of existing and new gig venues around the

country. It promises to provide acts with support to develop their live skills, attract an audience and hone their online presence.

Livemusic CEO Mick Newton said: "Many venues want the band to bring at least 50 people, but there are only so many times you can round up all your family and friends. Often they will fall short."

Newton, who cut his teeth in the 1980s managing Bros and continues to steer the fortunes of Steve Winwood, added: "[The Licensing Act] is a ridiculous law. I think it will be changed and that is going to open up a lot more venues to live



music. There's something like 55,000 pubs in this country and if the law changes that is really going to help us because a lot more will put on gigs."

Newton is offering new bands the opportunity to build a following by partnering with around 500 pubs and clubs in about 30 major towns and cities in the country and offering gig slots.

Each gig will see four bands perform

on the bill. "That way if each band brings just 20 people, there will be 80 at the gig," said Newton. "We want the bands to take ownership of the gigs, by doing their own posters and flyers. The main thing is, don't play to an empty room."

Another 200 staff – mostly students – have been signed up by the company to act as the Live&Loud road crew and sound engineers to volunteer their services at the gigs.

The gigs will be promoted on the Livemusic.fm website, alongside mainstream performances by the likes of Dappy and Swedish House Mafia. Tickets and merchandising can also be sold through the site – a gateway to over 100,000 gig goers.

"This is a time to get real. We're not X Factor, we're pub factor," said Newton. "This is a tried and tested formula. We are going back to the roots, only digitally."

## NEWS

## NEWS IN BRIEF

■ **BERT JANSCH:** The highly influential folk guitarist and songwriter has died, aged 67, following a long battle with cancer. A founding member of Pentangle, his popular solo tracks include *Angie* and *Black Waterside*.

■ **MTV:** The music television giant has confirmed that Red Hot Chili Peppers will play live at its European Music Awards next month. The 2011 MTV EMAs will be held in Belfast on

November 6 and will be broadcast live across three venues in the host city

■ **BMI AWARDS:** Yoko Ono made a surprise appearance at BMI's annual London awards and dinner last week as John Lennon's *Woman* was honoured with 4 million US radio plays.

■ **MYSPECIFIC:** Specific Media is aiming to make MySpace the "number one online community music destination". Leaked documents show that Specific's objectives include "re-engaging lapsed audiences", "returning artists who share and curate content" and, unsurprisingly, "capturing new audiences".

■ **ORCHARD:** The independent digital aggregator has opened its Marketplace suite of tools for member labels, arguing that digital distributors have to be far more than just "dumb pipes".

■ **CAMDEN CRAWL:** Organisers have announced the first details of next year's North London festival, with the event spanning three days for the first time. The Crawl will take place over from May 4 to 6, thanks to the addition of an opening Friday night.

■ **FABER:** A book of Jarvis Cocker's lyrics, entitled *Mother, Brother, Lover* will be released by Faber on October 20. It will contain a collection of seventy lyrics, selected and annotated by the author.

■ **SYCO:** Comm firm dam & Eve has entered into a deal with Syco to promote the label's roster of artists. It has been tasked to 'develop strategy, creative and interactive ideas' to 'promote a selection' of Syco acts.

■ **WELSH MUSIC PANEL:** The Welsh Music Prize – the initiative co-founded by BBC Radio 1's Huw Stephens and concert promoter John Rostron – has confirmed the names on its expert panel in its inaugural year. They include: Ashli Todd (Spillers Records), Bethan Elfyn (BBC), Mike Williams (NME), David Exley (Coda Agency), Festival Republic's Neil Pengelly (Festival Republic), Stephen Bass (Moshi Moshi Records) and Tom Baker (Eat Your Own Fars).

For all of the latest Music Industry news, bookmark

MusicWeek.com

METAL BAND BRING ME THE HORIZON UP FOR TWO GONGS

# XL, Ninja Tune lead AIM Awards shortlist

## EVENTS

■ BY TIM INGHAM

Music Week can today reveal the full shortlist of nominees for the inaugural AIM Independent Music Awards.

XL and its artists are up for seven prizes in total, whilst Ninja Tune weighs in for four gongs. In a surprise turn, metal band Bring Me The Horizon enjoy two nods – the same amount as Adele.

Taking place on Thursday November 10, the awards recognise and celebrate the artists, labels, companies and individuals at the heart of the indie music sector. Floridita in Soho, will be the venue for the ceremony, which will be hosted by BBC 6 Music's Steve Lamacq and Radio 1's Huw Stephens. Hugely popular acts are expected to perform on the night.

Having already announced Bjork as the recipient of the Outstanding Contribution To Music Award and Domino Recording Company's founder Laurence Bell as the recipient of the Pioneer Award, 11 other categories shortlists are announced today with winners to be revealed on the evening.

## INDEPENDENT ENTREPRENEUR OF THE YEAR

(IN ASSOCIATION WITH THE ORCHARD)

Rob da Bank  
(Sunday Best Recordings / Bestival / Camp Bestival / AIF / Radio 1)  
Ruth Daniel  
(Fat Northerner Records / unConvention)  
Martin Goldschmidt  
(Cooking Vinyl)  
Julie Weir  
(Visible Noise / Wiseblood Management)

## BEST DIFFICULT SECOND ALBUM

21 - Adele (XL Recordings)  
Bon Iver - Bon Iver (4AD)  
Helplessness Blues - Fleet Foxes (Bella Union)  
Pala - Friendly Fires (XL Recordings)  
Watch Me Dance - Toddla T (Ninja Tune)



## CATALOGUE RELEASE OF THE YEAR

(IN ASSOCIATION WITH ROVI)  
Ninja Tune XX:  
Various Artists (Ninja Tune)  
The Wonderful & Frightening World of The Fall / This Nation's Saving Grace (Omnibus Edition)  
The Fall Beggars Group  
Coals To Newcastle:  
Orange Juice Domino  
Matador at 21:  
Various Artists Matador Records

## BEST SMALL LABEL

(IN ASSOCIATION WITH SOUND PERFORMANCE)

Ambiguous Records  
Naim Edge Records  
Smalltown America  
Stolen Recordings

## HARDEST WORKING BAND OR ARTIST

(IN ASSOCIATION WITH LIVE NATION)

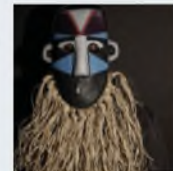
Beardyman (Sunday Best Recordings)  
Bring Me The Horizon (Visible Noise)  
Frank Turner (Xtra Mile)  
Random Hand (Bomber Music)

## INNOVATIVE MARKETING CAMPAIGN OF THE YEAR

Ninja Tune - Amon Tobin ISAM campaign  
Ninja Tune - Ninja Tune XX campaign  
Radar Maker / Wichita Recordings - Frankie & the Heartstrings Hunger campaign  
Warp Records - Flying Lotus EP release and alt takes download campaign

## INDEPENDENT BREAKTHROUGH OF THE YEAR

Bring Me The Horizon (Visible Noise)  
Caro Emerald (Dramatico)  
The Horrors (XL Recordings)  
SBTRKT (XL Recordings)



## INDIE CHAMPION

Tom Robinson, 6Music  
Nathan Clark, Brudenell Social Club  
John Robb, Louder Than War  
John Doran & Luke Turner, The Quietus

## GOLDEN WELLY AWARD FOR BEST INDEPENDENT FESTIVAL

(IN ASSOCIATION WITH AIF AND VIRTUAL FESTIVALS)

Bearded Theory  
Belladrum  
End of the Road  
Y Not Festival

## PPL AWARD FOR MOST PLAYED INDEPENDENT ARTIST

Adele (XL Recordings)  
Arctic Monkeys (Domino)  
Vampire Weekend (XL Recordings)  
The XX (XL Recordings/Young Turks)



## BEST LIVE ACT

(IN ASSOCIATION WITH SAILOR JERRY, VOTED FOR BY READERS OF THE FLY)



Bring Me The Horizon (Visible Noise)  
Enter Shikari (Ambush Reality)  
Frank Turner (Xtra Mile)  
Warpaint (Rough Trade)

## PIONEER AWARD:

Laurence Bell Domino

## OUTSTANDING CONTRIBUTION TO MUSIC

(IN ASSOCIATION WITH EMUSIC):  
Bjork (One Little Indian)

# GEM: THE INDEPENDENTS WILL RISE AGAIN

GEM LOGISTICS BOSS Matthew Allen has given independent retailers a wholehearted vote of confidence – and predicted a bright future for the sector.

He believes it has already reached its "lowest ebb" and that growth is now on the agenda. His comments and predictions were welcomed and backed up by the Entertainment Retailers Association, which recently released figures showing that the number of specialist music indies grew from 269 in 2009 to 281 in 2010.

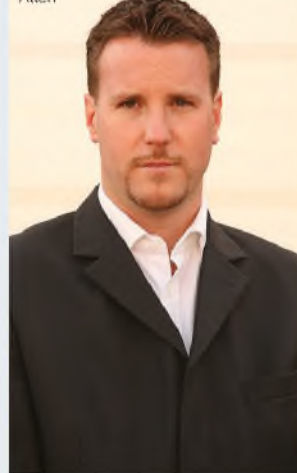
Allen commented: "Independent retailers have

taken a battering but we believe that we will now see some growth in the market, not least because they are increasingly building their businesses on the internet before opening stores.

"From my point of view indies have always played a key part in the music industry. I remember in the '80s browsing through shops to discover new genres and artists. The managers and staff loved everything about music. These stores are still out there, we just have to look a little harder to find them.

"I've seen a number of new indie retailers opening accounts over the past 12 months, and

Positive: Matthew Allen



seen companies that have started out of a garage, with a website, become a bricks and mortar retailer. Independent retailers have always offered something different and we want to continue to support them in every way we can."

ERA director general Kim Bayley added: "Given the battering the independent sector has taken over the past decade, it is clear that the ones who are left really are getting something right. It's on those strong foundations that we are beginning to see the first glimmerings of a revival."



**NEWS**

## MUSIC INDUSTRY TRUSTS AWARD 2011 ANNOUNCES ACTS

**May in for MITs**

Imelda May and Rumer have been confirmed to perform at the 20th Music Industry Trusts Award on November 7, which will honour Jools Holland.

The Award will be bestowed on Holland in recognition of his outstanding contribution to music and music broadcasting, spanning over three decades.

The evening, which takes place at London's Grosvenor House Hotel, will be capped off by a performance from Holland and his Big Band Orchestra, starring Ruby Turner and Louise Marshall. Over 1,000 guests are expected to attend the charity event in aid of Nordoff Robbins and the BRIT Trust.

The booking of both May and Rumer's appearances are very deliberate – both have been supported by Holland throughout their careers. May was notably given a big career break on Later

With Jools Holland in September 2008, following a last minute cancellation by Natalie Cole.

The Music Industry Trust's Award, now in its 20th year, has raised £4 million for Nordoff Robbins and the BRIT Trust.

Previous winners to hold the MITs honour include Sir George Martin, Ahmet Ertegun, Sir Elton John and Bernie Taupin, John Barry, Michael Parkinson, Lord Andrew Lloyd Weber, Sir Tom Jones and Kylie Minogue.

This year, it will be sponsored by Ingenious Media, PPL and Spotify.

Tickets are available from: mitsadmin@nrfr.co.uk, tel: 020 7428 9908

Performers: Imelda May and Rumer (inset)

**SPANDAU TO DANCE AGAIN****SPANDAU BALLET FRONTMAN**

Gary Kemp has revealed he is looking to take a leaf out of Take That's book and sit down with his fellow band mates to write new material as a group effort, rather than as individuals – as the band plans for a new album release next year.

The revelation comes a week after the singer was honoured at the BMI Awards for clocking up more than the 4 million radio airplays in the US for his hit True.

Kemp notoriously fell out with Tony Hadley, Steve Norman and John Keeble in 1999 over unpaid royalties, after the three claimed that Kemp – the main songwriter in Spandau – would pay his band mates a share of the royalties owned.

The claims were denied by Kemp, and the trio lost a subsequent court case against him. However, to avoid a repeat of the situation, Kemp told *Music Week* it was important that any new material created by the group was done together.

"Given our history in publishing it is important that we do collaborate with any new work now, it can't be how it was in the Eighties," he said.

The move will find the band following in the footsteps of famous bands such as Take That and Queen, who both experienced a shift in songwriting credits on their tracks from individual band

members to the group as a whole. "We will all sit down together in one room and work together," explained Kemp, adding he has taken inspiration for the new release from the last two years of touring with the freshly reformed band. "I'm not sure if there will be a leader per se but I was the one who penned the songs [in the past], and so it could conceivably follow the same line."

Kemp, who is self-published, added he was not interested in becoming a songwriter for hire, noting: "I am a songwriter within a band from a certain era, and represent a certain time. Writing for other people doesn't interest me."



## If You Own or Control Exclusive Rights In Sound Recordings and/or Musical Compositions That Were Transmitted By Sirius Satellite Radio During the Time Period November 1, 2005 - August 26, 2011

### Your Rights May Be Affected and You May Be Entitled To a Benefit Notice of Class Action Settlement and Right to Opt Out

**Purpose:** This is intended to provide notice to members of a class action settlement in the action *Nota Music Publishing, Inc., et al. v. Sirius Satellite Radio, Inc.*, 06-cv-6307 (AKH) (S.D.N.Y.), pending in the U.S. District Court for the Southern District of New York. If you are a member of one of the Settlement Classes, it advises you of your right to either participate in or exclude yourself from this class action.

**How Do I Know If I Am a Class Member?** The Settlement Classes include all persons or entities who own or control (in whole or in part) exclusive rights in at least one sound recording and/or musical composition transmitted by the Sirius Service at least one time during the time period November 1, 2005 through August 26, 2011. You may refer to your SoundExchange, ASCAP, BMI or SESAC statements to determine whether or not sound recordings and/or musical compositions you own or control were transmitted by the Sirius Service during the relevant period.

**You may review or obtain the formal Settlement Notice by going to [www.notavsirius.com](http://www.notavsirius.com). If you have not received the formal Settlement Notice by mail, then you must register with the Settlement Administrator (The Garden City Group, Inc.) in order to receive future communications, Notice, and a Proof of Claim form. If you are a member of one of both Settlement Classes, you must file a Proof of Claim in order to share in the settlement proceeds. The deadline to file a Proof of Claim form is April 6, 2012. If you are a member of either Settlement Class, but do not file a Proof of Claim, you will still be bound by the releases set forth in the Settlement Agreement, and will be deemed to have waived the right to object to the Settlement Agreement in any action or proceeding, including an appeal, if the Court enters an order approving the Settlement. You may register online at [www.notavsirius.com](http://www.notavsirius.com) or by downloading and mailing your completed Registration Form to the Settlement Administrator at the address below. You may also contact the Settlement Administrator by telephone at 1-888-885-9692.**

**What Is This Lawsuit About?** Plaintiffs allege that Sirius, from on or about November 1, 2005 forward has, by virtue of its activities in connection with certain Sirius Recording Devices (which are capable of making recordings from the Sirius Service), infringed and violated Plaintiffs' and members of the Settlement Classes' rights under federal and New York law. Sirius denies these claims. The Court has not ruled on the merits of Plaintiffs' claims or the defenses asserted by Sirius. This Notice does not imply that the Court has found that Sirius violated the law. To resolve the claims against it, Sirius

has agreed to pay \$2,224,133 and has agreed to remedial and other relief as set forth in the Settlement Agreement.

**AS IS SET FORTH IN THE SETTLEMENT NOTICE, IF YOU DO NOT TIMELY SUBMIT A WRITTEN NOTICE TO OPT OUT OF THE SETTLEMENT, YOU WILL BE BOUND BY THE TERMS OF THE SETTLEMENT AGREEMENT. IF YOU CHOOSE TO EXCLUDE YOURSELF FROM THE SETTLEMENT, YOU WILL NOT BE ABLE TO SHARE IN THE SETTLEMENT PROCEEDS, AND YOU WILL NOT BE BOUND BY ORDERS OF THE COURT.**

**What Steps Should I Take if I Want to Opt Out?** The Court will exclude you from the Sound Recording Settlement Class and/or the Musical Composition Settlement Class only if you make a written request for exclusion, which must be postmarked and mailed to the address below by **no later than November 25, 2011**. You must supply the following information with your opt out notice: (1) your name, address, and phone number; (2) all trade names or business names and addresses that the Settlement Class Member has used, as well as any parents, subsidiaries or affiliates; (3) the name of the action *Nota Music Publishing, Inc., et al. v. Sirius Satellite Radio Inc.*, 07-cv-6307 (AKH) (S.D.N.Y.); and (4) a signed statement that "I/we hereby request that I/we be excluded from the Sound Recording/Musical Composition Settlement Class in *Nota Music Publishing, Inc., et al. v. Sirius Satellite Radio Inc.*, 07-cv-6307 (AKH) (S.D.N.Y.)." Your request for exclusion must be mailed to:

In re Sirius Satellite Radio Copyright Litigation  
c/o The Garden City Group, Inc.  
P.O. Box 9739  
Dublin, OH 43017-5639

**A Fairness Hearing will be held on January 9, 2012 at 10:00 a.m. before the Honorable Alvin K. Hellerstein at the Daniel Patrick Moynihan United States Courthouse, 500 Pearl Street, New York, New York, Courtroom 14D, to consider the fairness, reasonableness, and adequacy of the Settlement Agreement.**

**Do I Need to Hire My Own Lawyer?** You do not have to hire your own lawyer. But you can if you want to, and have that lawyer make an appearance on your behalf, at your own cost.

**Again, for more information, go to the website [www.notavsirius.com](http://www.notavsirius.com), or call 1-888-885-9692.**

# DATA DIGEST

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

## ▶ THE PLAYLIST



**EMELI SANDE FEAT. NAUGHTY BOY**

**Daddy** (Virgin)

Naughty Boy's sparse production creates a flawless sonic template for this emotion-charged pop song. (Single, November 20)



**BEYONCÉ**

**Countdown** (Columbia)

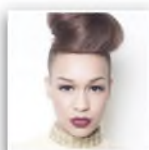
As ever, a brilliantly-shot and styled video clip sets the wheels in motion for this impeccable new single from the mother to be. (Single, out now)



**MARLON ROUDETTE**

**New Age** (Warner Bros)

This Guy Chambers co-write has spent six weeks at number one in Germany, and with the Warner machine behind it is poised for a UK assault. (Single, November tbc)



**REBECCA FERGUSON**

**Nothing's Real But Love** (RCA)

Co-written with Eg White, who also has a hand in her debut album, this single is a confident start for one of the best X Factor voices to emerge. (Single, November 27)



**AZARI & III**

**Reckless (With Your Love)** (Island)

Following a soft launch via Machine Management's incubator label Loose Lips, Azari & III have signed with Island and this is a brilliant tune. (From album, out now)



**THE HORRORS**

**I Can See Through You** (XL)

The follow-up to their A-listed Radio 1 record Still Life, this self-produced slice of dreamy, psychedelia is one of the band's most commercial moments. (Single, October 10)



**BLEEDING KNEES CLUB**

**Teenage Girls** (IAMSOUND/Columbia)

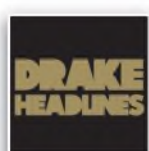
Lead single from the Australian trio's Dev Hynes-produced debut. A raucous two minutes of noisy, catchy-as-hell pop. (Single, November tbc)



**JESSIE WARE**

**Strangest Feeling** (PMR)

Debut single from the former guest vocalist on Sampha's Valentine single. A beautiful song which showcases her natural melodic ability. (Single, November 28)



**DRAKE**

**Headlines** (Young Money/Cash Money)

Drake walks us through the ups and downs of fame, across a jumpy, beat-driven back-drop on this first taste of his new album. (Single, October 24)



**PORTISHEAD**

**Chase The Tear** (XL)

Teaming up with XL to release a 12-inch version of this 2009 charity single, it was performed live on Jimmy Fallon last week. (Single, out now)

### MW'S BREAKOUT



**RACE HORSES**

**Fantastic Plastic**

The Cardiff-based quintet released their debut album, Goodbye

Falkenburg, last year - and garnered effusive praise from all corners. Now they're back with a new track, Benidorm, which is available for download from their website, [www.racehorsesmusic.com](http://www.racehorsesmusic.com)

• Race Horses will be appearing at the next Music Week Breakout night at the Proud Galleries in Camden on Wednesday, November 9.

Get on the guest list at [musicweek.com/breakout](http://musicweek.com/breakout)

### SIGN HERE



Sony/ATV has signed **Matt Cardle** to a worldwide publishing deal for his forthcoming debut album, Letters

### GIG OF THE WEEK



**Who:** Jens Lekman  
**Where:** Heaven  
**When:** October 17  
**Why:** Sweden's Jens Lekman finally follows up Night Falls Over Kortedala with a new EP An Argument With Myself and a mini UK tour. Melancholy indie pop at its finest.

## SALES STATISTICS

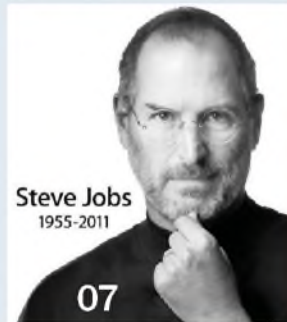
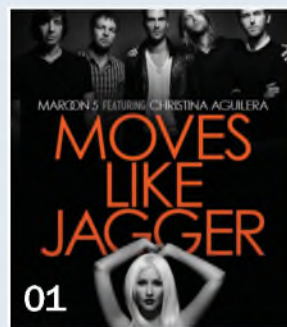
### CHART WEEK 40

Compiled from sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,154,889	1,385,416	263,987	1,649,403
<b>PREVIOUS WEEK</b>	3,055,990	1,401,097	260,683	1,661,780
<b>% CHANGE</b>	+ 3.2%	- 1.1%	+ 1.3%	- 0.7%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	123,952,512	59,470,670	12,133,512	71,604,182
<b>PREVIOUS YEAR</b>	109,150,964	60,246,110	14,520,902	74,767,012
<b>% CHANGE</b>	+ 13.6%	- 1.3%	- 16.4%	- 4.2%

## TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending 8 October 2011



- 01** Midweeks: Maroon 5 look to knock Sak Noel from top  
[Tuesday, October 4](#)
- 02** Adele leads Billboard Hot 100 again  
[Thursday, October 6](#)
- 03** EMI auction ends with announcement imminent  
[Friday, October 7](#)
- 04** Apple unveils iPhone 4S  
[Tuesday, October 4](#)
- 05** Steve Jobs dies aged 56  
[Thursday, October 6](#)
- 06** The 20 biggest selling albums of the 21st century  
[March 2008](#)
- 07** Steve Jobs: 1955 - 2011  
[Thursday, October 6](#)
- 08** Yeo Valley creates boy band for X Factor ad campaign  
[Thursday, October 6](#)
- 09** Digital sales up, but overall Q3 market down  
[Monday, October 3](#)
- 10** PRS admits communication breakdown  
[Friday, October 7](#)

## CRITICAL MASS



**metacritic**  
Keeping score of entertainment.

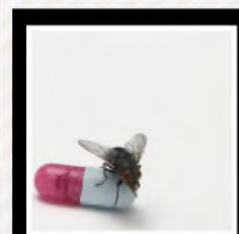
The average review scores of the biggest releases - all courtesy of Metacritic

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



**84**

**WILCO**  
The Whole Love



**63**

**RED HOT CHILI PEPPERS**  
I'm With You



**55**

**SUPERHEAVY**  
SuperHeavy

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

## THE MAGIC NUMBERS

Amaze colleague and bamboozle rivals with these head-spinning facts and figures...

6

weeks spent by Maroon 5 at number two on the singles chart with Moves Like Jagger

1984



The year Steve Jobs introduced the Macintosh computer to the world

300,000

tickets Rihanna has sold for her Loud UK Tour

815,000

copies sold of Matt Cardle's debut single When We Collide in 2010 - he released the first original track from his new solo album this week

4m

Radio airplays that Spandau Ballet's True has reached in the US - recognised with a BMI Multi Million award

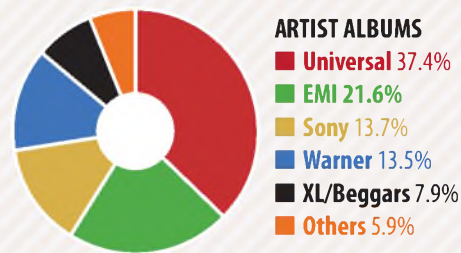
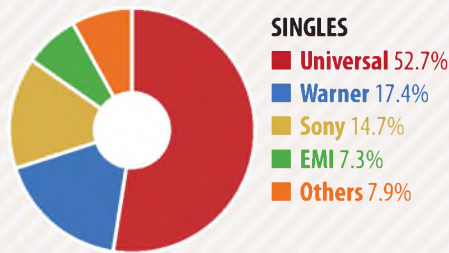
20m

tracks in iTunes' catalogue

7

acts that played at this month's Music Week Breakout event

## MARKET SHARES BY CORPORATE GROUP WEEK 40



## FEEDBACK

### Live Connection targets unsigned acts

**Patchboy:** "I imagine the overheads in running a project like this must be considerable, especially considering the production values seem to be so high. When you add up the cost of a venue hire, mixing studio and multi-shot filming to professional standard, I doubt any band could do it for less - this of course is ignoring the huge amount of promotion the band receives by purchasing a slot. If anything the price seems amazing value."

**Musicindustryprophet:** "But why charging £775? Did someone find out that exploiting unsigned acts is an

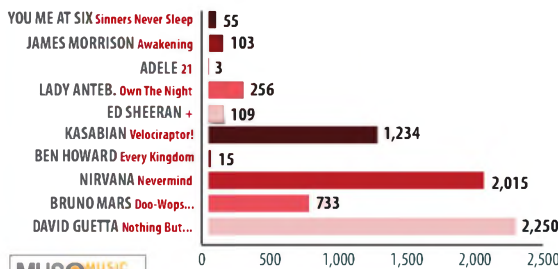


alternative way of making money?"

**Pete Webber:** "Hi Musicindustryprophet. I want to clear up any thoughts about exploitation. The price of £775 is to cover venue and tech staff and believe me it barely does that. I know it's hard to believe but this is genuinely only about creating new opportunities for some of the amazing UK artists that are out there. They get a product out of it and we spend time promoting it for them. It's also supplying the industry with some new options each month - well presented, live onstage and showcasing what they can do."

## PIRATES' BAY

### NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON OCTOBER 7



MUSO MUSIC TRENDS  
Source: Muso.com

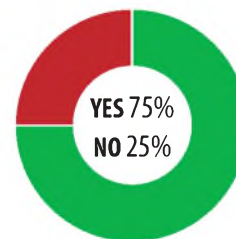
## MUSIC WEEK POLL

### This week we ask...

Would Tesco entering the live ticketing market be a good thing?

### Last week we asked...

Has the death knell sounded for an air/on sale?



Vote at [www.musicweek.com](http://www.musicweek.com)

## LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST...



**@GordonSmart** I wonder if this is what it's like for Jason Orange when backing vocals are being dished out. GB: "Right Jase. You dance a bit at the back."

(Gordon Smart, The Sun) Sunday, October 2



**@Mark Mulligan** Wonder how many of the quickfire Steve Job obits that went up were like the queen mum obits, stored for years waiting to be posted...

(Mark Mulligan, analyst) Thursday, October 6



**@BriannaDougherty** Just flew in from Africa and heading to work still in holiday garb. Bare legs a bit much? (Brianna Dougherty, Atlantic)

Friday, October 7



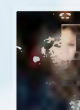
**@BenDrury** Annoying how much airtime BBC News is giving to an incremental hardware upgrade from Apple. This is not objective journalism.

(Ben Drury, 7Digital) Tuesday, October 4



**@MSutherlandUK** Went from Warner/Chappell's 200th anniversary do to Q's 25th birthday bash. The young whippersnappers party harder...

(Mark Sutherland, journalist) Thursday, October 6



**@LaraKBaker** X Factor is a joke. Novelty acts in the finalists & so many dancers & backing singers that you can't even tell who's good. How many ad breaks?! (Lara Baker, AIM) Saturday October 8



**@TheRealNihal** Boyz II Men's End of the Road was the old-school way to dump a girl before text messages came along #romantic #mobos

(Nihal Arthanayake, R1) Wednesday, October 5



**@LukeLewis** Just been caught absent-mindedly singing to Matt Cardle song. Burning shame. A dignified Samurai suicide the only option.

(Luke Lewis, NME.com) Friday, October 7



**@Neil\_McCormick** Paul McCartney's wedding reception songs: Not A 2nd (or 3rd) Time, When I'm 69, Baby's In White...

(Neil McCormick, Telegraph) Monday, October 10



**@Jamaledwards** Just been mentioned in a BIG YouTube talk by Patrick Walker at MIPCOM in Cannes. They played the Chrome ad as well :)

(Jamal Edwards, SBTv) Wednesday, October 5



**@redmondondon** #ff my mate Steve Boggan who is currently tracking a 10-dollar bill across the US with film crew in tow. Follow on @Tendollarguy.

(Steve Redmond, ERA) Friday, October 7



**@JamesJamMcMahon** Congrats to Paul McCartney on his nuptials. Also looking more like every school dinner lady I ever had, melted into one.

(James McMahon, Kerrang!) Monday, October 10



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## INK SPOTS

Too busy to read the music press? Don't worry, we've done it for you.



MOJO's commemorative George Harrison issue also boasts a "Harrison Covered" CD and includes a five-star review of Martin Scorsese's documentary on the Beatle. Other five-star-rated products include Louis Armstrong album Satchmo: Ambassador of Jazz and reissued DVD Let There Be Rock from AC/DC. Tom Waits and Noel Gallagher's High Flying Birds LPs receive four-star reviews. Big interviews come from MW editor Tim Ingham's favourite, Loudon Wainwright III, as well as Bjork and Jeff Bridges, The Waterboys and Johnny Rotten - who matters about PiL's forthcoming project. A signed Gibson guitar and Dansette is up for grabs and will raise money for MOJO's charity, War Child. MOJO Rising hails The Stepkids, while Def Jam is dubbed "still ill" as its 25 years in the business is celebrated in a commemorative book.



# DATA DIGEST

## PICTURE OF THE WEEK



### GINGER FLAIR

Ed Sheeran playing live after picking up the Best Single prize at the Radio 1 Teen Awards on Sunday (October 9). Other music winners included Olly Murs and The Wanted.

## THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



**CHRIS PATTINSON**  
(Black Cab Sessions)  
Faun • The Breeze *Holiday Club*

Grasshouse are a band that can send shivers down your spine: the power and wrath that comes from their vocals completely draws the listener in. Accompanied by some impressive musicianship and harmony arrangements, they pull off that atmospheric, Walkmen-esque sound.



**DAVID STARK** (Songlink)  
Henry Parker & His Magical World • All You Really Gotta Do  
*Hissing Duck Music*

This catchy, anthemic debut single has shades of the Beatles, Kinks and Oasis, co-written and produced by music industry veteran Mike Hurst. From forthcoming album *Fire Burns My Soul*, the track reveals a maturity and classic-rock sensibility.



**MATTHEW BENNETT**  
(Clash Magazine)  
Ben UFO • Rinse:16  
*Rinse*

Snatching the best surfaces of modern bass culture whilst bathing them in house, Ben UFO's tight blends and 90-second segues highlight how UK dance has gone up a gear by dropping the hype. This contemporary bass forms the angular blocks which score this manifesto and he speeds through tracks with seductive aplomb.



**SIMON STEVENS**  
(Constellations Festival)  
Marble Valley • Breakthrough  
*Sea Records*

Sounds like West and Co. have soaked up lots of ideas over the years and done a great job of channelling them into this collection of blissed-out jams. The songs are catchy but certainly not obvious and sonically it's all wailing, fuzzy guitars, tight grooves and shimmering vocals.

## ON THIS DAY



Tuesday October 14, 1957

Elvis Presley's *Jailhouse Rock* is released, becoming his ninth US number one single. It will remain on the Billboard chart for 19 weeks. The film clip from the movie in which he sings the song is considered by many historians to be the first rock video.



## INDUSTRY SNAPSHOT



300m iPods sold  
128m iPhones sold  
62m iPads sold  
+354% net profit margin  
+36% average annual profit growth  
+29% average annual stock growth

Source: Evolve IP 2011

## CAMPAIGN SUPERNOVA SNOW PATROL • Fallen Empires



### THE LOWDOWN

Released: November 14  
Label: Fiction  
Contact: Liz Goodwin  
0207 471 5400  
www.snowpatrol.com

### TELEVISION

There will be a massive campaign on terrestrial and satellite channels running two weeks prior to release, the week of release and beyond.

### RADIO

As with TV, there will be a blanket national campaign in the two weeks just before and after release.

### OUTDOOR

The *Fallen Empires* imagery will be hard to miss with an extensive poster campaign running for four

weeks, featuring 48- and 96-sheet front and backlit executions.

### PRINT

Ads will appear in week of release in at least two broadsheets and a selection of music mags.

### DIGITAL

snowpatrol.com has had a makeover and is now dedicated almost entirely to *Fallen Empires*. It includes an interview with lead singer/songwriter Gary Lightbody about recording the album.

### SINGLES

*Called Out in the Dark* was released in early September and reached number 11. It was responsible for the band's biggest ever week-one sales. This *Isn't Everything You Are* is released on November 13.

### LIVE

Snow Patrol play the HMV Forum in London's Kentish Town on October 27 as part of the Q Awards series of gigs. The show has already sold out.

# I ♥ music because...

*...It has the ability like no other art form to change the way you feel. When I shot the cover to Definitely Maybe by Oasis I knew that the music would effect a whole generation of people so creating a lasting image to go with it was a huge responsibility.*

*We need music to help us through life, to see us through the bad times as well as the good times.....*

**MICHAEL SPENCER JONES**

*Photographer and music fan, Manchester*



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**BOSH ENTERTAINMENT**

# THE BIG INTERVIEW ROB SALTER



Rob Salter: Tesco's entertainment director

## Why Tesco isn't keen on your CDs

THE GROCER WANTS TO HELP THE INDUSTRY CREATE ATTRACTIVE NEW PRODUCTS – BUT IT IS RUNNING OUT OF PATIENCE

### RETAIL

■ BY TIM INGHAM

In the past three years, music's dedicated store space in Tesco stores has halved. And today – cue alarm bells – the retail giant's entertainment director couldn't give a monkey's if it never sells another CD.

Yet far from ushering in the demise of music retail – or showing favouritism to the sexier, more profitable video games and Blu-ray sectors – Tesco entertainment director Rob Salter is determinedly, passionately invested in selling more physical music product.

His main concern? Working out exactly what that product should be. According to Salter, continuing to sell traditional CD products will likely kill what's left of the music retail industry. The contemplative, softly-spoken exec candidly tells *Music Week* that the format has "lost its shine" among consumers, who are turning their back on it in droves.

He echoes the view of Entertainment Retail Association boss Paul Quirk: labels must innovate with physical releases, or lose the ability to sell them for good.

"CDs arrived in the mid-1980s," Salter explains. "They're 30 years old, and we've seen pretty much zero product innovation in that time. They're no longer exciting for consumers."

"We still have an opportunity to be inventive, to come up with a new music product that's supportive of the digital world and which inspires customers. It might have a CD in it, it might not. But we don't have long left."

It's not an idle warning. Salter says his forthright demands for change often leave him painted as a "doom-monger" or – worse – typical supermarket bullyboy by certain trade peers. Some partners may even dismiss his clarion call for innovation as the frustrated fist-pumping of a global retail behemoth used to getting its own way.

But Salter believes these observers are ignorant to the real power struggle that will

ultimately decide music's fate: not the one between the supermarkets and the trade, but the one within the internal meeting rooms of the UK's biggest retailers.

There are plenty of fiercely competitive colleagues keen to snap up the store space Salter currently designates to music; to replace CDs with iPods, perhaps, or deodorants, or baby food. Anything that will make them employee of the month.

Salter says these ruthless rivals are salivating over music's diminutive sales – and starting to pile on the pressure.

Indeed, if the product that music suppliers send into stores doesn't improve, for Tesco, rock'n'roll may soon be dead. And the tampon might end up killing it.

"In an environment like Tesco, the pressure on space is enormous," reveals Salter. "It's hugely competitive internally here. You might think of a year as 52 weeks; I think of it as 52 rounds of a boxing match. Every week, my team go in to fight for the resources of Tesco – store space, car-park banners, press advertising, TV – on behalf of entertainment suppliers. Some weeks we win, some weeks we don't."

Music CDs are widely viewed by Salter's colleagues and superiors as a poor contestant in this mercenary scrap for a commercial leg-up. They don't see kids queuing up at midnight to buy Lady Gaga; it's a different story for Call Of Duty.

Salter has enjoyed the odd victory with CD, but they've been few and far between. He forlornly acknowledges that his weekly argument for Tesco to direct its marketing muscle towards music (because it "enriches" other, revenue-happy entertainment categories) is "thin, and becoming thinner".

To change this depressing pattern, he needs the music industry to arm him with what he calls "far better ammunition". Or in other words, to stop sending jewel case CDs into store – and start thinking big.

Happily, Salter's already full of ideas for labels to consider when creating this all-new "package".

There's ticketing, for one; whether giving fans of certain acts' priority after they buy a physical product – as Tesco did with Simply Red last year – or by taking on SeeTickets *et al* with a more direct model. (There's "huge, huge potential" in the sector, according to Salter, but the firm has to be certain tickets are "part of an overall package" and that it can boast a unique selling point to help "make ticketing appropriate for Tesco to put its brand into that space".)

Other possibilities include a download code, or a licence that allows fans to purchase an album across various devices. Then there's the augmented reality card, which fans could look at each week through their smartphone to see exclusive content and performances – and perhaps even give some customers "a Willy Wonka moment".

Pie in the sky thinking? Salter says not – with both QR and AR technology opening doors to added value the likes of iTunes would struggle to match.

All of Salter's ideas for this CD-replacing bundle – and there are many more – are fuelled by a vision of giving fans something that affects them in-store, at home, at a live event and,



**Competing for space:** 'Once we lose the space within Tesco, it very rarely comes back' - Rob Salter. Plenty of other departments are looking to expand into music's space in-store



ambitiously, "anywhere else". He cites Barnes & Noble's Nook as inspiration – an e-reader that also communicates with you when you're near a store with special offers.

"Customers will get increasingly frustrated with being forced into enclosed environments," he predicts,

"and as successful as iTunes and that world has been, it is enclosed to some degree. People's lives are much more complicated and they will want to be able to get at the things they own in a much more connected way."

**There are plenty of fiercely competitive colleagues keen to snap up the store space Salter currently designates to music...**

Salter acknowledges that the music industry is a complicated beast, and that labels – across publishing, A&R and, naturally, those tempestuous artists – have a tricky balancing act on their hands when it comes to creating a multi-faceted product.

However, he pledges that Tesco will offer a wealth of support for any innovative idea, and predicts the firm's retail adversaries will happily do the same.

"As an industry, historically we've not seen the space music has in stores as precious enough," he

comments. "Likewise, the relationship between the record labels [and retail] hasn't always been viewed as a team sport, when it absolutely should have been."

Positive steps are being made, with the BPI more receptive than ever to the idea and labels "slowly but surely" coming on board and throwing their own inventive ideas into the hat.

Whatever shape the music industry's next product takes, time is of the essence.

"In my experience, once we lose the space within Tesco, it very rarely comes back," warns Salter.

"It will be no good if two years down the road, we suddenly come up with this fabulous new product. We don't have time to research this to the nth degree – we need it now."

"Retail is a meritocracy. We listen to our customers and we're compelled to give them what they want."

"The minute they start telling us that they're losing interest in something, we'll give them less of it."

Right now, they're telling Tesco that they're losing interest in CDs.

[tim.ingham@intentionmedia.co.uk](mailto:tim.ingham@intentionmedia.co.uk)

## TERMS AND CONDITIONS 'INSANE, NIGHTMARISH' DISTRIBUTION MODEL SLAMMED

IT'S NOT ONLY MUSIC'S FLAGSHIP PRODUCT that Rob Salter wants to see evolve: he's bemused and infuriated by Tesco's distribution terms with suppliers, too.

Rather than Tesco shelling out on boxes of CDs before they arrive in store, Salter wants to see labels agree to accept their payment on individual CDs after they've gone through the tills. And, as he explains, it's not only for the retailer's benefit:

"Currently, we put all our music in a sea of safety cases. I hate them. They're scratched, opaque and they look awful. But they're necessary as protection against theft. Why are we doing that when the physical product doesn't cost that much to make? Surely what's valuable is what's on it?"

"We've created a nightmarish situation for ourselves by loading all the value into the product at the outset. We then become focused



and preoccupied on the product not being stolen, rather than it being sold.

"It means I present it badly, I add labour in my stores, and I buy less as I'm worried about returns.

Most importantly, it means I'm landlocked into only placing CDs into my ever-decreasing music space in-store, as we can't take risk with inventory.

"A lot of good things would happen if we all only got paid when we sell a CD. I accept that we'd lose some more [to theft]. But if the cost of replacement was pennies rather than pounds, it would totally transform the business."

"I have more shops not selling music than selling them. In a portfolio of 2,000 UK Tesco stores, only 800 sell music. That's not because they can't sell music, that's because of the economics of the way the current model works."

"Not only that, but when we get to the end of a product's life, right

now I have to get my store to find those CDs, scan them into a box, and send them to our distribution centre. Cue a huge project of sorting there, and refurbishment in many cases.

"We then send it back to the record company who count it and, in nearly every case, destroy it. I spend £3m a year doing that. It's insane – and all because the value in loaded in at the start. It's wrong on any level you can think of, right from

environmental to economical. We all know it's wrong.

"We have to unpick all the agreements with publishers, etc, and that's complicated, which I appreciate. Having said that, there is some momentum behind this idea. I don't want to demonise

**"We put all our music in a sea of safety cases. I hate them. They're scratched and they look awful. But they're necessary as protection against theft..."**

RON SALTER, TESCO

record companies: it's a big business change for them, and they're worried about us committing to music long-term. But I genuinely believe that if we switched to that model, we'd sell more music – and we as Tesco would put it into more stores."

"I'll partner with people to make this work. If it's going to be successful, it has to work with everyone. But it's not just a theory. We're doing this today with many of our DVD suppliers, and it works. This Christmas we're putting more DVDs in more stores than ever before on the back of this model."



DVDs: a model for the future?

# BUSINESS ANALYSIS Q3 SALES

SOLO SENSATION SET TO LAND YEAR'S BIGGEST SELLING SINGLE AND ALBUM IN UK AND US

## Adele eyes Beatles' transatlantic record

### ALBUMS SALES

BY PAUL WILLIAMS

If things stay as they currently are, by the close of 2011 the same act will have been responsible for the year's biggest-selling single and album in both the UK and US for the first time since 1964.

The artist in question is, of course, Adele, whose *21* is the year-to-date's favourite album in both countries, while *Someone Like You* is the UK's top single of the year so far and *Rolling In The Deep* America's leading one-track download. The XL signing now has less than three months to go before emulating a feat achieved only once previously in history – by The Beatles.

But such synchronicity right at the very top was not reflected across the board in the two territories during quarter three – at least when it came to the albums market. While the US continued to experience its first year-on-year increases in album sales since 2004 with unit volume up 3.3% on 2010's numbers by the end of September, on the other side of the pond the picture is getting worse as the year progresses.

By the close of June a modest 1.1% fewer albums had been sold



### SALES STATISTICS Q3 2011

Compiled from sales data by OCC/Music Week

SALES PERIOD	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'	PHYSICAL ALBUMS	DIGITAL ALBUMS
<b>Q3 2011</b>	42,595,023	21,772,087	17,061,529	4,039,173	671,385	15,641,914	6,130,173
<b>Q3 2010</b>	37,888,060	24,583,480	18,480,229	5,113,073	990,178	19,648,555	4,934,925
<b>TREND</b>	+	-	-	-	--	-	+
<b>% CHANGE</b>	+ 12.4%	- 11.4%	- 7.7%	- 21.0%	N/A	- 20.4%	+ 24.2%
YEAR TO DATE 2011	SINGLES	TOTAL ALBUMS	ARTIST ALBUMS	COMPILATIONS	'UNMATCHED'	PHYSICAL ALBUMS	DIGITAL ALBUMS
<b>2011</b>	130,608,660	72,288,527	58,085,259	11,869,528	2,333,740	53,587,494	18,701,033
<b>2010</b>	117,509,699	76,219,516	58,791,269	14,218,961	3,209,286	61,257,697	14,961,819
<b>TREND</b>	+	-	-	-	--	-	+
<b>% CHANGE</b>	+ 11.2%	- 5.2%	- 1.2%	- 16.5%	N/A	- 12.5%	+ 25.5%

in the UK compared to a year ago, but three months later this had deteriorated to 5.2%, according to Official Charts Company figures. The story specifically for Q3 is even bleaker with total album sales having dropped by 11.4% compared to the same period in 2010 – with 21.77 million units sold in the quarter, some 2.81 million fewer than the year before.

The double-digit decline, the kind that had long been suffered by the US but largely avoided in the UK, came despite an excellent quarter for digital with 6.13 million albums legally downloaded across the three months, some 1.20 million more than during 2010's third period. That represents a staggering 24.2% year-on-year rise. Digital made up 23.4% of all album sales in the first nine months of the year compared to 16.1% 12 months earlier.

However, at the same time the much-larger physical albums market plummeted by 20.4% in the quarter to 15.64 million units. This means around 4 million fewer CDs were bought between July and September compared to the same period last year.

As impressive as the digital albums growth was over these

## Q3 SINGLES FOCUS BRITISH BONUS AS ONE-TRACK MARKET DEVELOPS APACE



NEARLY TWICE AS MANY SINGLES were sold as albums in quarter three as the market tipped over 130 million units for the year in record time.

Some 42.6 million of these sales occurred between July and September as the sector grew across the three months by 12.4% year-on-year, according to Official Charts Company figures. Although that was down on the 15.2% growth experienced during the previous quarter, it did come with the added bonus of a far greater share of the period's biggest hits being supplied by British artists.

Thirteen of the quarter's 20 biggest singles were by UK acts, compared to eight in quarter one and just three in quarter two when

Ministry of Sound act Example's *Changed The Way You Kiss Me* was the highest-ranked domestic release at number 10.

The outlook from a UK A&R point of view was also better than 12 months earlier when nine of the 20 top singles in Q2 2010 were by domestic artists, although the Brits' greater presence among the very biggest sellers is not matched further down. UK acts supplied 47 of the top 100 top singles during the second quarter of last year, while in the equivalent period this year they were behind 45 of the 100.

Although our albums sector overview (above) discusses big differences between the way the markets are behaving in the UK and

US, when it comes to singles the sales growth pattern is almost identical. By the end of September singles sales had risen by around 10.8% year-on-year in the US, while over the same period the UK's singles market had expanded by 11.2%, albeit from a much smaller sales base. It all added up to around 13.1 million extra singles being sold in the UK compared to a year ago, while in quarter three alone the market expanded by 4.7 million units.

Those extra sales came during a quarter three when the market was up against some very big numbers from a year earlier. *Love The Way*



*You Lie* by Eminem featuring Rihanna sold 617,947 copies to be Q3 2010's top seller, while fellow Universal release *We No Speak Americano* by Yolanda

*Be Cool Vs D Cup* shifted 562,101 units as runner-up. Twelve months on no single managed to sell more than half a million copies in the equivalent period with Maroon 5 featuring Christina Aguilera's *Moves Like Jagger* the nearest, finishing just 10,000 downloads short of the mark. But, while the very biggest sellers were outsold by their Q3 2010 counterparts, further down the



three months, it needed to have been around three-and-a-half times as big to have closed the gap created by the drop-off in CD sales. Such a gap closure between falling physical sales and rising digital ones is still a long way off from happening in the UK, but the picture coming out of the US gives hope it will happen eventually. There albums growth is all about digital and that growth has occurred after seven long years of decline.

For the UK, Warner Music UK commercial vice president Raoul Chatterjee believes the UK was "still in transition". "This year has been a

change in dynamics of how people are consuming music," he says.

But BPI chairman Tony Wadsworth says the transition

from physical to digital is not made any easier by the toughest economic environment for years.

"The entire high street is suffering and that means physical sales of music are lower than expected," he says. "The positive news is the continued double-digit growth in the singles market, which is almost totally digital, and the substantial increase in digital albums.

"Looking to Q4, we should see physical making up some of the ground with a strong release schedule for albums, both from a repertoire point of view, but also

in the care and attention that labels are putting into making physical product special and attractive to consumers. This is a key focus for labels and retail as our industry continues to work to maximise sales through existing outlets as well as seek additional points of sale and wider distribution for music at retail. Innovation and creativity are as crucial in the physical world, as they are in the digital."

Entertainment Retailers Association chairman Paul Quirk agrees the economic conditions impacted on music sales during the quarter, especially on the high

street where he suggests people have got into the habit of not visiting stores to avoid the temptation of buying anything they deem not essential.

And matters were made worse in the quarter by the August riots.

"Stores were shutting early as high streets closed," he says. "It wasn't just in London. It was right across the country and put an awful lot of people off going into city centres, which is understandable."

Still, there were some successes and yet again Adele was leading them. Her album 21 finished as Q3's top artist album after selling another 492,872 copies as 19 was placed third with 215,875 sales. However, the



**"Innovation and creativity are as crucial in the physical world as they are in the digital..."**

TONY WADSWORTH, BPI

market there were some real noticeable gains. Sony's chart-topping OMG by Usher featuring will.i.am had to sell 95,815 copies to finish as the period's 40th top seller in Q3 last year, but the same major's Foster The People hit Pumped Up Kicks needed to shift 131,079 copies to rank in the same position in the third quarter of this year.

Dance has played a very big part in the growing singles market, having accounted for 23 of Q3 2011's top 100 songs, compared to 13 of Q3 2010's biggest downloads. Leading the way this year was Ministry of Sound release Louder by DJ Fresh featuring Sian Evans, the quarter's top British single and second biggest seller overall. The ever-growing influence of one-

Source: OCC

## TOP 10 SINGLES Q3 2011

POS	ARTIST/TITLE / LABEL
1	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger A&M/Octone
2	DJ FRESH FEAT. SIAN EVANS Louder MoS
3	ED SHEERAN The A Team Asylum
4	THE WANTED Glad You Came Global Talent/Island
5	CHRISTINA PERRI Jar Of Hearts Atlantic
6	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat Epic/Syco
7	BEYONCÉ Best Thing I Never Had Columbia/Parkwood Ent.
8	JLS FEAT. DEV She Makes Me Wanna Epic
9	ONE DIRECTION What Makes You Beautiful Syco
10	ADELE Set Fire To The Rain XL



## TOP 10 ARTIST ALBUMS Q3 2011

Source: OCC

POS	ARTIST/TITLE / LABEL
1	ADELE 21 XL
2	AMY WINEHOUSE Back To Black Island
3	ADELE 19 XL
4	BEYONCÉ 4 Columbia/Parkwood Ent.
5	ED SHEERAN + Asylum
6	WILL YOUNG Echoes RCA
7	JOE MCELDERRY Classic Decca
8	BRUNO MARS Doo-Wops & Hooligans Elektra
9	LADY GAGA Born This Way Interscope
10	DAVID GUETTA Nothing But The Beat Postiva/Virgin



## TOP 10 COMPILATIONS Q3 2011

Source: OCC

POS	TITLE / LABEL
1	NOW THAT'S WHAT I CALL MUSIC! 79 EMI Virgin/UMTV
2	CLUBLAND 19 AATW/UMTV
3	SUGAR SUGAR - THE BIRTH OF BUBBLEGUM POP Sony
4	LATIN SUMMER AATW/Sony
5	RUNNING TRAX 3 MoS
6	BACK TO LIFE - 90s SOUL, GROOVE & CLUB EMI TV/UMTV
7	NOW THAT'S WHAT I CALL MUSIC! 78 EMI Virgin/UMTV
8	CHILLED R&B SUMMER 2011 Sony
9	ANTHEMS R&B 2 MoS/Sony
10	80s GROOVE - VOL 2 MoS/Sony



track downloads on the overall recorded music market is further emphasised when you bring together the sales achieved in the individual singles and albums markets to create a "combined" sales figure. This is done by converting every 10 singles sold into one album sale and then adding the result to the albums total. By doing this the market in Q3 fell overall by a more modest 8.2%, compared to 11.4% just for albums, while this also brings down the year-to-date albums decline from 5.2% to 3.0%.

top seller overall was Now! 79 with 750,866 sales.

In the first three months of the year Adele had been behind one in every 10 artist albums sold in the UK. This dropped to 6.6% in the second quarter, while in Q3 she accounted for 4.2% of all artist album sales. Given 21 was released nearly nine months ago, its declining influence on the market is hardly unexpected. The problem is there has not been another artist album of sufficient popularity to take its place and sell anywhere near similar numbers, hence the growing sales gap between 2010 and 2011 as the year has progressed.

More positively, there were four albums that each managed to sell more than 200,000 copies in the quarter, compared to two in Q3 2010. However, Adele provided two of the albums and a third was Amy Winehouse's Universal-issued Back To Black, which shifted more than 250,000 copies in the quarter following her sudden death on July 23, while Beyoncé's new Sony album 4 had 208,904 takers.

Even with these sales, the artist albums market still dropped by 7.7% in quarter three compared to the same three months in 2010, having been up in both 2011's first two quarters, largely thanks to Adele.

The release schedule was certainly a factor. Although his company's new Kasabian album Velociraptor! topped the UK chart in September, Columbia managing director Mike Smith says it was generally a quiet summer with not many strong new albums. Despite this and album sales dropping, he says he still feels pretty good about the industry at the moment.

"For the first time in a while there's a tranche of decent acts coming through I'm excited about and are worth signing and it hasn't been like that at all for the rest of the year," he adds.

As was the case 12 months ago, pop and rock were the most dominant styles, but both had to make extra room for more niche genres compared to 12 months

before. In Q3 2010 rock had provided 41 of the top 100 titles and pop 37 but this dropped during the same period this year to 31 and 26 titles respectively. Going the other way, Warner act Michael Bubl 's Crazy Love was the only MOR/easy listening album among the top 100 in the third quarter of last year, but this increased to eight 12 months on, with Bubl ' joined by acts as diverse as Universal's Joe McElderry and Sony's Doris Day. There were also more dance, blues, country, jazz and classical albums within the quarter-end top 100 compared to a year ago.

Having dropped 19.3% year-on-year in Q1, the compilations market enjoyed a slightly better time during the following three months, mainly thanks to a later release date for the year's first Now! album than normal. But it was back to the usual bad news for the various artists sector in Q3 with sales down 21.0% compared to the same period in 2010 and around 1.07 million fewer albums sold. This drop in sales is more than the four top compilations collectively sold during the quarter.

Big falls in compilation numbers is hardly new news for the industry. It is the drop in the artist albums sector that is the most concerning, putting extra pressure on the fourth quarter to deliver. There is general industry optimism that the release schedule in place can deliver, but the trade will also be aware that not even a reunion of Take That and Robbie Williams in 2010 could prevent Q4 album sales plummeting by 14.3% on the year.

✉ paul.williams@intentionmedia.co.uk

4 star: Beyonc ' has sold 208,904 copies of her album in Q3



# BUSINESS ANALYSIS Q3 SALES

THE MAJORS SUFFER A QUARTERLY DECLINE BUT MINISTRY OF SOUND'S ARTISTS THRIVE

## Men from the Ministry prove their worth

### MARKET SHARE

BY PAUL WILLIAMS

Ministry of Sound Recordings' decision a few years back to expand its focus from primarily dance compilations to artist projects makes even more sense when you study its sales performance during quarter three.

Over the three months the independent sold around 130,000 fewer full- and mid-price various artist albums compared to the same period in 2010 – a drop of 25.3% – even though it claimed three of the quarter's 10 biggest-selling compilations.

But it is a very different story when you look at how it fared on singles and artist albums, making substantial gains year-on-year to place it as one of the top half-dozen corporate groups in both markets.

On artist albums it finished behind only the four majors and XL Beggars, as Example's *Playing In The Shadows* ranked as the period's 13th top artist title and helped to lift the company's market share based on sales of full- and mid-price artist titles to 1.4%. A year earlier it had 0.4% and was the eighth biggest corporate group.

Ministry's singles showing was even more impressive with its market share increasing from 1.8% to 4.0% across the year and up from 2.6% in the previous quarter. Its run included three number ones during the three months, led by *Louder* by DJ Fresh featuring Sian Evans, the quarter's second biggest single, but also taking in *Wretch 32* featuring Josh Kumra's *Don't Go and Stay Awake* by Example.

Ministry of Sound Recordings managing director David Dollimore says his company focused its releases on Q3 to avoid the busy last three months of the year when everything "starts to get clogged". "A lot of the majors are waiting to release in Q4 and with *X Factor* it's exceptionally busy both at radio and retail," he says. "Historically, quite a lot of our releases have come out in Q1 and Q2, but a lot fell into Q3 this year."



Yes Ministry: Example, DJ Fresh and Wretch 32 have helped place Ministry of Sound among the top six corporate groups this quarter

Ministry's improving artist albums performance played a big role in another strong quarter overall for the independents, which collectively sold more than 1 million extra full- and mid-price titles compared to the same three months in 2010. More than half of these sales can be put down to Adele's company XL Beggars,

which finished as top indie albums group, but that still left around another 500,000 extra albums, which were generated by the likes of Ministry's Example and Wretch 32 albums, Dramatico artist Caro Emerald and Domino act Arctic Monkeys.

By contrast, the four majors between them sold around 2.5

million fewer full- and mid-price artist albums compared to Q3 2010 with Universal (down 880,978) suffering the biggest fall. But, helped by renewed interest in Amy Winehouse's back catalogue and albums by the likes of Joe McElderry, Lady GaGa, Nero and Jay-Z & Kanye West, its 30.7% artist albums share was significantly ahead of second-placed Sony's 19.2%. Taking into account all full- and mid-price albums, so also including compilations, Universal's share was 31.5%, its highest of the year so far.

three months of 2010, it held up better than its rivals in Q3. That still represented a year-on-year loss but its 286,288 drop in albums sold was far less than Universal's, Warner's (down 547,787) and EMI's (down 798,533) as it also provided the top two albums companies with RCA placed first (8.9% of the market) and Columbia second (7.8%).

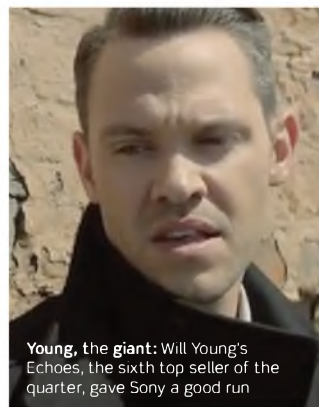
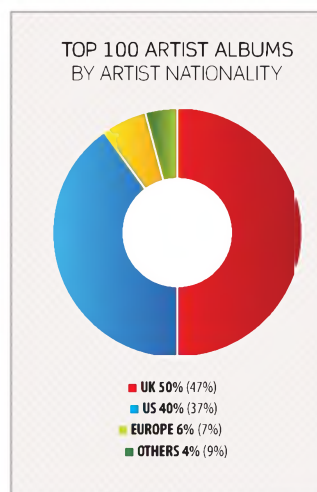
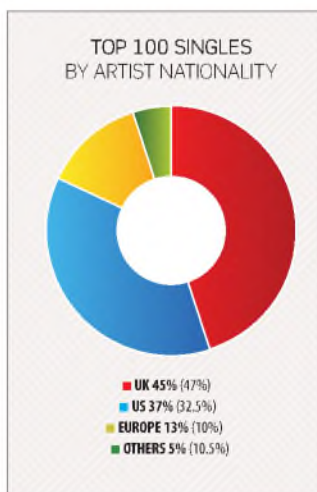
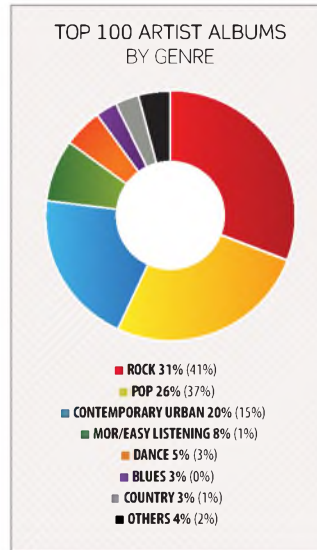
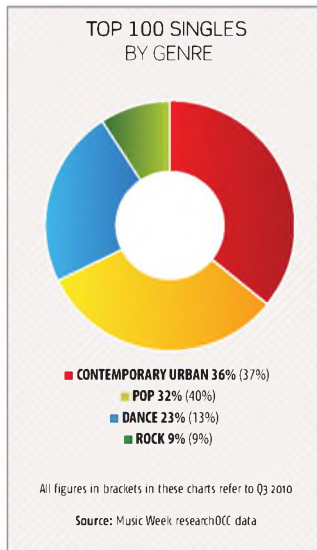
Warner remained the third biggest corporate group on albums, even though its 12.7% share was its lowest in two years. That was largely down to a disintegration of its compilations market share, which was just 4.7% in Q3 (it had been 10.5% in the first quarter), while its share of artist album sales rose quarter-on-quarter from 13.8% to 14.5% as it delivered the period's top-selling new album, Ed Sheeran's *+*. His debut finished as the fifth top artist seller of the quarter, while fellow Warner act Bruno Mars' enduring *Doo-Wops & Hooligans* was eighth and Red Hot Chili Peppers' *I'm With You* 12th.

Warner Music UK commercial senior vice president Raul Chatterjee says the Sheeran album had the highest digital first-week sales of any debut to date, with 44% of its opening 102,000 tally coming from downloads.

"It shows how young fans – because Ed Sheeran's fans are quite young – are getting involved in album purchasing and in some cases it may have been the first album they ever bought," he said.

Fourth-placed EMI's overall albums share rose between quarters from 11.9% to 12.3%, helped by its *Now! 79* release with Universal, the period's top seller with 750,866 sales. However, even though its shares of the artist albums market grew from 10.4% to 10.8% over the three months, the major was notably lacking in big new releases until the arrival at the end of August of David Guetta's *Nothing But the Beat*. This was the quarter's 10th top artist album.

Making up for their drop in album sales, market leaders



Young, the giant: Will Young's *Echoes*, the sixth top seller of the quarter, gave Sony a good run

Sony's own overall 18.4% albums share was the best it had managed since 2010's Christmas run-on and included chart-topping albums 4 by Beyoncé (fourth top artist seller), *Echoes* by Will Young (pictured, sixth) and *Velociraptor!* by Kasabian (11th). Having been the biggest casualty of the majors in Q1 2011 when it sold 1,263,159 fewer full- and mid-price artist album titles compared to the first

Universal and Sony between them sold an additional 3.8 million extra singles compared to the same quarter last year. Universal led the market with a 33.0% share headed by Moves Like Jagger by Maroon 5 featuring Christina Aguilera, the quarter's top seller, while it had The Wanted's Glad You Came in fourth place.

Sony had a far greater representation among the quarter's Top 10 with Olly Murs

featuring Rizzle Kicks, Beyoncé, JLS featuring Dev and One Direction all appearing. Their hits helped to lift its singles market share to a new 2011 high of 22.0% as it moved further ahead of third-placed Warner. There were also gains for Warner with its share rising between quarters from 13.2% to 13.5% as both Ed Sheeran's The A Team and Christina Perri's Jar Of Hearts finished in the quarter-end Top 10.

Despite the overall singles market rising 12.4% compared to Q3 2010, EMI actually sold fewer singles (436,572) than 12 months earlier when it had Eliza Doolittle and two Katy Perry singles in the quarter-end Top 10, but in the three months just gone its highest-placed release was David Guetta featuring Taio Cruz and Ludacris's Little Bad Girl in 13th position.

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## BUSINESS BRIEFING



### Swing to digital is reassuring – but it is not yet offsetting physical decline

IN MANY WAYS Steve Jobs' legacy to the UK music industry is wrapped up in the singles and albums sales figures for the last quarter.

Singles numbers were sharply up again, as was the digital albums business, but there was a worrying 11.4% year-on-year drop in the still physical-dominant overall albums market. These trends would be very different now if it were not for the influence of the late Apple co-founder and iTunes.

To put things into some kind of context, in 2003, the year before the Apple store's UK launch, around 30 million singles were sold across the entire year. Just between July and September 2011 42.6 million singles were purchased, 12.4% up on the previous year and almost exclusively made up of downloads. As has been the case since its UK launch, iTunes was far and away the main singles outlet.

Digital's influence – and therefore that of iTunes – is also continuing to grow significantly in the albums market as the Q3 figures show. The year-on-year 24.2% increase in download sales rightly had the BPI excited as digital albums grabbed the headlines in its own news release about the third-quarter numbers. That is unquestionably a remarkable rise, meaning more than one in four albums now sold in the UK is a download. It should also put paid to concerns of some industry scaremongers who predicted the digital revolution, allowing music fans to pick and choose individual album tracks to buy, would be the death of the album. But we should never fear better consumer choice. It is up to the industry to ensure there are reasons why consumers will want to buy an album and that should not mean forcing them to do so because it is the only way they can obtain one or two tracks they want.

The case of Ed Sheeran (pictured) in Q3 is particularly interesting – and very encouraging. He has defied musical trends on the singles chart this year, became a rare domestic breakthrough in the albums market and managed to deliver very decent digital album numbers. In fact, around 44% of the 102,000 copies sold of + in week one were achieved digitally and, according to his record company Warner, a good chunk of them were going to a young fanbase, an audience who supposedly do not buy albums.

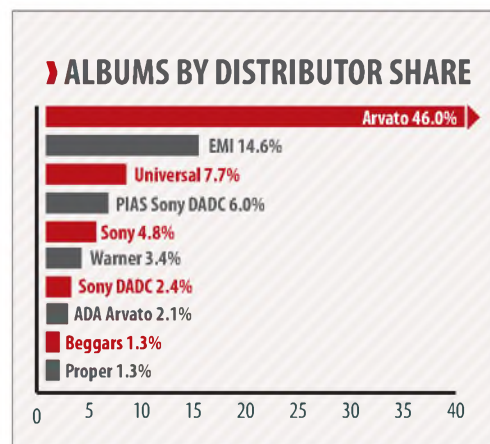
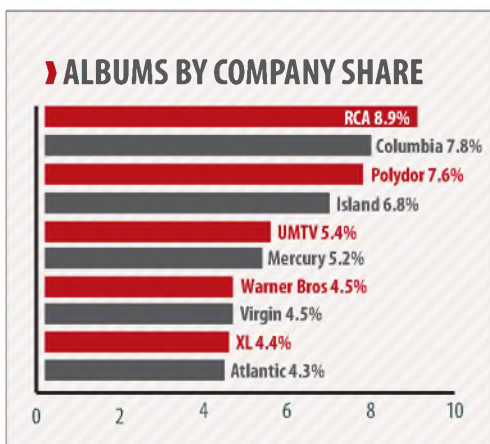
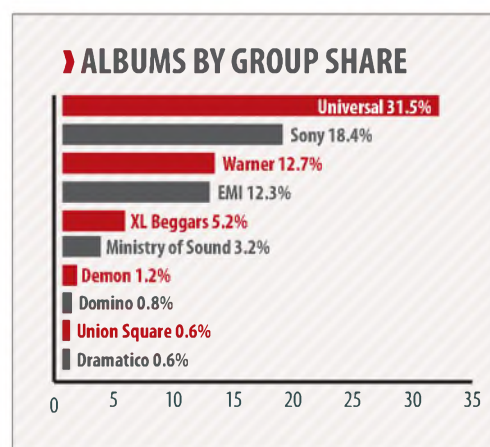
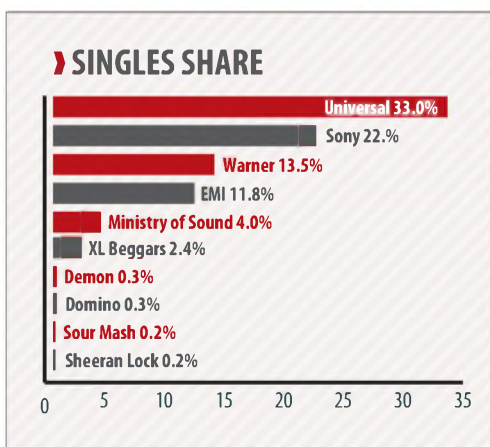
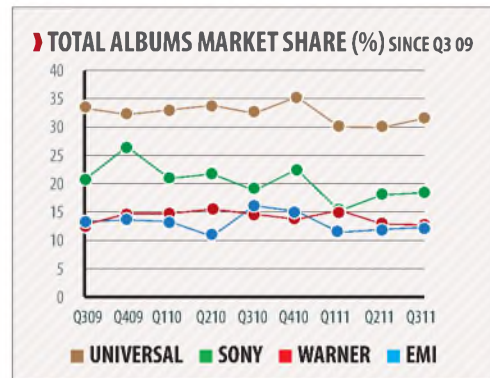
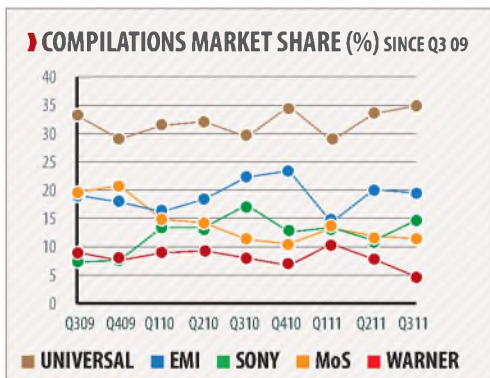
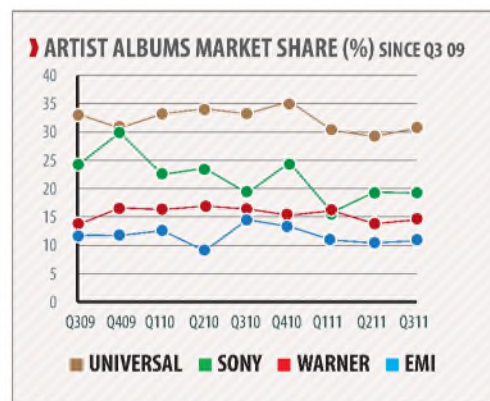
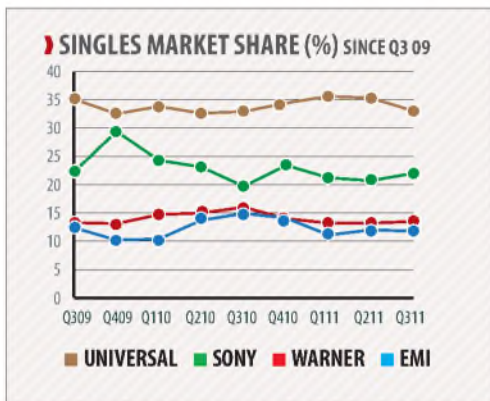


What is happening with the UK digital albums market is reassuring, but we are still a long way off reaching the real key moment when the increase in sales is big enough to offset what are becoming steep declines in the physical business. In Q3 alone sales dropped by more than 20%, meaning around 4 million fewer CDs were purchased than during the same period last year.

But the continuing good news coming out of the US provides real hope that it is only a matter of time before the gap is closed. Album sales in the States are about 3.3% up on the year after seven years of horrible falls and this would not be happening without a pick-up in the popularity of digital albums. They are not quite as popular on this side of the pond yet but the Q3 numbers confirm word about them is spreading fast.

**Paul Williams, Head of Business Analysis**

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



# RETAIL

## HIGH STREET HEROES

**MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT**

We talk to Andy Oaten of David's in Letchworth, Herts.

**When did you open?**  
1963.

and then had to let them in four or five at a time or it would have been a stampede – and I would have been flattened.

**Not a bad time to start selling records...**

Exactly, and I think it was because William Armitage, who first ran the shop, was a music fan. At the start it just sold books, but by the end of the year, they'd added records.

**That's very encouraging, of course, but does it make you wonder where all that support goes for the rest of the year?**

Well, yes, and a lot of the labels did say they'd learned lessons; that limited-edition vinyl would sell, and they could charge premium prices for it and would do more of it, etc. But there hasn't been much change. I'm not complaining, it was a great day and really well supported.

**When did you join?**  
In 1984.

**How is business compared to, say, 20 years ago?**

About half what it was, I'd say.

**What about compared to a year ago?**

It's down a little bit week-by-week, but cumulatively we're actually up, purely because of the business we did on Record Store Day. We had hundreds of people queuing down the street before eight o'clock. It was amazing. We were bringing them tea and toast

**What genres and formats do you stock and specialise in?**

We do all genres, from classical to dubstep. We do new and secondhand. CD is our prime format, but vinyl still accounts for about 10–15% of revenues. Our biggest genre is still indie/alternative. It has been as



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w [davids-music.co.uk](http://davids-music.co.uk)

long as I've been here, really. There was a while in the early Nineties when we had a big chart wall and maybe pop was the biggest genre, but now it's definitely back to indie.

**Do you have a website – and do you sell from it?**

We do have a website at [www.davids-music.co.uk](http://www.davids-music.co.uk), but it's used for advertising the shop and events – even then, though, we do better on Facebook with stuff like that.

**Which labels and distributors give you the best service and support?**

Proper Music are very good. And PIAS always give excellent service. The success they've had with Adele is great because it means they can continue to invest in new

talent. Discovery are also very pro-active with the independents. The majors are all good in different ways.

**Have you enjoyed as much success with the Adele album as everyone else?**

I think so, yes. It's been ridiculous. In all my time I have never known an album dominate a year like she has done. And, in fact, it isn't just 21; we've done great with 19, as well. The trouble is, there hasn't been much else. There was some good stuff in January and February, but the summer was one of the worst I can remember for new releases.

**What are you looking forward to among the Q4 releases?**

I'm expecting good sales from Real Estate, Noel Gallagher's High

Flying Birds, Bjork, Kate Bush, Coldplay, Florence + The Machine, Tom Waits and Peter Gabriel.

**If you had a magic wand, what one thing would you change about the music industry?**

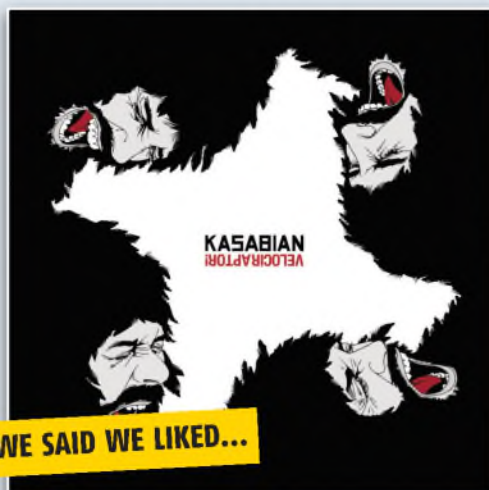
I'd close the Channel Islands tax loophole. That's a 20% advantage straight away for companies like Amazon and Play, and if they sell it at our cost price, they're already making 20%, which is probably a margin they're happy to work to.

**How confident are you about the year ahead?**

I'm not sure anyone's hugely confident, but if we come out of the recession, I think we'll be fine. The underlying business is pretty good for us – so if things don't pick up it will be because of the wider economic picture, not us.

## INTERNET vs HUMAN

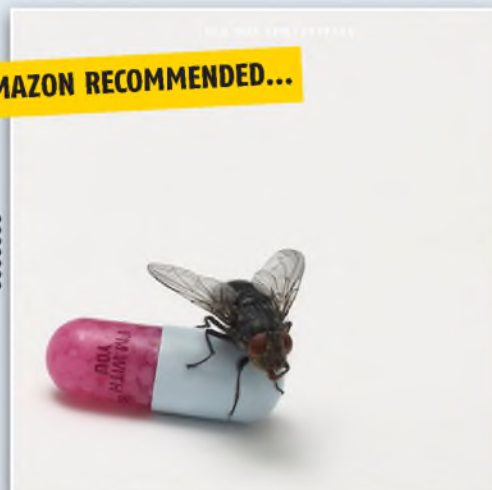
This week's High Street Hero, Andy Oaten, takes on his digital rivals ...



**WE SAID WE LIKED...**

**KASABIAN** Velociraptor!

**AMAZON RECOMMENDED...**



**RED HOT CHILI PEPPERS** I'm With You

**ANDY RECOMMENDED...**



**LOVE** Forever Changes

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	NIRVANA	Nevermind: 20th Anniversary
2	WILCO	Whole Love
3	MASTODON	Hunter
4	LAURA MARLING	A Creature I Don't Know
5	KASABIAN	Velociraptor!
6	NIRVANA	Unplugged In New York
7	NICK DRAKE	Treasury
8	BLINK 182	Neighbourhoods
9	BETH HART & JOE BONAMASSA	Don't Explain
10	KING CREOSOTE & JON HOPKINS	Diamond Mine

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	STEPS	Ultimate Collection
2	EVANESCENCE	Evanescence
3	MAROON 5	Hands All Over
4	ED SHEERAN	+
5	JASON DERULO	Future History
6	ADELE	21
7	JAMES MORRISON	The Awakening
8	ED SHEERAN	+(Deluxe)
9	RYAN ADAMS	Ashes & Fire
10	BJORK	Biophilia

TESCO Top 10 retail chart		
POS	ARTIST	ALBUM
1	BRUNO MARS	Doo-Wops & Hoologans
2	JAMES MORRISON	The Awakening
3	JOE MCELDERRY	Classic
4	KATHERINE JENKINS	One Fine Day
5	ADELE	21
6	VARIOUS	Disney Princesses
7	ED SHEERAN	+
8	NICOLE SCHERZINGER	Killer Love
9	DAVID GUETTA	Nothing But The Beat
10	EXAMPLE	Playing The Shadows

## REISSUE/REPACKAGE

**U2 Achtung Baby 20th Anniversary Edition**  
Uber Deluxe Box Set **Mercury / October 31**

U2 went a bit weird, a bit less "ponytail", and whaddaya know, the world loved it. The original has sold 18 million units worldwide and spawned five hit singles – The Fly, Mysterious

Ways, One, Even Better Than the Real Thing and Who's Gonna Ride Your Wild Horses.

The 20th Anniversary edition comes in five different versions, ranging from a reissue of the standard CD right up to an Uber

Deluxe Box Set which comes in magnetic puzzle-tiled packaging and contains six CDs (including unreleased session tracks), four DVDs, five seven-inch singles, 16 prints, a hardback book, a magazine, stickers, badges and, oh yes, a pair of The Fly sunglasses.



PRICE CHECK		Prices correct as of 11.10.2011				
ARTIST / ALBUM		amazon	hmv.com	iTunes	play.com	Sainsbury's
JAMES MORRISON	The Awakening	£8.99	£9.99	£7.99	£8.99	£9.99
AMY WINEHOUSE	Back To Black	£3.99	£7.00	£7.99	£3.99	£9.99

## PRE-RELEASE SOARING SOUR MASH GIVES NOEL'S BIRDS A PLATFORM

NOEL GALLAGHER'S High Flying Birds continues to dominate at the top of the HMV pre-order charts, spending a fourth successive week at the top.



bar the rise of JLS's Jukebox from 7-5.

The Syco-signed boyband and former X Factor competitors

also appear at number two at Play.com – conceding the top spot to last week's number two,

labelmate Olly Murs – and number 15 on the Amazon chart.

As well as Murs, who also appears at 15 on the HMV pre-order charts, JLS face tough competition from last year's X Factor winner, Matt Cardle, and his debut album Letters. The Columbia record sits just behind Jukebox at six on the HMV pre-

order charts, and at number three at Amazon.

Meanwhile, Professor Green's Read All About It, which features Emeli Sandé, rests at the top of the Shazam tag charts, closely followed by Don Omar feat. Lucenzo's Danza Kuduro and Cobra Starship feat. Sabi's You Make Me Feel.

Excitement surrounding Florence + The Machine is mounting as the release of her second album, Ceremonials, nears, with the record climbing 13-8 at HMV, 10-8 at Play.com and staying at number four at Amazon, while single Shake It Out lands at 14 in the Shazam charts.

AMAZON PRE-RELEASE		
POS	ARTIST/ALBUM/LABEL	
1	COLDPLAY Mylo Xyloto Parlophone	
2	NOEL GALLAGHER High Flying... Sour Mash	
3	MATT CARDLE Letters Columbia	
4	FLORENCE... Ceremonials Island	
5	KATE BUSH 50 Words... Fish People/EMI	
6	U2 Achtung Baby 20th Anniversary Mercury	
7	TOM WAITS Bad As Me Anti	
8	PINK FLOYD Wish You Were Here EMI	
9	PAUL SIMON Graceland Sony	
10	IL DIVO Wicked Game Syco	
11	SNOW PATROL Fallen Empires Fiction	
12	PINK FLOYD The Wall EMI	
13	BEACH BOYS SMILE Sessions Capitol/Parlophone	
14	VARIOUS Now! 80 EMI	
15	JLS Jukebox Epic	
16	THE WHO Quadrophenia UMC	
17	SUSAN BOYLE Someone To Watch... Syco	
18	ALFIE BOE Alfie Decca	
19	THE WANTED Battleground Global Talent/Island	
20	ANDREW L WEBBER Phantom Really Useful	

HMV PRE-RELEASE		
POS	ARTIST/ALBUM/LABEL	
1	NOEL GALLAGHER High Flying... Sour Mash	
2	COLDPLAY Mylo Xyloto Parlophone	
3	TAKE THAT Take That: Progress Live Polydor	
4	MANICS National Treasures Columbia	
5	JLS Jukebox Epic	
6	MATT CARDLE Letters Columbia	
7	KATE BUSH 50 Words... Fish People/EMI	
8	FLORENCE... Ceremonials Island	
9	THE WANTED Battleground Global Talent/Island	
10	THE SATURDAYS On Your Radar Polydor	
11	WESTLIFE Greatest Hits RCA	
12	DRAKE Take Care Cash Money/Island	
13	DARREN HAYES Secret Codes... Powdered Sugar	
14	SNOW PATROL Fallen Empires Fiction	
15	OLLY MURS In Case You Didn't... Epic/Syco	
16	CHER LLOYD tbc Syco	
17	PROF GREEN At Your Inconvenience Virgin	
18	RONAN PARKE Ronan Parke Sony	
19	VARIOUS Now! 80 EMI	
20	LOU REED & METALLICA Lulu Vertigo	

PLAY.COM PRE-RELEASE		
POS	ARTIST/ALBUM/LABEL	
1	OLLY MURS In Case You Didn't... Epic/Syco	
2	JLS Jukebox Epic	
3	COLDPLAY Mylo Xyloto Parlophone	
4	MANICS National Treasures Columbia	
5	WESTLIFE Greatest Hits RCA	
6	THE WANTED Battleground Global Talent/Island	
7	PIXIE LOTT Young Foolish Happy Mercury	
8	FLORENCE... Ceremonials Island	
9	DR DRE Detox Interscope	
10	MEGADETH Th1rt3en Roadrunner	
11	RIZZLE KICKS Stereo Typical Island	
12	MACHINE HEAD Unto... Roadrunner/Future	
13	PROF GREEN At Your Inconvenience Virgin	
14	DEAF HAVANA Fools, Worthless Liars BMG	
15	KATE BUSH 50 Words... Fish People/EMI	
16	SNOW PATROL Fallen Empires Fiction	
17	LOU REED & METALLICA Lulu Vertigo	
18	MICHAEL BUBLE Christmas Reprise/143	
19	STEEL PANTHER. Balls Out Island	
20	BIRDY Birdy 14th Floor/Atlantic	

LAST.FM HYPED TRACKS		
POS	ARTIST/ALBUM/LABEL	
1	KAVINSKY & LOVEFOXX Nightcall	
2	ZOLA JESUS Avalanche	
3	DESIRE Under Your Spell	
4	J. COLE Intro	
5	J. COLE FEAT. DRAKE In The Morning	
6	CHROMATICS Tick Of The Clock	
7	LA DISPUTE Most Beautiful Bitter Fruit	
8	MACHINE HEAD Locust	
9	LA DISPUTE Harder Harmonies	
10	MAN OVERBOARD Dead End Dreams	
11	YOUTH LAGOON Afternoon	
12	YOUTH LAGOON Posters	
13	J. COLE Lost Ones	
14	YOUTH LAGOON The Hunt	
15	YOUTH LAGOON Daydream	
16	CHICKENFOOT Big Foot	
17	J. COLE Can't Get Enough	
18	VERONICA FALLS Found Love...	
19	JASON DERULO Make It Up As We Go	
20	NEW FOUND GLORY Radiosurgery	

SHAZAM TAG CHART		
POS	ARTIST/ALBUM/LABEL	
1	PROF GREEN At Your Inconvenience Virgin	
2	DON OMAR Danza Kuduro UMC	
3	C STARSHIP You Make... Fueled By Ramen/Atlantic	
4	LABRINTH/T TEMPAH Earthquake Syco	
5	KELLY CLARKSON Mr Know It All RCA	
6	LANA DEL REY Video Games Polydor	
7	AVICII Levels White Label	
8	SEAN PAUL Got 2 Luv U Atlantic	
9	CHER LLOYD With Ur Love Syco	
10	THE WANTED Lightning Global Talent/Island	
11	MAVERICK SABRE I Need Mercury	
12	LAIDBACK LUKE Natural Disaster MoS	
13	SNEAKBO The Wave Playhard	
14	FLORENCE... Shake It Out Island	
15	RIZZLE KICKS When I Was... Island	
16	MARINA... Radioactive 6/9/Warner Brothers	
17	C SORAIYA Wherever You Will Go Peacefrog	
18	PIXIE LOTT/PUSHA T What Do You... Mercury	
19	CHRIS BROWN She Ain't You Sony RCA	
20	ALICE GOLD Wondrous Place Fiction	

**NEWS IN BRIEF**■ **Jessie J teams up to coach The Voice**

Jessie J is the first of four coaches to be announced for the UK edition of popular talent show *The Voice*. *The Voice* has already been an international hit, notably in the US where it debuted in April with 12m viewers, and is now scheduled to air in spring 2012 on BBC One. In total there will be four "superstar coaches" on the UK show, with further announcements in the coming months. The US show has a heavyweight line up of judges that comprises Christina Aguilera, Cee-Lo Green, Adam Levine and Blake Shelton. *The Voice*, which was created by Dutch television producer John de Mol and first aired in Holland, offers a twist on the talent show format in that it starts with a "blind audition" in which singers are heard but not seen.

■ **Townshend to lecture 6Music**

Pete Townshend will give the inaugural John Peel Lecture at this month's Radio Festival in Salford. The Lecture is an initiative from BBC digital station 6 Music and 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 age. The lecture will take place on Monday, 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.

■ **Smooth birthday party**

GMG's Smooth Radio celebrated one year as a national radio station last week with a gig at London's Cafe De Paris. Smooth re-launched as a national operator on October 4 2010, after changes announced in the Digital Economy Act removed certain restraints with regards to local broadcasting. The change saw GMG merge its local Smooth radio stations into one national DAB operation, broadcasting on the Digital One DAB multiplex.

## STATISTICS SHOW BROADCASTER'S COMMITMENT TO NEW MUSIC

**Absolute finds new lease of life****RADIO**

■ BY BEN CARDEW

**A**bsolute Radio goes into its fourth year of existence with a raft of innovations up its sleeve, including plans to publish comparative impact figures for every song on its playlist.

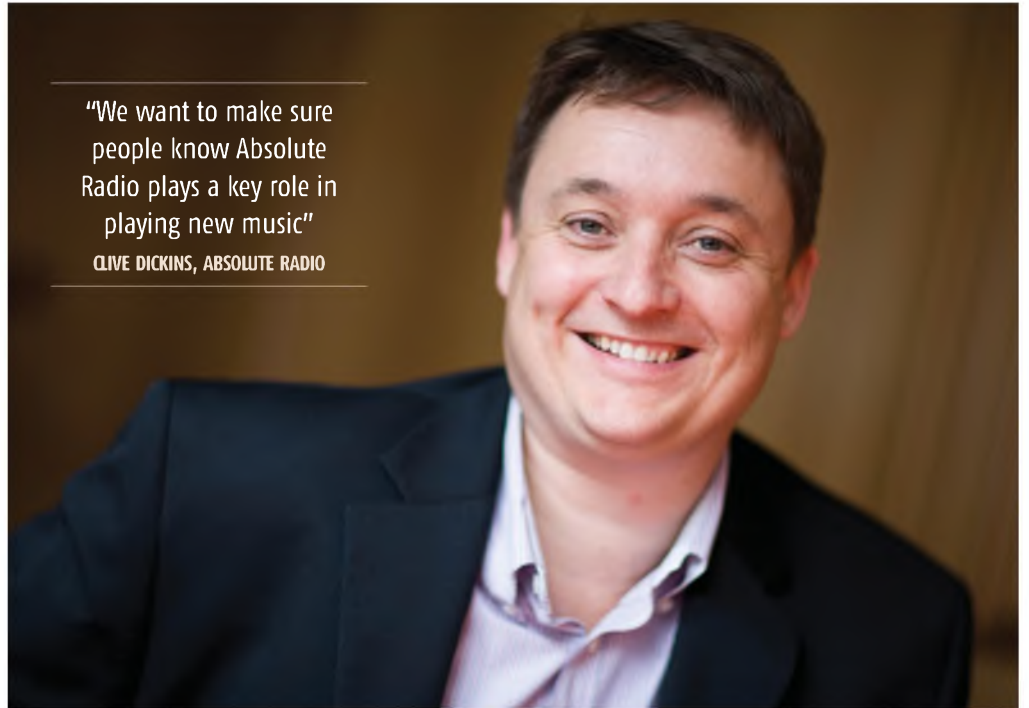
The station, which rebranded from Virgin Radio in September 2008 following its purchase by the Times Of India Group, had been living under something of a cloud since spring this year when it was announced that its owners had put it up for sale.

At the end of last month, however, Times Of India announced it was giving Absolute "long-term backing" and withdrawing it from sale.

Absolute Radio COO Clive Dickens told *Music Week* that speculation over a sale – "99% of which was made up" – had led to a "mini rain cloud" over Absolute's Golden Square headquarters.

"With that cloud of speculation now formally removed we can get on with what we have been doing: building a great music and entertainment brand for the UK," he added. "You can expect a lot of product announcements over the coming weeks."

First, however, is the news that the company is to publish its "impacts" – essentially listening figures for every track on its playlists, which take



"We want to make sure people know Absolute Radio plays a key role in playing new music"

CLIVE DICKENS, ABSOLUTE RADIO

into account when they were played – every Monday.

It is a move that mirrors the decision by Box TV, announced last week, to publish viewing stats for individual music videos.

However, Absolute is going even further in its search for transparency: it will use Radiomonitor data to measure the audience that each playlisted song gets on the Absolute Network and compare this to the impact on Xfm, Radio 1,

Radio 2 and 6 Music.

For example, Dickens said Kasbian's *Days Are Forgotten* was played 78 times in the previous week across the Xfm network, 34 times on the Absolute network on 15 times on Radio 1.

The impact figures for the

**BEATING THE DOWNTURN**

Absolute Radio managed to slash its losses by more than 50% year-on-year in 2010, despite the difficult economic climate.

Financial statements for 2010 show the radio group cut its losses by around 58%, to £5.973m, as compared to £14.486m in the previous year.

It also grew its revenues 32% year-on-year in the third quarter of 2011, a result it claimed outperformed the national radio market by 17 percentage points.



track, however, were 1m on Xfm, 2.2m on Absolute and 11m on Radio 1.

"We want to make sure people know Absolute Radio plays a key role in playing new music," Dickens said, pointing out that the track's impact figure on Radio 1 was only five times that of Absolute, not ten or more times as people might suppose by their relative size.

The initiative fits neatly into Absolute's intention to be more open and share more information about the station, a way of thinking that has led to innovations such as the popular Compare My Radio website, as well as inviting listeners into playlist meetings and publishing the One Golden Square blog.

"In the spirit of innovation and data, we thought it was a nice way to give the music industry

accountability of the impact of new music played on Absolute Radio," Dickens explained.

As for developments over the coming weeks, Dickens said that Absolute's history should serve as a clue for its future plans.

This, he explained, would mean more innovation in digital, mobile and apps, as well as advancing its plans for offering digital listeners personalised ads.

One idea that Dickens said had already proved a success was the company's syndication of Frank Skinner's Saturday morning show for the main Absolute station across its entire network. The show has been re-engineered so that the music played changes according to which station the listener is tuning in to.

"We did it for the first time last Saturday and it really works," Dickens said.

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# AIRPLAY

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

Radio playlists are online at [www.musicweek.com](http://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	1	13	2	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger A&M/Octone	4922	-0.95	75.58	12.86
2	2	10	14	PIXIE LOTT All About Tonight Mercury	4026	2.86	63.62	5.79
3	3	7	8	JAMES MORRISON I Won't Let You Go Island	3596	6.23	62.63	8.09
4	6	6	4	ONE DIRECTION What Makes You Beautiful Syco	3309	13.13	53.55	13.82
5	5	4		COLDPLAY Paradise Parlophone	1819	9.45	53.21	4.21
6	4	11	11	OLIVY MURS FEAT. RIZZLE KICKS Heart Skips A Beat Epic/Syco	3956	-2.92	52.37	-3.98
7	7	8	19	BRUNO MARS Marry You Elektra	3341	5.33	43.61	1.94
8	9	5	9	JASON DERULO It Girl Warner Brothers/Beluga Heights	2105	3.29	42.27	3.12
9	13	16	13	ED SHEERAN The A Team Asylum	2944	2.51	39.47	6.99
10	8	16	38	BEYONCE Best Thing I Never Had Columbia/Parkwood Ent.	3089	-3.41	39.33	-6.18
11	14	3	3	SAK NOEL Loca People (What The F**k!) 3 Beat/AATW	1197	5.74	39.22	6.69
12	10	21	49	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything J	1897	2.32	38.95	-4.86
13	21	4		MATT CARDLE Run For Your Life Columbia	2113	29.95	36.5	17.33
14	11	18	26	ADELE Set Fire To The Rain XL	2748	-4.25	36.16	-5.39
15	18	17	68	KATY PERRY Last Friday Night (T.G.I.F.) Virgin	2712	-6.58	33.32	-2.89
16	20	11	23	WILL YOUNG Jealousy RCA	3092	-4.24	32.44	0.68
17	26	3		KELLY CLARKSON Mr Know It All RCA	2017	19.07	32.22	18.37
18	22	3	10	BAD MEETS EVIL FEAT. BRUNO MARS Lighters Interscope	698	18.16	31.56	2.1
19	36	2		THE WANTED Lightning Global Talent/Island	1542	47	30.96	44
20	15	19	37	THE WANTED Glad You Came Global Talent/Island	2168	-13.49	30.35	-15.29
21	17	7	61	CEE LO GREEN Cry Baby Warner Brothers	984	-7.95	29.82	-13.86
22	23	9	18	CAVIN HARRIS Feel So Close Columbia	919	-17.43	29.49	-3.65
23	12	5	24	LADY GAGA You And I Interscope	1277	-4.27	29.39	-21.61
24	47	2	15	DAVID GUETTA FEAT. USHER Without You Postiva/Virgin	1152	39.13	28.95	70.45
25	24	7	22	THE SATURDAYS All Fired Up Polydor	1493	-7.44	28.07	-1.23
26	37	3		GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts Fueled By Ramen/Atlantic	790	11.58	27.48	31.86
27	16	5	6	DAPPY No Regrets AATW/Island	1221	-8.06	27.44	-21.15
28	27	41	56	ADELE Rolling In The Deep XL	1645	17.75	26.96	4.99
29	19	7	21	RIHANNA Cheers (Drink To That) Def Jam	1631	5.36	26.25	-22.22
30	40	33	31	ADELE Someone Like You XL	1271	10.43	25.8	30.3
31	29	10	12	CHRISTINA PERRI Jar Of Hearts Atlantic	2094	1.01	23.87	-1.24
32	43	4		DIONNE BROMFIELD Ouch That Hurts Island	421	14.4	23.7	26.81
33	34	22	66	DAVID GUETTA FEAT. FLO RIDA & NICKI MINAJ Where Them Girls At Postiva/Virgin	601	1.26	23.54	1.95
34	NEW	1	1	RIHANNA FEAT. CAVIN HARRIS We Found Love Def Jam	982	0	23.03	0
35	25	2	50	NOEL GALLAGHER'S HIGH FLYING BIRDS AKA? What A Life! Sour Mash	568	31.48	23.01	-15.9
36	44	2		PROFESSOR GREEN FEAT. EMELI SANDE Read All About It Virgin	989	12.39	22.18	18.99
37	NEW	1	16	NICKI MINAJ FEAT. RIHANNA Fly Cash Money/Island	689	0	21.29	0
38	30	19	62	JLS FEAT. DEV She Makes Me Wanna Epic	1553	-24.24	20.95	-12.41
39	31	2		DARREN HAYES Black Out The Sun Powdered Sugar	210	25.75	20.89	-11.6
40	42	6	58	DAVID GUETTA FEAT. TAI O CRUZ & LUDACRIS Little Bad Girl Postiva/Virgin	828	-2.24	20.63	9.73
41	38	21	41	EXAMPLE Changed The Way You Kiss Me MoS	818	-10.41	20.24	-2.03
42	28	20	77	ALEXANDRA STAN Mr Saxobeat 3 Beat/AATW	1170	-21.95	20	-17.42
43	39	12	28	EMELI SANDE Heaven Virgin	1333	-11.31	19.69	-4.6
44	RE			JESSIE J FEAT. B.O.B Price Tag Island/Lava	1380	0	19.43	0
45	33	8	29	EXAMPLE Stay Awake MoS	1053	-12.9	18.9	-18.5
46	NEW			CHER LLOYD FEAT. MIKE POSNER With Ur Love Syco	523	0	18.38	0
47	RE	1	7	LMFAO Sexy And I Know It Interscope	515	0	17.8	0
48	NEW			THE PIERCES Kissing You Goodbye Polydor	244	0	17.74	0
49	NEW			COBRA STARSHIP FEAT. SABI You Make Me Feel... Fueled By Ramen/Atlantic	533	0	17.62	0
50	NEW			NOAH AND THE WALE Waiting For My Chance To Come Mar. Jay/Young & Lost	168	0	17.37	0

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 Eric FM, 107.6 Juice FM, 107.7 Brunel FM, 108-FM, 109-FM, 95.8 Capital FM, 96.9 Trent FM, 96.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Virgin FM, 99.6 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 Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Liverpool, BBC Radio Manchester, BBC Radio Nottingham, BBC Radio Oxford, BBC Radio Swindon, BBC Radio Ulster, Beacon FM, Chere FM, London, Citybeat, 96.7FM, Clyde 2, Gool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Sheffield, Galaxy South (east 103.2 FM, Galaxy Yorkshire, Gaydar Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.8, Heart 102.9, Heart 103, Heart 103.3, Heart 103.5, Heart 103.7, Heart 103.9, Heart 104, Heart 104.2, Heart 104.4, Heart 104.6, Heart 104.8, Heart 105, Heart 105.2, Heart 105.4, Heart 105.6, Heart 105.8, Heart 106, Heart 106.2, Heart 106.4, Heart 106.6, Heart 106.8, Heart 107, Heart 107.2, Heart 107.4, Heart 107.6, Heart 107.8, Heart 108, Heart 108.2, Heart 108.4, Heart 108.6, Heart 108.8, Heart 109, Heart 109.2, Heart 109.4, Heart 109.6, Heart 109.8, Heart 110, Heart 110.2, Heart 110.4, Heart 110.6, Heart 110.8, Heart 111, Heart 111.2, Heart 111.4, Heart 111.6, Heart 111.8, Heart 112, Heart 112.2, Heart 112.4, Heart 112.6, Heart 112.8, Heart 113, Heart 113.2, Heart 113.4, Heart 113.6, Heart 113.8, Heart 114, Heart 114.2, Heart 114.4, Heart 114.6, Heart 114.8, Heart 115, Heart 115.2, Heart 115.4, Heart 115.6, Heart 115.8, Heart 116, Heart 116.2, Heart 116.4, Heart 116.6, Heart 116.8, Heart 117, Heart 117.2, Heart 117.4, Heart 117.6, Heart 117.8, Heart 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**ON MUSICWEEK.COM**

- Behind the latest music numbers at Apple
- Music is entry point for young consumers into downloading

**NEWS IN BRIEF****Filesharers on final warning**

A total of 60 alleged filesharers in France are on their third strike under the country's Hadopi anti-piracy laws. Some 650,000 first warnings and 44,000 second warnings have been issued in the past year.

**ASCAP downloads appeal rejected**

The US Supreme Court has rejected ASCAP's Federal Court appeal and ruled that music downloads do not constitute a public performance.

**Belgian ISPs ordered to block Pirate Bay**

The Antwerp Court of Appeal has ruled that both Belgacom and Telenet must now implement technical measures to block their customers from accessing the Pirate Bay.

**DAR.fm served with cease and desist order**

Univision has issued a cease and desist order against DAR.fm, arguing that time shifting online radio is a copyright infringement.

**Vevo and MUZU lands on Xbox 360**

Video channels Vevo and MUZU will both be available on the Xbox Live gaming platform by the end of 2011.

**ShareMyPlaylists hits 100k users**

Spotify playlist aggregation platform ShareMyPlaylists now has 100,000 registered users.

**Abba dance game planned**

Ubisoft is launching an Abba dance game for the Wii. You Can Dance features 25 of the band's songs and will be available from November 15.

**NEW APPS****Ministry Of Sound (Android - free)**

Already on iOS and BlackBerry, this app offers radio streaming and videos as well as music, ticketing and merchandise sales.

**Disney Spotlight Karaoke (iOS - free)**

Features streaming lyrics for users to sing along with as well as built in pitch correction and audio effects options.

**NEW SERVICES**

**Turntable Plus** is a Google Chrome extension for Turntable.fm that adds in extra functionality such as longer chat options, song and artist notifications, and room votes.

**MyDJSpace** describes itself as a "Myspace for DJs", with a focus on electronica mixes and sets. DJs get limited free storage but will have to pay for extra storage and the option to download their music.

**ALL CHANGE: DIGITAL SERVICES CONSOLIDATE AND REFOCUS TO SURVIVE****Big players shake up status quo****SERVICES**

■ BY EAMONN FORDE

Key players in the digital music business are being forced to consolidate and re-focus their efforts following a number of heavyweight entries into the market, according to leading digital music executives.

The last month has witnessed Facebook's first serious move into music and Spotify's US debut, while Apple's full launch of iCloud and iTunes Match is expected for October.

Already the impact is being felt: last week Rhapsody, one of the oldest names in US digital music subscription, acquired and absorbed Napster; while Myspace said it was looking to re-focus on its indie roots as its new owners seek to revitalise the brand (see box).

In addition, Microsoft has quietly killed off the Zune, its attempt to compete with the iPod, focusing instead on the mobile sector. The firm is hoping to revitalise an ailing Nokia, which is scrapping Ovi Music Unlimited in all but six markets this year (see box).

The head of one streaming music service projected that the next six months could see a serious contraction of the market. "There are simply too many services out there," the exec said. "And quite a lot of them are going to have to close."

For we7 CEO Steve Purdham, the acquisition of Napster by Rhapsody was a pre-emptive strike ahead of Apple's launches later this month.

"This is a good move for Rhapsody and Napster and I think further consolidation will happen as everyone awaits Apple to finally throw their hat into the subscription ring," he said.

Another digital service executive who wished to remain anonymous suggested the deal was not purely about Rhapsody – with 800,000 subscribers – propping up a struggling and smaller Napster, with an estimated 700,000 subscribers, and absorbing its users.

Rather, the exec suggested, it spoke of Rhapsody's wider

**Bigger boys:** Major firms are swarming into the sector

**"It gives them better scale with which to compete with some very large players"**

MADELEINE MILNE, EMUSIC

ambitions to get closer to Best Buy, which bought Napster in 2008 and which will receive a minority stake in Rhapsody as part of the deal.

"The issue is less about Napster and more about Best Buy," they said. "I believe it's a move by Rhapsody to get into business with Best Buy – which is very smart."

eMusic's European MD Madeleine Milne projects that

this process of consolidation will only intensify among those services targeting the mainstream. "I can fully understand why consolidation of companies will take place," she said. "It gives them better scale with which to compete with some very large players."

She cautions this by arguing that a squeeze in the mainstream will actually work to the benefit of a service like eMusic that "seeks to super serve consumers who are strongly drawn to more independent music, both classics and new".

Rdio, a streaming service currently available in the US and

Canada, has already reacted to the shifting market by reformatting the freemium model to suit its needs.

In the US, Rdio will now provide ad-free listening to users, but they will have a meter showing how much free music they can access in a given month. This will vary across different consumer types, but access will not be infinite and ongoing opportunities will be given to subscribe. If, after a certain point, it is clear a user is not going to subscribe, their free access will be cut off.

"Our 'free' is not a separate tier that a user could be on and never have to pay," said CEO Drew Lerner. "It's marketing, is how I view it. It's about getting people through the door."

He describes free on Rdio as "a dynamic construct", as consumer research has shown the company that "different people require different amounts of time and use to convert to the paid service".

On top of this, the company said it will launch in South America before the end of the year in partnership with a mobile operator, while a launch in certain European markets and some Asia countries is planned for the first half of 2012. It is also in talks with operators to offer bundled access in the US.

For Lerner, Apple's moves will actually help push streaming into the mainstream. "It's still a download world but Apple doing iCloud will help socialise the idea of cloud-based music," he said.

Milne proposed that a contraction of the market will merely serve to raise the bar in quality terms.

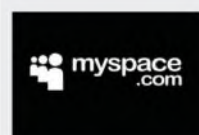
"The good news for consumers is that the digital music services who last will be better positioned to deliver a better value service and greater differentiation," she said.

Lerner argued that despite consolidation, diversity will still win through. "Look at the history," he said. "There are always people falling by the wayside. It's an expensive business to run."

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**MICROSOFT DROPS ZUNE IN FAVOUR OF WINDOWS PHONE 7**

Originally launched in 2006 but never sold outside of North America, Microsoft is quietly discontinuing the Zune player – intended as its 'iPod killer'. It struggled to compete in a market dominated by Apple – with NPDP calculating that it held 2% of the US device market in 2009 compared to the iPod's 70%. Microsoft will instead focus its efforts on mobile with Windows Phone. A deal signed earlier this year will see Nokia drop its Symbian operation system and used Windows Phone 7 on its smartphone devices as the two companies look to close the gap on a sector dominated by Apple's iOS and Android.

**MYSPACE TO REFOCUS ON INDIES**

Bought out from News Corp. in June for \$35m (£22.6m), Myspace is now under the control of Specific Media and is focusing on the independent sector as part of a back-to-basics rebranding of the social networking site. Leaked details of a Myspace presentation to marketing companies revealed that the re-launched Myspace, scheduled for early 2012, will be able to boast of having "the largest audio and video catalogue in the world" and plans to become "the #1 online community music destination". It aims to do this by returning to its indie music roots, something its new owner claimed was lost in the six years News Corp. was running the company.



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# PUBLISHING

BMG RIGHTS MANAGEMENT LOOKS TO USE BUG ACQUISITION TO BOOST US PROFILE

## Publisher to take on US majors

### ACQUISITION

BY CHARLOTTE OTTER

**B**MG Rights Management has described the acquisition of indie publisher Bug Music as “game changing”, because it puts the German-based publisher on an equal footing with the US majors.

BMG Rights CEO Hartwig Masuch, who finalised the \$300m (£192m) deal with the US indie on Friday, said the move had bought his company an entry card to the US in a similar way to how the 2010 acquisition of Chrysalis immediately ramped up the group's presence in the UK.

Speaking in an exclusive interview with Music Week, Masuch said: “We just got ourselves a massive LA presence. And, because of the importance of LA in terms of the US music industry, we have actually got ourselves a US presence.”

Masuch added that BMG was keen to capitalise on Bug's strong film and TV presence and, to this end, the company had hired former Warner Brothers SVP licensing Wendy Griffiths to work on its newly expanded film and TV catalogue.

Additionally, BMG Rights, which has had a small presence in LA for several years, will move its LA staff into Bug's larger offices over the coming weeks. Masuch, who met with many Bug staff last week, said the move was more about creating opportunities than cutting staff numbers. However, the merger has seen one senior casualty: Bug Music CEO John Rudolph has stepped down from his role.

“We haven't had a big presence on the West Coast until this point and Bug has an impressive track record in the film and TV world. We want to keep that going and not break [Bug's] business model,” Masuch noted.

Johnny Cash: Works by Cash were part of the catalogue previously managed by Bug



### ROSTERS: BMG VS THE MAJORS

**Sony/ATV:** The publisher owns or administers over 750,000 copyrights by artists including The Beatles, Leonard Cohen, Neil Diamond, Bob Dylan, Duke Ellington, Enrique Iglesias, Kraftwerk, Joni Mitchell, Graham Nash, Willie Nelson and Little Richard.



**BMG Rights Management:** The publisher owns more than 700,000 songs and recordings from catalogues including Crosstown Songs, Cherry Lane Music Publishing, Stage Three Music and Chrysalis. The acquisition of Bug will mean an added 250,000 copyrights to its catalogue from artists including Johnny Cash, Muddy Waters, The Kings of Leon, Iggy Pop and Ryan Adams – meaning the company is now, in terms of catalogue size alone, larger than Sony/ATV.



**Warner/Chappell:** With more than 1 million copyrights from 65,000 songwriters, its roster includes the songs of Cole Porter and George and Ira Gershwin as well as the music of Katy Perry, Led Zeppelin, Radiohead, Madonna and standards including Happy Birthday and Winter Wonderland.



**EMI:** Represents more than 1.3 million songs from artists including The Rolling Stones, Cliff Richard, Abba and Queen.



**Universal Music Publishing:** With 51 offices in 43 territories the publisher is the largest of the majors. The company represents artists including U2, Shania Twain, Mariah Carey and Prince.



Bug's purchase will not preclude BMG – a music publishing joint venture between Bertelsmann and Kohlberg, Kravis Roberts, the private equity group – from continuing to take part in the ongoing auction of EMI by Citigroup. Masuch refused to be drawn on further details about the bidding

war for the major, but he was relaxed about landing the prize and noted that with or without EMI on board, BMG would still be a formidable opponent for their competitors.

“We are now very well positioned and we can play a hand in any major acquisitions,” he said. “Whatever happens with EMI, it won't affect us

negatively – and if we are unsuccessful, there are so many catalogues becoming available that there will be a lot of other opportunities.”

Masuch said BMG's move on Bug will also change the way the company is perceived within the US music industry, in the same way its purchase of Chrysalis had done in the UK

**“It's about being opportunistic and not being caught up in one discussion and this [the purchase of Bug] will make everyone aware that BMG are not driven by big targets. The coin has dropped”**

HARTWIG MASUCH, BMG RIGHTS MANAGEMENT



last year. “Before we bought Bug, people in the US were saying, ‘They are only interested in being one of the big companies, because that's what interests KKR. If they can't get Warner, basically they will sell the business.’ This is completely wrong.”

“It's about being opportunistic and not being caught up in one discussion and this [the purchase of Bug] will make everyone aware that BMG are not driven by big targets. The coin has dropped.”

The publisher's new size will, according to Masuch, also provide it with the scale to bring in extra resources to work with its catalogue and attract new and developing talent. He added that he was seeing an increase in the number of artists and writers keen to join BMG. “I think there was a hesitance at first, especially in the first two years of our existence. People didn't know, or couldn't work out, what we were about. This has changed now, and new writers and artists are going to see the benefit of working with us,” he claimed.

Masuch also said BMG still had coffers in the bank and the company was not yet ready to hang up its cheque book; it has recently acquired Spain's Clipper catalogue and is currently bidding for a “significantly sized” French music catalogue.

The CEO also suggested that acquisition opportunities had improved from a year and a half ago. “People have more realistic expectations for their catalogues and we have the funding in place to make reasonable offers,” he said. “We don't need to be a certain size to justify certain decisions anymore and our shareholders will be there if it makes sense. They are not afraid to look at bigger opportunities.”

charlotte.otter@intentmedia.co.uk

### WEB-BASED TRAINING



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**TALENT****FLORENCE + THE MACHINE / Island**

# Ceremonials bestowed with C4 TV tie-in

Island Records has partnered with Channel 4 in a groundbreaking new venture to grant the broadcaster rights to an exclusive playback of the new Florence + The Machine album – *Ceremonials*.

In what is thought to be a world first, the broadcaster will be running 20 second trails across its entire network – including Channel 4, More4, T4 and E4 – to guide viewers to a stream of the new album on [www.channel4.com](http://www.channel4.com) for the four days leading up to the release of *Ceremonials* on October 31.

Island Records marketing manager Tom March said the initiative is a leap forward for labels, which have traditionally partnered with newspaper organisations such as *The Guardian*, *NME* or *Metro* to stream hotly-anticipated albums.

March said: “With an exceptional artist like Florence + The Machine you have the opportunity to create new rules and this just amplifies that she’s a major artist. This unique partnership with Channel 4 and all their stations allows us to achieve maximum exposure on album launch direct to the core of Florence’s fanbase.”

*Ceremonials* is expected to be one of Universal’s best-performing records this quarter. Senior A&R manager Ben Mortimer says far from being rushed in time for Christmas the album’s release comes because everyone involved is happy with it. “The thing is it was done so it was a case of sit on it for five months or just get cracking, everything kicked



[florenceandthemachine.net](http://florenceandthemachine.net)

off in the US with her so we would have had it sooner had that not happened.”

Unlike its predecessor *Lungs* which shared four producers, *Ceremonials* has just one, Paul Epworth. He recorded it around Welch’s US touring schedule at Abbey Road Studios and his own new Wolf Tone Studios (formerly Beethoven Street Studios) which he took over earlier this year. Welch would routinely record vocal sessions on days off in studios from Miami to New York, using Skype to liaise with Epworth.

Mortimer said: “We sat down half-way through the cycle of *Lungs* and Florence said she wanted to make a body

of work. She always felt *Lungs* was a bit pieced together, and Paul just gravitated towards doing that. It is head and shoulders above *Lungs* – everything about it is better.”

Co-writers include Epworth, Eg White (Adele, James Morrison) and several tracks with artist Kid Harpoon, an old friend of Welch whose debut

**“She always felt *Lungs* was a bit pieced together, and Paul [Epworth] just gravitated towards doing that. It is head and shoulders above *Lungs* – everything about it is better”**

BEN MORTIMER, UNIVERSAL

album *Young Turks* was released in 2009.

The campaign for *Ceremonials* kicked off five weeks ago with a new track, *What The Water Gave Me*, made available unexpectedly on iTunes – with a YouTube video shot on Epworth’s studio roof gaining 1.5m views in two days. Despite not being serv-

**CAST LIST**

**LABEL:** Island Records

**A&R:** Ben Mortimer

**PUBLISHER:** Universal Music Publishing

**MANAGEMENT:** Mairead Nash, Luv Management

**AGENT:** Emma Banks, CAA

**LAWYER:** Simon Esplen, Russells

**PRODUCT MANAGER:**

Tom March, Island

**NATIONAL PRESS:**

Ruth Drake, Toast

**REGIONAL PRESS:** Monique Wallace, Island

**NATIONAL RADIO:** Steve Pitron and Phil Witts, Island

**REGIONAL RADIO:** Jess Clark, Island

**TV:** Andrea Edmondson, Island

**ONLINE:** Naomi Williams, Darling Department

iced to radio, the track was B-listed at Radio 1 and A-listed on 6 Music.

Much of the campaign is expected to return Florence Welch to her rock’n’roll roots – beginning in earnest with a secret gig in Dalston last week. The first proper single is *Shake It Out* which was released last week (October 2) – four weeks before impact date. Media coverage is set to be extensive – Karl Lagerfeld, at whose Paris Fashion Week Chanel show Welch performed last week, shot the promotional press photos – and ranges from covers of *Vogue* to *NME*.

March added: “Florence has a great creative team behind her; I see them as like Andy Warhol had at *The Factory*, creative advisors, friends who have been with her from the beginning. We’re in phenomenal shape with an exceptional album.”

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

## SMILE: EMIN FOR THE TOP

IN A TINY PART OF THE OLD Virgin Records building on Harrow Road is a new music company set up by major label industry veterans quietly exploring new frontiers as independents.

Portobello Records’ number 43 chart placing with *Death In Vegas’ Trans-Love Energies* album last week was a respectable achievement for Smile Entertainment.

Set up by former Warner chairman Nick Phillips and general manager Adam Hollywood last year, the three-man operation is completed by former Atlantic marketing manager Simon Forbes.

Phillips says: “You thought you knew it all but you don’t. It’s been a massive learning curve – live is a totally different game – but I am proving I can do it. You suddenly get a lot of respect for people



who’ve done it themselves – it’s a shock but enlightening.”

Since taking on *Death In Vegas* a year ago they have put a new band together and toured them

around Europe before releasing the record – which has received widespread four/five star reviews – on their own Portobello label distributed by Essential.

Smile also consults for Emin, the charismatic 30-year-old Russian fashion entrepreneur turned “Enrique meets Buble”-style pop singer, who scored a Radio 2 record of the week in May. Hailing from Azerbaijan and currently working with Brian Rawling (*Enrique Iglesias*, *Cher*), he just signed to EMI Germany and is being lined up to host Eurovision next May, which will deliver a big pan-European launch platform for his second album.



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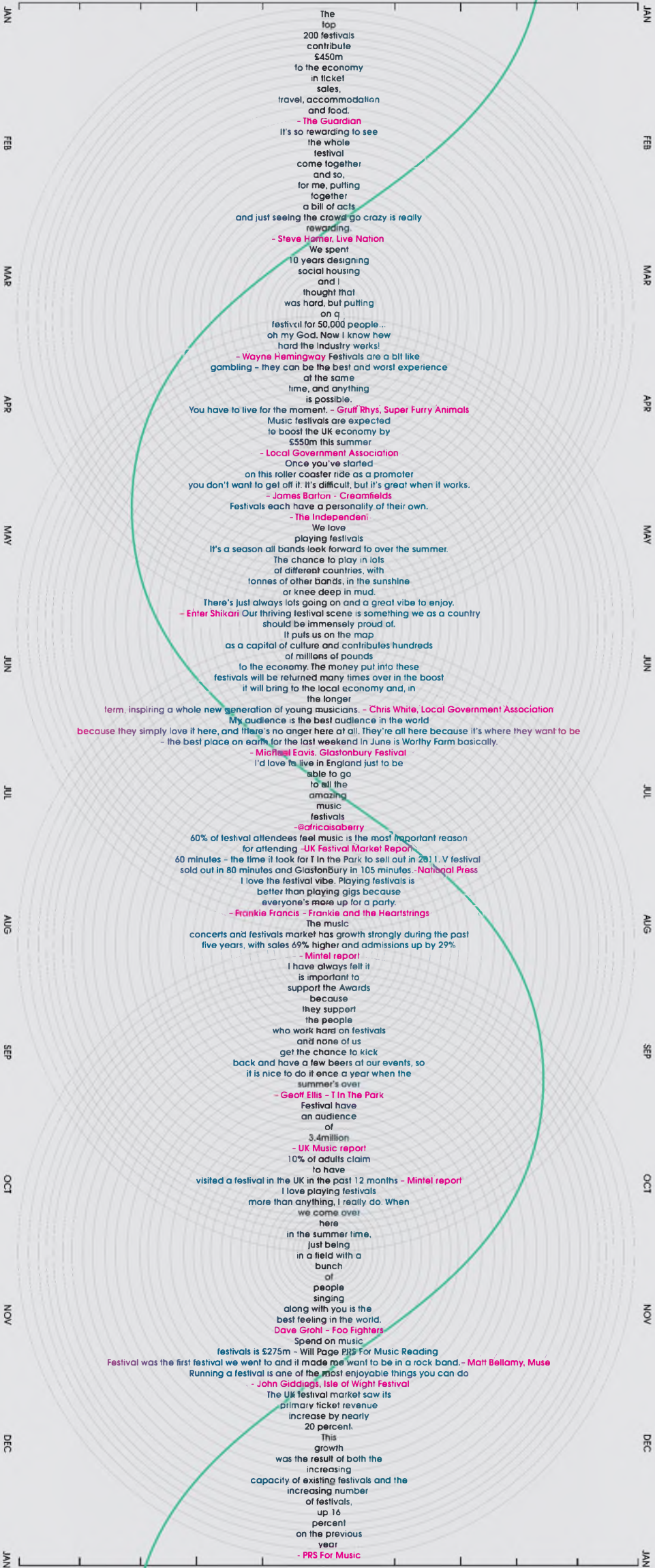


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## TALENT/DIARY

DELILAH / Atlantic



## Resisting temptation

www.twitter.com/DelilahMusic

**T**It might have taken just one song for Atlantic A&R Paul Samuels to decide to sign Delilah – in a deal completed within seven days – but there has been no rush to release her debut album.

Indeed, having been signed at 17 in 2008, the now 20-year-old north London singer/songwriter was afforded rare space to develop as an artist – and complete one of the most exciting debut albums of 2012 (due in March).

Samuels, director of international A&R, says: “I heard her play one song on a piano in a friend’s house and I sent it to (US chairman and CEO) Craig Kallman and (UK chairman) Max Lousada and they both said, ‘Oh My God – she has a signature voice!’”

While she is emerging from the dubstep scene, the debut record by Delilah – real name Paloma Ayana – sounds more timeless than current; she is self-taught on the piano and has toured the world for much of the past two years with Chase & Status (Samuels initially hooked them up and she featured on their Top 40 hit Time). An early collaborator with Skream (Magnetic Man), Sony/ATV-published Ayana (who has written many of the tracks) has co-produced the record herself working with Syience (Mary J Blige, Ne-Yo), East London duo

Ballistic Beats and LV, the Dulwich-based dubstep duo signed to Hyperdub.

Samuels says: “My vision was if (Portishead’s) Beth Gibbons had met Geoff Barrow today, what record would they make? She’s like Gibbons with soul, the UK’s Minnie Riperton.”

For Delilah her sound could in part be explained by her mixed race heritage and having grown up surrounded by music, not least as the daughter of parents heavily entrenched in the Eighties London urban and soul scene with her father a former promoter at Camden’s WKD bar.

Indeed it was the Atlantic logo on her parents’ record collection of Ray Charles, Aretha Franklin and Led Zeppelin albums that part inspired her to sign, although growing up in front of the label was not easy. “I’ve changed a lot. Mid-teens you want to be like everyone else so I have had to learn to be me and Atlantic has had to steer me. Right now my focus is on this album and I just want to get my voice out to as many people as possible,” she adds.

Her debut EP *Go* featured a reworking of Chaka Khan’s *Ain’t Nobody* as the lead track and received support from IExtra DJs MistaJam and Twin B and Radio One’s Sara Cox.

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

## DOOLEY'S DIARY



## It may not be risky business but its still out of this world

**I**n space, no one can hear you scream, or as it happens, your music, which is why Dooley has always been baffled by artists and composers keen to transmit their works to extra-terrestrial ears: it has always seemed a bit of a waste of time, in his humble opinion. He always thought the same logistical nightmares (ie: operating in a vacuum) would also apply to recording music in space, put apparently not, as the good people down at Aurotone can now lay claim to the honour of having had part of their latest work actually recorded by an astronaut on board the International Space Station. The music accompanies the video promo for YouTube Spacelab, a competition for teenagers to design an experiment to be conducted in space – however, as to whether the track is simply silence remains to be heard...

Meanwhile, in another galaxy far, far away, well country anyway, all the delegates from the annual, BPI/UKTI and MPA Japan Trade Million took time out from their duties to pose for a quick shot outside the UK Embassy in Tokyo. BPI director Julian Wall, is pictured centre with the British Ambassador, David Warren alongside him (in the purple tie)...

Now, the launch of the new Demos report, *Risky Business*,

demonstrates that being in the record industry isn't as risky perhaps as



running a restaurant or bar, which have higher failure rates than creative companies. But, the appearance of a Government minister at these things does

carry an element of risk. Culture minister Ed Vaizey was berated from the floor with some “aggressive” challenges over the Enterprise Investment Scheme. Ingenious Media’s Martin Smith also challenged the report. But, Vaizey remained phlegmatic thanking Smith “for coming to every public event I do and saying how wrong I am”... Later in the bar, Dooley spotted someone who knows all about the risk business and is constantly finding new ways to try and manage it – England manager Fabio Capello, although his advice to the industry was minimal...

Last week saw Florence + The Machine perform tracks from their forthcoming *Island* album for Universal Music Group International execs in London. Lead single *Ceremonials* is one of the company’s key Q4 releases, and the Universal team discussed plans for its global launch prior to the exclusive live set at the Savoy – and, although Dooley failed to pick up any inside tips, he managed to get a snap of Florence with (from left), UMG/COO Max Hole, Universal/Island co-president Ted Cockle and Universal Music UK chairman/CEO David Joseph...

Traditional ‘company days’ bring to mind images of stale presentations and even staler pastries. Luckily, the good people down at Sony Music do things a little differently – holding a special internal showcase where acts



including Kasabian and Olly Murs made an appearance, alongside Columbia MD Mike Smith and, of course, Sony’s own Global President, Nick Gatfield. While Dooley failed to test the freshness of the croissants, he did manage to nab a photo of some of the Sony Music team beaming happily into the camera, above (left to right) Chris Briggs, SVP commercial sales Nicola Tuer, Columbia label group MD Mike Smith, Sony UK and Ireland chairman and CEO Nick Gatfield, Epic MD’s Tops Henderson and Paul Lisberg and Syco Music MD Sonny Takhar...

Also taking place last week were the BMI awards, which saw the likes of Yoko Ono, Queen’s Brian May and Roger Taylor and the original members of Curiosity Killed The Cat, rubbing shoulders with us, lesser mortals. Pictured below, looking all rather dashing, are May, Ono and Taylor.

And finally, most people mark a milestone in our careers with a pint of warm ale and a sandwich, but not so legendary radio DJ Neil Fox, who celebrated 25 years in the business last week by throwing a massive bash which saw a performance from the likes of Lady Antebellum. Pictured below, is Fox with fellow presenter Verity Geere, Lady Antebellum and Magic 105.4 programme director Pete Simmons. Here’s to another 25 years...



## CAST LIST

**LABEL:** Atlantic Records

**A&R:** Paul Samuels & Joe Barbe

**PUBLISHER:** Sony/ATV Music

**MANAGER:**

Jacqui Lubin & Denis Ingoldsby,

Amber

**MANAGEMENT**

**AGENT:** Obi at William Morris

**LAWYER:** Simon Dixon at Bray and Kray

Marketing

**MANAGER:** Mark Mitchell, Atlantic

**NATIONAL**

**PRESS:** Briana Dougherty,

Atlantic

**REGIONAL**

**PRESS:** Claire Coster, Atlantic

**NATIONAL**

**RADIO:** Phil Youngman,

Atlantic

**REGIONAL**

**RADIO:** Carrie Curtis, Atlantic

**TV:** Dordre

Moran, Atlantic

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Profile feature

**November 11**  
**Andre Rieu** Profile feature

\* All feature dates subject to change

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



## INDUSTRY EVENTS DATES FOR YOUR DIARY

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New York [cmj.com](http://cmj.com)

**19th-22nd**  
Amsterdam Dance Event  
[amsterdam-dance-event.nl](http://amsterdam-dance-event.nl)

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

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

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

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

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

**January**  
**19th-22nd**  
NAMM, Anaheim, US  
[namm.org](http://namm.org)

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

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

**April**  
**29th-2nd (May)**  
MUSEXPO  
[musexpo.net](http://musexpo.net)



# KEY RELEASES

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

## TRACK OF THE WEEK

### ■ LMFAO *Sexy And I Know It* (Interscope)



The third single from members of the Berry Gordy dynasty finds DJ's Redfoo and SkyBlu sticking to what they know best: creating hugely additive and commercially friendly dance tracks. *Sexy And I Know It* follows on from the duo's number one smash *Party Rock Anthem* and like its predecessor, the single has received huge support from television, with the accompanying video already charting within the TV airplay Top 30. This exposure has meant the digital version of the track debuted inside the Top 20 before leaping inside the Top 10 on the OCC's Singles chart. Interest in the single is expected to increase as the track is picked up by radio and it will be one to watch in the coming weeks.

PREVIOUS: **PARTY ROCK ANTHEM (1) CHARLOTTE OTTER**

## ALBUM OF THE WEEK

### ■ NOEL GALLAGHER'S HIGH FLYING BIRDS *Noel Gallagher's High Flying Birds* (Sour Mash)



It has taken two years since his departure from Oasis for Noel Gallagher to produce a body of work of which he is proud enough to put his name to and *Noel Gallagher's High Flying Birds* is his first solo album proper. It comes as no surprise that his solo record bears strong similarities to his work with Oasis – after all,

Gallagher was the principal songwriter in the Brit-pop band, penning the lion's share of tracks as well as the group's main hits. But rather than trying to distance himself from the band, Gallagher has stuck to the route that he knows best, producing a body of work which will likely be viewed as the singer's strongest since *What's The Story Morning Glory?*. The album ticks all the right boxes, with epic and richly orchestrated tracks including (If I Had A Dream) sitting alongside fresh, simple pop tracks and anthemic sing-alongs such as second single, AKA *What A Life!*.

Anticipation surrounding the release is high and, having topped pre-order charts for the last few weeks and with favourable reviews from NME, Q and Mojo, it is a record which, for many, will become a strong contender for their album of the year.

PREVIOUS ALBUM: **DEBUT CHARLOTTE OTTER**

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

### ■ ALBUM DAVE CLARKE

#### *Fabric 60* (Fabric Records)



As *Fabric's* mix CD series reaches its 60th title they turn to techno stalwart Dave Clarke to deliver.

Although the phrase 'unpretentious techno' sounds unlikely, there is no messing about here: no illusions to eclecticism, genre crossing or nods to inspirations of yore. All the selections are bang up to date and edgy, without being forced. *Fabric* have tough competition in making this record stand out in the sudden slew of current top quality techno available online – and Dave Clarke has certainly given them an excellent product – but it remains to be seen whether this release will get the commercial response it deserves.

Standout selections include the Hooky bass styled *Cnemidophorus Sexilineatus* by Crotaphus, funky *Dark n' Lovely* by Marc Romboy vs. Paris The Black Fu and the b-boy electro of *Time Falls* by Scape One.

SIMON CHRISTOPHERS

### ■ ALBUM M83 *Hurry Up We're Dreaming*



(Naive/Mute)

Embarking on a world tour this October, Anthony Gonzalez and band will be promoting their sixth studio album *Hurry Up We're Dreaming* –

a follow up to 2008's *Saturday = Youth*. Presented as a double record of dreams set to music, both discs run in at less than 40 minutes, making the album feel more like a power nap than a night-long affair. Whilst some tracks veer stylistically from the M83 blueprint – Mumford and Moroder being two of the more captivating influences cropping up on *Disc 2* – fans will not be disappointed as all the tracks retain the epic/melodramatic signature that we have come to expect from the post-rock outfit. Standout track and lead single *Midnight Cities* continues to mine *Friendly Fires* territory and this Eighties/pop/soul track crops up to great effect on *Reunion*, *OK Pal* as well.

SIMON CHRISTOPHERS

### ■ ALBUM REAL ESTATE



#### *Days* (Domino)

Recorded in New York State with The Walkmen producer Kevin McMahon,

USA-based *Real Estate's* second album *Days* is a gloriously woozy, sunshine affair – compromising of perfectly put together pop songs. The band are one of the frontrunners of the chillwave genre and lead single *It's Real*, which hit shops on Monday, encapsulates their sound to the core: with lo-fi, laid-back guitars washing over the listener whilst hazy vocals shimmer in the background. The album's simplicity

doesn't tire either and while the group ensure their stripped-back garage band sound is prevalent throughout the release, changes in speed and subject matter – along with airplay on indie stations and *6 Music* – will ensure the band will, for many, become the equivalent of *Pavement* for a new generation.

CHARLOTTE OTTER

### ■ ALBUM MATT CARDLE



#### *Letters* (Columbia)

After winning last year's *X Factor* final, contestant Matt Cardle has kept a

relatively low profile, concentrating on penning tracks for his debut album, rather than making the rounds of the publicity circuit. As the first in a slew of Syco releases in the final quarter, *Letters* features co-writes from Take That's Gary Barlow on lead single *Run For Your Life*, which is released this week, as well as tracks penned by Phil Thornalley (Natalie Imbruglia) and Eg White (Adele, James Morrison). Morrison is a useful yardstick when listening to the album too – with the record's strongest tracks nodding towards the singer's take of inoffensive soul-rock – rather than overblown schmaltzy sing-alongs, featured on tracks like *Amazing* and the album's title song *Letters*.

CHARLOTTE OTTER

## 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* (Words Gone) (Island)
- **DIONNE BROMFIELD** *Cuch That Hurts* (Remix) (Lioness/Island)
- **CAVE PAINTING** *Midnight Love* (Hideout/Mercury)
- **ALEX CLARE** *Up All Night* (Island)
- **BAXTER DURY** *Trellick* (Parlophone)
- **FANFARLO** *Deconstruction* (Canvasback/Atlantic)
- **SAM GRAY** *Brighter Day/Voices* (Transmission)
- **DARREN HAYES** *Black Out The Sun* (Powdered Sugar)
- **THE JAPANESE POPSTARS** *Take Forever* (Virgin)
- **THE JOY FORMIDABLE** (Cradle) (Canvasback/Atlantic)
- **KERI HILSON FEAT. NELLY** *Lose Control* (Let Me Down) (Interscope)
- **LONSDALE BOYS CLUB** *Gypsy* (Island)
- **MANN FEAT. T-PAIN** *Get It Girl* (Def Jam)
- **METRONOMY** *Everything Goes My Way* (Because)
- **NERO** *Crush On You* (Mercury/MTA)
- **NIKI & THE DOVE** *The Drummer* (Island/Moshi Moshi)
- **THE OVERTONES** *Second Last Chance* (Warner Music Entertainment)
- **LANA DEL REY** *Video Games* (Polydor)
- **TO KILL A KING** *My Crooked Saint EP* (Virgin)
- **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* (DME TV)
- **FLASHGUNS** *Passions Of A Different Kind* (Humming)
- **GOLDIE LOOKIN' CHAIN** *Blue Waffle* (1983)
- **JANE'S ADDICTION** *The Great Escape* Artist (EMI)
- **THE JOY FORMIDABLE** *The Big More* (Canvasback/Atlantic)
- **M83** *Hurry Up, We're Dreaming* (Naive)
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** *Noel Gallagher's High Flying Birds* (Sour Mash)
- **DANIEL O'DONNELL** *The Ultimate Collection* (DME 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** *Hed Kandi World Series- Barcelona* (Hed Kandi)
- **ROBERT WELLS** *The Essential* (Right)

## OCTOBER 27

### SINGLES

- **BEATY HEART** *Slush Puppy/Cola* (Wecry Free)
- **BIG DEAL** *Distant Neighbourhood* (Mute)
- **THE BLACKOUT** *You're Not Alone* (Cocking Vinyl)
- **SARAH BLASKO** *Xanadu* (Dramatic)
- **PAUL CARRACK** *Time To Move On* (Carrack UK)
- **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* (Positive/Virgin)
- **DIRTY PROJECTORS AND BJORK** *Mount Wittenburg Orca* (Domino)
- **DRAKE** *Headlines* (Cash McNeely/Island)
- **GUILLEMOTS** *I Don't Feel Amazing Now* (Geffen)
- **HARD-FI** *Bring It On* (Necessary/Atlantic)
- **KDI** *Don't Make A Fool Out Of Me* (Sunday Best)
- **KIDS IN GLASS HOUSES** *Not In This World* (Roadrunner)
- **BEVERLEY KNIGHT** *One More Try* (Hurricane)
- **LABRINTH FEAT. TINIE TEMPAH** *Earthquake* (Syc0)
- **AVRIL LAVIGNE** *Wish You Were Here* (Columbia)
- **LMFAO** *Sexy And I Know It* (Interscope)
- **MANCHESTER ORCHESTRA** (Virgin) (Columbia)
- **MONARCHY FEAT. BRITT LOVE** *You Don't Want To Dance With Me* (100%)
- **NOAH AND THE WALE** *Waiting For My Chance To Come* (Mercury/Young & Lost)
- **NOISIA** *Tommy's Theme* (Meustrip)
- **JULIAN PERRETTA** *Wonder Why* (Mercury)



- **PROFESSOR GREEN FEAT. EMELI SANDE** *Read All About It* (Virgin)
- **RIZZLE KICKS** *When I Was A Youngster* (Island)
- **SNEAKBO** *The Wave* (Pleyhard)
- **THE SOLDIERS FEAT. ROBIN GIBB** *I've Gotta Get A Message To You* (DME TV)
- **THE SPECIAL KS** *Crystal Fields* (Candelion)
- **TRIBES** *When My Day Comes* (Island)
- **WOLF GANG** *Back To Back* (Atlantic)

### ALBUMS

- **ANVIL** *Monument Of Metal: The Very Best Of Anvil* (Scny)



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

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

- **MICHAEL BUBLE** Christmas (Reprise/43)
- **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)
- **DARREN HAYES** Secret Codes & Battleships (Powdered Sugar)
- **INXS** The Very Best (Mercury)
- **JOE JONAS** Fast Life (A&M)
- **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 Perla/EMI)

**OCTOBER 31****SINGLES**

- **BEYONCE** Countdown (Columbia/Parkwood Ent.)
- **BIRDY** People Help The People (14th Floor)
- **BLUEY ROBINSON** Coming Back (RCA)
- **BORN BLONDE** Radio Bliss (Hideout/Mercury)



- **CHER LLOYD FEAT. MIKE POSNER** With Ur Love (Syco)
- **DOCTOR P** Neon (Warner Brothers)
- **DOG IS DEAD** Hands Down (Atlantic)
- **THE DRUMS** How It Ended (Island/Moshi Moshi)
- **JACK JOHNSON** In The Morning (Island)
- **LITTLE DRAGON** Little Man (Peacefrog)
- **MZ BRATT** Tear It All Down (Atlantic)
- **PAJAMA CLUB** Daylight (Lester)
- **LOU REED & METALLICA** The View (Vertigo)
- **KELLY ROWLAND FEAT. THE WAVS** Down For Whatever (Motown/Island)
- **SEAN PAUL FEAT. ALEXIS JORDAN** Got 2 Luv U (Atlantic)
- **CHARLIE SIMPSON** Cemetery (Music Sounds)
- **THE WANTED** Lightning (Global Talent/Island)

**ALBUMS**

- **ALFIE BOE** Alfie (Decca)
- **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** Th1rt3en (Roadrunner)
- **MOBY** Destroyed - Deluxe (Little Idiot)
- **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 Ain't You (Sony)
- **CAGE THE ELEPHANT** Aberdeen (Relentless/Virgin)
- **CAVE PAINTING** You'll Be Running Soon EP (Hideout/Mercury)
- **DUOLOGUE** A-B (Wild Game)
- **LOICK ESSIEN** Me Without You (RCA)
- **FOUR YEAR STRONG** Stuck In The Middle (Defacto/Island)
- **ENRIQUE IGLESIAS FEAT. PITBULL** I Like How It Feels (Interscope)
- **JESSIE J** Who You Are (Island/Lava)
- **JLS** Take A Chance On Me (Epic)
- **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)
- **WASHINGTON** Holy Moses (Mercury)
- **THE WOMBATS** 1996 (14th Floor)
- **WONDERLAND** Need You Now (Mercury)

**ALBUMS**

- **ATLAS SOUND** Parallax (4AD)
- **BIRDY** Birdy (14th Floor/Atlantic)
- **SUSAN BOYLE** Someone To Watch Over Me (Syco)
- **THE CURE** Disintegration - Deluxe Edition (Fiction)
- **SANDY DENNY & THEA GILMORE** Don't Stop Singing (Island)
- **DISTURBED** The Lost Children (Reprise)
- **BRUCE FORSYTH** These Are My Favourites (EMI)
- **FOUR YEAR STRONG** In Some Way, Shape Or Form (Defacto/Island)
- **IAN GILLAN** Gillan's Inn (Earmusic)

- **CHER LLOYD** TBC (Syco)
- **WYNTER GORDON** With Music I Die (Asylum/Atlantic)
- **JESSIE J** Who You Are - Gold & Platinum Editions (Island/Lava)
- **JOKER** The Vision (4AD)
- **LIONSEX** Get It (Roar Power)
- **DAVID IYNCH** Crazy Clown Time (Sunday Best)
- **THE MOVE** Live At Fillmore West 1969 (Right)
- **PINK FLOYD** Wish You Were Here (Immersion) (Emi catalogue)
- **PINK FLOYD** A Foot In The Door: The Best Of Pink Floyd (EMI)
- **SCORPIONS** Comeback (Columbia/Seven One)
- **TRENTMOLLER** Reworked/Remixed (In My Room)
- **VARIOUS** The Twilight Saga: Breaking Dawn - Part 1 OST (Chop Shop/Atlantic)
- **THE WANTED** Battleground (Global Talent/Island)



- **WASHINGTON** I Believe You Liar (Mercury)

**NOVEMBER 14****SINGLES**

- **2:54** Scarlet (Fiction)
- **CLEMENT MARFO & THE FRONTLINE** FEAT. GHETTYS Overtime (Warner Brothers)
- **THE COLLECTIVE (CHILDREN IN NEED)** Teardrop (Island)
- **DEATH CAB FOR CUTIE** Stay Young, Go Dancing (Atlantic)
- **DRY THE RIVER** Weights & Measures EP (RCA)
- **ESTELLE** Back To Love (Atlantic)
- **GROUPLOVE** Lovely Cup (Canvasback/Atlantic)
- **ICONA POP** Nights Like This (Mercury)
- **IYAZ FEAT. TRAVIE MCCOY** Pretty Girls (Beluga Heights/Reprise)
- **JESS MILLS** Silent Space (Island)
- **OH LAND** White Nights (RCA)
- **CHRISTINA PERRI** Arms (Atlantic)
- **PITBULL FEAT. CHRIS BROWN** International Lover (RCA)
- **RED HOT CHILI PEPPERS** Monarchy Of Roses (Warner Brothers)
- **THE SATURDAYS** My Heart Takes Over (Polydor)
- **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! (PIAS)
- **SKYLAR GREY** Invisible (Interscope)
- **GYM CLASS HEROES** The Papercut Chronicles II (Fueled By Ramen/Atlantic)
- **ENRIQUE IGLESIAS** Euphoria Reloaded (Interscope)
- **JLS** Jukebox (Epic)
- **LOS CAMPESINOS** Hello Sadness (Wichita)
- **PARADE** Parade (Asylum/Atlantic)
- **PORTUGAL. THE MAN** In The Mountain In The Cloud (Atlantic)
- **THE PUPPINI SISTERS** Hollywood (Decca)
- **REM** Part Lies, Part Heart, Part Truth, Part Garbage 1982-2011 (Warner Brothers)
- **FRANK SINATRA** Best Of The Best (Emi catalogue)
- **SNOW PATROL** Fallen Empires (Fiction)
- **ROBIN THICKE** Never Give Up (Interscope)
- **TWIGGY** Romantically Yours (EMI TV)
- **TYGA** Careless World (Island)
- **THE WHO** Quadrophenia - Deluxe (UMC)

**NOVEMBER 20****SINGLES**

- **EMELI SANDE FEAT. NAUGHTY BOY** Daddy (Virgin)

**NOVEMBER 21****SINGLES**

- **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)
- **WILL YOUNG** Come On (RCA)

**ALBUMS**

- **KATE BUSH** 50 Words For Snow (Fish People/EMI)



- **NICKELBACK** Here And Now (Roadrunner)
- **OH LAND** Oh Land (RCA)
- **SADE** Live (RCA)
- **THE SATURDAYS** On Your Radar (Polydor)
- **SEAL** Soul 2 (Warner Brothers)
- **WESTLIFE** Greatest Hits (RCA)

**NOVEMBER 28****SINGLES**

- **DJ SHADOW FEAT. LITTLE DRAGON** Scale It Back/Redeemed (Island)
- **NEWTON FAULKNER** It Must Be Love (Ugly Truth/RCA)
- **THE FEELING** Rose (Island)
- **FIXERS** Majesties Ranch (Mercury)
- **FIXERS** Imperial Goddess Of Mercy EP (Mercury)
- **BEN HOWARD** The Fear (Island)
- **J COLE FEAT TREY SONGZ** Can't Get Enough (RCA)
- **JAY-Z & KANYE WEST FEAT. MR HUDSON AND THE LIBRARY** Why I Love You (Roc-A-Fella/Def Jam)
- **KING CHARLES** Bam Bam (Island)
- **MORNING PARADE** Us & Ourselves (Parlophone)
- **PATRICK WOLF** Together (Mercury)

**ALBUMS**

- **IL DIVO** Wicked Game (Syco)
- **GORILLAZ** The Singles Collection: 2001-2011 (Parlophone)
- **KYLIE MINOGUE** Aphrodite Les Folies - Live In London (Parlophone)
- **MONICA** New Life U (Mercury)
- **KELLY ROWLAND** Here I Am (Motown/Island)

**DECEMBER 5****SINGLES**

- **BRIGHTON & HOVE GAY MEN'S CHORUS** Somewhere For Me (Island)
- **MATT CARDLE** Starlight (Columbia)
- **CAVE PAINTING** Rio (Hideout/Mercury)
- **COLDPLAY** Christmas Lights (Parlophone)
- **TANYA LACEY** Born To Fly/Letter To My Ex (RCA)
- **JAMES MORRISON FEAT. JESSIE J** Up (Island)
- **DOT ROTTEN** Keep It On A Low (Mercury)
- **SOUNDGIRL** Planes In The Sky (Mercury)
- **T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN** 5 O'clock (Live)
- **TYGA FEAT. CHRIS RICHARDSON** Far Away (Island)

**ALBUMS**

- **BRIGHTON & HOVE GAY MEN'S CHORUS** Brighton & Hove Gay Men's Chorus (Island)
- **THE FEELING** The Feeling (Island)
- **MELANIE FIONA** The M.F. Life (Island)
- **GO WEST** 3D (Blueprint)

# KEY RELEASES

## CATALOGUE REVIEWS

### NORMA JEAN



**Norma Jean**  
(Edsel EDSS 1061)

Edsel has acquired the catalogue of Bearsville, a label which was owned by Bob Dylan's manager Albert Grossman and was active from 1970 to 1983. The first release under the deal is this magnificent 1978 album by Norma Jean, whose vocals graced early Chic hits Everybody Dance and Dance Dance Dance before she went solo. That was the theory – but her eponymous debut was written, produced and performed by Chic's Nile Rodgers and Bernard Edwards, with heavy participation from the remainder of the group. As an early Chic production, it is as stylish and sophisticated as you'd expect, with tight, propulsive and melodic songs sweetened by Chic strings and topped off with Norma Jean's excellent vocals. Amazingly, the album didn't spin off any hits although Saturday, High Society and I Like Love have subsequently been sampled on tracks by Joey Negro, Stelle Browne and Solitaire, respectively. The chiming, nagging Saturday is perhaps the best of the bunch, although Sorcerer is as magical as its title suggests and the b-side Hold Me Lonely Boy – one of seven bonus tracks here, alongside 12-inch and 7-inch mixes – is another gem.

### BERT JANSCH



**Angie – The Collection**  
(Spectrum SPEC 2075)

Sadly coinciding with Jansch's death last week at the age of 67, this low-priced anthology is a timely and poignant tribute to the talented Glaswegian: a quiet but extremely talented guitarist and singer who was one of the mainstays of the British folk movement. Although Jansch primarily wrote his own material, one of his best known recordings – and the opening track on this album – is his interpretation of fellow folk legend Davy Graham's instrumental Angie. His fluid and stylish interpretation surpasses Graham's own, and even that of Paul Simon. Massively influential – Nick Drake, Neil Young and even Led Zeppelin's Jimmy Page all absorbed his style – Jansch is movingly intense on Needle Of Death, jazzily upbeat on A Little Sweet Sunshine, and amusingly tongue-in-cheek on Come Sing Me A Happy Song. Although the 24 song, 77 minute album is primarily devoted to Jansch's solo work, it also

includes East Wind, a collaboration with John Renbourn and two tracks from his time with Pentangle.

### PAUL SIMON

Songwriter



(Sony Music 88697965162)

Paul Simon turns 70 on Thursday (13th), and to mark the occasion Sony Music is releasing this double disc set of songs selected by the man himself. While the songs span his career, the recordings don't, with nary a sign of Simon & Garfunkel. Instead, Simon's intense and previously unreleased The Sound Of Silence, from a Webster Hall concert earlier this year, is included alongside a recording of The Boxer from Central Park and Aretha Franklin's reading of Bridge Over Troubled Water. The other 29 songs range right across Simon's post Garfunkel career, from his debut solo hit, the reggae-inflected Mother & Child Reunion to the title track of his 2011 album So Beautiful Or So What. It is an intensely personal collection rather than a hits set, so some of his less

well known tracks are included, while 50 Ways To Leave Your Lover, You Can Call Me Al and the sublime Take Me To The Mardi Gras are notable absentees.

### FREEEZ

Gonna Get You (SFE/Cherry Red SFE 014)



Fronted by John Rocca, Freeez had a Top 10 hit in 1981 with Southern Freeez, an enjoyable and

soulful slab of Brit-funk, but their sound became radically more dance-oriented and floor-friendly with the release of their second album, Gonna Get You, with Arthur Baker at the helm. The set's signature song, IOU, is one of the most enduring hits of 1983, a deceptively simple and maddeningly catchy electro/dance cut based around the chorus 'A-E-I-O-U, And Sometimes Y'. Now reissued, the album also includes the still worthy but more minor hits Love's Gonna Get You and Pop Goes My Love and is expanded to a two disc edition with remixes, edits b-sides and acapellas.

ALAN JONES

## CATALOGUE TOP 20 HITS



This	Last	Artist Title	Label/Distributor
1	1	<b>THE BEATLES</b> 1 / EMI (E)	
2	NEW	<b>GOO GOO DOLLS</b> Greatest Hits - Vol 1 - The Singles / Warner Brothers (ARV)	
3	2	<b>THE WHO</b> Then And Now / Polydor (ARV)	
4	4	<b>THE CARPENTERS</b> Gold - Greatest Hits / A&M (ARV)	
5	20	<b>NIRVANA</b> Nirvana / Geffen (ARV)	
6	3	<b>DIRE STRAITS &amp; MARK KNOPFLER</b> Private Investigations - The Best Of / Mercury (ARV)	
7	6	<b>RED HOT CHILI PEPPERS</b> Greatest Hits / Warner Brothers (ARV)	
8	5	<b>GUNS N' ROSES</b> Greatest Hits / Geffen (ARV)	
9	10	<b>EAGLES</b> The Very Best Of / Elektra (ARV)	
10	7	<b>EMINEM</b> Curtain Call - The Hits / Interscope (ARV)	
11	RE	<b>ABBA</b> Gold / Polar (ARV)	
12	RE	<b>UB40</b> The Very Best Of 1980-2000 / Dep International (E)	
13	11	<b>MEAT LOAF</b> Piece Of The Action - The Best Of / Camden Deluxe (ARV)	
14	RE	<b>WHITNEY HOUSTON</b> The Ultimate Collection / Arista (ARV)	
15	13	<b>CELINE DION</b> My Love: Essential Collection / Sony BMG (ARV)	
16	RE	<b>LED ZEPPELIN</b> Mothership - Best Of / Atlantic (ARV)	
17	9	<b>ELO</b> All Over The World - The Very Best Of / Epic (ARV)	
18	16	<b>THE SMITHS</b> The Sound Of The Smiths: Deluxe Edition / Rhino (ARV)	
19	18	<b>BOB MARLEY &amp; THE WAILERS</b> Legend / Tuff Gong (ARV)	
20	RE	<b>STEREOPHONICS</b> A Decade In The Sun - Best Of / V2 (ARV)	

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## CATALOGUE TOP 20 SINGLES



This	Last	Artist Title	Label/Distributor
1	1-9	<b>GOO GOO DOLLS</b> Iris / Warner Brothers (ARV)	
2	1	<b>DAMIEN RICE</b> Cannonball / East West (ARV)	
3	2	<b>MAZZY STAR</b> Into Dust / Capitol (E)	
4	RE	<b>JAMES MORRISON FEAT. NELLY FURTADO</b> Broken Strings / Polydor (ARV)	
5	RE	<b>AEROSMITH</b> I Don't Want To Miss A Thing / Columbia (ARV)	
6	RE	<b>NIRVANA</b> Smells Like Teen Spirit / Geffen (ARV)	
7	RE	<b>THE SCRIPT</b> Break Even / Phonogenic (ARV)	
8	NEW	<b>BOYZ II MEN</b> End Of The Road / Motown/Island (ARV)	
9	NEW	<b>ALANIS MORISSETTE</b> Ironic / Maverick (ARV)	
10	4	<b>ADELE</b> Make You Feel My Love / XL (PIAS)	
11	RE	<b>FLORENCE + THE MACHINE</b> You Got The Love / Island (ARV)	
12	NEW	<b>JAMES MORRISON</b> You Give Me Something / Polydor (ARV)	
13	3	<b>VANESSA CARLTON</b> A Thousand Miles / A&M (ARV)	
14	RE	<b>KELLY CLARKSON</b> Since U Been Gone / RCA (ARV)	
15	7	<b>DR DRE FEAT. SNOOP DOGG</b> The Next Episode / Interscope (ARV)	
16	RE	<b>MUSE</b> Feeling Good / ABE (CINR)	
17	NEW	<b>NELLY</b> Hot In Herre / Island (ARV)	
18	NEW	<b>OCEAN COLOUR SCENE</b> The Day We Caught The Train / MCA (ARV)	
19	6	<b>NICKELBACK</b> Photograph / Roadrunner (ADA ARV)	
20	RE	<b>JERMAINE STEWART</b> We Don't Have To Take Our Clothes Off / Ten (E)	

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## CATALOGUE TOP 20 ALBUMS



This	Last	Artist Title	Label/Distributor
1	RE	<b>NIRVANA</b> Nevermind / Geffen (ARV)	
2	RE	<b>PINK FLOYD</b> The Dark Side Of The Moon / EMI (E)	
3	1	<b>ADELE</b> 19 / XL (PIAS)	
4	2	<b>AMY WINEHOUSE</b> Back To Black / Island (ARV)	
5	3	<b>AMY WINEHOUSE</b> Frank / Island (ARV)	
6	NEW	<b>PINK FLOYD</b> Wish You Were Here / EMI (E)	
7	RE	<b>PINK FLOYD</b> The Wall / EMI (E)	
8	4	<b>LADY GAGA</b> The Fame / Interscope (ARV)	
9	5	<b>DAVID GUETTA</b> One Love / Postival/Virgin (E)	
10	6	<b>FLORENCE + THE MACHINE</b> Lungs / Island (ARV)	
11	8	<b>KINGS OF LEON</b> Only By The Night / Hand Me Down (ARV)	
12	NEW	<b>PINK FLOYD</b> Animals / EMI (E)	
13	NEW	<b>PINK FLOYD</b> Meddle / EMI (E)	
14	7	<b>BEYONCE</b> I Am Sasha Fierce / Columbia (ARV)	
15	9	<b>PAOLO NUTINI</b> Sunny Side Up / Atlantic (ARV)	
16	14	<b>COLDPLAY</b> Viva La Vida / Parlophone (E)	
17	NEW	<b>PINK FLOYD</b> The Division Bell / EMI (E)	
18	11	<b>RIHANNA</b> Good Girl Gone Bad / Def Jam (ARV)	
19	12	<b>PIXIE LOTT</b> Turn It Up / Mercury (ARV)	
20	18	<b>FLEETWOOD MAC</b> Rumours / Warner Brothers (ARV)	

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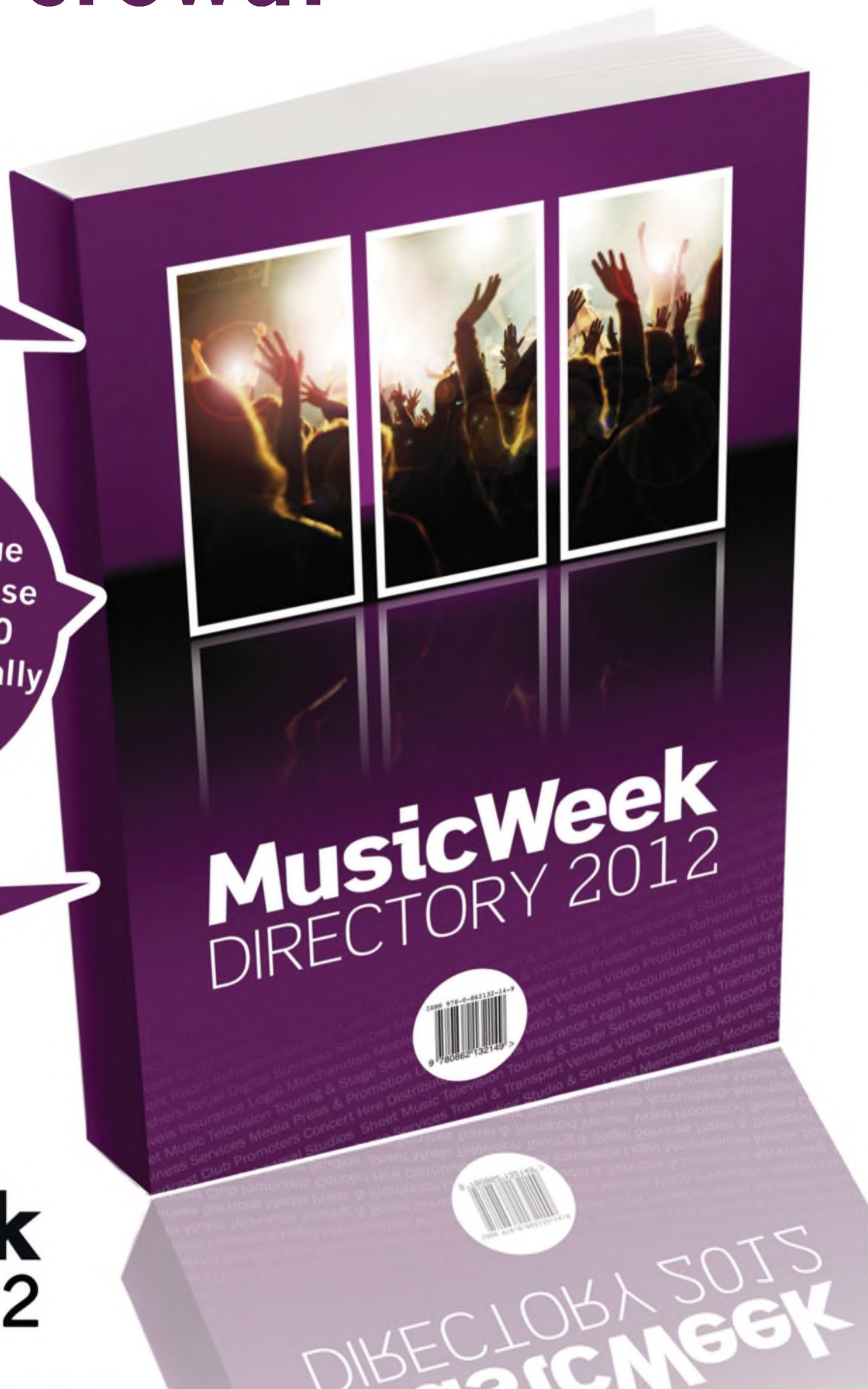
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# CLUB CHARTS

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## UPFRONT CLUB TOP 40

Pos	Last	Wks	ARTIST	Title	Label
1	5	4	<b>AFROJACK &amp; STEVE AOKI FEAT. AIYSSA PALMER</b>	No Beef	3 Beat
2	16	2	<b>LABRINTH FEAT. TINIE TEMPAH</b>	Earthquake	Syco
3	10	4	<b>BACKYARD ORCHESTRA</b>	Smiling Faces	Cr2
4	8	4	<b>LAIDBACK LUKE VS EXAMPLE</b>	Natural Disaster	MoS
5	14	5	<b>MATT CASELI &amp; STROBE FEAT. BABY D</b>	Phantasy	Honky Tunes
6	20	2	<b>GURU JOSH</b>	Infinity 2012	White Label
7	17	4	<b>MARINA AND THE DIAMONDS</b>	Radioactive	679/Atlantic
8	2	6	<b>DEVOLUTION</b>	Good Love	Rhino
9	21	9	<b>SIR IVAN</b>	Live For Today	Peaceman
10	33	3	<b>LADY INDIRAA</b>	Get Off	PBR
11	26	2	<b>NERO</b>	Crush On You	Mercury/MIA
12	15	4	<b>CE CE PENISTON FEAT. JOYRIDERS</b>	Finally	Perfecto
13	22	3	<b>TIESTO</b>	Maximal Crazy	Musical Freedom
14	40	2	<b>KIRSTY V IGOR BLASKA</b>	Green	KB
15	19	5	<b>MANUFACTURED SUPERSTARS FEAT. SELINA ALBRIGHT</b>	Serious	Magik Muzik
16	3	6	<b>GRACE</b>	Not Over Yet 2011	Perfecto
17	31	2	<b>ANDREA CARNELL</b>	At Last	Curvy
18	24	4	<b>RUSSO/RUSSO VS. THUNDERSKANK</b>	Bad Tonite/Teardrop	Polydor
19	NEW		<b>CHICANE</b>	Thousand Mile Stare	Modena
20	NEW		<b>SUB JAMS FEAT. COZI</b>	Ricochet	3 Beat
21	NEW		<b>MAVERICK SABRE</b>	I Need	Mercury
22	23	19	<b>MORY KANTE VS LOVERUSH UK</b>	Yeke Yeke 2011	Loverush Digital
23	18	9	<b>SAK NOEL</b>	Loca People (What The F***(K!))	3 Beat Blue/AATW
24	30	2	<b>DONATI &amp; AMATO</b>	Falling	E Lab Music
25	12	6	<b>WOLFGANG GARTNER FEAT. WILL I AM</b>	Forever	MoS
26	1	5	<b>HANNAH &amp; MIAMI CALLING</b>	When The Sun Comes Down	Snowdog
27	38	2	<b>J LATIF</b>	Anonymous	White Label
28	11	8	<b>MYNC, RON CARROLL &amp; DAN CASTRO</b>	Don't Be Afraid	Cr2
29	35	2	<b>CRAIG DAVID &amp; ERICK MORILLO</b>	Get Drunk Up	Subliminal
30	NEW		<b>JENNIFER LOPEZ</b>	Papi	Def Jam
31	NEW		<b>NADIA ALI FEAT. STARKILLERS &amp; ALEX KENJI</b>	Pressure	Strictly Rhythm
32	4	6	<b>LAURENT WERY/SWIFT KID/DEV</b>	Hey Hey Hey...	One More Tune/Warner
33	2		<b>FLORRIE</b>	I Took A Little Something	Xenomania
34	NEW		<b>CHER LLOYD FEAT. MIKE POSNER</b>	With Ur Love	Syco
35	Re	3	<b>CAMILLE PURCELL</b>	Fallacy	18Th Floor
36	6	6	<b>RD</b>	Got Me Burnin?	Polydor
37	NEW		<b>MONARCHY FEAT. BRITT LOVE</b>	You Don't Want To Dance With Me	1cc%
38	29	10	<b>RAY FOXX FEAT. LOVELLE</b>	La Musica (The Trumpeter)	Defected
39	NEW		<b>QWOTE VS LUCENZO FEAT. PITBULL</b>	Throw Your Hands Up	MoS
40	NEW		<b>ROGER SHAH &amp; SIAN KOSHEEN</b>	Hide U	Magik Island

# Beyonce racks up her ninth consecutive number one hit

**UPFRONT****COMMERCIAL POP****URBAN**

## ANALYSIS

BY ALAN JONES

A year to the month after topping the Upfront and Commercial Pop charts for the first time with Take Over Control (feat. Eva Simons), Dutch DJ Afrojack (accompanied by Steve Aoki and Alyssa Palmer) returns to the top of the Upfront chart and climbs 20-3 on the Commercial Pop chart with follow-up No Beef. With heavyweight support from

David Guetta, Calvin Harris, Laidback Luke and Pete Tong, among others, the hypnotic track – identifiable by its quirky male vocal hook and Oregon native Palmer's wailing – is another potential smash for the 3 Beat label, still basking in the success of its Sak Noel single Loca People.

Meanwhile, Beyonce racks up another number one on the Commercial Pop chart, where the double-header Countdown/Love On Top wins

a closely-contested tussle for chart honours with Darren Hayes' latest, Black Out The Sun. It's Beyonce's ninth number one in a row – a sequence that includes all six singles from her last album, I Am...Sasha Fierce plus Run The World (Girls) and Best Thing I Never Had from 4.

Countdown/Love On Top also powers 6-1 on the Urban chart, replacing Loick Essien's Me Without You, which increases support by 11% even as it loses top billing.

## COMMERCIAL POP TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	6	2	<b>BEYONCE</b>	Countdown/Love On Top	Columbia/Parkwood Ent.
2	16	2	<b>DARREN HAYES</b>	Black Out The Sun	Powdered Sugar
3	20	2	<b>AFROJACK &amp; STEVE AOKI FEAT. AIYSSA PALMA</b>	No Beef	3 Beat
4	8	3	<b>CASCADA</b>	Au Revoir	AATW
5	15	2	<b>LABRINTH FEAT. TINIE TEMPAH</b>	Earthquake	Syco
6	21	2	<b>JENNIFER LOPEZ</b>	Papi	Def Jam
7	29	2	<b>TINCHY STRYDER</b>	Off The Record	4th & Broadway
8	12	5	<b>KMC FEAT. JAM TEK</b>	Everybody Jump	2101
9	1	3	<b>INNA</b>	Un Momento	3 Beat
10	NEW		<b>LADY INDIRAA</b>	Get Off	PBR
11	14	3	<b>GLORIA ESTEFAN</b>	Wepa	Crescent Moon
12	27	2	<b>LOICK ESSIEEN</b>	Me Without You	RCA
13	28	2	<b>CAMILLE PURCELL</b>	Fallacy	18Th Floor
14	26	2	<b>ALEX SAIDAC</b>	We Shine	Island
15	13	8	<b>SAK NOEL</b>	Loca People (What The F***(K!))	3 Beat Blue/AATW
16	NEW		<b>ELECTRIC GIANT BEATZ FEAT. MICHELLE WILLIAMS</b>	On The Run	EGB/IMR
17	2	4	<b>GRACE</b>	Not Over Yet 2011	Perfecto
18	NEW		<b>J LATIF</b>	Anonymous	White Label
19	25	2	<b>BOX BOTTOM FEAT. BIG BABBA</b>	Bounce 'N' Boom	AATW/UMTV
20	NEW		<b>SNEAKBO</b>	The Wave	Playhard
21	NEW		<b>KENNETH BAGER EXPERIENCE/ALOE BLACC</b>	The Sound Of Swing...	DeconstructiOn
22	NEW		<b>CHER LLOYD FEAT. MIKE POSNER</b>	With Ur Love	Syco
23	7	4	<b>LADY GAGA</b>	You And I	Interscope
24	RE	6	<b>MAROON 5 FEAT. CHRISTINA AGUILERA</b>	Moves Like Jagger	A&M/Octone
25	22	8	<b>PIXIE LOTT</b>	All About Tonight	Mercury
26	NEW		<b>SUB JAMS FEAT. COZI</b>	Ricochet	3 Beat
27	5	4	<b>DIONNE BROMFIELD FEAT. TINCHY STRYDER</b>	Spinnin' For 2012	1tunes/18th
28	19	3	<b>LAIDBACK LUKE VS EXAMPLE</b>	Natural Disaster	MoS
29	NEW		<b>JOE JONAS</b>	Just In Love	A&M
30	NEW		<b>QWOTE VS LUCENZO FEAT. PITBULL</b>	Throw Your Hands Up	MoS

## URBAN TOP 30

Pos	Last	Wks	ARTIST	Title	Label
1	6	3	<b>BEYONCE</b>	Countdown/Love On Top	Columbia/Parkwood Ent.
2	1	3	<b>LOICK ESSIEEN</b>	Me Without You	RCA
3	3	8	<b>JASON DERULO</b>	It Girl	Warner Brothers/Beluga Heights
4	2	13	<b>STARBOY NATHAN FEAT. WRETCH 32</b>	Hangover	Vibes Corner/Mona
5	26	2	<b>LABRINTH FEAT. TINIE TEMPAH</b>	Earthquake	Syco
6	NEW		<b>BLUEY ROBINSON</b>	Coming Back	RCA
7	14	2	<b>SUB JAMS FEAT. COZI</b>	Ricochet	3 Beat
8	NEW		<b>TINCHY STRYDER</b>	Off The Record	4th & Broadway
9	5	4	<b>IANNA HARVEY</b>	Save You	Rockizm
10	4	7	<b>MS DYNAMITE</b>	Neva Soft	Relentless/Dynamic Ventures
11	5	9	<b>DEVOLUTION</b>	Good Love	Rhino
12	10	6	<b>ROYCE DA 5'9 FEAT. EMINEM</b>	Writer's Block	Cracke
13	15	5	<b>RARA LOUD</b>	Lala Liar	White Label
14	12	4	<b>KENNY THOMAS</b>	Breathe	Solus
15	7	1E	<b>BOX BOTTOM FEAT. BIG BABBA</b>	Bounce 'N' Boom	AATW/UMTV
16	NEW		<b>PROFESSOR GREEN</b>	Read All About It	Virgin
17	21	1	<b>TIMBALAND FEAT. PITBULL &amp; DAVID GUETTA</b>	Pass At Me	Interscope
18	13	8	<b>KMC FEAT. JAM TEK</b>	Everybody Jump	2101
19	22	2	<b>LETHAL BIZZLE FEAT. JAMAL HADAWAY</b>	Look Up To The Sky	36C
20	17	8	<b>J. COLE</b>	Work Out	Roc Nation/RCA
21	20	2	<b>SKEPTA</b>	Hold On	3 Beat
22	8	11	<b>COVER DRIVE</b>	Lick Ya Down	Ceffen
23	11	6	<b>BEVERLEY KNIGHT</b>	Cuddly Toy/Apparently Nothin'	Hurricane
24	2F	9	<b>NICOLE SCHERZINGER</b>	Wet	Interscope
26	16	7	<b>KREAYSHAWN</b>	Gucci Gucci	Columbia
26	25	13	<b>BEYONCE</b>	Best Thing I Never Had	Columbia/Parkwood Ent.
27	1E	5	<b>CEE LO GREEN</b>	Cry Baby	Warner Brothers
28	24	15	<b>MANN FEAT. SNOOP DOGG &amp; IYAZ</b>	The Mack	Def Jam
29	19	16	<b>SNOOP DOGG &amp; T-PAIN</b>	Boom	Capitol/Pantheone
30	27	14	<b>NICKI MINAJ</b>	Super Bass	Cash Money/Island

## COOL CUTS TOP 20

Pos	ARTIST	Title
1	<b>DAVID GUETTA FEAT. USHER</b>	Without You
2	<b>AFROJACK/STEVE AOKI/AIYSSA PALMA</b>	No Beef
3	<b>NERO</b>	Crush On You
4	<b>PROFESSOR GREEN FEAT. EMELI SANDE</b>	Read All About It
5	<b>NADIA ALI FEAT. STARKILLERS &amp; ALEX KENJI</b>	Pressure
6	<b>DIRTY SOUTH &amp; THOSE USUAL SUSPECTS FEAT. ERIC HECHT</b>	Walking Alone
7	<b>EXAMPLE</b>	Midnight Run
8	<b>SKREAM FEAT. SAM FRANK</b>	Anticipate
9	<b>TYSON</b>	After You're Gone
10	<b>ROOTS MANUVA</b>	Get The Get
11	<b>DONATI &amp; AMATO</b>	Falling
12	<b>DJ OBEK FEAT. AMBUSH CRAISSY</b>	
13	<b>DIMITRY VEGAS &amp; LIKE MIKE</b>	Rej 2011
14	<b>JUSTICE</b>	Audio, Video, Disco.
15	<b>FLORENCE + THE MACHINE</b>	Shake It Out
16	<b>CHICANE</b>	Thousand Mile Stare
17	<b>CROOKERS FEAT. HIDE STONE</b>	Mohawke Hummus
18	<b>SNEAKY SOUND SYSTEM</b>	Big (Always By Your Side)
19	<b>THE ANGRY KIDS FEAT. ODISSI</b>	Lullaby
20	<b>CONNAN MOCKASIN</b>	Faking Jazz Together



Hear the Cool Cuts chart every Thursday 4-6pm GMT on Paul 'Radical' Ruiz - Anything Goes radio show on Ministry Of Sound Radio across the globe on [www.ministryofsound.com/radio](http://www.ministryofsound.com/radio)

# CHARTS



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

● GYM CLASS HEROES FEAT. ADAM LEVINE

Stereo Hearts

● MATT CARDLE Run For Your Life

● MATT CARDLE Lost & Found

● MATT CARDLE Chemical

● TIMBALAND FEAT. PITBULL Pass At Me

● WOLFGANG GARTNER FEAT. WILL.I.A.M

Forever

### UK ARTIST ALBUMS CHART

● EVANESCENCE Evanescence

● STEPS The Ultimate Collection



● RYAN ADAMS Ashes & Fire

● JASON DERULO Future History

● KATHERINE JENKINS Daydream

● BJORK Biophilia

● CLIFF RICHARD Soulicious

● RADIOHEAD TKOL RMX 1234567

● PETER GABRIEL New Blood

● JOHNNY MATHIS The Ultimate Collection

● FIVE FINGER DEATH PUNCH American

Capitalist

● BEN FOLDS The Best Imitation of Myself

● FRON MALE VOICE CHOIR Voices of the

Valley – The Ultimate

● EXIT TEN Give Me Infinity

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

Source: Official Charts Company

## INDIE SINGLES TOP 20

This	Last	Artist Title / Label (Distributor)
1	NEW	CHARLENE SORAIA Wherever You Will Go / Peacfrog (E)
2	2	ADELE Set Fire To The Rain / XL (PIAS)
3	1	EXAMPLE Stay Awake / Mos (ARV)
4	4	ADELE Someone Like You / XL (PIAS)
5	3	WRETCH 32 FEAT. JOSH KUMRA Don't Go / Levels/Mos (ARV)
6	5	EXAMPLE Changed The Way You Kiss Me / Mos (ARV)
7	6	NOEL GALLAGHER'S HIGH FLYING BIRDS AKA What A Life! / Solar Music (E)
8	13	MY HEARTS A STEREO Stereo Hearts / icover
9	11	COVER GIRL We Found Love / Storybook
10	7	ADELE Rolling In The Deep / XL (PIAS)
11	8	DJ FRESH FEAT. SIAN EVANS Louder / Mos (ARV)
12	14	LAIDBACK LUKE VS EXAMPLE Natural Disaster / Mos (ARV)
13	12	ADELE Make You Feel My Love / XL (PIAS)
14	15	WRETCH 32 FEAT. L Traktor / Levels/Mos (ARV)
15	17	THE HEAVY Short Change Hero / Counter (PIAS)
16	NEW	NADIA ALI Rapture / Mos (ARV)
17	10	JOE GODDARD FEAT. VALENTINA Gabriel / Creco-Roman (ROM ARV)
18	NEW	YEO VALLEY Forever / Most Radicalist Black Sheep
19	18	SKY FULL OF Lighters / icover
20	15	MS DYNAMITE Neva Soft / Relentless/Dynamic Ventures (PIAS)

## INDIE ALBUMS TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	ADELE 21 / XL (PIAS)
2	3	ADELE 19 / XL (PIAS)
3	2	EXAMPLE Playing In The Shadows / Mos (ARV)
4	7	WRETCH 32 Black And White / Levels/Mos (ARV)
5	8	CARO EMERALD Deleted Scenes From The Cutting Room Floor / Dramatico/Grand Mono (ADA ARV)
6	4	JOE BONAMASSA & BETH HART Don't Explain / Provogue (ADA ARV)
7	NEW	OVIL WARS Barton Hollow / Sensibility
8	NEW	ROOTS MANUVA 4Everevolution / Big Dada/Banana Klan (PIAS)
9	9	ALED JONES Forever / DMR TV (SUI)
10	13	ARCTIC MONKEYS Suck It And See / Domino (PIAS)
11	11	SEASICK STEVE You Can't Teach An Old Dog New Tricks / Play It Again Tam (PIAS)
12	5	WILCO The Whole Love / A11 (ADA ARV)
13	12	DORIS DAY The Greatest Hits & More / Music Digital (Dalla/Sony JAO)
14	NEW	THE UNION Siren's Song / Fayolia/Townsend/Armat
15	NEW	JULIAN LENNON Everything Changes / (Synthead (Knuw Arvnt)
16	16	EXAMPLE Won't Go Quietly / Data/Mos (ARV)
17	RE	BON IVER Bon Iver / 4AD (PIAS)
18	NEW	CAMO & KROOKED Cross The Line / Hospital (SR)
19	NEW	NEW FOUND GLORY Radiosurgery / Eritagh (ADA ARV)
20	RE	LITTLE ROY Battle For Seattle / Ark (PIAS)

## INDIE SINGLES BREAKERS TOP 10

This	Last	Artist Title / Label (Distributor)
1	NEW	MY HEARTS A STEREO Stereo Hearts / icover
2	3	COVER GIRL We Found Love / Storybook
3	5	THE HEAVY Short Change Hero / Counter (PIAS)
4	8	NADIA ALI Rapture / Mos (ARV)
5	2	JOE GODDARD FEAT. VALENTINA Gabriel / Creco-Roman (ROM ARV)
6	NEW	YEO VALLEY Forever / Most Radicalist Black Sheep
7	6	SKY FULL OF Lighters / icover
8	11	2011 MUSIC HITZ Stereo Hearts / Soli Tributes
9	7	RADICAL FACE Welcome Home / Morr (Shellshock SR)
10	1	RAY FOXX FEAT. LOVELLE La Musica (The Trumpeter) / Defected (AJA EA)

## COMPILATION CHART TOP 20

This	Last	Artist Title / Label (Distributor)
1	1	VARIOUS Now That's What I Call R&B / EMI TV/Rhino/JMTV (ARV)
2	2	VARIOUS Now That's What I Call Music 79 / EMI Virgin/JMTV (E)
3	NEW	VARIOUS Monster Floorfillers 2011 / AATW/JMTV (ARV)
4	3	VARIOUS Sugar Sugar – The Birth Of Bubblegum Pop / Sony RCA (ARV)
5	4	VARIOUS Euphoria 2011 / Mos (ARV)
6	7	VARIOUS Ultimate Pop Princesses / JMTV (ARV)
7	NEW	VARIOUS Princesses / Walt Disney (E)
8	8	VARIOUS The Sound Of Dubstep 3 / Mos (ARV)
9	9	ORIGINAL TV SOUNDTRACK Billy Connolly's Route 66 / JMTV (ARV)
10	5	VARIOUS BBC Radio 2 – Pick Of The Pops / EMI TV/Sony (ARV)
11	6	VARIOUS Ibiza Annual 2011 / Mos (ARV)
12	11	VARIOUS R&B In The Mix 2011 / AATW/Rhino/JMTV (ARV)
13	10	VARIOUS The Singer The Song / Rhino/Sony (ARV)
14	12	OST Drive / Lakeshore
15	NEW	VARIOUS The Lost Notebooks Of Hank Williams / Egyptian/Sony (ARV)
16	NEW	VARIOUS 100 Percent Pure Dubstep – Vol 2 / New State (E)
17	17	VARIOUS Now That's What I Call Music 78 / EMI Virgin/JMTV (E)
18	13	ORIGINAL TV SOUNDTRACK Lemonade Mouth / Walt Disney (E)
19	16	VARIOUS Clubland 19 / AATW/JMTV (ARV)
20	RE	VARIOUS 100 Hits – Halloween / 100 Hits (SDU)

## ROCK ALBUMS TOP 10

This	Last	Artist Title / Label
1	NEW	YOU ME AT SIX Sinners Never Sleep / Virgin (E)
2	2	NIRVANA Nevermind / Geffen (ARV)
3	1	BLINK-182 Neighborhoods / Island (ARV)
4	NEW	THE ANSWER Revival / Spinefarm (ARV)
5	3	MASTODON The Hunter / Roadrunner (ADA ARV)
6	8	BLINK-182 Greatest Hits / Geffen (ARV)
7	9	FOO FIGHTERS Wasting Light / RCA (ARV)
8	5	FOO FIGHTERS Greatest Hits / RCA (ARV)
9	RE	GUNS N' ROSES Greatest Hits / Geffen (ARV)
10	4	NIRVANA Unplugged In New York / Geffen (ARV)

## DANCE ALBUMS TOP 10

This	Last	Artist Title / Label (Distributor)
1	1	DAVID GUETTA Nothing But The Beat / Positive/Virgin
2	2	EXAMPLE Playing In The Shadows / Mos
3	3	NERO Welcome Reality / Mercury/MTA
4	4	CHASE & STATUS No More Idols / Mercury
5	NEW	CAMO & KROOKED Cross The Line / Hospital
6	6	KATY B On A Mission / Columbia/Rise
7	7	VARIOUS Defected Pts Closing Party – Ibiza 2011 / In The House
8	8	VARIOUS Ibiza Annual 2011 / Mos
9	9	VARIOUS Until One – Swedish House Mafia / Virgin
10	NEW	ARMIN VAN BUUREN Universal Religion Chapter 5 / Armada

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# INTERNATIONAL CHARTS

BY ALAN JONES



SOUTH KOREAN BOYBAND TVXQ's latest album Tone sold 210,000 copies in Japan last week, and rapper J.Cole's (pictured) first album Cole World: The Sideline Story blasted to the top of the US chart, with sales of 218,000 – but both made an otherwise modest impact in a week when the globe's greatest gainers were newly remastered classics.

Nirvana's iconic 1991 release Nevermind went head-to-head with

Pink Floyd's 1973 masterpiece Dark Side Of The Moon – and in the 16 countries in which both charted, punters gifted an 11-5 victory to the Floyd album. Moon shone brightly enough to make the Top 10 in seven countries: Croatia (number two), Argentina (three), Germany (three), the Netherlands (eight), Switzerland (eight), Canada (nine) and Austria (10). It also returned to chart duty in the US (12), the Czech Republic (13), Finland (15), Spain (15), Sweden (17), Norway (18), the Netherlands

(19), Wallonia (19), Australia (22), Ireland (25) and Flanders (32). It was, of course, one of 14 Pink Floyd albums to be released simultaneously in a new edition, and it was the highest charting of them everywhere. The Wall was, by equally common consent, the second most successful, with Wish You Were Here a clear third. Although it ranked only number 112 on the UK chart last week, the Discovery box set – which includes all of the remasters and a 60-page book – fared better

elsewhere, debuting in Germany (number nine), Croatia (25), Switzerland (26), Canada (41), Austria (61), Spain (68), Wallonia (71), the Netherlands (80) and the US (175).

Among new releases, Blink 182's first album in eight years, Neighborhoods, was the top title, making its way into 15 surveys, with top placings of number two in Australia, Canada and the US three in New Zealand, six in Germany, seven in Austria and the Czech Republic and 10 in Japan.

A week after providing his second number one album in the UK, The Awakening started its international campaign well for James Morrison, debuting at number one in Switzerland, two in Ireland, seven in the Netherlands, 11 in Switzerland, 14 in Greece and in lower positions in a further six territories. Porcupine Tree's Steven Wilson also registered well with his second solo album. The prog rocker's Grace For Drowning set debuts well in the Netherlands, Finland, Switzerland and France.



# MusicWeek PRESENTS VOLUME 14

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**Submission deadlines \***

Volume 14, November issue: Monday October 24  
 Volume 15, December issue: Monday November 21

\* Must be submitted by 1.00pm on day stated

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

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

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

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

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

# CHARTS SALES



For all charts and credits queries email [isabelle.nesmon@intentionmedia.co.uk](mailto:isabelle.nesmon@intentionmedia.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)	(Producer) / Publisher (Writer)	
<b>1</b>	New		<b>RIHANNA FEAT. CAIVIN HARRIS</b>	<b>We Found Love</b>	Def Jam USUM7115507 (ARV)	(Harris) EMI (Harris)	HIGHEST NEW ENTRY
2	2	8	<b>MAROON 5 FEAT. CHRISTINA AGUILERA</b>	<b>Moves Like Jagger</b>	A&M/Octone USUM7110932 (ARV)	(Blanco) Universal/Kobalt (Levin/Lavin/Maffucci/Huster)	SALES INCREASE
3	1	2	<b>SAK NOEL</b>	<b>Loca People (What The F**K!)</b>	3 Beat/AAWT GBSX1100168 (ARV)	(Noel) J&R/Ultra Tunes (Noel)	
4	5	4	<b>ONE DIRECTION</b>	<b>What Makes You Beautiful</b>	Syco GB110100318 (ARV)	(Yacoub) Syco (Yacoub) (Yacoub/Katecha)	
5	3	3	<b>GOO GOO DOLLS</b>	<b>Iris</b>	Warner Brothers USWB1101707 (ARV)	(Goo Goo Dolls/Cavalli) J&R (Zeanah)	
6	4	3	<b>DAPPY</b>	<b>No Regrets</b>	AATW/Island GBD61101353 (ARV)	(TMs) Sony ATV (Lontostavlos/Kobalt/Keller/Barrett/Thirk)	
7	20	3	<b>LMFAO</b>	<b>Sexy And I Know It</b>	Atlantic USAT1101809 (ARV)	(Partly Rock) Yeah! (Partly) Partly Rock (Gordy/Oliver/Roberts/Lindenbeck/Beck)	+50% SALES INCREASE
8	6	3	<b>JAMES MORRISON</b>	<b>I Won't Let You Go</b>	Island GBUM71104692 (ARV)	(Taylor) Sony ATV/Image (Morrison/Robson/Brammer)	
9	7	3	<b>JASON DERULO</b>	<b>It Girl</b>	Warner Brothers/Beluga Heights USWB1101221 (ARV)	(Kiria/Kou) Universal/Sony ATV/Kobalt/Rodriguez/Williams/lookin At You Kidd/Beluga Heights/Irving (Kiria/Kou/Bogart/Robbins/Dessouleaux)	
10	10	15	<b>BAD MEETS EVIL FEAT. BRUNO MARS</b>	<b>Lighters</b>	Interscope USUM71101879 (ARV)	(The Smeezingtons/Batt) J&R (Simon) Universal/Warner Chappell/EMI/BugTic (Montgomery/Hernandez/Lawrence/Levine/Battle/Waters)	
11	8	7	<b>OLY MURS FEAT. RIZZLE KICKS</b>	<b>Heart Slips A Beat</b>	J&R/Syco GBAR1100728 (ARV)	(The Fearless) Universal/Sony ATV/Image Rights/8 - Unique/Kobalt (Smith/Perston/Flot/Alexander-Sule/Stephens)	
12	12	15	<b>CHRISTINA PERRI</b>	<b>Jar Of Hearts</b>	Atlantic USAT11001508 (ARV)	(Yeretsian) Warner Chappell/Philosophy Of Sound/Wixen/Piggy Dogz (Perri/Yeretsian/Lawrence)	SALES INCREASE
13	11	17	<b>ED SHEERAN</b>	<b>The A Team</b>	Asylum G3AH1100095 (ARV)	(Sheeran/Gosling) Sony ATV (Sheeran)	
14	9	5	<b>PIXIE LOTT</b>	<b>All About Tonight</b>	Mercury GBUM71103710 (ARV)	(Kidd/Ottoch) Universal/All Mixed Up/Pretty Woman/Purple Labels/Super Phonic (Ottoch/Kidd/James)	
15	18	6	<b>DAVID GUETTA FEAT. USHER</b>	<b>Without You</b>	Positiva/Virgin GB28K100030 (2)	(Guetta/Luin/Ortiz/Riesler) EMI/Sony ATV/Rider Editions/Present Time/What A Publishing/Bucks/Guetta/Luin/Ortiz/Riesler/Cruz/Raymond/Love)	SALES INCREASE
16	24	6	<b>NICKI MINAJ FEAT. RIHANNA</b>	<b>Fly</b>	Cash Money/Island USCM1100077 (ARV)	(Rotten) Universal/Sony ATV/Image/Barbie/Money Mac/Randall/Worth (Maraj/Rotem/Hissink/Jordan/Rishad)	+50% SALES INCREASE
17	17	5	<b>DELILAH</b>	<b>Go</b>	Atlantic GBAS1100023 (ARV)	(Delilah/Balistic) Sony ATV/S&M/Full Keel (Wolinski/Delilah/Stewart-Jones/Sutherland)	SALES INCREASE
18	13	7	<b>CAIVIN HARRIS</b>	<b>Feel So Close</b>	Columbia GBAR1100748 (ARV)	(Harris) J&R (Harris)	
19	14	14	<b>BRUNO MARS</b>	<b>Marry You</b>	Elektra USAT11001887 (ARV)	(The Smeezingtons) J&R/Sony/Windswept/Warner Chappell (Mars/Lawrence/Levine)	
20	New		<b>CHARLENE SORAIA</b>	<b>Wherever You Will Go</b>	Peacefish GB:WK1100079 (2)	(Hutchison) Universal (Band/Kamin)	
21	15	7	<b>RIHANNA</b>	<b>Cheers (Drink To That)</b>	Def Jam USUM71102595 (ARV)	(The Runners/Riddick) Notting Hill/Universal/Warner Chappell/EMI/Sony ATV/Kobalt/Wixen (Harris/Koor/Banther/Penguliz/Gibson/very/Christy/Edwards/Lavigne/Poole)	
22	21	5	<b>THE SATURDAYS ALL FIRED UP</b>	<b>Party</b>	Polydor GBUM71103947 (ARV)	(Xenomania/Higgins) Xenomania/Warner Chappell/EMI/Sony ATV/Stripe (Higgins/Dee/Jay/Mek/Dres/D/Cooper/Will/Dood-Noble/Resh/Xenomania)	
23	16	7	<b>WILL YOUNG</b>	<b>Jealousy</b>	RCA GB11000347 (ARV)	(Richard X) Sony ATV (Young/Flot/Sittwell)	
24	33	8	<b>LADY GAGA</b>	<b>You And I</b>	Interscope USUM71106457 (ARV)	(Lady Gaga/Lange) Sony ATV (Germanotta)	SALES INCREASE
25	New		<b>MARINA AND THE DIAMONDS</b>	<b>Radioactive</b>	Warner Brothers GBFF1100031 (ARV)	(Stargate/D) Chucic/Lenssen) Warner Chappell/EMI/Bucks/IsleofTapes/CC (Diamond/Eriksen/Hermansen/Lenssen/Narain)	
26	26	20	<b>ADELE</b>	<b>Set Fire To The Rain</b>	XL GBBK11000348 (PIAS)	(T Smith) Universal/Chrysalis (T Smith/Adkins)	
27	New		<b>FLORENCE + THE MACHINE</b>	<b>Shake It Out</b>	Island GBUM71107355 (ARV)	(Epworth) EMI/Universal (Welch/Epworth/Hull)	
28	22	8	<b>EMELI SANDE</b>	<b>Heaven</b>	Virgin G3AA1100492 (2)	(Naughty Boy/Spencer/Craze/Hoax) Sony ATV/EMI/Stellar (Sande/Khani/Craze/Chegwini/Spencer)	
29	19	6	<b>EXAMPLE</b>	<b>Stay Awake</b>	MoS GBCE11001255 (ARV)	(Stephens/Ray/Clarke) EMI/Universal (Gleave/Stephens/Ray)	
30	28	14	<b>RIZZLE KICKS</b>	<b>Down With The Trumpets</b>	Island GBUM71100891 (ARV)	(Dag Nabli/Future Cut/Spence) Future Cut/Kobalt/Stage Three/BMG Rights (Stephens/Alexander-Sule/Lewis/Babalole)	
31	32	37	<b>ADELE</b>	<b>Someone Like You</b>	XL GBBK11000351 (PIAS)	(Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)	SALES INCREASE
32	25	6	<b>ED SHEERAN</b>	<b>You Need Me, I Don't Need You</b>	Asylum USAT11019480 (ARV)	(Gosling/Hugall) Sony ATV (Sheeran)	
33	38	22	<b>LADY GAGA</b>	<b>The Edge Of Glory</b>	Interscope USUM71106458 (ARV)	(Lady Gaga/Garibay/DJ White Shadow) Universal/Sony ATV/Warner Chappell/EMI (Germanotta/Garibay/Belt)	SALES INCREASE
34	23	7	<b>SEAN KINGSTON</b>	<b>Party All Night (Sleep All Day)</b>	Beluga Heights/SPIC USM21001959 (ARV)	(StarGate/Wee) EMI/TrueLove/Sony ATV/Ultra Tunes/Ultra Empire (Eriksen/Hermansen/Rigo/Wilhelm/Harden/Gudieva)	
35	29	8	<b>WRETCH 32 FEAT. JOSH KUMRA</b>	<b>Don't Go</b>	Levels/MoS GBCE11001151 (ARV)	(Heard/Moulden) Universal/EMI (Scott/Moulden/Kumra)	
36	30	9	<b>NICOLE SCHERZINGER</b>	<b>Wet</b>	Interscope USUM7110332 (ARV)	(StarGate/Wee) EMI/TrueLove/Peermusic (Eriksen/Hermansen/Wilhelm/Dean/Hale)	
37	37	13	<b>THE WANTED</b>	<b>Glad You Came</b>	Global Talent/Island GBUM71104495 (ARV)	(Mac) Rokstone/Peermusic/Warner Chappell (Mac/Hector/Drewett)	
38	45	15	<b>BEYONCÉ</b>	<b>Best Thing I Never Had</b>	Columbia/Parkwood Ent. USM1102904 (ARV)	(Beyoncé/Knowles/Nixon/Taylor/S) Universal/EMI/Downtown/Manus (Edmonds/Nixon/Knowles/Smith/Taylor/Giffin/McCampbell)	SALES INCREASE

39	35	9	<b>JESSIE J</b>	<b>Who's Laughing Now</b>	Island/Lava USUM71100956 (ARV)	(The Invincible Men/Parker & Jones) Sony ATV/Universal/BMG Rights/RMG/Label Talent (Gibson/Febworch/Aszciod/Shave/Hillier/PL/Reiners/Riley)	
40	27	5	<b>LEONA LEWIS &amp; AVICII</b>	<b>Collide</b>	Syco GB110100325 (ARV)	(Wilhelm/The Young Fcys) EMI/TrueLove/Stellar/Ultra Empire/Coltines Penguin (Czfel/CC (Rover/Fcylng/Fcynnem/Wilhelm/Fcyls)	
41	40	18	<b>EXAMPLE</b>	<b>Changed The Way You Kiss Me</b>	MoS GBCE1100336 (ARV)	(Woods) Universal/Chrysalis (Gleave/Woods)	
42	46	2	<b>NERO</b>	<b>Crush On You</b>	Mercury/MTA GBUM71104961 (ARV)	(Stephens/Ray) Universal (Knight/Zigmen)	SALES INCREASE
43	Re-entry		<b>LADY ANTEBELLUM</b>	<b>Need You Now</b>	Capitol/Parlophone USC110900695 (E)	(Worley) Warner Chappell/EMI/FCBY/Year Of The Cuckoo/Small Brothers (Haywood/Scott/Kee)	
44	31	5	<b>SNOW PATROL</b>	<b>Called Out In The Dark</b>	Fiction GBUM71105911 (ARV)	(Leckie/Lee) Universal/Besme/Biglife (Light/Cy/Connell/Ouinn/Wilson/Imps/Scot/Le)	
45	36	4	<b>KASABIAN</b>	<b>Days Are Forgotten</b>	Columbia GBAR11000557 (ARV)	(Pizzino/Dan the Automator) Sony ATV (Pizzino)	
46	59	20	<b>BIRDY</b>	<b>Skinny Love</b>	4th Floor/Atlantic GBAT1100002 (ARV)	(Gilbert/Walker) Chrysalis (Wernon)	SALES INCREASE
47	50	17	<b>CAIVIN HARRIS FEAT. KELIS</b>	<b>Bounce</b>	Columbia GBAR11000468 (ARV)	(Harris) EMI (Harris)	SALES INCREASE
48	51	22	<b>NICKI MINAJ</b>	<b>Super Bass</b>	Cash Money/Island USCM11000734 (ARV)	(Kane) Universal/Peermusic/Money Mack/42 (Maraj/Hobson/Dean)	SALES INCREASE
49	42	25	<b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b>	<b>Give Me Everything</b>	USJA1100032 (ARV)	(Afrojack) Sony ATV/Universal/Afrojack/Talpa/Bucks/Pen In The Crown (Perez/Van De Walle/Smith)	
50	41	4	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b>	<b>AKA What A Life!</b>	Sour Mash GB021100007 (E)	(Gallagher/Sardy) Sony ATV (Gallagher)	
51	43	11	<b>JAY-Z &amp; KANYE WEST FEAT. OTIS REDDING</b>	<b>Otis</b>	Roc-A-Fella/Def Jam USUM7111634 (ARV)	(West) EMI/ABC (West/Carter/Woods/Campbell/Connolly/Feldman/Hernandez)	
52	66	27	<b>CHRIS BROWN FEAT. BENNY BENASSI</b>	<b>Beautiful People</b>	Sony RCA USJ11000070 (ARV)	(Benassi/Benassi/Br) Universal/Ultra Empire/Basic Studio/Lock-An-Eat/Cherry Lane/The Bad Bad Guys/EMI (Brown/Benassi/Benassi/Jean Baptiste)	SALES INCREASE
53	New		<b>MY HEARTS A STEREO</b>	<b>Stereo Hearts</b>	ICover USQ51104886	(My Hearts A Stereo/ABC) Universal/EMI/Kobalt/CC (Levine/MCCoy/Levin/Mellor/Kerwey/Omelie)	
54	New		<b>COVER GIRL</b>	<b>We Found Love</b>	Storybook USA371144722	(Cover Girl/ABC) EMI (Harris)	
55	75	30	<b>LADY GAGA</b>	<b>Born This Way</b>	Interscope USUM71100638 (ARV)	(Lecy Gage/Cezzar/DJ White Shadow) Universal/Sony ATV/Warner Chappell/EMI/McMaxwell (Germanotta/Lauren/Celeste/Elle)	HIGHEST CLIMBER
56	55	38	<b>ADELE</b>	<b>Rolling In The Deep</b>	XL GBBK11000335 (PIAS)	(Epworth) EMI/Universal (Adkins/Epworth)	SALES INCREASE
57	Re-entry		<b>THE CALLING</b>	<b>Wherever You Will Go</b>	RCA USRC10001047 (ARV)	(Tanner) Universal (Kamin/Benc)	
58	44	6	<b>DAVID GUETTA FEAT. TAIQ CRUZ &amp; LUDACRIS</b>	<b>Little Bad Girl</b>	Positiva/Virgin GB28K100017 (E)	(Guetta/Luin/Ortiz/Riesler) EMI/Bucks/Piano Songs/Talpa/Riser Editions/What A Publishing/Present Time (Guetta/Luin/Ortiz/Riesler/Cruz)	
59	49	27	<b>ALOE BLACC</b>	<b>I Need A Dollar</b>	Epic US2511046001 (ARV)	(Dynamite/Michels) Kobalt/Franchise/Universal (Dewkins/Nicke/Thomas/Live/Mane)	
60	53	29	<b>LMFAO</b>	<b>Party Rock Anthem</b>	Interscope USUM71100061 (ARV)	(IMFAD/GoonRock) Party Rock/Label Talent (Cicci/Gicci/Lindenbeck/Beck)	
61	Re-entry		<b>CEE LO GREEN</b>	<b>Cry Baby</b>	Warner Brothers USAT11002313 (ARV)	(T. Smith) EMI/Chrysalis/God Given (Green/Nowels)	
62	48	11	<b>JLS FEAT. DEV</b>	<b>She Makes Me Wanna</b>	Epic GBAR11000512 (ARV)	(Sencell/The Infected/Jannus) Sony ATV/Warner Chappell/EMI/EMI (Sencell/Infected/Jannus/Williams/Hermansen/CIT/McIntyre/Gibson/Le)	
63	New		<b>SKYLAR GREY</b>	<b>Invisible</b>	Interscope USUM71113550 (ARV)	(Alex Da Kid) EMI/Universal (Grey/Thomas/Grant)	
64	39	2	<b>YOU ME AT SIX</b>	<b>Loverboy</b>	Virgin GBAA1100240 (E)	(GGGarth) EMI (Miller/Heyler/Franceschi/Baines/Plini)	
65	70	36	<b>JESSIE J FEAT. B.O.B</b>	<b>Price Tag</b>	Island/Lava USUM711029357 (ARV)	(Dr. Luke) Warner Chappell/Universal/Sony ATV/Kobalt/IsleofTapes/CC (Mish/Cottle/Kelly/Simmons/Epworth)	SALES INCREASE
66	57	23	<b>DAVID GUETTA FEAT. FLO RIDA &amp; NICKI MINAJ</b>	<b>Where Them Girls At</b>	Positiva/Virgin FR21D100100 (E)	(Guetta) Universal/Sony ATV/EMI/TrueLove/Me I On Star/Chrysalis/Kobalt/What A Publishing/Present Time (Guetta/Cezzar/FCBY/Play/S&M/Czetta/Kee/Lecy/Le)	
67	63	16	<b>FOSTER THE PEOPLE</b>	<b>Pumped Up Kicks</b>	Columbia USM1002931 (ARV)	(Foster) Sony ATV (Foster)	
68	58	17	<b>KATY PERRY</b>	<b>Last Friday Night (T.G.I.F)</b>	Virgin USCA21001264 (E)	(Dr. Luke/Martin) Kobalt/Warner Chappell/EMI/Wixen (P. Rich/Year'll Be My Bitch (Hudson/Cottle/Martin/McKee)	
69	34	4	<b>DAMIEN RICE</b>	<b>Cannonball</b>	East West IEABD0100004 (ARV)	(Rice) Warner Chappell (Rice)	
70	61	14	<b>DJ FRESH FEAT. SIAN EVANS</b>	<b>Louder</b>	MoS GBCE11001017 (ARV)	(Stein/Evans) Sony ATV/Bucks (Stein/Evans)	
71	New		<b>ED SHEERAN</b>	<b>Lego House</b>	Asylum GBAS11000206 (ARV)	(Gosling) Warner Chappell/Sony ATV/BD (Sheeran/Gosling/Leonic)	
72	New		<b>B.O.B FEAT. LIL' WAYNE</b>	<b>Strange</b>	Clouds Rebel/EMI/Atlantic/Grand Hustle USAT1102143 (ARV)	(Dr. Luke/Cirkut) tbc (Simmons/Gottweil/tbc)	
73	New		<b>LAIDBACK LUKE VS EXAMPLE</b>	<b>Natural Disaster</b>	MoS GBCE1101220 (ARV)	(Laidback/Luke/Parinar) Universal/Bucks/Next Era/Talpa (Van Schepplingen/Gleave/Parinar)	
74	52	35	<b>JAMES MORRISON FEAT. NELLY FURTADO</b>	<b>Broken Strings</b>	Polydor GBUM71081003 (ARV)	(Taylor) Sony ATV/Chrysalis (Morrison/FFS/Smith/Woorford)	
75	72	25	<b>BRUNO MARS</b>	<b>The Lazy Song</b>	Elektra USAT11000886 (ARV)	(The Smeezingtons) EMI/Sony ATV/Bug/Roc Nation/Music Jamanam/Toy Plane/Art For Arts Sale/Arthouse (Mars/Lawrence/Levine/K'naan)	SALES INCREASE

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Aks? What A Life! 50	Kiss Me 41	Go 21	Lighters 10	Day) 34
All About Tonight 14	Cheers (Drink To That) 21	Heart Slips A Beat 11	Little Bad Girl 58	Party Rock Anthem 60
All Fired Up 22	Collide 40	Heaven 28	Loca People (What The F**K!) 3	Price Tag 65
Beautiful People 52	Crush On You 42	I Need A Dollar 59	Ladder 70	Pumped Up Kicks 67
Best Thing I Never Had 38	Cry Baby 61	I Want To Let You Go 8	Loverboy 64	Radioactive 25
Born This Way 55	Days Are Forgotten 45	Invisible 63	Marry You 19	Rolling In The Deep 56
Bounce 47	Don't Go 35	It Girl 9	Moves Like Jagger 2	Set Fire To The Rain 26
Broken Strings 74	Down With The Trumpets 30	Jar Of Hearts 12	Natural Disaster 73	Sexy And I Know It 7
Called Out In The Dark 44	Feel So Close 18	Jealousy 23	Need You Now 43	Shake It Out 27
Cannonball 69	Fly 16	Last Friday Night (TGIF) 68	No Regrets 6	She Makes Me Wanna 62
Changed The Way You	Give Me Everything 49	Lego House 71	Otis 51	Skinny Love 46
	Glad You Came 37		Party All Night (Sleep All	Someone Like You 31

Stay Awake 29	Wherever You Will Go 20	Key
Stereo Hearts 72	Wherever You Will Go 57	★ Platinum (600,000)
Super Bass 48	Who's Laughing Now 39	● Gold (400,000)
Without You 15	You And I 24	● Silver (200,000)
You Need Me, I Don't Need You 32		

As used by Radio 1



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THE OFFICIAL UK ALBUMS CHART

Table with columns: This wk, Last wk, Wks in chart, Artist, Title, Label / Catalogue number (Distributor). Rows include James Morrison, Adele, You Me At Six, Lady Antebellum, Ed Sheeran, Kasabian, Ben Howard, Bruno Mars, Tony Bennett, David Guetta, Nirvana, Adele, Maroon 5, Joe McElderry, Example, Will Young, Katherine Jenkins, Cee Lo Green, Jessie J, Amy Winehouse, Blink-182, Lady Gaga, Rihanna, Beyonce, Christina Perri, Pink Floyd, Red Hot Chili Peppers, Feist, Erasure, Laura Marling, Chase & Status, Katy Perry, Lady Antebellum, DJ Shadow, Lady Gaga, Tinie Tempah, Mumford & Sons, Nero.

Table with columns: This wk, Last wk, Wks in chart, Artist, Title, Label / Catalogue number (Distributor). Rows include The Answer, Wretch 32, Plan B, The Beatles, Caro Emerald, Michael Buble, Doris Day, Chris Brown, Amy Winehouse, Foo Fighters, Florence + The Machine, Bombay Bicycle Club, Joe Bonamassa & Beth Hart, Nicki Minaj, Bad Meets Evil, Civil Wars, Foster The People, J Cole, Ollie Murs, The Moody Blues, Roots Manuva, Jay-Z & Kanye West, Miles Kane, Mastodon, Aled Jones, Take That, Dolly Parton, Guns N' Roses, Noah & The Whale, Arctic Monkeys, Seasick Steve, Pink Floyd, David Guetta, Nicola Roberts, The Vaccines, The Pierces, Go Go Dolls.

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Adèle 2, Adele 12, Answer, The 39, Arctic Monkeys 68, Bad Meets Evil 53, Beatles, The 42, Bennett, Tamy 9, Beyonce 24, Blink-182 21, Bombay Bicycle Club 50, Bonamassa, Joe & Beth Hart 51, Brown, Chris 46, Buble, Michael 44, Cee Lo Green 19, Chase & Status 31, Civil Wars 34, Cole, J 35, Day, Doris 45, DJ Shadow 34, Emerald, Caro 43, Erasure 29, Example 15, Feist 28, Florence + The Machine 49, Foo Fighters 48, Foster The People 55, Go Go Dolls 75, Guetta, David 10, Guetta, David 71, Howard, Ben 7, Jay-Z & Kanye West 60, Jenkins, Katherine 17, Jessie J 19, Jones, Aled 61, Kane, Miles 63, Kasabian 6, Lady Antebellum 4, Lady Antebellum 33, Lady Gaga 22, Lady Gaga 35, Marling, Laura 30, Mars, Bruno 8, Mastodon 62, McElderry, Joe 14, Minaj, Nicki 52, Moody Blues, The 58, Morrison, James 1, Mumford & Sons 37, Murs, Ollie 57, Nero 38, Nirvana 11, Noah & The Whale 67, Parton, Dolly 65, Perri, Christina 25, Perry, Katy 32, Pierces, The 74, Pink Floyd 26, Pink Floyd 70, Plan B 41, Red Hot Chili Peppers 27, Rihanna 23, Roberts, Nicola 72, Roots Manuva 59, Seasick Steve 69, Sheeran, Ed 5, Take That 64, Tempah, Tamy 36, Vaccines, The 73, Will Young 16, Winehouse, Amy 20, Winehouse, Amy 47, Wretch 32 40, You Me At Six 3, Key: ★ Platinum (300,000), ● Gold (100,000), ● Silver (60,000), ☆ European sales, BPI Awards: Albums, James Morrison: The Awakening (gold), Red Hot Chili Peppers: Greatest Hits (4 x platinum)

# CHARTS ANALYSIS

See pages 6-9 for sales statistics and market share.



## Evanescence ascend but Steps set to climb higher

### ALBUMS FOCUS

BY ALAN JONES

**E**vanescence's eponymous third album is one of six new releases breathing life into the Top 10 of the artist album chart, according to Tuesday's sales flashes. The Arkansas band's 2003 debut *Fallen* reached number one, and 2006 follow-up *The Open Door* peaked at number two. Their latest album sold nearly 11,000 copies by close of business on Monday to top the week-to-date rankings – but faces an uphill battle to carry its lead through to the weekend, with the newly reconvened Steps' *Ultimate Collection* making a strong start at number two. Meanwhile, Adele's *21* and Ed Sheeran's + aren't far behind and could easily close the gap to return to the top.

Elsewhere in the Top 10, there are debuts for Ryan Adams' *Ashes & Fire* (number five), Jason Derulo's *Future History* (seven), Katherine Jenkins' *Daydream* (nine) and Bjork's *Biophilia* (10), with Cliff Richard's *Soulicious* also new at number 11.

Last week, *You Me At Six* and their album *Sinners Never Sleep* led the initial midweek rankings but eventually had to settle for a number three debut (27,013 sales), behind James Morrison and Adele. Nevertheless, it became *You Me At Six*'s highest charting album yet: their 2008 debut *Take Off Your Colours* entered and peaked at number 25 (7,184 sales) and 2010's *Hold Me*

Down opened and peaked at number five (20,193 sales). The album is in rapid decline this week, falling to 23.

James Morrison's album *The Awakening* re-established its superiority by week's end to extend its leadership of the album chart to two weeks last Sunday. It was the first album to spend its first two weeks at number one since Beyoncé's *4* in July and the first by a British male solo artist to do so since Paul Potts' debut *One Chance* spent three weeks at the apex in 2007. On a less positive note, *The Awakening* sold only 36,411 copies last week – the second lowest tally for a number one this year. Adele's *21* bounced 4-2 (30,831 sales).

Number one in the US last month, country trio *Lady Antebellum*'s third album, *Own The Night*, debuted at number four (26,434 sales) on Sunday. Their breakthrough album *Need You Now* debuted and peaked at eight (13,740 sales) in 2010, and now rebounds 98-33 (4,217 sales), while the title track – which is featured in the TV campaign for the new album – jumps 156-43 (7,082 sales).

Folk/rock singer-songwriter **Ben Howard** from Devon has released three singles this year, failing to chart with *Old Pine*, reaching number 97 with *The Wolves* hitting 74 with *Keep Your Head Up*. But his debut album, *Every Kingdom* – on which all three are featured – had a much warmer reception, and debuted at seven (14,492 sales).



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Also new to the Top 40 were: Feist's *Metals* (number 28, 5,718 sales); Erasure's *Tomorrow's World* (number 29, 5,094 sales); *The Less You Know The Better* by DJ Shadow (number 34, 3,971 sales); and *Revival* by The Answer (number 39, 3,562 sales).

A year to the week after introductory single *Forget You* (*F\*\*k You!*) debuted at number one, **Cee Lo Green**'s album *The Lady Killer* surrendered its fourth hit, with *Cry Baby* sprinting 76-61 (4,805 sales). The album, which also contains *It's OK* (number 20) and *Bright Lights*, responded to its latest hit by rebounding 26-18 (9,599 sales). That is its highest chart position for nine weeks and helps to lift its career sales to 552,294.

Overall album sales were down 0.74% week-on-week at 1,649,403 – 6.12% below same-week 2010 sales of 1,756,775. The first week of the final quarter of the year, last week was the 16th week in a row that sales have

been below 2010 levels. In the first three quarters of 2011, overall album sales – at 72,288,527 – were down 5.16% on same-stage 2010 sales.

### SINGLES FOCUS

In May 2007, **Maroon 5**'s *Makes Me Wonder* topped the midweek sales flashes and was on schedule to jump 19-1 on the singles chart. It was prevented from doing so by Rihanna's *Umbrella* (feat. Jay-Z), which charged past it at the death to debut at number one – a position it held for 10 weeks, by which time *Makes Me Wonder* was way out of the running at number 40. History repeated itself on Sunday, with *Maroon 5*'s Christina Aguilera collaboration *Moves Like Jagger* seemingly set fair to move up to number one after five straight weeks at number two but being cruelly denied at the death by **Rihanna**'s *We Found Love* (feat. Calvin Harris), the introductory single from new album *Talk That Talk*.

Rihanna's sixth number one (and Harris' third), *We Found Love* wasn't released until Wednesday but racked up four-day sales of 87,573, leaving *Moves Like Jagger* as bridesmaid for the sixth time in a row, on sales of 82,128 – its second best yet. The two tracks continue to hold the top two places on the midweeks, with Rihanna's lead increasing.

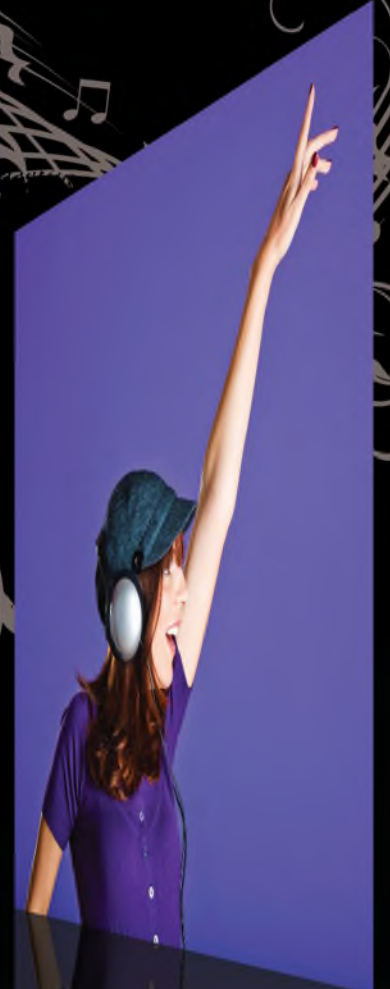
Since first hitting the chart a little over six years ago, Rihanna has placed 31 songs on the Top 75, 26 of them reaching the Top 20, and has racked up overall sales of 10,911,982 singles. *We Found Love* wasn't the only addition to her tally of Top 20 hits on Sunday: *Fly* – by Nicki Minaj feat. Rihanna – jumps 24-16 (21,377 sales). Before *We Found Love* was released, a spoiler version by *The Cover Girl*, climbed as high as number 28 on the midweeks. It eventually sold 5,676 copies to debut at 54.

Elsewhere in the Top 40, there were new entries on Sunday for three more female solo artists: Marina & The Diamonds' *Radioactive*, the first single from *Electra Heart*, debuts at number 25 (12,588 sales); Florence + The Machine's *Shake It Out*, the second from *Ceremonials*, debuts at 27 (11,209 sales); and newcomer Charlene Soraia's *Wherever You Will Go* – as used on the soundtrack to the current *Twinings Tea* TV advert – debuts at 20 (17,172 sales). The Calling's original recording of the song – a number three hit in 2003 – jumps 166-57 (5,165 sales).

*Sexy And I Know It* jumped 20-7 (39,624 sales) for **LMFAO**. It is the third hit from their album *Sorry For Party Rocking*, following the number one hit *Party Rock Anthem* (feat. Lauren Bennett and GoonRock) and *Champagne Showers* (feat. Natalie Kills), which got to number 32. It sparks a revival in fortunes for the album, which sprints 126-80 (1,945 sales), though after 10 weeks it has sold just 24,664 copies, whereas *Party Rock Anthem* has sold 920,001.

Overall singles sales last week were up 3.24% at 3,154,889 – 19.20% above same-week 2010 sales of 2,646,681. In the first three quarters of 2011, singles sales increased by 11.15% year-on-year to 130,608,660 – their highest ever level.

# Music distribution



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