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The 6 Music DJ, AIM Awards host and indie champion speaks out



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LABEL BOSS LAURENCE BELL HAS NO INTEREST IN SELLING TO MAJOR LABEL

Domino: indie 'til we die

LABELS

BY TIM INGHAM

Domino Records won't be going the way of Island, Sanctuary or V2 anytime soon: the boss of the Arctic Monkeys, Franz Ferdinand and Wild Beasts house has told *Music Week* that his label is proudly "not for sale" to a major label.

Laurence Bell, who will receive the Pioneer Award at the inaugural AIM Independent Music Awards on November 9, said that the financial "rough and tumble" that comes with staying independent was "all part of the fun".

The label is currently flying high on the success of Arctic Monkeys' well-received 2011 LP *Suck It And See*, while this week sees the release of its hotly-tipped Real Estate album, *Days*.



Not for sale: Domino boss Laurence Bell



Autonomy: Certain artists are attracted to Domino specifically for that measure of independence

"I think we'd lose a lot of our charm if we were swallowed up," said Bell. "If you look back at the great independent companies that have been acquired, it doesn't look like a good option to me. We're definitely happy [as we are]. This place isn't for sale."

Bell believes that Domino's indie status – and spirit – is a key reason why bands like Arctic Monkeys choose the label over richer, more globally sprawling rivals. "We're a company that stands for something, however intangible," he said. "If an artist like Franz Ferdinand or Arctic Monkeys want a certain kind of career, a certain kind of autonomy, we're a good fit for them."

When asked if the fiscal security that acquisition would bring was tempting, Bell replied: "I like risk. I don't care about security. We like flying by the seat of our pants, by the skin of our teeth. We've got four walls around us, we own our building. The rough and tumble is part of the fun of being in the record business. It's exciting, and what being independent is all about."

He added: "Not every artist wants to work with a multi-national corporation, or somewhere that operates to the agendas that those companies do. All our artists need to know is that we can do a great job for them, and that we have the reach and clout they require."

"We're not all about profit – that's a pretty big difference [compared to the majors] – and we're not all about three-monthly profits, either."

"Hopefully Domino Records is a home for great art. That's what we're trying to be."

BBC OPENS DOOR TO TALENT DATABASE

THE BBC IS OPENING up its Introducing Uploader system to labels, as it aims to significantly grow the initiative this year.

Initially the four major labels and a number of indies will have access to the Uploader, allowing them to check out music from the 58,000-plus acts that have submitted their music to BBC Introducing to date.

In the initial stages, A&R teams at the four majors as well as a number of indies will be able to access the entire Introducing system, including specific genres of music, recently broadcast tracks and songs being considered for the Introducing slot on the Radio 1 playlist.

"I have been consulting with the music industry every six months since the launch of BBC Introducing [in 2007]," said editor Jason Carter. "Apart from being a good potential platform for new artists, the industry would like their A&R teams to have access to the system."

More than 66,000 tracks have been submitted since the Uploader was launched two years ago, with around 600 new sign-ups a week.

Carter said opening up the Uploader tool to labels would be one of several initiatives over the next 12 to 18 months to grow Introducing. These will include a TV slot in the autumn, with an existing BBC music programme featuring one Introducing artist per show. Carter said he would also be exploring other ways to showcase Introducing on BBC TV and wanted to expand the scheme to cover more genres of music.

Sony and Warner sign to another Spotify rival

It's not been the best few days for Spotify: first details of Google's proposed streaming/download hybrid service leaked in the US, and now *Music Week* can reveal that two majors have signed worldwide deals with yet another rival platform.

And that's not all: Boinc, part-owned by Rupert Murdoch's News Corp, is also understood to be in advanced talks with EMI and Universal for global



licensing deals – as well as PRS for Music over a UK agreement.

Sony and Warner have signed over access to their catalogues' recording rights to the New York-based company, formerly known as Beyond Oblivion. PRS, Universal or EMI would not comment on their separate discussions.

Boinc carries no download charges, monthly subscription fees or ads. It will be built into a range of

PCs, smartphones and other music listening devices and will also be available as a paid-for application on iPhone and Android smartphones.

"We hope that we will be able to announce global deals with EMI and Universal within the next two to three weeks," said Boinc founder Adam Kidron, who added the company was also in advanced talks with a number of independent labels.

The service will pay 70% of its

annual revenues to rights holders, as well as a royalty fee each time their music is played. Kidron claimed it would even pay royalties for illegally downloaded tracks, ripped to Boinc, if the service could identify the work.

News Corp invested \$9.2m (£5.6m) for a 23% stake in Boinc in April 2010 and a further \$2m in March, as part of a \$77m funding round led by the charity foundation, the Wellcome Trust.

NEWS

EDITORIAL

Instant market transformation. Google it



IN THESE PAGES LAST WEEK, A HANDFUL OF INDUSTRY luminaries informed us that the digital music landscape was as creaky as the Stone Roses.

Between Facebook's first real music move, Spotify ramping up its US presence and Apple introducing iCloud (not to mention the industry-baiting iTunes Match), the big boys had begun to blot every inch of opportunity in the space. Consolidation was in the air, and something had to give.

The eventual victor in the streaming music world, as pointed out by UK Deezer boss Mark Foster, would come from just a handful of companies: those wily enough to exploit a niche, or those gigantic enough to crush – or buy – the competition.

Meanwhile, the eventual winner in the download space... clearly already decided.

The infrastructure, audience loyalty and hallmark usability of iTunes has already seen off a brave challenge from Amazon's digital download service. Any similar like-for-like challenge would surely be suicide.

Indeed, the only faint hope of really denting Apple's dominance seemed to exclusively lie with streaming's hot young things – who, with a prevailing wind, might be able to take advantage of, as Foster put it, a "generation that has become disenfranchised with mp3s".

That was the common industry logic.

Google doesn't do common industry logic.

Music Week has heard from senior label sources that the search giant's new music platform – reported to combine a hybrid of server-based content and a download option – will be here within two or three weeks.

The signs have been coming; not least Google-owned YouTube's new Merch facility, which opens the door to Amazon and iTunes to provide downloads on artist channels.

If Google pushes its YouTube audience exclusively through to a proprietary player; if it tailors search results to direct fans to its own software – as it already does with video; if it folds its player neatly into its Chrome browser; and if it 'pulls an iTunes' by making sure any new platform syncs beautifully with Android on Day One, we're looking at music's biggest game-changer for ten years.

That's a lot of 'ifs', but when you do the maths, not a lot of 'buts': 430 million unique monthly YouTube visitors; 1 billion on YouTube; 200 million users Chrome barely three years after launch; Android handsets selling twice as many as Apple in the last three months. It's little wonder there's a tangible buzz in this the industry this week.

(If not a Buzz – Google gave us a flash of its ability to get things wrong on Tuesday by announcing it was to kill off its ill-fated micro-blogging service).

The day after the Google Music news 'leaked' out of US labels, rumours that HMV was keen to sell off download arm 7Digital hit the headlines.

Too crude a link? Perhaps. But be prepared to see many more digital music investors retreating to their core businesses in the next few months.

Well, would you want to get involved in a scrap between Google and Apple?

Tim Ingham, Editor

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

X-FACTOR AUDIENCE DROP IN UK AND US, 'NOTHING ABNORMAL'

Syco unworried by dip in



MEDIA

BY BEN CARDEW

Simon Cowell's decision to leave his judging role on X Factor UK to concentrate on the launch of the US show has been criticised in some quarters this week – with the American show off to a middling start and X Factor UK slumping to a three-year ratings low.

However, Cowell's label Syco is unworried by the figures, telling *Music Week* that the drop is "nothing abnormal".

The first series of X Factor US debuted on September 21 with an audience of 12.49 million – behind both *Modern Family* and

Criminal Minds and far lower than the 20 million audience Cowell had predicted.

The next X Factor US show pulled in 12.51 million viewers according to Nielsen, while ratings for the following five episodes have largely been below 12m.

By contrast, Season 10 of *American Idol* – the show Cowell left in the US to concentrate on X Factor – regularly pulls in audiences in excess of 25 million.

Ann-Marie Thomson, global head of media for Syco

Entertainment told *Music Week*: "We have been doing this for ten years, you have your ups and downs – that's what happens when you have a record label and it's the same with a TV show. We are

used to this and we are grown-ups. We listen to what people don't like and we listen to what people do like but this is nothing abnormal, we always believe you can pull everything around if you work hard enough and give the public what they want."

One US TV exec said: "Everyone is comparing X Factor to *Idol* and it is definitely not doing anywhere near as well. Maybe it's an unfair comparison, but it's telling people that it's not all about Simon."

Another US TV insider added: "[X Factor] is not feeling like the runaway hit that everybody thought it would be," suggesting this may be due to over saturation in the market thanks to *The Voice*

JACK DANIEL'S OPEN TO LAUNCHING LONDON FESTIVAL

DRINKS INDUSTRY GIANT JACK Daniel's has ruled out headline sponsorship of a UK festival next year – but that doesn't mean it's closed to the idea of launching its own event.

Speaking to *Music Week* at a Lynchburg, Tennessee event to celebrate Jack Daniel's birthday last week, brand manager Michael Boaler said the firm was looking to use its corporate budget within music "more wisely" in 2012, but would not confirm if its annual spend would increase.

"We don't tend to sponsor things [like festivals] because we have a policy of 'tell not sell'," he said. "What we try and do with things is create our own content, so another brand the year after can't come and just put a badge on it."



JD had a sizeable presence at Leeds and Reading festival in the summer, via an American truck that opened out into a bar. The truck also toured European festivals including Ziget, Exit and Bencicassim. At Reading, it also set up a 'mini-Lynchburg Square' from which it opened a bar and a barbecue.

Boaler said that JD hadn't yet attributed budget to any specific 2012 UK festivals, but was at the preliminary stage of talking to festival organisers. "We're at a stage now that we're really thinking about what we're doing next year," he said.

When asked if there was scope for a Jack Daniel's festival in London or elsewhere in the UK in future, he replied: "Never say never. In Spain we run a festival, so it's something that we already do elsewhere."

Plan B played at the firm's Tennessee event alongside The New Silver Coronet Band, which featured a host of soul and popular music titans. Formed by Frank Black producer Jon Tiven, the band features Booker T guitarist Steve Cropper, bassist David Hood (The Rolling Stones, Cat Stevens, and Paul Simon), Bob Dylan drummer Craig Kampf and Frank Black drummer Billy Block.

'NORMAL', SAYS LABEL
 viewers

X FACTOR THE STATS

- Globally, more than 100 million records have been sold by artists launched through The X Factor series – including more than 90 number one singles and albums.
- Series seven of the X Factor UK peaked with an audience of 21 million and 65% audience share for its 2010 finale.
- 1.5 million iTunes downloads of contestants performances were sold during The X Factor 2010 UK live shows.
- The US version of The X Factor will air in 162 countries worldwide.

and American Idol.

In the UK's Cowell's absence initially appeared to have little effect on the ITV1 programme's popularity: series eight started with a peak audience of 12.6 million, equalling the record set in 2010 for an X Factor series opener.

However, recent audiences have fallen significantly: on Saturday October 8 just 10.4 million viewers watched the first live show, down almost 2 million from 2010, while last Saturday's show had an average of 11.4 million, also down 2 million on the previous year.

Audiences have complained about tweaks to the show's format, as well as its two and half-hour length. However, X-Factor US, which goes out on Thursday and Friday nights on ITV2, is significantly up on the slot average.

Indeed, in the seven years American Idol has been on ITV2, only 15 episodes have exceeded one million viewers, a feat achieved by the first four episodes of X Factor US.

An ITV spokesman said: "Over successive weekends The X Factor has been enjoyed by audiences in excess of 13.5 million and continues to be, by far, the most watched entertainment show on UK television. Now in its eighth year and with a new panel of judges who have received terrific feedback from viewers, this is already the second most popular series of the show in its history.

"The X Factor USA has launched on ITV2 as the fourth most popular show on the channel this year."

Historic YouTube deal ends 'chequered history' with indie labels

DIGITAL

BY TIM INGHAM

This week's global licensing deal between some of the UK's leading indie labels and Google-owned YouTube brings to an end years of "chequered history" between the two parties.

That's according to Merlin, the rights agency that brokered the historic deal on behalf of a collection of labels that includes Ninja Tune, Cooking Vinyl, Warp, and Inertia.

"It's our job to give independent labels an opportunity to deal with global platforms on a centralised basis"

CHARLES CALDAS, MERLIN

Thousands of artists - whose official videos can now finally be accessed on YouTube - were covered under the deal,

including Antony and the Johnsons, Aphex Twin, The Prodigy, Roots Manuva, Jamie Lidell, Grizzly Bear, Yeasayer, Suuns and Boards of Canada.

"[The deals in place] between the majors and YouTube was one of the catalysts for Merlin's creation," Merlin CEO Charles Caldas told *Music Week*. "It's our job to give independent labels an opportunity to deal with global platforms on a centralised basis."

The deal, which frees labels to harness revenues from a range of YouTube services, is a timely one - arriving just as the video site launches its Merch project.

Merch allows labels to sell artists' merchandise, digital downloads, gig tickets and 'meet and greet experiences' directly to fans using their channels.

"YouTube has become a much more important and established player in regards to the digital music space,

monetising not only video but audio content online," added Caldas. "I think if you look at the list of labels included in this deal, it will be great for some significant UK independents and obviously for YouTube and its users as well.

"We've ended up with a deal that recognises the value of the repertoire we represent and monetises it accordingly. We would never do a deal if we felt like it wasn't the best possible deal that could be done. This partnership delivers proper recompense for the repertoire of some very significant labels."

Chris Maxcy, head of global music partnerships at YouTube, commented: "We're continually looking for new ways to connect independent artists with their fans and we're thrilled to have struck a deal with Merlin that will help us do just that, while compensating them for their efforts at the same time."



Chris Maxcy

LAMACQ PAYS TRIBUTE TO SHENNAN

RESPECTED BROADCASTER STEVE Lamacq has shed light on the behind-the-scenes handling of 6 Music's near-closure last year - heavily praising the role played by station controller Bob Shennan.

The BBC touted closing the station last summer - a suggestion eventually rejected by the BBC Trust in July 2010 after an outpouring of protest from listeners.

When *Music Week* asked Lamacq if he and his co-presenters ever believed



Bob Shennan

the station would close during the period, he said:

"Never. I don't think we allowed ourselves to. On the day the news broke, Bob Shennan phoned me - he phoned all of the 6 Music presenters - and sort of rallied the troops, really. It was a brilliant thing to do.

"I think he was terrific through that whole difficult period, probably with both sides - the management and ourselves. You couldn't have asked for a better boss. I remember saying to him: 'Now's the time we have to excel, because now's the time everyone's listening.'"

Shennan was appointed controller of BBC Radio 2 and 6 Music in January 2009, following the well-publicised fallout from the Russell Brand Show that led to Lesley Douglas' exit.

Lamacq continued: "Without knowing what was going on in all the meetings, the only thing I could

see from the outside was Bob remaining positive but realistic the whole time. He remained almost impartial, but enthusiastic and open to ideas.

"He was listening to us - he's a great listener and he seems to be very good at taking in a lot of people's arguments and working out the way forward. With the exception of Matthew Bannister - the first man who employed me in radio - he's the best boss I've worked with."

6 Music's quarterly audience figures will be revealed next week as part of the RAJAR update. Discussing 6 Music's future, Lamacq added: "I don't think these days anything except perhaps Radio 4 is absolutely 100%, guaranteed in gold safe. But I think what the proposed closure showed to some people in the BBC was just the passion of the listeners. I've never worked at a radio station where we understand our audience as much."

■ Read our full interview with Steve Lamacq on page 10

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NEWS

NEWS IN BRIEF

■ **MIDEM:** Entries are now open for the annual music event's MidemLab pitch competition for start-ups and app developers, taking place between January 28 - 31 in 2012. Companies can send entries into three categories: Music discovery, recommendation and creation; Marketing and social engagement; and Direct to consumer sales and monetising content. The closing date for entries is November 4. Apply at www.midem.com/en/programme/midemlab/.

■ **ISLAND:** The Universal-owned label is offering Florence & The Machine fans the chance to watch a live stream of the act's sold-out Hackney gig on Tuesday (October 25). It will cost £3.99 to watch at home, with a free downloadable programme thrown in. The web event will be 'powered' by CrowdSurge.

■ **UK MUSIC VIDEO AWARDS:** The video for Adele's Rolling In The Deep has been nominated for three gongs at the fourth annual UK Music Video Awards. The video is up for best pop video - UK, Best Art Direction and Design and Best Cinematography. Promos for dubstep/drum and bass duo Chase & Status have also picked up three nominations in the awards, which take place at the Empire in Leicester Square, London on Tuesday November 8.

■ **RADIOHEAD:** Thom Yorke has confirmed that Radiohead will begin recording their ninth studio album this winter. Yorke revealed one of the tracks would be titled Come To Your Senses.

■ **MTV EMAs:** Lady Gaga and Bruno Mars will both play live at the MTV EMAs in Belfast next month. The event, which is set to take place on November 6 will also see Coldplay, Jessie J and LMFAO performing.

■ **FUTURE PUBLISHING:** The specialist magazine and online publisher launched 55 titles - including Classic Rock and Metal Hammer - on Apple's new Newsstand store. Newsstand, which arrived in the UK with the launch of Apple's iOS5, is a dedicated space on the App store where you buy digital newspapers and magazines.

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APRIL 2012 EVENT REQUIRES TALENT INVOLVEMENT, SAYS UK FOUNDER

Record Store Day calls for artists

RETAIL

■ BY TIM INGHAM

The founder of Record Store Day UK has called on labels and managers to encourage acts to appear at next year's nationwide retail event - due to take place on April 21, 2012.

Spencer Hickman, Rough Trade East manager, told *Music Week* that 282 music releases arrived on last year's Record Store Day, which many independent vendors credit with giving their annual accounts a major boost.

"I don't think we'd want to see more releases than that," said Hickman. "It's great that all the labels were involved, and we had that many records, but any more could break some stores."

According to Official Charts Company data, sales of physical singles through independent stores grew by more than 100% year-on-year during the week of Record Store Day 2011.

Sales of albums were up 20%, whilst Record Store Day exclusives accounted for nine out of the week's Top 10 vinyl albums.

"It will be a fantastic celebration again next year, but this time we need more bands and more in-store appearances"

SPENCER HICKMAN, ROUGH TRADE EAST



"It will be a fantastic celebration again next year, but this time we need more bands and more in-store appearances," said Hickman. "I want to see Dizzee Rascal serving at his local

independent record store. Artists could definitely get more involved. If we can't do that, it becomes kind of cynical, and just about selling records.

"You want these events up and

down the country, not just in London. Billy Bragg appeared at his local shop in Dorset the other year. It was a massive deal down there - it was in local press and on TV, and [in terms of exposure] that's almost more important than getting the headlines in the nationals.

"It's difficult because it falls at the time of year when artists are waiting to go out to festivals. But we're really going to work on it."

Retailers also wanted to see labels think about how to entice customers to return to stores, said Hickman: "We talked to Domino last year about when you buy the Wild Beasts single, you'd get a money-off coupon to come back to the store to purchase the album. In the end we didn't do it, but I'd definitely like to do things like that in 2012."

Record Store Day 2012 will be the event's fifth annual outing in the UK, organised by Hickman and others in collaboration with the Entertainment Retailers' Association.

■ See Page 18 for our High Street Heroes interview with Spencer Hickman

US COURTS TWINING'S AD STAR

SINGER-SONGWRITER CHARLENE Soraia is being courted by US major labels after her debut single Wherever You Will Go appeared in a high profile campaign for Twining's tea earlier this month.

The track, a cover of a song by The Calling, was first aired as part of a 60-second commercial during X Factor. Within a week of appearing on television, it debuted at No.20 on the OCC singles chart. Subsequent



airplay on Radio 1 helped the single climb to No.7 last Sunday, while the singer's YouTube site received more than 240,000 hits within the first ten days of the advert airing.

Although Soraia's debut album, Moonchild, is not set for release until November 21, the artist, who is signed to UK indie

label Peacefrog, has already received considerable interest from labels overseas, who are keen to cash in on the singer's current popularity.

"Word seems to have spread to the States about her success -

we've had majors approaching us with offers," said Peacefrog managing director Peter Hutchison.

However he added the company was not interested in striking a deal, noting it already

had an agreement with EMI Label Services. The major offshoot will look after the record across the Pond.

The coming months will find Peacefrog pushing for the track to be added to radio playlists and lining up a series of live shows for the singer before the launch of her album next month.

HMV: SELL OUR CARDS IN YOUR STORE

HMV HAS ENCOURAGED fellow entertainment retailers to stock the firm's gift cards this Christmas.

The retail chain announced on Sunday that its £10 and £20 cards are to be sold in WH Smith, Boots, Clintons, Debenhams, Tesco, Morrisons, the Co-op, Homebase and Esso garage forecourts, amongst others.

The cards feature an HMV-branded design minus the dog and trumpet logo, and will enter circulation next month - although they are due to go live at Tesco, Boots and Morrison's early next year.

"We all know that gift cards and vouchers for music and entertainment remain hugely popular with the public, and given our brand heritage we feel there could be real opportunity for us to



extend our offer beyond HMV and into other high street retailers," Mark Hodgkinson, HMV marketing & e-commerce director told *Music Week*.

"Labels would benefit too if it means more customers are coming into our stores to redeem the cards against their releases." HMV corporate sales manager Sam Playford added that it was "wonderful news" that the cards will "shortly become much more widely available on the high street and online thanks to other retailers deciding to stock them".

HMV announced a fresh stock strategy last month, with up to a third of store space now being used to sell headphones, iPod peripherals and other hardware.

SAD PASSING OF OCTOGENARIAN WHO WAS ARCHITECT OF MODERN UK LIVE AGENCY SCENE

Sinatra agent Davison dies aged 89

TRIBUTE

■ BY CHARLOTTE OTTER

British impresario and one-time agent for Frank Sinatra, Harold Davison has died at the age of 89.

Davison is widely considered as a pioneer of the UK music industry, helping to establish the Anglo-American musician exchange in the Fifties – which saw US artists able to perform in Britain for the first time.

He represented a number of iconic US and UK artists throughout the Fifties, Sixties and Seventies, including Judy Garland, Dave Clark Five, Jimi Hendrix and Fleetwood Mac. He moved to California at the end of the Seventies with his second wife, British singer Marion Ryan, where he managed artists including Engelbert Humperdinck and James Last.

Born in London in 1922, Davison started his career in the music industry after the Second World War as the agent for Vic Lewis And His Orchestra. He subsequently founded The Harold Davison Agency, introducing popular American jazz singers including Sarah Vaughan, Count Basie, Ella Fitzgerald and Oscar Peterson before becoming the main agent for Frank Sinatra, Judy Garland and later Liza Minnelli.

In subsequent decades, the Harold Davison Agency took on acts including The Dave Clark Five, Jimi Hendrix, The Small Faces, Fleetwood Mac and Kenny Ball. But Davison never lost his passion for jazz, becoming a key figure in Ronnie Scotts jazz club in London.

Davison was also instrumental in securing Tony Blackburn his job on the then blossoming Radio One. Speaking to *Music Week*, Blackburn described the agent, whom he first met while he was working on pirate radio ships, as the “biggest guiding force in my life”.

“He was like a second father to me,” he added. “I absolutely adored him and I’m devastated by his passing. He was always there when I needed advice. He said he could make me the number one disc jockey in four months when he became my manager – he actually did it in three. I owe everything [I have achieved] at the BBC to him. Everywhere I went he was with me.”

International Talent And Bookings managing director Barry Dickins worked at the Harold Davison Agency for nine years. “He was an amazing man,” he said. “He showed me how to do a deal and came out with all the lines. He was a great businessman and an even greater person.”



Dave Clark fondly recalled Davison’s charm and charisma. He noted: “After our two top five singles, Harold came to me and said: ‘I need to get into rock and roll, I need to get into pop music. I only do jazz, but if I can be your front man it will get me into that world.’ We shook hands and the rest was history.”

Davison died at his home in Palm Springs on October 11. He is survived by his two children, Caroline and Gary, stepson Barry Ryan and three grandchildren.

GIGWISE AND EMI TIE-UP REACHES 3M VIEWS

A COLLABORATION BETWEEN Music site Gigwise.com and record giant EMI to promote new band Morning Parade’s debut album has been seen by three million people.

A five-week campaign saw Morning Parade host a media player on the Gigwise site,



which streamed a new exclusive track every Monday. Overall over 20,000 track streams were delivered.

All of the content was pulled together on a dedicated page and promoted using tweets, Facebook posts, newsletters and more.

“By integrating seamlessly into our overall campaign the multi-track streams appealed to the band’s fans and helped expand their audience ahead of their biggest ever headline show. It was a very successful promotion that delivered perfectly for the band,” said Parlophone/EMI Digital Media Manager Dominic Louth.

The objective was to build a fan base for the Morning Parade in the run-up towards a headline show at the Scala in London, which the band sold out.

LIVE UK SUMMIT REJIGGED FOR 2012

THE ORGANISERS OF THE LIVE UK SUMMIT ARE keen to reduce costs for visitors next year, despite this month’s event seeing revenues rise compared to 2010.

The fifth annual Live UK Summit took place on October 5 and 6 at Portman Square, London, alongside sister event Live UK Music Business Awards.

Big winners on the night included Wembley Stadium, The O2, Glastonbury, Kendal Calling, SJM Concerts and Music Week Breakout promoters All Night Long.

“Year-on-year sponsorship revenue was up, alongside exhibition revenue – but visitor numbers were down slightly by around eight per cent,” Live UK’s Steve Parker told *Music Week*.

“That’s got to be the economic climate, and you can sort of tell it’s a money thing. We’re going to have a rethink next year to reduce costs for people, and are considering dropping from two days to one.”

Particularly popular panels at the event included a politics-themed discussion and a talk from charities that work with the live music sector.

Attendance numbers at the awards grew by 25%, according to Parker, who said he expected them to “keep steadily growing” every year.

“If the numbers go up much more, we’ll have to move,” he commented. “We’ll have a complete fresh think to find the best venue, is there a better one. We won’t let ourselves get stuck in a rut”.



DATA DIGEST

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

▶ THE PLAYLIST



CHARLENE SORAIA

Wherever You Will Go (Peacefrog)

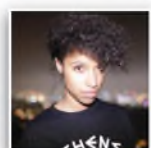
The Calling's breakthrough hit is set to enjoy a second wind via Soraia's emotional cover which is soundtracking the new Twinings TV campaign. (Single, out now)



MONSTA

Romeo (Unsigned)

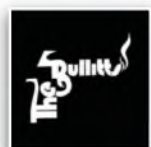
Generating deserved A&R interest from both sides of the Atlantic, this UK outfit pen big, credible pop songs on a club-friendly foundation. (Demo)



LIANNA LA HAVAS FEAT. WILLY MASON

No Room For Doubt (Labour Of Love)

Wonderful debut from a young artist signed by A&R man, Thomas Haimovici. Catch her on Jools this week. (Single, November 21)



THE BULLITTS

Supercool (Outfit Music Group)

Bringing together a bevy of influences in one, well-oiled mixing pot, the first official single from The Bullitts' forthcoming debut is a big, bold start. (Single, November 26)



YOUNG GUNS

Learn My Lesson (PIAS)

With hottest record in the world status on Zane Lowe last week, Young Guns' new single is a firm step on for the UK rock group. (Single, out now)



SUNDAY GIRL

Love U More (Polydor)

Sunday Girl is unshakable commercial dance pop. She'll be performing live in London this Thursday to launch her new Firetrap clothing line. (Single, December 3)



KORN

Narcissistic Cannibal (Roadrunner)

An urgent, exciting return from the metallers who have collaborated with dubstep producer Skrillex, giving a fresh twist to their unmistakable sound. (Single, October 24)



THE BLACK KEYS

Lonely Boy (Nonesuch)

Dangermouse-produced return recorded in frontman Dan Auerbach's Nashville studio. Lonely Boy leads the album campaign due in December. (Single, October 26)



BORN BLONDE

Radio Bliss (Hideout/Mercury)

Dreamy, psychedelic pop from the Mercury-signed group with more than a small twist of The Verve about it. (Single, October 31)



WE ARE AUGUSTINES

Book Of James (Oxcart)

From the ATC management stable, and currently on the road with Glasvegas, We Are Augustines pen big, rich, rock songs with a soulful underbelly. (Single, November 7)

BREAKOUT



Mad Dog

Yamaha

Entertainment Group

Southeast London rock trio signed to Yamaha's new US record label and managed by Jaime Bradley at Rocket Music (Elton John, Ed Sheeran).

• Mad Dog 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

SIGN HERE



Up-and-coming producer and songwriter **Tommy Baxter** has signed a UK production deal with Sony/ATV.

GIG OF THE WEEK



Who: The Jim Jones Revue

Where: Shepherd's Bush Empire

When: October 27th

Why: The last chance to see the incendiary JJR play their Burning Your House Down set before they head back into the studio to begin work on a new album pencilled in for next spring.

SALES STATISTICS

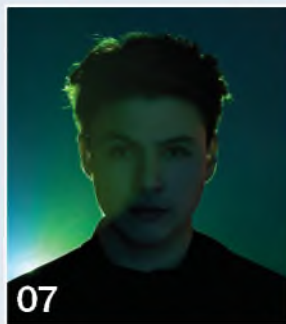
CHART WEEK 41

Compiled from sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,195,035	1,374,008	244,309	1,618,317
PREVIOUS WEEK	3,154,889	1,385,416	263,987	1,649,403
% CHANGE	1.3	-0.8	-7.5	-1.9
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	127,147,641	60,844,678	12,377,821	73,222,499
PREVIOUS YEAR	111,728,669	61,691,627	14,805,351	76,496,978
% CHANGE	13.8	-1.4	-16.4	-4.3

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending 17 October 2011



- 01 Midweeks: Evanescence and Rihanna sitting pretty
Tuesday, October 4
- 02 Midweeks: Maroon 5 set to top singles chart
Monday October 17
- 03 Coldplay exclusive: band talk to MW about new album
Friday September 23
- 04 Stone Roses to reform in 2012, say reports
Friday October 14
- 05 Yeo Valley creates boy band for X Factor ad campaign
Thursday October 6
- 06 Adele leads Billboard Hot 100 again
Thursday October 6
- 07 EMI auction ends with announcement imminent
Friday October 7
- 08 Heap, Woon, Bonello and Bourne to China
Thursday October 13
- 09 iTunes In The Cloud arrives in UK
Thursday October 13
- 10 Rihanna sells 87k in four days
Monday October 10

CRITICAL MASS



metacritic

Keeping score of entertainment.

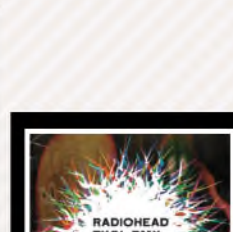
The average review scores of the biggest releases – all courtesy of Metacritic

www.metacritic.com



79

Bjork
Biophilia



65

Radiohead
TKOL RMX 1234567



45

James Morrison
The Awakening

For daily news visit musicweek.com

THE MAGIC NUMBERS

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

8

Years since Jane's Addiction released an album - The Great Escape Artist is out this week



26,000

Signatures on UK petition to save Ministry of Sound from the threat of closure

399

Pennies that Island will charge each fan to watch live stream of Florence + The Machine's Hackney gig next week

250,000

Number of US Spotify subscribers to date, according to Reuters

27

Years of marriage Sonic Youth's Kim Gordon and Thurston Moore clocked up before announcing their split last week

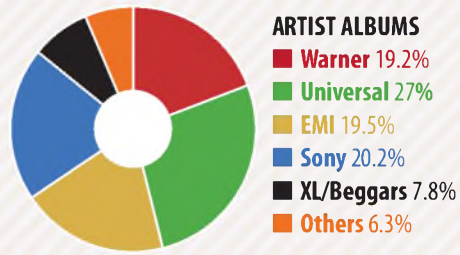
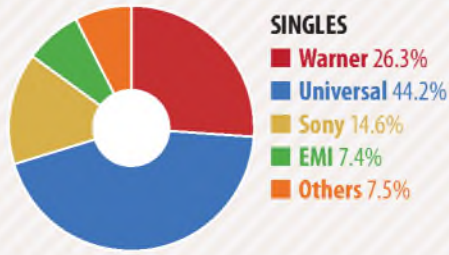
70,000

Capacity of Heaton Park, Manchester, where, on June 29 and 30 next year, The Stone Roses will play live together for the first time in over 15 years

300,000

Followers Gary Barlow attracted within three hours of joining Twitter

MARKET SHARES BY CORPORATE GROUP WEEK 41



FEEDBACK

● Stone Roses to reform in 2012, say reports

Ray Verma: Best news to kick off my weekend. Best British band ever!

Cally: "The Stone Roses 1989 debut LP is widely regarded as one of the greatest British albums of all time." Really? Stop laughing at the back of the class.

Ian Brown wannabe: just read Cally's comment, let me guess.... Radiohead fan?



● Lady Gaga gags Lady Goo Goo with injunction

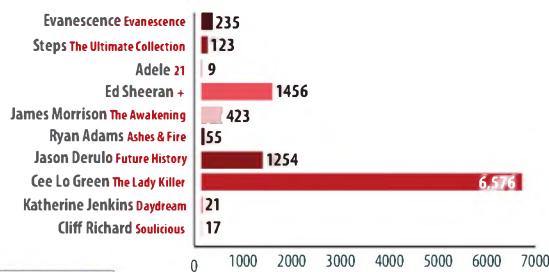
Ricky Lopez: The Mind Candy lawyers should have said

they got inspiration from a Queen track (ahem Miss Gaga) What next? Are GaGa's people going to trawl the cities, looking for tribute karaoke nights and serve the bar owners? Anyway can't wait for Moshi Wobbly Will-him-on? Smelly Clarkshoes, Hairy Downlow & Bouncy. C'mon... !!!!

Caroline Mireault: Sad to think that Mind Candy uses star images to boost the sale of their products. I thought stars gave their permissions for Moshlings being create after them. Guess I was wrong. I am wondering if Justin Bieber gave his permission for a Moshling named Dustbin Beaver who is an exclusive Moshling you can get only if you get a subscription to MoshiMonsters magazines?

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON OCTOBER 14



Source: Muso.com

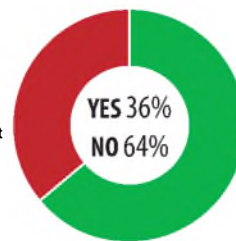
MUSIC WEEK POLL

This week we ask...

Will indie labels be negatively affected by Radio 1 opening up its introducing initiative to the public?

Last week we asked...

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



Vote at www.musicweek.com

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

@PopJustice Interesting that Radio 1 report the collapse of on air/on sale without mentioning they and other stations were instrumental in its failure
(PopJustice) Wednesday, October 12

@Wiley_ EVERYBODY FOLLOW ME AND STOP FIGHTING IT IM THE COOLEST ARTIST ON EARTH, I DONT EVEN TRY AND ACT SPECIAL IM JUST COOL LIKE FONZI
(Wiley) Wednesday, October 12

@RozzerM Wow. Dubstep is over. Nokia are doing a dubstep ringtone.
(Roz Mansfield, Atlantic) Wednesday, October 12

@BritneySpears Just saw the final cut of the Criminal video we shot in London. It's so hot. Can't wait for you guys to see it next week.
(Britney Spears) Thursday, October 13

@MartinTalbot Warning. I have just set up a rule in Outlook which will direct any emails containing the word 'gamification' directly into my waste basket.
(Martin Talbot, Official Charts Company) Friday, October 14

@MikeDiver Oh, and since you were wondering: The Stone Roses were, and will remain, shite.
(Mike Diver, BBC.co.uk) Friday, October 14

@KatyPerry Excited & honored to be able to perform TONIGHT & TOMORROW 2 Sold out shows @ the O2 arena in LONDON! I wanna tattoo a union jack on me face!
(Katy Perry) Friday, October 14

@JamesJamMcMahon THURSTON AND KIM SPLIT UP. NOTHING MAKES SENSE ANYMORE
(James McMahon, Kerrang!) Saturday, October 15

@LaurenLaverne Betty Driver RIP! If you've never heard her Desert Island Discs, get the podcast now, it's UNBELIEVABLE.
(Lauren Laverne, 6Music) Saturday, October 15

@AlexNeedham74 Pete Burns's kitchen is surprisingly grotty (revealed on last night's Come Dine With Me)
(Alex Needham, Guardian) Saturday, October 15

@QTipTheAbstract Nile Rogers writing is equal 2 his musicianship. His story can't be compared to anything. Amazing..
(QTip) Saturday, October 15

@AlexisPetridis Wow. The new Coldplay album genuinely has a song on it about stealing a car, then "go in" downtown where the lost boys meet" to "run riot"
(Alex Petridis, The Guardian) Sunday, October 16

INK SPOTS

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



The mag that boasts 'entertainment for lively minds' has a fetching caricature of 'grumpy old rock star' Noel Gallagher on its cover this month. It also includes a frightening gender-bending Mick Jagger photo in a piece on his 'supergroup' SuperHeavy. Editor Mark Ellen chats 'going to the sofas' and U2 in his introduction. David Hepworth asks 'Did anyone ever ask a girl back to listen to their iTunes?' and Rob Fitzpatrick queries 'How long is a piece of Sting?' Tom Waits' new record receives high praise, whilst new albums from Justice and Adam Cohen also get special mentions. Features include facetime with Feist, a look at the digital resurgence of the LP, Chic's Nile Rodgers talking about his new book, and profiles of two Garys - Oldman and Numan. Piney Gir, Edward Rogers and Jean-Claude Vannier feature on the accompanying CD.



Follow us on Twitter for up-to-the-minute alerts @MusicWeekNews

DATA DIGEST

PICTURE OF THE WEEK



Photo: Ken McKay

RESURRECTED

October 18, Soho Hotel: The Stone Roses announce plans to reform and embark on a world tour next year.

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



MALCOLM DOME (CLASSIC ROCK MAGAZINE)
Josh Taerk • *Never Look Back*
Unsigned

When a member of the E Street Band is a fan of yours, then you know something is most certainly right. Josh Taerk has E Street drummer Max Weinberg in his corner, and it's not hard to appreciate why. The man writes strong songs, full of anthemic vision and purposeful melodies. Played with the sort of swagger that suggests as new star is on the way.



RICH CHAMBERLAIN (RHYTHM MAGAZINE)
Some Velvet Morning • *Don't Think* // *My Major Company*

Hook-heavy, full of chiming guitar and crammed to the brim with haunting vocals, *Some Velvet Morning's* *Don't Think* is almost The Smiths and U2 re-imagined for the Hollyoaks watching, iPad clad generation which surprisingly works an absolute treat. Look out for the full album coming from this lot next year.



WYNDHAM WALLACE (UNCUT)
Ane Brun • *It All Starts With One* // *Balloon Ranger Records*

I'd got Ane Brun down as yet another singer songwriter, but this is a lush, beautifully arranged leap forward. These *Days*, with just organ and rattling drums, sets the tone; *Worship* – with Jose Gonzales – is majestic; and someone needs to write a movie just to use final tune, *Undertow*, as its closing theme.



JOE CLAY (THE TIMES)
Thomas Dolby • *Spice Train*
Scale Music And Sound Hits

A welcome return for the mad scientist of Eighties technopop after two decades of self-imposed musical exile during which he composed ringtones in Silicon Valley. Dolby is back with a new album, preceded by *Spice Train*, a typically oddball serving of world-music infused dance-pop underpinned by an infectious acid bassline and funky rhythms.

ON THIS DAY

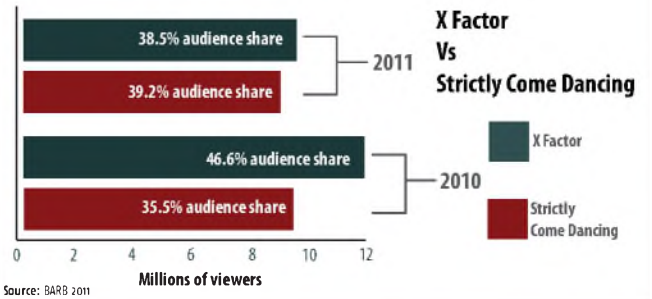
OCT 21

Tuesday, October 21, 1997

The Guinness Book Of Records declares *Candle In The Wind '97* by Elton John as the biggest selling single of all time. The Princess Diana tribute song sells 31.8 million copies in less than 40 days and goes on to raise over £20m for charity.



INDUSTRY SNAPSHOT



CAMPAIGN SUPERNOVA

REAL ESTATE • Days

RADIO
As well as hitting the 6 Music A-list, Real Estate have performed a Lauren Laverne session on the station. There's also been daytime plays from Fearné Cotton on Radio 1 – and Rob Da Bank, Zane Lowe, Huw Stephens and more in the evening. In addition, sessions on XFM and Dermot O'Leary's Radio 2 show have been clocked up.

RETAIL
The *Days* album has been released on limited cassette and download code format, whilst a special 'Introduction to Real Estate' six-track sampler CD, featuring the bands' past work, will come with 1,000 limited edition CD albums sold in some independent stores. *Days* has enjoyed shop window takeovers at Rise in Bristol and Resident in Brighton, whilst the band have performed in-store at Rough

Trade East and Rise. A Domino bundle with exclusive t-shirt and album is available, and an "uber limited" white label 7-inch of track *Green Aisles* has helped build hype.

OUTDOOR
An outdoor poster campaign has been taken out by Domino across major cities including London, Manchester and Glasgow.

DIGITAL
A Real Estate pre-release stream has been promoted on Spotify across both premium and free tiers, alongside a competition for five Real Estate packs (T-shirt & album). Domino says it's seen "a great spike" in Real Estate streams as a result and is monitoring the benefit of Spotify's recent Facebook integration. Elsewhere, pre-orders have been supported with features across all major digital retailers

including iTunes, 7 Digital and Amazon.

ADS
Print advertising has appeared in specialist magazines such as *The Fly*, backed by a sonic online ad package across UK indie music sites.

PRINT/ONLINE PR
As well as features in *The Fly*, *The Guide*, *Total Guitar*, *The Quietus* and others, *Days* has received four-star reviews in *Uncut* and *MOJO*, and a five-star review in *Artrocker*. *Q* is set to run a full-page Spotlight review.

SINGLES
First single *It's Real* was given away as a free



THE LOWDOWN

Released: Out now
Label: Domino
Contact: Jack Shankly
020 8875 1390

download, and has been made available on 7-inch vinyl.

LIVE
Following a Rough Trade East in-store appearance on October 17, a UK tour will begin Brighton on Sunday (October 23), stopping at Manchester's Now Wave, London's The Garage and Bristol's Start The Bus before a headline date at Scala on December 6. The band will also play the first Pitchfork Paris event next Friday (October 28)

STEPS

CONGRATULATIONS

TO FAYE, LISA, H, LEE & CLAIRE FROM STEPS
AND STEVEN HOWARD AND
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THE BIG INTERVIEW STEVE LAMACQ



Sounds of the underground

MEDIA

■ BY TIM INGHAM

THE 6 MUSIC DJ, AIM AWARDS HOST AND INDIE CHAMPION SPEAKS OUT

You've got to wonder if Steve Lamacq's still got it: that obsessive, perpetual, dogmatic pursuit of The Next Big Thing that has defined his career.

There's his facetious self-portrait as the "erstwhile prince of indie", for starters.

It's an image he proudly wears on his sleeve – or, at least, his chest: when *Music Week* catches up with the 46-year-old broadcaster, a snug, faded Fred Perry polo covers his slender top half, complemented by a pair of muddy ox blood DMs.

Both would fit comfortably with the offbeat uniform of the Lamacq of old – from fanzine-flogging teen, through acerbic *NME* hack, into the era of Radio 1's referenced monarch of Britpop.

Like his moddish attire, Lamacq's fabled adoration for a pint of cider is also still going strong – one of which he



"Post-Adele, when you meet corporates who want to invest money and you say, 'I run an independent label', they don't look at you like you're a man doing card tricks to get their money"

STEVE LAMACQ

unhurriedly sips throughout our two-hour chinwag.

Now well into another era-defining stint as 6 Music's underground authority uncle, has his rabid urge to probe the zeitgeist finally relented? More than ever before, has he relinquished the cutting edge to whippersnappers like the "excellent" Huw Stephens and "truly eclectic" Rob Da Bank?

They certainly wouldn't be able to match him in the good-humoured curmudgeon stakes – nor romanticism for the pre-Britpop indie circuit.

In his bag sits a cracked and battered copy of 1980s music mag *Sounds*. Apparently, he never

leaves his house without one. (It acts as a reset to his taste barometer, he explains; a tip passed on by John Peel, who'd clear his aural palette with The Fall CDs whenever he felt he was losing his demanding critical faculties.)

These aren't the only clues to Lamacq's love for indie music's scrappiest years. Despite the industry's most seismic labels being bruised and shorn of much of their pomp in 2011, he still sees them as the enemy, grinning as he scolds.

"Of course it's still not hard to hate the majors!" he snorts. "One of the majors gave Brother £200,000 and a two-album firm

deal for God's sake. I mean, c'mon! I know people who work at major labels, and you can feel a certain degree of sympathy with them. [Columbia MD] Mike Smith was in the A&R trenches at the end of the Eighties and start of the Nineties. People like that are great.

"But just look at the waste at major labels, or the patronising way that they deal with their audiences. I don't hate all the bands. I just hate how majors use their obvious clout in an arrogant way and expect everything [they ask for]. Well done: you just work for a big shop, not a small shop, I'm afraid. And the small shop's a nicer place to be".

Lamacq, everyman red-top and 20-deck of Silk Cut by his side, acknowledges that by snapping at the mention of the Big Four, he's playing his well-decorated role as pre-Noughties counter-culture footsoldier. But there's also a sincerity to his bite; a noble David versus Goliath ideology that exemplifies why he's the ideal choice to host the very first AIM Indie Music Awards next month.

"Those feelings towards the majors will remain until they're all gone," he adds. "Whether that's two years, three years or five years, sooner or later it will come down to that fight in The Long Good Friday; Lucian Grainge and Simon Cowell, battling to the end."

Just as Lamacq's conversation isn't all agitated Them versus Us patter, neither does the past always trump the present. His belief that

the modern independent sector can achieve great things outside of mainstream playlists is palpable.

He's delighted for Xtra Mile and Frank Turner for slogging their way to Wembley Arena ("well done Charlie Caplowe!" he says, fist pumping air), and doesn't see Adele's phenomenal year as besmirched by the fact that 21's more often seen in Tesco baskets than on The Bull & Gate jukebox.

"Post-Adele, when you meet corporates who want to invest money and you say: 'I run an independent label,' they don't look at you like you're a man doing card tricks to get their money," he says. "Her success shows independent artists and labels can achieve anything they want. I imagine there are people at Universal looking at that campaign and thinking: 'Is there anything we can copy?' That's an amazing power shift."

Lamacq believes that the success of XL and Beggars Group in the past few years with Adele, Radiohead, The xx, The Horrors *et al* will stimulate ambition at smaller labels – even if that drive is spiced with combative spirit.

"It's great Beggars is still there," he observes, "but I think there's a wave of younger labels going: 'Oh God. Beggars again! They've been there for 100 years. It's time for the new kids!' It gives them something to react against."

It's these younger labels that Lamacq is still in a position to offer a real boost. Having ridden last year's 6 Music wobble – when public petitions convinced BBC bosses not to close the specialist station – Lamacq says his gang's mission statement is clearer than ever. He calls 6 Music "the indie label of the BBC" and nails its

objective as becoming "the Radio 3 for alternative music".

He notes that Tom Williams And The Boat's eponymous leader recently told him: "6 Music's playlist won't put you in the Top 40, but it can add 30 people in each venue you play, and that really builds up."

Lamacq seems settled and content with his lot, which extends to a nighttime slot on Radio 2 each Saturday. But he does have one niggling regret following his departure from Radio 1 in 2010 – and it's not one the BBC looks in a hurry to appease. "There's now no regular John Peel slot on Radio 1, because people in radio think you only tune in to hear things you want to hear," he says. "The iPlayer is brilliant, and it's true that if you like punk you'll listen to Mike Davies' show on it. But the more you marginalise music and push it back into the later hours, the less chance you have of someone discovering music they didn't know they liked."

"The first time I heard John Peel (*inset*), my dad was playing with his old Radiogram, just dialling across. Some old folkly track – it wasn't Ivor Cutler, but something like that – came on and dad said: 'Oh, this is good.' The next thing Peel played was a track from a Siouxsie and the Banshees session. I was amazed."

Lamacq's seen the music industry from every angle in the past three decades, and is choc full of anecdotes and opinions steeped in his experiences. These include

tales of his own mid-Nineties indie label, Deceptive, which Elastica joined instead of those darned major labels because "a rubbish office above a furniture shop suited their outlook".

He shares gags about a fantasy X Factor Indie Night featuring Ned's Atomic Dustbin, while ideas of Simon Cowell paying a 'tax' to creative small labels and Syco's TV dominance inspiring the return of Top Of The Pops are earnestly mulled over.

Wistfulness matched by affable cantankerousness is Lamacq's stock in trade, particularly when it comes to the print press. He likes *The Stool Pigeon* – with its "great writing" and shades of mid-Eighties *NME* – but he believes more mainstream music media is plagued by fear of upsetting would-be cover stars.

What annoys him most, juxtaposed with his hallowed *Sounds*, is the fact that no modern-day critic is "ever brought to brook" over recommending sub-par music. ("You make a massive cock-up by championing something that's rubbish. No one

ever says: 'Hang on a minute. Didn't you say The Twang were good?' We should say: 'Right, can everyone who supported The Twang please line up for a photograph outside'. Then we could definitely say: 'These are the people responsible.'")

After a while, he admits that keeping up his personal new music blog, *Going Deaf For a Living*, is becoming a struggle, and that the sheer amount of indie and unsigned CDs that sweep into his office today is bamboozling. (He still receives a sackful each week, plus a deluge of MP3s.)

He's also grown comfortable with the fact that his radio hit rate is slowing. If just one of the 15 new tracks played on his Radio 2 show seeps into a listener's mind, he says, "I go home happy."



"We should say: 'Right, can everyone who supported The Twang please line up for a photograph outside'. Then we could definitely say: 'These are the people responsible'"

STEVE LAMACQ



So what if he's not as militant or bleeding edge as he once was? He's great company – surely a key reason why the "Village Green preservation society" held up placards outside the Beeb when 6 Music's closure was touted.

But just as we turn to leave, bellies warm with Strongbow and Bass, the atmosphere changes.

Lamacq asks what we're listening to at the moment. We start with a couple of safe bets – a classic, languid LA singer-songwriter, a universally-applauded Domino act. Both get unimpassioned nods, but it's clear what he's after is something a little edgier.

We name a poppy single from a hot young Smiths-adoring act – one recently signed, we subsequently discover, to a major.

"B... but they're pony!" he protests. "We had them on [a colleague's show] the other week for a session and they were terrible – really, really terrible. Sunglasses-in-doors types at that. Really? Oh no. Rubbish."

He offers a polite farewell, but he's flustered, nay irritated, by our impromptu song choice. As he turns on his Doc Marten heel, we get the distinct impression he's disappointed in us.

Oh, Steve Lamacq's still got it. And more to the point, it's clearly still got him.

LAMACQ: THEIR AIM IS TRUE

STEVE LAMACQ'S INDIE HERO STATUS makes him an obvious choice to present the AIM Awards, but he's got a great deal of respect for the trade body when it's not handing out trophies.

"All of these little labels would have been steamrollered by people like MTV, iTunes or Spotify without AIM," he says. "They have enough clout to stand up and say: 'Do you know what? No. We're not doing



this.' They also offer advice – and plenty of people running labels on their own don't know a lot of things.

"The downside is that to be a member of AIM, you have to give X amount of your MCPS to them – that's a lot of money for some little labels. But in a playground fight, you need some of the smaller kids to gang together to hold their own, and that's exactly what AIM does."





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PROFILE THE SMITHS COMPLETE**IT'S TIME THE TALE WERE TOLD**

Rhino's *The Smiths Complete*, including all their albums remastered by Johnny Marr, finally does justice to the catalogue of one of Britain's greatest ever bands. Label boss Dan Chalmers gives *Music Week* the inside story about a project that has been 10 years in the making...

INTERVIEW

BY DAVE ROBERTS

The Beatles remasters – but with better songs”. That was the almost sacrilegiously effusive conclusion of *The Word* magazine's *The Smiths*

Complete review.

It leaves little room for doubt about the quality of the catalogue – and it's fair to say that the sumptuousness of the package(s) doesn't let the side down.

What's certain is that this isn't just the 'Complete' Smiths, it's *The Smiths* as they were meant to be heard and meant to be presented; the former ensured by Johnny Marr's remasters, the latter by unwavering replication of the Morrissey-directed artwork.

Rhino's boss, Dan Chalmers, is, understandably, delighted with the results. He feels the box set finally puts into proper context

ABOVE
Another four
lads who shook
the world
"One of the
greatest rock
bands of all time"
according to
Rhino's Dan
Chalmers

RIGHT
Heaven knows
he's positive now
Reports from the
Moz camp of the
Smiths remastered
project assure us
that Morrissey
"likes it"

the work of "one of the greatest British rock'n'roll bands of all time" – and he also believes that, commercially, the collection will enjoy a strong Q4 and then go on to be "a great piece of the catalogue for years to come".

He tells *Music Week* that the project's roots actually go back a full decade. "Yeah, we've been talking about it for over 10 years, as long as I've been at Warner, really.

"We had conversations with Johnny as far back as that, but it wasn't until 2008 that he had the opportunity to go into Metropolis and start the remastering process.

"He really wanted to make *The Smiths* sound the way he always thought they should. He knows the technology was limited back in the day, so to have the opportunity to freshen it up was amazing for him."



As every Smiths acolyte knows, however, the quality of the band's music was equalled by the aesthetic of their presentation. Morrissey was in creative control and with the assistance of art director Jo Slee, created a series of iconic images drawn from his influences and cultural soulmates. The singer has also not been shy

in criticising previous treatments of the band's catalogue. So, no pressure...

Chalmers was, of course, aware of the legacy and the responsibility that came with it. "We took the packaging and presentation as seriously as the sound. We went to every length and expense to make sure that the sleeves, etc, were recreated in the right style. We've not cut a single corner and the end result, physically, matches the beauty of the records themselves."



There has been no official word, yet, from planet Moz, but, Chalmers says, "We hear he likes it. Seymour [Stein] took a copy to him a few weeks ago and we are told that the view was really positive."

The feedback from Marr was more direct and unequivocal – hardly surprising given his involvement from day one. "Johnny's absolutely delighted, and it's great for everyone involved to get such critical acclaim. It's hard to think of another product that's had praise like this. I mean, *The Words* comment sums it up: amazing.

"Johnny's really driven this. It's definitely his project, with Gary Lancaster and Olly Walsh as project managers at our end. He's been involved in every aspect, including promotion. It shows what it means to him."

As well as being a thing of beauty, *Complete* is a commercial product, an investment expected to reap rewards – and it's delivering.

The Deluxe version was limited to 4,000 (numbered) units and sold out in the first week.

The vinyl, CD and digital sets look set to have a far, far longer shelf life. Chalmers says: "Demand for all formats has been phenomenal globally: from Japan to America, Germany, France and of course the UK, it's truly been a worldwide project. But, again, that's worthy of the band's stature.

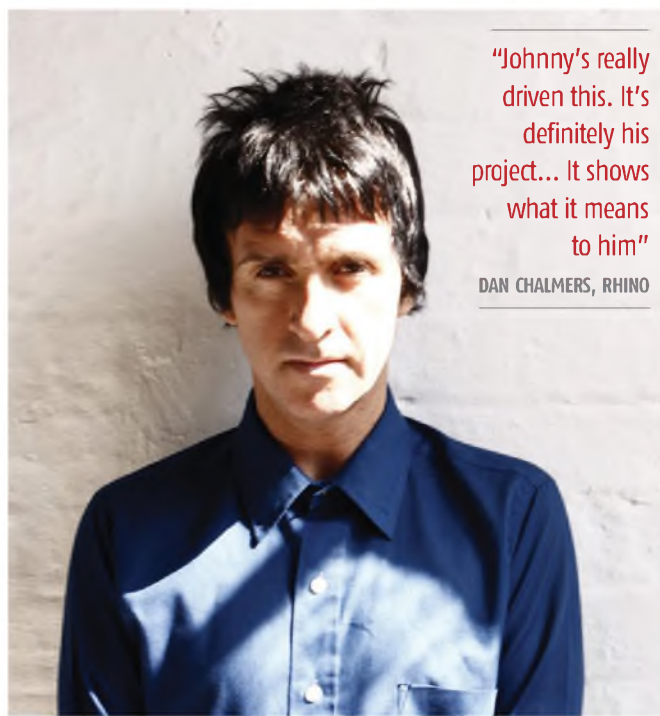
"We've seen strong demand for the CD format and we've been really, really encouraged by digital sales. We received incredible online promotion from partners like iTunes, who gave us full front-page visibility.

"Also, in line with growing vinyl demand across the market, we've been delighted with sales there, too. We think it can be the number one box set going into the gifting market this year."

As well as the priceless PR, demand is being driven by a campaign that includes print and online creatives. Chalmers reveals that Rhino is also considering some "very targeted TV advertising in the run-up to Christmas".

He continues: "We're trying not to leave any stone unturned. As well as the above-the-line marketing we're doing lots of retail promotions across different types of stores. This is a massive priority for the label. We've put every resource we can behind it.

"And we're going to be pushing this much further than Q4. We see the immediate campaign as being two phases: the launch, which we're in



"Johnny's really driven this. It's definitely his project... It shows what it means to him"

DAN CHALMERS, RHINO

the middle of, and then remarketing into Christmas. 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."

He also believes that the success of the box set, particularly the digital edition, proves The Smiths' work and appeal is "transcending generations".

"I think this really re-establishes them with a new demographic and that was one of the main driving forces behind the new project: to set them up for the next 25 years."

Asked about the devotion they inspire, in wistful old men and vital young indie kids alike, Chalmers says simply: "It comes down to the music. From the lyrics to the playing, plus the style is incredibly relevant today. You can see their influence all around. They're one of the greatest rock bands of all time, simple as that."

ABOVE
He started something he couldn't finish. But now Johnny Marr has made The Smiths sound just as he wanted them to, courtesy of modern technology



"This really re-establishes them with a new demographic and that was one of the main driving forces behind the new project: to set them up for the next 25 years"

DAN CHALMERS, RHINO

THE SONGS THAT SAVED YOUR LIFE

At the heart of *Complete* are the four studio albums that The Smiths released in just three-and-a-half years:

THE SMITHS



Released February 1984
UK chart position 2

Muddy production couldn't hide songs as good as these, with lyrics that gave pop music a new, literate, northern and unmistakable voice.

MEAT IS MURDER



Released February 1985
UK chart position 1

A year and a handful of Top 20 singles later, The Smiths were indie behemoths and amazingly just getting into their stride.

THE QUEEN IS DEAD



Released June 1986
UK chart position 2

Most fans' favourite. The opening track sets a blistering pace and *I Know It's Over* and *There Is A Light That Never Goes Out* both belong in the canon.

STRANGWAYS HERE WE COME



Released September 1987
UK chart position 2

The band's favourite. Deeper, darker and more diverse than previous sets, *Strangeways* was either the perfect way to go out on a high or a frustrating glimpse of glories never to be realised.

LET'S TALK ABOUT SETS A HATFUL OF OPTIONS

DELUXE BOX SET

- Individually numbered
- All eight albums (four studio, three compilations, one live) on mini LP replica style CDs in gatefold card wallets
- All eight albums on 12" vinyl LPs (five singles, three doubles)
- 25 x 7" singles, including specially reproduced rarities
- 36" x 24" poster of all album and single sleeve artwork

THE COMPLETE PICTURE - DVD OF ALL THE SMITHS PROMO VIDEOS

- Eight page 12" booklet of expanded liner notes
- Eight 12" art prints of each album cover
- Exclusive code to download the whole catalogue as high quality MP3s (320K)

CD BOX SET

- Eight CD albums (mini vinyl replicas)
- Housed in a clamshell box
- New liner notes

VINYL BOX SET

- Eight vinyl LPs (five singles, three doubles)
- 12" booklet featuring expanded liner notes
- 36" x 24" poster of cover artwork





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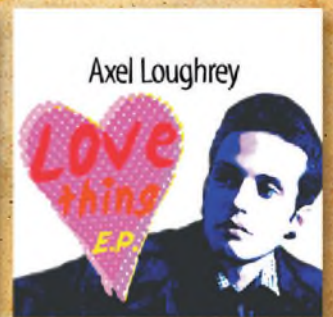
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EXTRATERRESTRIAL
KESTREL

CLUB SMITH —
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SOLKO —
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HEMINGWAY —
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Records

SECTOR SPOTLIGHT PR & PLUGGING

PR PRESSURE



PR & PLUGGING

BY BEN CARDEW

In autumn 2010 it looked like the game was up for the traditional promo CD. Music industry environmental group Julie's Bicycle had just published a damning report into the environmental impact of mailing CD promos – or, even worse, sending them by bike; indie group AIM was calling on labels to end the wasteful practice of sending out discs; and Sony Music UK said it was switching its focus to a digital e-card system for the distribution of promotional music.

Take a look at the desk of the average music journalist or radio executive one year on, however, and you would be forgiven for thinking that nothing has changed.

Amid the inevitable mess, you will find a teetering mountain of shiny discs. This amply demonstrates that, despite all the advances in digital download systems, the CD promo remains the *sine qua non* of music PR and plugging.

And Sony CDs will probably be among them – although, to be fair to the major, it says it is now sending out “far fewer” physical CDs than a year ago.

“Following the extensive survey we carried out amongst members, the digital promo is on the rise, but journalists in particular are still partial to the CD promo, whereas radio is more receptive to digital promos,” says AIM chairman and chief executive Alison Wenham. “This inevitably means that we cannot see the end of the CD promo in the short term.”

But why? To a large extent the blame – if that is the right word – lies with journalists themselves.

When the Sony move was announced David Hepworth, one of the founding partners of Development Hell Ltd which publishes *The Word* and *Mixmag*, wrote a blog post strongly criticising the idea. He predicted that Sony would reverse it

The media landscape continues to splinter – and the ways and means of getting products and messages in front of journalists is just as diverse. There's barely even time for lunch.



“Nothing seems to have digitally replicated having piles of things I want to hear, things I might check out and the pile in the bin”

SEAN ADAMS, DROWNED IN SOUND

within a year “when they want reviewers to take notice of something”.

The Quietus associate editor Luke Turner was equally concerned, calling the move a “disaster”. “Streams go into your inbox and vanish,” he told *Music Week* at the time. “And some streams just don't work.”

“It's easier to manage with CDs,” Turner explains today. “They come in, they go in a pile, we listen to them in order. When trying to juggle umpteen streams/downloads it becomes unmanageable, the emails get forgotten, the zipped files often come badly named, and so on.

“Also when you're reviewing an album it's frustrating to be tied to a computer to do it. It's better to be able to take the music with you, to really get a deep appreciation for what the record is about.”

This is not to say that all journalists were against the move: Drowned In Sound editor Sean Adams once called for an end to the CD promo, an experiment he has since ended “as streaming became overwhelming due to being unmanageable”.

But Turner's view that “some streams just don't work” is telling – the Play MPE system favoured by some major labels has come in for particular criticism from journalists, who say that it is unwieldy and often simply doesn't work, while there is little true love for other digital promo systems.

“At the moment most journalists I speak to still prefer to receive CD promos and I'd estimate our ratio is about 80% CDs to 20% digital, with digital slowly increasing,” says Run Music founder Ben Harris.

However, Harris believes the transition will inevitably happen, albeit at a snail's pace. “As the delivery of digital gets increasingly user-friendly and more and more people gear their listening practises around digital rather than physical, the transition will inevitably speed up – although it could take until the retirement of the CD-buying generation for it to happen fully,” he predicts. “Digital is obviously the future; it is just a question of ‘when’ not ‘if’.”

Certainly, the music industry does not want for alternatives to physical distribution. Play MPE, for all its notoriety, is still used by a number of major labels, FATdrop is popular among indies and several labels – Sony among them – have developed their own in-house systems.

Then there are a number of free services that are widely used, from MediaFire to Dropbox, WeTransfer and the ever-popular SoundCloud.

“At last count there were about 11 different digital promo services that companies use to send me music,” says Drowned In Sound's Adams. “SoundCloud is the easiest to consume a bulk of stuff and flick through it. Play MPE is beyond a joke; there's even a Facebook hate group dedicated to it.”

“Personally, I prefer getting a zip file via WeTransfer (as it looks awesome) or Dropbox and to just stick it all into a ‘to listen to’ playlist and slowly work my way through it – preferably getting properly immersed, commuting or walking,” he adds.

“I think the Thrill Jockey and Jagjagwar/ Secretly Canadian system is really good,” offers Turner. “The streaming services, especially Play MPE, still don't give a good enough service. I'd actually say that Play MPE is so hopeless as to be detrimental to a press campaign.”

“MPE is terrible,” adds Division Media's head of online PR Sam Hesketh. “People find it hard to download the player/songs and then if they're not made downloadable you get even more problems.

“FATDrop is by far the best digital service we've used – you can see who has opened it, who has listened to it and there is opportunity for early

TOP
Shattered dreams: Reports of the promo CD's demise have been greatly exaggerated – despite the growth of digital delivery

ABOVE
Case in point: Most journalists, including Drowned In Sound editor Sean Adams, are still partial to promo CDs



SECTOR SPOTLIGHT PR & PLUGGING

comments from the journalists too, which is a great litmus test for the campaign ahead.”

Alchemy Radio director Chris Slade says he favours a YouSendIt Premium account, thanks to its flexible expiration dates, while Emms Publicity founder Stephen Emms uses SoundCloud, YouSendIt and WeTransfer, although he adds: “We change our minds the whole time about which is the best digital service – as technology improves and outdates services constantly”.

The key arguments for the use of digital services include speed – a digital promo will always be faster than a CD; security – there are far fewer links on the chain that could lead to security breaches; price – with no cost for postage and manufacturing discs; and environmental concerns (*see box*).

Then there is the sheer convenience: Absolute Radio head of music James Curran says that as long as digital files are properly named, they are far easier to find than wading through a desk awash with a sea of CDs.

These are all very compelling arguments. But Harris explains that there is a lot more to the debate than meets the eye. “Digital is more eco-friendly than CD promos, which is why labels say they’re keen – and cheaper, the real reason labels are keen,” he says.

“However, human nature and less logical factors play their part too – the cost and effort of sending someone a CD promo shows they’re a trusted, valued contact. If it’s abused and misused by PRs, it’s easy for the digital model to give rise to mass emailing and spamming and already overwhelmed journalists are understandably wary of that.



ABOVE
A quicker way to travel: A host of digital delivery services, including easy-on-the-eye WeTransfer (above), FATDrop and YouSendIt are favoured as replacements for CD mailouts

“Also, people still generally prefer getting goodies through the post rather than more emails, don’t they? I know I do.”

Hart Media director Toby Opperman agrees that the human touch is important – an arrangement that favours the physical. “Although digital obviously has its benefits in terms of speed and convenience, the physical CD seems to work better with our stations and heads of music,” he explains.

“As banal as this sounds, I still stand by the fact that it is far easier to refresh one’s memory with a physical CD, especially if it carries artwork. Stations are obviously inundated with tracks each week and I feel a physical piece of stock is far more memorable than a link on an email.”

And the type of music you’re sending out is important too, according to Quite Great MD Pete Bassett. “Dance tracks have a digital delivery of around 70% of our mailout bias, whereas classical has around 10%, hence when dealing with dance tracks it is vital to deliver them in the way the receiver desires,” he says.

For radio pluggers, too, there are very valid reasons for using CDs. Radio 2 and 6 Music head of music Jeff Smith says that, while he has no personal preference between the two – “I’ll listen to music on CD promo or digital” – producers need tracks in broadcast quality that they can immediately play on air if needed. This means either a CD or a large WAV or FLAC file – sometimes up to 60MB a song. And this in itself can be unwieldy.

“A lot of our national radio producers are still requesting physical for programming – we have just

had three requests for physical CDs to be sent to various station even though they received audio links,” adds Lander PR owner Judd Lander

“Physical, just like a flyer, gives a producer/head of music a chance to gauge the artists by way of artwork and info on packaging and absorb this whilst they’re listening to the product. It also gives our staff a chance to engage in actual conversation and share information with station heads.”

With such uncertainty in the field, the key question here may be, what do journalists and radio executives actually want?

Speak to almost any of them and they will recognise the environmental impact of the physical CD – “It’s depressing putting jiffy bags and one-track CDs in the bin that I’ve not listened to,” says Adams.

Equally, though, it can be hard to find much genuine enthusiasm for the array of digital services, which are seen as functional at best and unworkable at worst.

“The biggest problem with all of these services is a lack of ability to manage the volume of music or to combine their inboxes together or filter them by simple things such as release dates,” says Adams.

“It’s kind of depressing to see how much VC funding and press some of these services are getting, but how few simple little tweaks they’re making to make their services efficient.”

He suggests setting up “an exclusive version of something like Spotify”, allowing media to “wade through it all and stream stuff in advance”.

“Nothing seems to have digitally replicated having piles of things I want to hear, things I might check out and the pile in the bin,” Adams says.

“The ultimate question is, ‘What works?’” says Outpost Media MD David Silverman. “What does the media want? It’s not about what we prefer to use.

“And the answer is, they want both and it varies from individual to individual. So it’s a constant monitoring of what is working and not working; there isn’t a one size fits all approach.”

“I think it’s a generational thing too,” concludes Silverman. “As the ebb and flow of new journalists and new music writers come in, then we forever get further and further away from CD promo. In a few years’ time, kids who were born in the late Nineties will be entering the music industry – and these people have never seen a tape cassette. It’ll be the same in 20 to 30 years time with CDs.”

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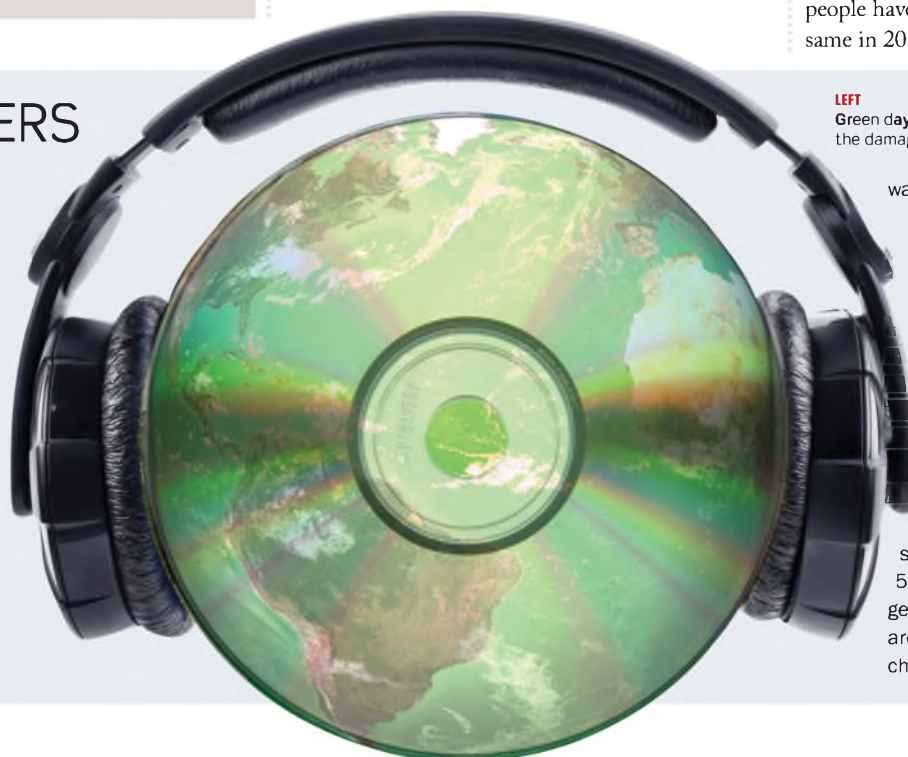


THE ECO WORRIERS

SO JUST HOW DAMAGING can CD promos be for the environment? Probably the Bible on such matters to date is the 2010 How Green Is Your Promo survey from music industry environmental group Julie’s Bicycle.

It found that in 2009 860 of the UK’s independent record labels delivered more than 25,000 promotional CD releases and nearly 9,000 promotional digital releases between them.

The greenhouse gas (GHG) emissions generated from manufacturing CDs and packaging and transporting them to final recipients was estimated to be around 1,686 tonnes of CO₂e for the physical releases (649g per CD) – equivalent to three times the annual energy, water and



LEFT
Green day: Can environmental pressure eclipse the damage done by CD production and delivery?

waste emissions of a large arena.

In comparison, digital delivery was responsible for approximately 79 tonnes or 62g per delivery.

And these are just the indies. In 2010 EMI, for example, estimated it was providing between 2,500 and 3,750 physical promos on each release – an astonishing number.

Going on the basis that indie labels make up approximately 20% of the recorded music market, the figure of 1,686 tonnes of CO₂e should probably be scaled up by 500% – more if we consider that indies generally work on smaller budgets and are therefore more likely to opt for the cheaper digital option.

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NERO
DANIEL MERRIWEATHER
NOISIA
LITTLE ROY
FOREIGN BEGGARS
ATMOSPHERE
ANDY C
P.O.S
KIDDA
EVIDENCE
BROTHER ALI
RHYMESAYERS ENT
MODESTEP

SATURDAY

THE STONE ROSES
SONIC YOUTH
THE CHARLATANS
MGMT
THE GASLIGHT ANTHEM
J.MASCIS
YOUR BAND HERE
BLACK LIPS
LES SAVY FAV
LAST GANG RECORDS
ANE BRUN
TEETH
DISTILLER RECORDS
TRUE WIDOW
WARM BRAINS
FORMER GHOSTS
PS I LOVE YOU
WE ARE AUGUSTINES

SUNDAY

THE WHO
BLACK SABBATH
NIRVANA
PLACEBO
ENTER SHIKARI
GALLOWS
SOUNDGARDEN
30 SECONDS TO MARS
YOU ME AT SIX
EPITAPH RECORDS
CONVERGE
HOPELESS RECORDS
letlive.
THE WONDER YEARS
FUNERAL FOR A FRIEND
THURSDAY
SOCIAL DISTORTION
OFF!

2012 RELEASES COMING FROM:

ENTER SHIKARI, GALLOWS, letlive., PULLED APART BY HORSES, DINOSAUR PILE UP, BORN BLONDE, HAWK EYES, YOUR NEW BAND HERE, WE ARE AUGUSTINES, LUCY LOVE, TORCHE, THE DANGEROUS SUMMER, LITTLE FISH, CROWNS, GUINEAFOWL, METALS, YELLOWCARD, WOUNDS, FIGHT LIKE APES, THE MINUTES, THE LULLABY CLUB, HUORATRON and more .

VACANCIES AT DIVISION

We are looking for an experienced national print press officer and online press officer to kick start 2012 servicing indie music. If you want to join our family and have experience servicing press campaigns, then please send Zac a CV and a list of your favourite bands.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

We talk to Rough Trade East manager Spencer Hickman...

We've heard a lot of doom and gloom around indie retail in recent years. How have you beaten the naysayers?
I guess I hear less of all that doom and gloom stuff now. It seems to have levelled off a bit as new independent retail stores open up and down the country. Compared to some of those guys, we've got a big store – we're pretty flagship. I'm sure people must think we're coining it in, but a bigger store comes with bigger overheads.
It's hard work. All the staff work here because they love it, and we always try and push the shop on. Rough Trade's always primarily been about music, but also everything that comes with it.

Other than music, which lines have been particularly successful for you?
In the last six months we've really worked on redefining our book sections. We got Pete Fowler to do all the artwork, so we've put a London Life section in. We do

really well with graffiti and street art books, especially round here [Shoreditch]. We've got a sex section, a drugs section. We try to do with our books what we do with our music, and that's not to offer a huge amount, not offer every single line - but to recommend and offer the best.

What's with the Stormtrooper costumes and helmets all over the store?
We managed to hook up with Andrew Ainsworth, the original designer of the Stormtroopers. He just won a landmark case against George Lucas, which has been in court for years and years. That's pretty incredible for a guy who works out of his house in Twickenham. He's able to sell and market the Stormtroopers now, and I'm a bit of a geek anyway – I've got a Star Wars tattoo – so as soon as the opportunity came up via a guy here called Steven, I was like: 'Yes! Let's do it!' People



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E1 6QL
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w roughtrade.com

might think it's an odd thing for Rough Trade to be doing, but it's unique and we're the only people working with him.

You famously run lots of in-store appearances. What other events do you have going on?
We work with lots of different companies, including labels – but plenty of others too. A huge amount of our customers are women and kids. Don't believe the old adage that kids don't buy records. We've seen groups of 300 16-year-olds buy a seven inch just to see a band and get it signed here. That's brilliant.
We're working with Faber to hold the launch of [Manic Street Preachers'] Nicky Wire's photo book. There's 50 limited edition versions that come with a signed Polaroid for £300, and we've sold 15 of them. That's pretty amazing, really. He'll do a talk, a Q&A and a signing. We also do film nights including a monthly night called

Rough Cuts. That's free, we don't charge and we serve free popcorn – but we will sell you beer.

How would you define the atmosphere in your store?
It's not a like a Disney Store. There's none of that: "Hello sir, how are you?" It's not forced in that way. But equally, we're not grumpy types who barely look at you. That image of the [surly indie music store] has gone now. All of our staff have regular customers who come and talk to them about music and recommendations. It can be difficult in a store this size to create that intimacy or counter-culture, but we work hard on it.

Does being an indie bring advantages when it comes to experimentation?
We've jettisoned ideas that haven't worked a few times, actually. My director sits upstairs, and if something's not working, we stop it. It's good that way –

we're always coming up with ideas. It's tougher somewhere like HMV, for instance, where the clothing line doesn't seem to have worked. That's a year's graft behind the scenes in a big company like that.

How's the store doing compared to this time last year?
Really good. The summer's been tough. The riots didn't help – we had to close the store and that really rocked the figures. And then there was that last, late burst of sunshine which hit everybody. This year's been interesting in the fact that it's made us work harder because people are tightening their belts a little bit, and I don't necessarily think it's a bad thing. You'll definitely see the effect of that around Christmas. We've got a few things that no-one else will have – and that's always key.

INTERNET vs HUMAN

This week's High Street Hero, Spencer Hickman, takes on his digital rivals:



WE SAID WE LIKED...

LAURA MARLING A Creature I Don't Know



AMAZON RECOMMENDED...

FEIST Metals



SPENCER RECOMMENDED...

SHARON VAN ETTEN Because I Was In Love

PROFILE A&R

Why old-style A&R still matters at Atlantic, according to UK managing director Max Lousada

TAKING TIME WITH TALENT

INTERVIEW

■ BY CHARLOTTE OTTER

The modern music industry – just like the modern world – can often seem a little overly obsessed with the right here, and the right now.

That's never truer than in the domain of artist development, where patience and encouragement of experimentation are regularly in short supply.

Atlantic Records UK managing director Max Lousada, however, believes in taking things a little slower, and looking to the past for inspiration.

Speaking to *Music Week*, he stresses the importance of traditional A&R development when increasing the profile of up-and-coming artists. This, he says, has been key to the success of Atlantic-signed acts Plan B, Paolo Nutini and Ed Sheeran.

Lousada, who reports to Warner Music UK CEO and Chairman Christian Tattersfield, attributes the company's recent run of chart hits to the label's ability to provide an environment in which an artist can find their voice before being let loose on the public. He notes Atlantic has spent the past two years creating "hubs of detail" whereby an artist feels embraced by the label.

Rather than focusing on instant chart success, the company has set its sights on long-term returns. It has concentrated on expanding its relationship with its roster and examining ways of developing an artist's career as a whole, rather than in just one area.

"Two or three years ago there was a conscious effort to make better records and bring talented people in," he explains. "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."

ABOVE
Max Lousada
Building relationships with fans and artists alike

To this end, Lousada says it was essential to find out from a new signing what their expectations were from the label, and how success was viewed and measured – knowledge which could not always be gained through CD sales.

"It could just as well be their global music footprint, or a series of sold-out shows," he explains.

Lousada adds that Atlantic Records believes it is essential for any artist on the label to have a signature voice. "A unique vocal cuts through," he comments. "It stops time and builds a relationship with the fan. I think if you look at Paulo, Plan B, Rumer, Ed Sheeran, all of them have that."

This unique voice, says Lousada, helped both Nutini and Plan B to buck the industry trend of poor-selling second albums. Nutini's *Sunny Side Up* sold in excess of 1.6million – 200,000 over his debut *These Streets* – whilst Plan B's *The Defamation Of Strickland Banks* has shifted more than a million units more than its predecessor.

While the focus on building long-term careers is a priority, Lousada concedes that the odd one-hit-wonder helps buy a little more patience: "The labels market is dominated by US repertoire and one-hit singles, and we are lucky to have some of

that as a model but in terms of building a future at Atlantic, we are more into long-term acts. It's more fun."

The coming months will find the label concentrating its energies on up-and-coming artist Delilah, new signing *Dog Is Dead* and 15-year-old schoolgirl Birdy. And then there's the question of that third album from Plan B, *The Ballad Of Belmarsh*, which will sit alongside his directorial debut, *Ill Manors* – both set for release at the start of next year.

While Lousada won't rule out any new signings to the label, he says it is important to keep the Atlantic roster at a certain size, to ensure all of its signings benefit from the label's trademark patience.

"The reason we only deal with a certain amount of artists is that it takes a huge amount of time to find out what they truly want and how best it is to communicate that on a musical, visual and marketing level. We don't want to hammer a point home to fans; it's all in the nuances.

"The idea that we can just put artists out there and expect people to 'get' it straight away is not something we're interested in. It's about us educating the artist as to how their fans see them – and educating fans with some of their ideas."

USING THEIR ED

While Ed Sheeran's recent phenomenal success has clearly been driven by relentless touring and self-promotion, Lousada says the team at Atlantic and Asylum still had a major role to play – which conversely included sitting back and trusting the artist's instincts.

"Ed [Sheeran] has built a loyalty and understanding of his music through interacting with his fan base and they have responded positively in return," he explains. "We



couldn't have done that for him. [The fans] would have sensed it wouldn't have been genuine."

He notes that Sheeran's single *The A Team* was available on iTunes a full year and a half before reaching Number 3 in the UK singles chart earlier this year.

"We marketed it and put that momentum into a language that media could understand and that would drive a wider audience," he recalls. "The *A Team* was not an obvious radio record but it was important that, as a label, we could demonstrate to fans that we knew where he was coming from and it paid off."

PEOPLE

PERSONNEL IT'S WRAGG TIME AT THE REALLY USEFUL COMPANY

■ REALLY USEFUL GROUP



Ex-EMI and Universal senior exec **BARNEY WRAGG** has joined the head division of the entertainment and theatre business owned by Andrew Lloyd Webber.

Wragg will oversee copyrights, licensing and artist management as he moves up to run the firm's music operations.

Meanwhile, Really Useful is splitting its business into two, separating the theatre unit (to be called Really Useful Theatres) from Wragg's department.

Lloyd Webber said of Wragg: "He is one of the entertainment industry's most exciting innovators and an expert in digital media. He has repeatedly demonstrated how

new ideas can be combined with traditional forms of entertainment to the benefit of both customers and businesses."

■ UTV MEDIA



TERRY UNDERHILL has been named as UTV's new group programme

director, working across UTV's network of local radio stations.

UTV owns national sports radio station talkSPORT as well as 13 local radio stations indulging: Radio Wave, The Pulse, The Pulse 2, Juice FM, Wish FM, Tower FM, Wire FM, Peak 107FM, Signal 1, Signal 2, The Wolf, The Wave, Swansea Sound.

He has worked in commercial radio for over 25 years, beginning his career at Signal radio before launching the first of the Real Radio stations in south Wales and subsequently in Yorkshire. He was more recently head of music at GMG.

■ UNIVERSAL MUSIC PUBLISHING



EVAN LAMBERG has been promoted to Universal Music Publishing North America president as the company announces the creation of a global board which will help to maximise its publishing revenues.

The move, which was announced by Universal Music president and COO Zach Horowitz and Universal Music Group chairman and CEO Lucian Grainge, finds Lamberg overseeing the North American operations for the company. He will be based in Santa

Monica and will report to Horowitz and Grainge.

Additionally, Lamberg will sit on the board alongside UK and Europe president Paul Connolly, Latin America SVP Eddie Fernandez, Asia Pacific Region/industry affairs Andrew Jenkins, Universal production music worldwide president Gary Gross and Michael J Sammis – executive vice president of operations and chief financial officer worldwide.

■ SOUTHERN RECORD DISTRIBUTORS

The distribution company has expanded its board, as **STEVE COLLINS** joins the company as finance director and **ANDY SLOCOMBE** as sales director.

Meanwhile, current managing director **JOHN KNIGHT** is moving to a consultant role at the company, as he looks to take on more of a back-seat role.

Speaking about the changes, Knight said the company would continue to run as normal and noted: "I feel the time has come to entrust the running of the

company to the longest-serving members of staff. I do so in the knowledge that they know the business inside out and have already proved their ability to successfully run SRD during recent years whilst my tasks have evolved and changed."

■ SONY MUSIC



Doug Morris has recruited long-time associate **MEL LEWINTER** to join him at

Sony Music as executive vice president of label strategy.

Morris, who joined Sony as CEO from Universal in July, announced the move to staff last week. Lewinter, previously chairman and CEO of Universal Motown Republic Group, will lead "a variety of strategic initiatives" for Sony and will report to Morris.

"Mel is among the top executives in the music industry and I am very happy to have him joining us in this important role," Morris said.

NEED TO KNOW

Week by week, build the best contact book in the business



#1 Selina Webb Communications Director, Universal Music UK

If you're in music media, you need Selina on speed dial. A *Music Week* alumni (we get about), she joined Universal in 1998 following a spell in the *MW* editor's chair.

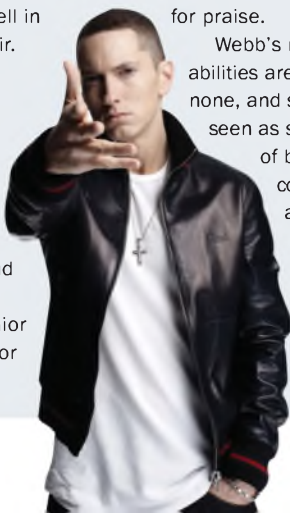
As director of communications for subsidiary Polydor, Webb enjoyed huge PR successes with the likes of Eminem (pictured), Take That, Girls Aloud and Lady Gaga.

She became senior director of comms for Universal UK

last year, with the company's boss David Joseph singling out her "passion, creativity and exceptional PR instincts" for praise.

Webb's networking abilities are second-to-none, and she's widely seen as someone full of bright ideas – complete with an inside-out knowledge of industry trends.

All in all, a great person to know.



MY BIG BREAK HUW STEPHENS


How UK luminaries arrived in the music industry...

Huw Stephens Radio 1 / 6 Music DJ, SWN Festival founder

"I used to do hospital radio in Cardiff when I was 15. I was writing for local magazines – they'd be blogs now, I suppose. I went to a lot of gigs, and eventually met a producer called Bethan Elfyn who knew that Radio 1 were looking for new Welsh presenters.

"She got me in to demo and I got the job doing radio presenting in Wales. I guess what comes from my experience is that it pays off to go out, meet people, do as much as you can and be focused. With a bit of luck, you'll get to where you want to be."



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MUSIC WEEK PRESENTS

Specially selected by Music Week, these tracks are certain to get you through the onset of autumn

01 THE JUDE • Les Filles Francaise *unsigned*

Contact **Clare Tucker** • clare@1-2-hear.com • www.wearethejude.com



The Jude are a London-based rock'n'roll band with a sound described as "vicious skiffle" – punchy, energetic music to get you dancing. Les Filles Francaises is the follow-up self-released single to debut Ha Ha Goodbye which made the iTunes charts in April. On the strength of that chart

position, the band made the Xfm playlist while John Kennedy, 6 Music's Steve Lamacq and BBC Radio London's Gary Crowley all championed the track. The energy in The Jude's music also transmits amazingly live; having played festivals like Standon Calling, the current single gained airplay on BBC Radio 1, 6 Music and Xfm and landed a Record of the Day. The Jude are proving to be a fresh and exciting act here for the long run.

02 BATTLE FOR 2ND PLACE • Half The Fire *unsigned*

Contact **John Glennon** • puremusicmanagement@gmail.com • www.battlefor2ndplace.com



The as-yet-unsigned Glasgow four-piece are tipped for huge success in 2012 with their "Pearl Jam having a fight with the Pixies in a female accent" brand of grunge-pop. Half The Fire is the lead track from their forthcoming EP. Lead singer Orla has already enjoyed success with one of her songs featured on TV shows Grey's Anatomy and Vampire Diaries. The band's self-released debut album First received national radio airplay and media attention in both the UK and Ireland leading to festival appearances during the summer. One such gig saw *The Sun* remark: "It is rare these days to go to a gig expecting very little and come away having had your socks blown off." The band's management are interested in discussing suitable opportunities.

03 HATTY KEANE • Best Kept Secret *BGM*

Contact **Michael King** • mking28@me.com • www.hattykeane.com



National music competition Open Mic 2010 propelled Hatty Keane into the spotlight where she battled through to the National grand final in London. Winning over judges including Radio 1 DJ Ras Kwame, Hatty came second out of 9,000 acts, and performed in front of a 2,000-strong crowd at The O2 arena. Since signing to BGM/Future in February, Hatty has been working with numerous A-list producers and songwriters.

Counting Taio Cruz among her fans, Hatty performed alongside Tinchy Stryder and N-Dubz at LiveFest in July. She is currently on a national School Tour and will be performing at Britain and Ireland's Next Top Model 2011 at London's ExCeL this month. Her debut double A-side release Best Kept Secret/Electricity is out now.

04 ahab • Call A Waiter *Navigator Records*

Contact **Gary Levermore** • gary.levermore@navigatorrecords.co.uk • www.ahabofficial.com



ahab are a London-based quartet with a folk-based Americana sound. Having built a nationwide live following via two singles and extensive touring in 2011, they have just

released an EP – kmvt – on Navigator Records, from which Call A Waiter is taken. The EP is produced by the legendary John Leckie (Stone Roses, Muse, The Coral, Bellowhead) and was recorded at Real World Studios. Tracks from it have already been aired by long-term supporters Simon Mayo and Bob Harris on their Radio 2 shows, the latter having originally invited the band to record a session for him after seeing them storm the stage at Cropredy in 2010. As well as maintaining their own hectic tour schedule, ahab will support Bellowhead on their 18-date UK tour next month.

05 THE OPERATORS • Careless *Your Hands Music*

Contact **Neil Deeks** • neil.deeks@yourhandmusic.tv • www.facebook.com/theoperatorsrock



The Operators were born out of their collective love of both rock and dance; they combine traditional elements of an indie band with the pace and electricity of a DJ set. After gaining national airplay with debut single B-Line in 2007, the band returned this year, re-invigorated. The two-part release of album Old School House (Step 1 & Step 2) is an ingeniously witty mash-

up of influences, trampling through Nineties indie, electronica, drum&bass and house. Since their return, they have played the Isle Of Wight festival, gained a single of the week on Amazing Radio, and have a track being used for the entire season on Sky Sports' Monday Night Football. Old School House – Step 2 is released on December 5.

06 THIS BROADCAST • The Streets Are Made *Reference Records*

Contact **John Boyer** • john@northernking.net • soundcloud.com/thisbroadcast



This Broadcast are an English alternative rock band with a Stone Roses vibe and are braced to be contenders in the new revival of British guitar bands. Based in Coventry, they formed in 2009 and are retro maniacs on combining soulful lyrics with a compelling rock guitar foundation. The group's name is inspired by Wilmslow's finest Doves' and carries their approval. Still unsigned, This Broadcast look set for a very positive conclusion to 2011. The release of their debut single

The Streets Are Made from October 22 and a limited-edition seven-inch through their own label Reference Records. The band are writing and recording their debut album with New Zealand producer Mike Beaver.

07 KIDS UNIQUE • Seymour Evil *The Preservation Society Presents*

Contact **Neil Burrow** • neil@nhb1969.com • www.kidsunique.co.uk



An infectious song full of casual English bravado and effortless lyrical flow, Seymour Evil is the debut single by Medway's hip-hop quartet Kids Unique, signed to the Rochester-based label The Preservation Society Presents. Serviced to radio on November 14, it is the first track to be taken from debut album Assortments and is already receiving heavy rotation on Tuune TV. Kids Unique's particular brand of articulate hip hop combines darkly comic observations and absurdist tales of

suburban life set to a pallet of charming lo-fi aesthetics, sharp lyrical skills and pop hooks. Born from the world of bedroom production, they are equally at home on the live stage, with funk rhythms and pulsating bass lines underpinning a visceral live experience.

08 WOLVENTRIX • Wanderlust *Fabrique Records*

Contact **Michael Martinek** • m@fabrique.at • www.wolventrix.com



NME.com said of this track: "Showcasing the tinder-dry lyrical wit of frontman Tom Walkden – plus a dash of surrealism, and a chorus hook that could sink an ocean liner – Wanderlust is a barrelling, bounce-around-your-room blast of acoustic-rock tuneage. A future indie-club staple from a band destined to go far." The band began writing while studying in Oxford. Following various stints around the world, Alex Billig (keyboards/backing vocals), Tony Creaton (bass), Tristan Gilchrist (drums), Chris

Potter (lead guitar) and Tom Walkden (lead vocals/acoustic guitar) reconvened in London – but not wishing to lose the international flavour, Wolventrix signed to Fabrique and debut album Ours Till Dawn was recorded in Vienna with producer Victor Gangl.

09 TOM FULLER BAND • Ask Red Cap Records

Contact Peter Noble • peter@noblepr.com • www.tomfullerband.com



"Kick ass and take names" – it's a saying they like to use in Chicago, the birthplace of The Tom Fuller Band, to describe how to get the job done. Not in an Al Capone way you understand. Although Tom's grandmother did work for the notorious gangster. But rather by enlisting some of the biggest names in the music industry to produce Fuller's third studio album ASK. On first listen you can't help but be seduced by the voodoo drums of opening track Lovers or hooked on the impossibly contagious title track ASK. Recorded with two of Paul McCartney's band members, Abe Laborie Jr and Brian Ray; produced by studio maestro Rick Chudacoff; and mixed by Cenzo Townsend and Dave Bascombe, the widescreen cinematic vision of Fuller's music continues to flourish.

10 BAMJIMBA • Lay Down Your Arms And Dance unsigned

Contact Jim Babmber • bamjimba@gmail.com • www.bamjimba.com



A professional drummer/percussionist for more than 30 years, Jim Babmber aka Bamjimba released his first CD in 2001 – One Love, a charity album in aid of the UK Sickle Cell Society for which he received a fundraising award at 10 Downing Street. Second release Routes was voted Best Reggae Album 2006 in *Riddim* magazine. Into the Dance saw him change direction completely to a more miscellaneous or eclectic style. Bamjimba will have a new album, Rhythm, out very soon. The track here, Lay Down Your Arms And Dance, is a charity single which has already raised a lot of money for Plan UK, which helps combat the worldwide tragedy of child soldiers.

11 VEDANTA • Don't Bow Unsigned

Contact Alexander Herbe-George • alexander.herbegeorge@googlemail.com • www.vedantaofficial.com



Vedanta's sound is constantly evolving thanks to a wealth of influences. Definitely rock, Vedanta combine pop, progressive and electro rock. Breaking down barriers and freely inventive, they create a unique landscape with every track. After spending three years in France evolving their musical project and then two years in studios and touring, Vedanta moved back to London this year to take on the UK live circuit, starting at The

100 Club on November 11. Their show has developed into an expansive sonic experience, mixed with a projection light show, with a backdrop of video clips viewable at www.vedantaofficial.com. Debut album Magic Is Within The Present is out now.



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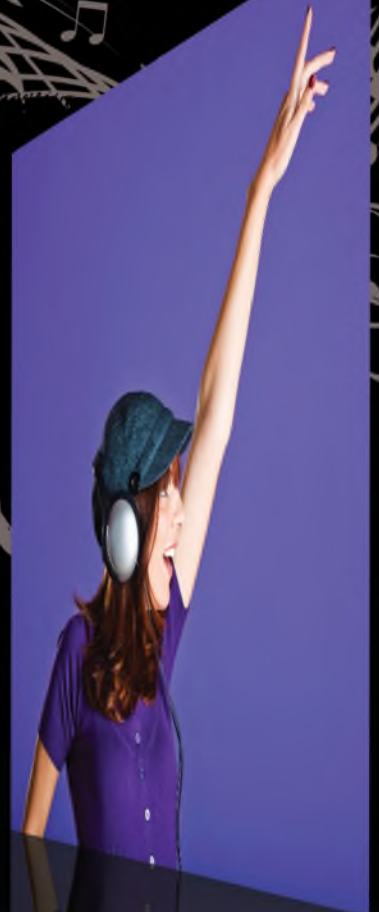
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incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2011.

THE OFFICIAL UK ALBUMS CHART

Table with 2 columns of chart data. Columns include 'THIS WK', 'LAST WKS ON CHRT', 'ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)', and 'PRODUCER'. The table lists 75 albums with their respective positions and chart history.

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NOW! THAT'S WHAT I CALL MUSIC



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

Alexandra Burke ft. Pitbull	All Night Long	Lady Gaga	Born This Way
Alexandra Stan	Mr. Saxobeat	Matt Cardle	When We Collide
Alexis Jordan	Happiness	Mike Posner	Cooler Than Me
Aloe Blacc	I Need A Dollar	Ne-Yo	Beautiful Monster
Calvin Harris ft. Kelis	Bounce	Olly Murs	Please Don't Let Me Go
Dizzee Rascal	Dirtee Disco	Plan B	She Said
DJ Fresh ft. Sian Evans	Louder	Rihanna	Only Girl (In The World)
Duck Sauce	Barbra Streisand	Roll Deep	Good Times
Eliza Doolittle	Pack Up	Taio Cruz	Dynamite
Example	Changed The Way You Kiss Me	Tinie Tempah ft. Eric Turner	Written In The Stars
Flo Rida ft. David Guetta	Club Can't Handle Me	Travie McCoy ft. Bruno Mars	Billionaire
Jason Derulo	Ridin' Solo	The Wanted	All Time Low
Jessie J	Price Tag	Willow Smith	Whip My Hair
JLS	The Club Is Alive	Wretch 32 ft. Example	Unorthodox
Ke\$ha	We R Who We R	Yolanda Be Cool & D Cup	We No Speak Americano

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CHARTS ANALYSIS

SINGLES FOCUS

■ BY ALAN JONES

An appearance on The X Factor results show on Sunday proved to be a perfect staging post for **The Wanted**, who strike the top of the midweek sales flashes with **Lightning**. With 32,500 sales to date, it is more than 4,000 ahead of **We Found Love** by Rihanna feat. Calvin Harris. However, the chances of **Lightning** becoming The Wanted's third number one this Sunday seem slim; **We Found Love** has already reasserted its superiority on Amazon and iTunes listings.

After changing hands for 11 weeks in a row, leadership of the singles chart remained with **We Found Love** last Sunday. The first song to survive more than seven days at the summit since, **The Wanted's Glad You Came** in July, it sold 106,553 copies last week, stretching its advantage at the top. **Moves Like Jagger**, the **Maroon 5/Christina Aguilera** collaboration, remained at number two for the seventh straight week – a run unmatched since **All-4-One's I Swear** was second to **Wet Wet Wet's Love Is**



All Around for a similar stretch in 1994. It dips to fifth place on the midweeks, so its run may at last be over this weekend.

Moves Like Jagger wasn't the only song in the top three on Sunday with a vocal by Adam Levine – the **Maroon 5** leader moonlights with **Gym Class Heroes** on **Stereo Hearts**, which entered the chart at number three (68,287 sales) thus equalling **Gym Class Heroes'** highest chart placing, as secured by their 2007 debut hit **Cupid's Chokehold**.

Another 'heart' song beating stronger is **Christina Perri's Jar Of Hearts**, which leapt 12-4 (63,832 sales) following **Craig Colton's X Factor** cover, to achieve its highest chart placing since its original number four peak of eight weeks ago. Completing the top five, **LMFAO's Sexy And I Know It** improved 7-5 (44,318 sales). All are in decline on the midweeks, with **Gym Class Heroes** falling to seventh, **Perri** to eighth, and **LMFAO** to ninth, while **Kelly**

Clarkson's Mr Know It All dashes to a number four debut, and **Lana Del Rey's Video Games** to number six.

With continuing exposure on the **Twinnings Tea** TV advert **Charlene Soraia's Wherever You Will Go** jumped 20-7 (38,724 sales) on Sunday, dragging **The Calling's 2003** original 57-25 (13,363 sales) in its wake. Both are set to climb again, with **Soraia's** version up to third, and **The Calling** placed 13th on the midweeks, just ahead of new entries from **Justin Bieber** – his Christmas single **Mistletoe** (15th) – and **Katy Perry**, new at number 16 with **The One That Got Away**, the sixth single from **Teenage Dream**. **Perry** performed the song on **The X Factor** results show, a fact which also helps the album to dash 27-6 midweek.

Meanwhile, last year's **X Factor** winner **Matt Cardle** debuted at six (39,663 sales) on Sunday with second single **Run For Your Life**, which slips to 17th on the midweeks.

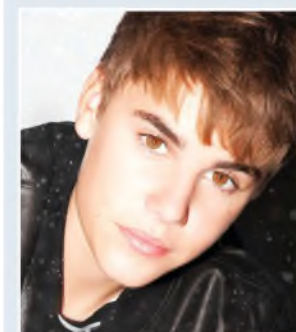
Overall singles sales were up 1.27% week-on-week at 3,195,035 – 23.95% above same week 2010 sales of 2,577,705.

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

- **THE WANTED** *Lightning* Global Talent
- **KELLY CLARKSON** *Mr Know It All* RCA
- **LANA DEL REY** *Video Games* Stranger



- **JUSTIN BIEBER** *Mistletoe* Mercury
- **KATY PERRY** *The One That Got Away* Virgin
- **SEAN PAUL FEAT. ALEXIS JORDAN** *Got 2 Luv* U Atlantic
- **MARTIN SOLVEIG & DRAGONETTE** *Hello* 3 Beat/AATW
- **JOE JONAS** *Just In Love* Hollywood
- **KELLY CLARKSON** *My Life Would Suck Without You* RCA
- **DANIEL MERRIWEATHER** *Red* J
- **RIHANNA** *Russian Roulette* Def Jam
- **COLDPLAY** *The Scientist* Parlophone

UK ARTIST ALBUMS CHART

- **NOEL GALLAGHER'S HIGH FLYING BIRDS** *High Flying Birds* Sour Mash
- **MATT CARDLE** *Letters* Columbia/Syco
- **DANIEL O'DONNELL** *The Ultimate Collection* DMG TV



- **MB3** *Hurry Up We're Dreaming* Nave
- **JANE'S ADDICTION** *The Great Escape Artist* Capitol
- **CHRIS DE BURGH** *Footsteps 2* DMG TV
- **BOYZ II MEN** *Twenty* UMTV
- **FIVE FINGER DEATH PUNCH** *American* Capital Spinefarm
- **ALTER BRIDGE** *AB III* Roadrunner

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

ALBUMS FOCUS

■ BY ALAN JONES

The eponymous first album by **Noel Gallagher's High Flying Birds** has taken flight, and is perched at the top of the midweek sales flashes, with 54,000 buyers by close of business on Monday – double the tally which earns **X Factor** winner **Matt Cardle** runners-up slot with introductory despatch, **Letters**. Both are way ahead of **Steps' The Ultimate Collection**, which topped the chart on Sunday, but has sold just 6,000 copies thus far this week, dropping to third place. The only other new release showing in the Top 20 on the midweeks is **The Ultimate Collection** by **Daniel O'Donnell**. Certain to become the Irishman's 27th Top 40 album, it ranks 11th.

Disbanded in 2001, **Steps** strode triumphantly back to the top of the chart on Sunday with **The Ultimate Collection**. It is the third number one for the band – who will tour next year, after a successful **Sky Living** documentary series charting their recent reunion – following **Steptacular** (1999) and **Gold:**



Greatest Hits (2001). **The Ultimate Collection** sold 34,200 copies last week, the second lowest tally for a number one album in 41 chart weeks in 2011.

Steps' nearest challengers were **Ed Sheeran's** debut album +, which revived 5-2 with 27,502 sales, and **Adele's 21**, which drifted 2-3 (27,207 sales).

Number one on last week's sales flashes, **Evanescence's** eponymous third album eventually had to settle for a number four debut on sales of

26,221. Their introductory album **Fallen** debuted at 18 (15,589 sales) in 2003, and eventually reached number one seven weeks later, after introductory hit **Bring Me To Life** ascended to the singles summit.

Ryan Adams scored his highest charting album yet, debuting at nine (13,464 sales), with **Ashes & Fire**. Including releases with **The Cardinals**, it is the prolific singer/songwriter's 14th album since he made his UK debut in 2000. **Adam's 2007**

album, **Easy Tiger**, provided his highest chart placing hitherto (18), though his biggest seller by far is 2000's **Gold**, which reached number 20 and sold 200,378.

There were also Top 10 debuts on Sunday for new albums by **Katherine Jenkins**, **Jason Derulo** and **Cliff Richard**. Classical crossover star **Jenkins'** new Warner set **Daydream** debuts at six (15,977 sales), a week after **Decca** compilation **Believe** arrived at 17. **Derulo's** eponymous 2010 debut reached number eight; follow-up **Future History** went one better, debuting at seven (15,646 sales). Both are fine achievements but pride of place must go to **Cliff Richard**, whose **Soulicious** collaborations with American R&B legends like **Roberta Flack**, **Deniece Williams** and **Billy Paul**, debuted at 10 (13,031 sales). **Soulicious** is his 64th Top 75 album and 39th Top 10 album – both records for a UK male soloist.

Overall album sales were down 1.88% week-on-week at 1,618,317 – 6.45% below same week 2010 sales of 1,729,966. It is the 17th week in a row that sales have been below 2010 levels.

**FORTHCOMING
FEATURES**

Welcome to
MIDEM

21/01 MIDEM
PREVIEW
The guide to the Cannes expo

midem

October 28
**Manufacturing and
packaging** Sector focus

November 4
Abbey Road 80th
anniversary special

November 11
Andre Rieu
Profile feature



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

December 16
Last Music Week of 2011
Year round-up and look ahead to 2012

January 21
MIDEM Preview The essential guide to the
Cannes expo

January 28
Live at MIDEM Extended distribution
at Europe's biggest music industry event

INDUSTRY EVENTS DATES FOR YOUR DIARY

October

20th–23rd
SWN Festival, Cardiff
swnfest.com

20th–23rd
Music and Media
Tampere, Finland
musiikkimedia.fi

31st–Nov 2nd
Songfest
The Bedford, Balham,
London
songfest.org.uk

November

6th
MTV EMA
Odyssey Arena, Belfast
mtvema.com

7th

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

10th

AIM Awards - Floridita,
London musicindie.com

15th

UK Festival Awards
Roundhouse,
Camden, London
festivalawards.com

January

19th–22nd
NAMM, Anaheim, US
namm.org

28th–31st
Midem
Cannes, France
midem.com

March

13th–18th
SXSW, Austin, Texas
sxsw.com



April

29th–2nd (May)
MUSEXPO
musexpo.net

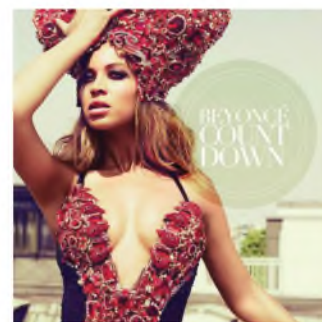
May

10th–12th
The Great Escape Festival,
Brighton escapegreat.com

KEY RELEASES



▶ COLDPLAY Paradise 24/10



▶ BEYONCE Countdown 31/10

OCTOBER 24

SINGLES

- DIONNE BROMFIELD Ouch That Hurts (Island)
- 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)
- DRAKE Headlines (Cash Money/Island)
- GUILLEMOTS I Don't Feel Amazing Now (Geffen)
- HARD-FI Bring It On (Necessary/Atlantic)
- KIDS IN GLASS HOUSES Not In This World (Roadrunner)
- BEVERLEY KNIGHT One More Try (Hurricane)
- LABRINTH FEAT. TINIE TEMPAL Earthquake (Syca)
- AVRIL LAVIGNE Wish You Were Here (Columbia)
- LMFAO Sexy And I Know It (Interscope)
- MANCHESTER ORCHESTRA Virgin (Columbia)
- NOAH AND THE WALE Waiting For My Chance To Come (Mercury/Young & Lost)
- JULIAN PERRETTA Wonder Why (Mercury)
- PROFESSOR GREEN FEAT. EMELI SANDE Read All About It (Virgin)
- RIZZLE KICKS When I Was A Youngster (Island)
- RUSSO FEAT. DOT ROTTEN Bad Tonite (Polydor)
- THE SOLDIERS FEAT. ROBIN GIBB I've Gotta Get A Message To You (DMG TV)
- TRIBES When My Day Comes (Island)
- WOLF GANG Back To Back (Atlantic)

ALBUMS

- BACKSTREET BOYS The Very Best Of (Jive)
- KELLY CLARKSON Stronger (RCA)
- COLDPLAY Mylo Xyloto (Parlophone)
- THOMAS DOLBY A Map Of The Floating City (EMI)
- 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)
- JOSH OSHO L.I.F.E (Island)
- RONAN PARKE Ronan Parke (Sony)
- PAUL SIMON Songwriter (Sony RCA)
- JILL SCOTT The Original Jill Scott From The Vault, Vol. 1 (Hidden Beach)
- THE SOLDIERS Message To You (DMG TV)
- BRIAN WILSON In The Key Of Disney (Disney Perot/EMI)

OCTOBER 31

SINGLES

- BEYONCE Countdown (Columbia/Parkwood Ent.)
- BIG DEAL Distant Neighbourhood (Mute)
- BIRDY People Help The People (14th Floor)
- BLACK VEIL BRIDES Set The World On Fire (Island/Lava)
- BLUEY ROBINSON Coming Back (RCA)
- BORN BLONDE Radio Bliss (Hideout/Mercury)
- CHER LLOYD FEAT. MIKE POSNER With Ur Love (Syca)
- DIRTY PROJECTORS AND BJORK Mount Wittenburg Orca (Domina)
- DOG IS DEAD Hands Down (Atlantic)
- THE DRUMS How It Ended (Island/Moshi Moshi)
- FLORENCE + THE MACHINE Shake It Out (Island)
- JACK JOHNSON In The Morning (Island)
- LITTLE DRAGON Little Man (Peacock)
- MECHANICAL BRIDE To The Fight (Transgressive)
- MIKE DELINQUENT PROJECT & KCAT FEAT. DONAE'O Out Of Control (Champion)
- MZ BRATT Tear It All Down (Atlantic)
- RADIOKILLAZ Murda Sound (Champion)
- LOU REED & METALLICA The View (Vertigo)
- ROYAL REPUBLIC Underwear (Roadrunner)
- SEAN PAUL FEAT. ALEXIS JORDAN Got 2 Luv U (Atlantic)
- CHARLIE SIMPSON Cemetery (Music Sounds)
- TOPLoader She Said (Underdogs)
- TRAILER TRASH TRACYS Wish You Were Here (Double G)
- TROPHY WIFE Bruxism EP (Blessing Force)
- THE WANTED Lightning (Global Talent/Island)

ALBUMS

- JUSTIN BIEBER Under The Mistletoe (Metrodome)
- ALFIE BOE Alfie (Decca)
- BEACH BOYS The Smile Sessions (Capitol/Parlophone)
- COBRA STARSHIP Night Shades (Fueled By Ramen/Atlantic)
- FLORENCE + THE MACHINE Ceremonials (Island)
- IL VOLO Il Volo (Polydor)
- JOKER The Vision (4AC)
- MANIC STREET PREACHERS National Treasures: The Complete Singles (Columbia)
- MEGADETH TH1RT3N (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)

RECOMMENDED

For more reviews visit www.musicweek.com/reviews

ALBUM OF THE WEEK • Reviewed by Simon Christophers



Coldplay redeemed with Mylo Xyloto

COLDPLAY

Mylo Xyloto

(EMI)



After a prime time slot on the Jonathan Ross show last weekend, Coldplay are resoundingly back, sounding and looking chipper. Produced by Brian Eno, the 14-track Mylo Xyloto has his fingerprints all over it. He leads the band masterfully to produce one of the albums of 2011, a must have physical release – made all the more attractive by the superb graphic identity. Echoes of 1980's Eno productions reverberate; particularly through the guitar lines and to a lesser extent on the synthesised effects, the piano for the most part sitting back in the mix. Strong grooves and intimate vocals from Martin remind us that this is bang up-to-date, and thus sidesteps that era's penchant for pomposity. The two lead singles (Paradise and Every Teardrop Is A Waterfall) are loved by radio and rightly so, however, there is more to come with Hurts Like Heaven and Princess Of China (with a fantastic guitar riff and effective additional vocals from Rihanna, vying as strong contenders for chart action). Overall there is a strong festive feel to Mylo Xyloto, a sense of hopefulness, wonderment and happiness that pervades the entire set, even in the more reflective tracks such as U.F.O. and Up In Flames. It seems Coldplay are in a happy place, where a lot of the world will want to join them.

TRACK OF THE WEEK • Reviewed by Charlotte Otter



Green gets grittier

PROFESSOR GREEN FEAT. EMELI SANDE

Read All About It

(Virgin)

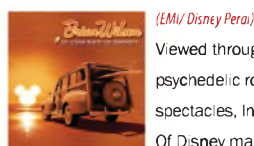


Described as the rapper's most impassioned song to date, this richly produced single is an autobiographical confessional and features the soulful vocals of label-mate Emeli Sandé. The track has more than just a passing resemblance to an Eminem release, and with some of Green's most personal lyrics and an impassioned chorus, the rapper is sure to entice a new host of fans, as well as appealing loyal followers. Read All About It precedes the release of his second album, At Your Inconvenience, which is set to hit shops the following week, and with the single added to the Radio 1 A-list and topping the Shazam pre-release chart – anticipation surrounding the first track to be released from Professor Green's second album is riding high.

ALBUM REVIEWS ALSO OUT THIS WEEK

REVIEWERS: Simon Christophers, Charlotte Otter, Stuart O'Brien

BRIAN WILSON In The Key Of Disney



(EMI/ Disney Pera)

Viewed through psychedelic rose tinted spectacles, In The Key Of Disney makes

sense. The timeless feel-good sound of the Beach Boys melded to the timeless feel-good songs of Disney children's classics is a match made in commercial heaven. Snow White's Heigh Ho is a standout; combining cartoon sound effects, surf guitar and superb harmonies, all before that incredible chorus comes in. In fact it's only the Lion King classic, Can You Feel the Love Tonight, that Wilson doesn't make his own. Everything else sounds natural. However, in the cold light of morning, you may question what you're listening to. The album is a definite slow-burner. Repeated listening is rewarded as trademark Wilson harmonies and novelty sounds mesh perfectly with the clever Disney ditties that many generations will remember from their childhood. **SC**

CAMILLE Ilo Veyou (EMI France)



Fiery French singer Camille has come a long way since barging her way into the UK

consciousness with her second album, 2005's Le Fil – a record which was created almost purely without any instrumentation bar the singer's voice. Now onto her fourth release, Camille has moved from percussion to strings and the album features a classically trained string quartet – along with snatches of a plucked double bass on Mars Is No Fun and farting brass on Shower. Produced by Camille and mixed by Maxime Leguil and Oz Fritx the record flows between French and English vocals and, while a strong and effortless release, the record lacks some of the cohesion and accessibility of Le Fil. Ilo Veyou will be supported with a string of European live dates. **CO**

MAGAZINE No Thyself (Wire Sound)



Magazine release their fifth studio album and in doing so deliver a solid product. Although this is the band's first

original material in 30 years, the album is very much the sound of their classic first two records: bass to the fore, basic drums and angular guitars (now courtesy of Noko) striking some mighty riffs and adding just the right amount of virtuoso flourish to the proceedings. A master of the twisted poetry through which he and the Buzzcocks achieved notoriety, Devoto moves things up a step on the graphic Other Thematic Material and makes you think on Hello Mr. Curtis, with the refrain 'Your Agony Removes Me from this Agony' – though 'I have absolutely no pleasure in singing this song' from the eerie Worst Of Progress is the too line from the album. Overall, Devoto's voice will be the deal maker/breaker but there is no fakery here; Devoto still has something to say and is doing so. **SC**

MACHINE HEAD Enter The Locust (Roadrunner/



Future Publishing)

When Machine Head blasted onto the metal scene with Burn My Eyes in

1994, everyone stood up and took notice. This was the band that would kick Metallica off its perch at the top of the metal tree, re-moulding the genre with a mix of brutal groove laden riffs and melody. Machine Head's progress since then had been somewhat stop/start, however, with mixed receptions for its studio output until 2007's The Blackening set a new bar in the genre with a release that saw the band back at the top of its game. Unto The Locust continues in a similar vein, with seven tracks each clocking in at five to eight minutes and no let-up in the ferocity of its predecessor. The band comes to the UK to support the album with four dates starting at Wembley Arena on December 3rd. **SO**

THE SOLDIERS Message To You (DMG TV)



Vocal trio The Soldiers are on parade again with their third album Message To You,

continuing their charity fundraising march, which began with debut Coming Home, the fifth biggest selling domestic album of 2010. Ably produced by Nick Patrick, Message To You opens with a Robin Gibb collaboration, a radio friendly take of I've Gotta Get A Message To You. Previously a UK number one for the Bee Gees way back in 1968 – the track has been covered numerous times since – it takes on new meaning here as a poignant reminder that many service personnel will still be stationed abroad this Christmas. Overall, fans of the trio are not going to be disappointed: the 15 tracks are an arsenal of popular song that everyone is going to know and the majority of the CD provides Ryan, Gary and Richie equal chance to flex the vocal muscles and bring home the bacon for their chosen charities. **SC**

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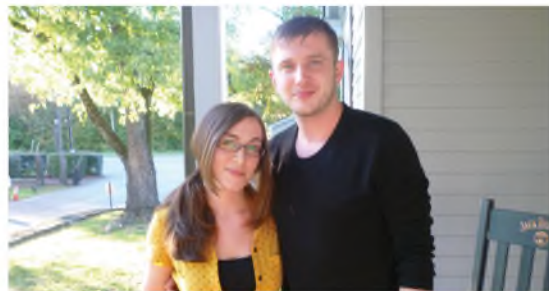
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► DREAM TEAM

Just before her O2 gig at the weekend, Katy Perry was presented with an award/large piece of card from EMI and her management team, Direct Management, to mark three million sales of the Teenage Dream album in the UK. Team Perry includes EMI's UK & Ireland CEO Andria Vidler (far left) and Europe and Rest of World CEO David Kassler (second from left).



◀ JACK IN TRADE

New *Music Week* staff writer Tina Hart recently went to Jack Daniels' birthday party in that land of southern belles, Lynchburg. She hung out with, among others, Steve Cropper, Warpaint and, as you can see, Plan B. She has subsequently taken to exclaiming, "Why, I do declare..." at almost every opportunity.

► THE CHAPPELL BROTHERS

Warner/Chappell is celebrating 200 years in the business and recently hosted an event that showcased some of the brilliant 'lyric art' it commissioned to be shown alongside the words of writers such as Morrissey, George and Ira Gershwin, Cole Porter, Led Zeppelin, Ray Charles and Noel Coward. Okay, none of them were there (some using 'death' as an admittedly strong excuse), but we did snap UK managing director Richard Manners, songwriter Stuart Price and director of A&R Mike Sault.



▲ WESTMINSTER COMES TO ABBEY

To mark the start of the Next BRIT Thing competition, Culture Minister Ed Vaizey and the fragrant Katie Melua were joined by some happy smiley kidwinks at Abbey Road studios. Young hopefuls (11-19) can upload their efforts at nextbritthing.com. There will then be regional heats and a national final at The O2 Indigo next March. The winning song, recorded at Abbey Road (see, they were there for a reason), will be on the next BRIT Awards album.



▲ THE CARDLE CUDDLE

Benefitting from this classic manoeuvre – and celebrating the fact that young Matt has just signed a worldwide publishing deal with Sony/ATV – are (L-R): A&R manager Luke McGrellis, the Matt himself, head of A&R Kenny McGoff and managing director Rak Sangvhi.

KEY SONGS IN THE LIFE OF...

ROB DA BANK



Co-founder, Association of Independent Festivals

First record you remember buying?

There's no point lying and pretending it was The Clash or some rare acid-house record; it was the Theme from *ET*, by John Williams. Classic.



Last track you downloaded?

Sunburst, by Hackman. He's an amazing young producer making housey garage vibes.

What track would you have played at your funeral?

Prince, Sometimes It Snows In April. Ideally I'd die in the month of April to make it really work.

What's your karaoke speciality?

I swore I'd never do karaoke again when I was 18, but I took team da Bank out the other day and ended up belting out Bohemian Rhapsody incredibly badly.

What song was the 'first dance' at your wedding?

Jackie Wilson, Your Love (Keeps Lifting Me Higher).

Recommend a track Music Week readers might not have heard but should go and listen to right now. It's actually a new track by Scandinavian Balearic duo Korallreven called Loved Up. Beautiful.

And finally, what's your favourite single/track of all time?



The Cure, Lullaby – and not just 'cos I finally landed The Cure for Bestival. It reminds me of being 16 and not giving a shit. Happy days.

ARCHIVE MUSIC WEEK • October 31, 1987



There are warnings of "marketing mayhem" as CD singles are allowed to count towards chart placings (following a six-month ban for sneaky pricing practices). Gallup is worried that they could be sold as cheaply as £1.99. Ahem... PolyGram pips BMG to the top spot in the just-published Q3 company market share table... The first 1,000 copies of Gaye Bikers on Acid's debut album will have no central hole. Genius... Dave Robinson quits as boss of Stiff... Record Merchandisers, recently acquired by Woolworths, holds its 21st annual sales conference, with Kim Wilde (pictured) co-hosting and special guest appearances from Curiosity Killed the Cat, Rick Astley, Erasure and Johnny Hates Jazz. Sadly, the gale-force storm (THAT MICHAEL FISH SAID WASN'T HAPPENING!) meant that Shakin' Stevens and Ruby Turner were no-shows. See that sentence right there? That sentence is the Eighties.



NEW RELEASES RECOMMENDED 31.10.87

GUADALCANAL DIARY 2x4 *Elektra*

The third album from the "mighty" Guadalcanals, takes the listener to "some unimaginably beautiful places". That said, the band's name is spelt wrongly throughout, so perhaps some of that enthusiasm was just a little forced.



SINEAD O'CONNOR

The Lion & The Cobra *Ensign*

Even pre-Nothing Compares 2 U, MW decides that "love her or hate her, you won't be able to ignore this unстереotypable young Irish singer/songwriter". Twenty-four years on the jury is still out on whether or not 'unстереotypable' is an actual word.



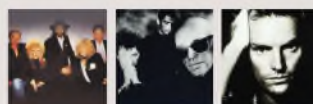
SINGLES TOP 5 31.10.87

POS	ARTIST	ALBUM
1	THE BEE GEES	You Win Again
2	GEORGE MICHAEL	Faith
3	BANANARAMA	Love In The First Degree
4	JAN HAMMER	Crockett's Theme
5	FLEETWOOD MAC	Little Lies



ALBUMS TOP 5 31.10.87

POS	ARTIST	ALBUM
1	FLEETWOOD MAC	Tango In The Night
2	THE CHRISTIANS	The Christians
3	STING	Nothing Like The Sun
4	MICHAEL JACKSON	Bad
5	THE BEE GEES	ESP





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