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The award-winning musician and broadcaster reflects on his career highlights



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UK AWARDS SHOW RETURNS IN FEBRUARY AS ARTISTS GET BIGGEST SAY IN WHO WINS

# Brit Awards come back with a bang

## EVENTS

■ BY PAUL WILLIAMS

**J**AMES CORDEN IS TO return as host of the Brit Awards next year as artists are given the biggest say in who wins for the first time.

Corden, who fronted this year's event and co-presented with Mat Horne and Kylie Minogue in 2009, will oversee proceedings at the 2012 ceremony, which is newly announced to take place on Tuesday, February 21 at London's O2 arena.

Corden said: "Ever since I was a teenager I've loved the Brit Awards. As a music fan I feel totally privileged to have the best seat in the house. I can't wait."

2011's event was the first time artists became part of the

voting academy, whose diverse membership already took in individuals from across the UK music industry. All the 2011 winners and nominees have been invited to join the 2012 panel, in which artists will be the biggest single voting group.

Universal UK chairman and CEO David Joseph is serving for another year as Brits chairman. He said: "[Corden] showed great respect for the artists and music last year. He set the tone and I want that to continue."

Next year's event will have to follow a 2011 ceremony which had a notable positive impact on record buyers, even though TV viewing figures fell to their lowest level since 2006 with an average audience of 4.8 million for the live ITV1 broadcast. It was helped by a

series of memorable artist performances, most notably Adele singing *Someone Like You*, which sent the song vaulting 47-1 on the Official Charts Company singles countdown. The pick-up in current album sales of those who performed – which included Mumford & Sons, Rihanna and Take That – was three times higher than in 2010.

"We plan to keep the music and performances at the centre of everything the Brits is about," said Joseph, who added that Adele had already been approached to perform at next year's show.

The first of 2012's live performers will be announced in November, but a decision has still not been made about whether the outstanding

contribution award, which was dropped this year, will return.

"I'm very open to it," said Joseph. "It's something the committee are discussing."

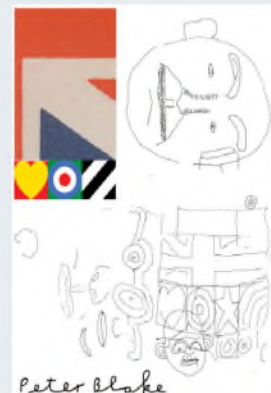
Tickets have gone on sale

this week for February's event with MasterCard owners being offered a priority window through the Brits sponsor's Priceless London campaign, via [www.pricelesslondon.co.uk](http://www.pricelesslondon.co.uk).

## GRAND DESIGNS

2011'S STRIKING BRIT AWARDS trophy was dreamed up by Dame Vivienne Westwood – and 2012's new-look gong will be created by no less of a visual icon. Sir Peter Blake, whose most famous works include the cover of The Beatles' *Sgt Pepper's Lonely Hearts Club Band*, has taken up design duties this time around.

"I am very proud to be this year's designer for the iconic Brit Award trophy," said Blake. "It is wonderful to be a part of this most important and exciting music event, honouring the



greatest of talents shaping our musical landscape. I've enjoyed the creative challenge to honour such leading performers enormously."

## UK television hits right note

LABELS ARE SET TO BENEFIT from a bonanza of prime time and late-night UK TV shows this Q4 and into 2012.

*Music Week* can today reveal Channel 4's full autumn music programme listings (see *Four's Company*, right), which head of T4 and Music at the channel, Neil McCallum, described as "containing an obvious talent ladder to grow an artist into next year and the festival season".

"When we film an Ed Sheeran show, for instance, we talk [with Atlantic] about taking extracts into *Freshly Squeezed* or *4Music*," he

added. "The volume doesn't exist on other terrestrial channels."

McCallum estimates that C4's main channel will show 300 hours of music television this year.

The good news doesn't end there, either. Sky is "delighted" with the popularity of its new *Jo Whiley Music Show*.

"Feedback from the music industry is wholly positive," said Sky Arts head of programming James Hunt. "We're thrilled."

When asked if Sky will commission more music programmes if *Whiley's* series is a success, Hunt replied: "Absolutely.

We never do anything by halves."

Meanwhile, MTV UK is developing ideas for next year for new artists. Director of talent Matt Cook said: "We want to develop opportunities for acts of a certain level who [can't] get a coveted spots on *Jools* or *Jonathan Ross*. It's often the case that once the first wave of publicity is over, it's tricky for the labels to maintain the buzz around a new band or artist. It's a problem we're committed to helping solve."



## FOUR'S COMPANY Shows coming to Channel 4's listings this Q4 include:

### NOVEMBER

- Ed Sheeran Live at Shepherd's Bush
- Florence and the Machine: The Ceremonial Live from Hackney Empire
- Special editions of the Album Chart Show (Featuring pop acts including Olly Murs, JLS and The Saturdays)
- T4 Favourites: Snow Patrol (Featuring an exclusive performance from new album *Fallen Empires*)
- Professor Green Unseen (Reality series documenting the life of the chart topping rapper as he builds up to the release of his second album)
- SBTV: From Bedroom to Boardroom (Series charting the rise of the online music channel SBTV)

### DECEMBER

- InputOutput (Hosted by Mighty Boosh star Rich Fulcher, featuring two new up-and-coming bands each week)
- Live from Abbey Road (New series)
- T4 Stars of 2011 (Music event hosted at London's Earls Court with performances from The Wanted, Jessie J, Wretch 32, Professor Green, Example, Ed Sheeran, Pixie Lott and Dappy)
- A Very Cee Lo Christmas (One off programme filmed in the UK)
- The Album Chart Show Introduces... (Featuring exclusive performances and chat with the likes of Labrinth, Cover Drive and Cher Lloyd)

## NEWS

## EDITORIAL

Artists know their audience – let's take advantage



"[WE] LOOKED AT THE MARKET AND SAW A GAP: RAPPING over dance music with emotional, grunge-inspired lyrics."

They've got to be the words of a black-hearted millionaire marketing exec, right? One of those impure of soul types; all "synergies", "key demographics" and expensive suits.

Sounds like he or she's a proper traditional type too – a sketch show caricature of a record label mogul. The modern industry doesn't do things like that anymore.

These days, labels are all: "Hey, Ed! How do you work Twitter, you flame haired little genius?"

Or: "Yeah sure guys, of course it's fine for you to follow your million-selling soul smash with an industrial techno-metal polemic against David Mellor. We just want to see you evolve your art."

Except the brazenly opportunistic quote that opens this column doesn't come from a cynical expert in the world of promotion – or even a crude parody of an X Factor-style artist 'development' hack.

It comes from Example. One of the most successful British acts of this year – one, you expect, given all the freedom he craves by his indie label.

Elliot Gleave's first mainstream album was, with hindsight, an exercise in how self-expression doesn't always throw up the perfect crystallisation of an artist's talent. What We Made was overly cocky, too gritty for a large audience and occasionally off-puttingly braggadocious.

A well-thought-of UK exec told me this week that when he saw Example play a live set in those days – when signed to Mike Skinner's Beats label – it was like watching: "A kid show off to his mates in his bedroom. For an hour."

Example himself told the Evening Standard last week: "I listened to my first album six months after it came out and thought: 'What the f\*\*k was I doing?'"

So what is it that Ministry Of Sound (and, to be fair, a more mature Example) have put in place that's led to the wild success both have enjoyed this year?

Just perhaps, they've allowed him not only creative freedom – but the liberty to be a bit selfish, too.

In 2011, we're working amongst a generation of artists who've learnt the hard way how to market themselves. From getting MySpace pages noticed to racking up YouTube views, acts know exactly the style they need – and perhaps, compromises they have to make to get a pay off from an audience – way before they even step onto a label's doormat.

The days of performers feeling funny about exploiting career opportunities are long behind us. The music market is too disparate and too fragmented for them to ignore their potential audience by remaining tragically "real". As a result, they have much to teach us.

In the same interview, Example seemed preoccupied by one career goal: Headlining Wembley stadium and Glastonbury Festival.

He'll probably get there, too – two dates that will no doubt fill hundreds of thousands of hearts with his special brand of bouncy glee, and make a lot of people go home very happy indeed.

The mercenary swine.

Tim Ingham, Editor

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

POP STAR BEDINGFIELD SIGNS CAREER-CHANGING DEAL WITH COCA-COLA

# Coca-Cola's Christmas song ready to take over the world

## RETAIL

BY PAUL WILLIAMS

Natasha Bedingfield is to receive a huge boost to her worldwide profile after being chosen to soundtrack Coca-Cola's global TV campaign this Christmas.

The UK artist was in Los Angeles last week recording multi-language cuts of the song Shake Up The Happiness, which debuted in the brand's festive promotion last year in a take by US rock band Train. It will be replaced this Christmas by Bedingfield's version.

"It's a great thing for her," said Epic Records co-managing director Paul Lisberg. "It's a testament to Natasha that she's got a high enough profile to match the brand."

He added that Bedingfield, who has been one of the UK's biggest music exports to the States in recent years with a string of Billboard hits, had recorded the song in around half-a-dozen languages, ranging from the more obvious, like Spanish, to Swahili. The plan is to release it as a single worldwide to tie in with the roll-out of the campaign.



Natasha Bedingfield

It will not be the first time Bedingfield has soundtracked a significant global advertising plot, as her 2004 hit Unwritten was used by Pantene in its TV ad campaign. "That was a very big profile piece," said Lisberg. "It really helped."

The securing of the Coke ad comes at a busy time for Bedingfield internationally. She is currently climbing the Hot 100 in the US as a featured artist on

American country act Rascal Flatts' Easy – and she was on Canadian band Simple Plan's single Jet Lag, which has already been a Top 20 hit in Australia and Canada and is now starting to develop in the States. Lisberg revealed she would also be on an upcoming single by Javier Colon, the first season winner of NBC's reality TV show The Voice in the US.

"Hopefully, in November we

## BASCA BACKS HUCKNALL'S SONG

THE BRITISH ACADEMY OF SONGWRITERS, Composers & Authors is ready to add its weight to calls by Mick Hucknall for the BBC to play a more active role in trying to discover the next generation of British songwriters.

The former Simply Red frontman used the platform last week of the association's annual event, the Gold Badge Awards, to raise concerns that the UK's songwriting heritage was in danger unless more was done to support new talent.

"Where are [the next generation of composers]? They are out there. They are not being nurtured. We

are a certain age and want to see a legacy of young people achieving what we achieved," he told the event, last Wednesday at The Savoy in London, as he criticised the BBC for agreeing to screen a UK version of the hit US reality TV talent show The Voice. This he dismissed as "another glorified karaoke competition" and suggested the Corporation should instead be helping to nurture new songwriters.

Following the call, BASCA CEO Patrick Rackow is to meet up next month with Hucknall's manager Ian Grenfell to see if his organisation can lend support to the singer's aims.



Mick Hucknall

WITH DRINKS GIANT

ong  
world

start putting together an album," said Lisberg. "We are really focused on getting a great record for her now going forward. There are some really good opportunities."

Despite her success in the US, which has included Unwritten and Pocketful Of Sunshine both reaching number five on the Hot 100, Bedingfield's profile has dipped back home and she last saw chart action four years ago with Love Like This with Sean Kingston. The forthcoming Coke ad now gives her an opportunity to reconnect with a UK audience, while Lisberg said Epic was looking to come up with the right repertoire to win back British media and fans.

"It's a very odd situation with her," he noted. "We've got the song Pocketful Of Sunshine, which has sold something like 3.3 million copies in America and it's been released in something like four territories around the world. Hopefully, there are a few surprises in the UK, but we just feel when we come back in the UK it's got to be good. It's got to be strong and that's all we're trying to do."

Read our full interview with Epic's Paul Lisberg on page 24

## GWRITING CALL

The Holding Back The Years writer was one of 12 individuals honoured at the 38th annual Gold Badge Awards, which recognises individuals from various fields who have helped to support the work of songwriters. Other winners included record producer John Leckie, whose work includes the first Stone Roses album, Joan Armatrading, actor and sometime singer Dennis Waterman, DJ, writer and composer Mike Read, jazz singer Clare Teal, and session artist Tony Burrows who was the singer on hits including Edison Lighthouse's Love Grows (Where My Rosemary Goes) and United We Stand by Brotherhood Of Man.

Kasabian to headline  
MTV Live Belfast show

## MEDIA

BY TIM INGHAM

**M**usic Week can today reveal that MTV UK will be marking the finale of Belfast Music Week with special performances from rock giants Kasabian and local favourites Japanese Popstars.

MTV Live At Ulster Hall will take place from 7pm on Saturday November 5, offering Kasabian fans an intimate preview of the band's huge upcoming UK arena tour.

The special event will be filmed by MTV and broadcast internationally in high-definition as part of the network's one hour MTV World Stage initiative. These shows are broadcast on 32 MTV channels across 152 territories globally.

Director of television for MTV UK & Ireland Kerry Taylor said: "We're really excited to be bringing a world-class music event to Belfast. It's an absolute honour to be hosting the grand finale of Belfast Music Week at such a spectacular venue and we look forward to showcasing the spirit, culture and vitality of



the city to music fans around the world."

Highlights from both performances will also be featured on MTV UK music channels MTV Rocks and MTV Music on Saturday November 19 from 9pm, with repeats running across both channels throughout the rest of the year.

The news comes in the week that MTV launched its revamped Brand New for 2012 competition, which this year

concentrates on homegrown acts. Nine signed artists will be announced at a live event at Koko, London on December 1.

For the first time, an unsigned act will also be named on the 'one to watch' poll. They will be announced on January 9 – the day voting opens to choose an overall winner.

MTV has pledged to support all artists involved with prominent editorial support and video plays.

## BRITNEY MANAGER: 'UNITS SOLD' IS OUTDATED

ARTIST MANAGER Larry Rudolph, whose clients include Britney Spears and Matt Goss, has dismissed the "old guard" opinion which dictates physical sales remain the benchmark of an artist's success.

"Those people haven't embraced the new world, the internet and how the future is going to be shaped," he told *Music Week*.

"They are holding on to the past and think perhaps somehow physical sales are going to come back, and they're going to be selling CDs again when there is some other configuration of music. They're opposed to embracing the subscription services and other means of digital distribution."

Venting his frustration at the emphasis on the format, he added: "I can't stand hearing people talk about 'units sold' -



Britney Spears

it's such an antiquated concept. It just makes no sense to me and it still continues. Unfortunately, there are a lot of people that are in the industry from back when the sale of physical units was the standard and they continue to rely on that

as a benchmark of success when it really shouldn't be." To get an impression about the overall success of an artist, Rudolph uses a company that looks at media impressions, digital sales, touring and personal opinion, amongst other components (including physical sales) as a segment of the wider picture.

The former television and film producer recently began managing former Bros pop sensation Matt Goss, who brought his highly-acclaimed Vegas spectacular to London's Royal Albert Hall last Friday (October 21).

Goss took a break from his Caesar's Palace residency to return to the UK for the live show, in addition to promoting his new single Fighting for Love that premiered on Radio 2 last week.

## MusicWeek

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## NEWS

## NEWS IN BRIEF

■ **AIM:** Don't be surprised to see the trade body's Independent Music Awards return bigger and bolder next year.

Next month's event sold out within weeks, according to AIM chief Alison Wenham. She told *Music Week* that, although all the nominees will be in the room, there is also a "huge waiting list" of industry execs looking to fill any last minute absences at the big night, which takes place on November 10.

"The demand for tickets to AIM's first Awards evening has completely taken us by surprise," she said. "Our team, led by Lara, has done a fantastic job and everyone attending will come away feeling that this was an affordable, fun event with a difference."

■ **MPA:** The Music Publishers Association has created a new mediation service to help keep its members away from expensive court cases. MPA members will now have access to a panel of mediators at what is described as "a beneficial rate" as a way of resolving disputes.

■ **THE GUARDIAN:** Readers are being encouraged to review and post pictures of gigs they have attended, as the paper continues to open up its *Guardian.co.uk/Music* site. Earlier this year it launched new album pages with readers invited to contribute reviews, whilst it also publishes a list every Monday of the gigs its writers will be attending in the coming week, as a guide to concerts that will be reviewed.

■ **REAL:** RealNetworks has launched a product aimed at helping users to clean up their iTunes libraries – for a fee. Rinse examines the user's music collection and downloads the correct details for each song from the Gracenote music database of more than 8 million albums and 100 million tracks.

■ **WARNER:** The music giant has launched its first sync app as it looks to tap into people's desire for instant access to music on the go.

■ **BPI:** Results from a survey carried out for the British Phonographic Industry (BPI) show that Johann Sebastian Bach is the most popular classical composer in the UK. More than 3,600 classical music fans voted in the poll. Bach received 13.4 per cent. Mozart came second with

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HMV AND PLAY LAUNCH FESTIVE CAMPAIGNS WITH TWO MONTHS TO SPARE

# Christmas comes early for retail

## RETAIL

■ BY BEN CARDEW

Play.com will launch its Christmas campaign this weekend with HMV following a week later, as the push for the festive market gets under way earlier than ever.

Play launches its Christmas website on October 31, offering suggestions such as "gifts for him" and "stocking fillers".

There will also be a festive area on the retailer's homepage and its yuletide activity will be supported through online advertising, with a particular focus on social media.

"We are going earlier this year," said Play.com's category manager for music Ben Bewick. "2011 has been tough but it feels like it is going to end on a high. Coldplay is out and you should never underestimate Michael Buble. Rihanna is going to be really big and I don't think Adele is going to go away. We are looking at an album that could be in the top five [sellers] of all time."

HMV will launch its 2011 Christmas campaign on November 7, with a creative based on the theme of "Christmas lights", featuring stars such as

Adele, Justin Bieber, Lady GaGa, One Direction and Jay-Z and a "Love Christmas" strapline.

The campaign will run across TV, radio, national press, outdoor advertising, online, mobile, HMV windows and in-store, as well as on branded carrier bags and gift cards.

HMV head of brand creative Mark Robertson said: "We always like to do something special for Christmas – partly by way of engaging with our customers and the wider gift-buying public on a more emotional level and really tapping into the powerful sentiment that so many of us feel for the time of year."

HMV will promote key Q4 and 2011 albums in the run up to Christmas, using price-led deals, album exclusives, give-aways, bundles and activity such as in-store signings.

December 2010 accounted for 20.2% of all album sales last year in the UK, according to BPI / Official Charts Company figures, with November making up 9.9% of sales. One of this quarter's biggest releases, Coldplay's Mylo Xylo, had already clocked up week-one sales close to 100,000 at the time of going to press.



## HMV UPS STICKS AFTER 30 YEARS

THE HMV GROUP IS TO MOVE out of its central London head offices in Soho after nearly three decades and relocate up the road to space at its flagship Oxford Circus store.

Chief executive Simon Fox and the commercial, operational and marketing teams are currently based in the Film House building in Wardour Street, but the lease runs out there in November, prompting

them to move to nearby Princess House at the back of and above the Oxford Street store where some of its other back-office operations are already located.

An HMV spokesman said: "It will be sad to leave Film House after nearly 30 years, but Princess House is nearby and in a great location – and even closer to our Oxford Street spiritual home."

## Music returns to Midem

Annual music seminar Midem is inviting artists and managers to grab a space at its sister festival and talent fringe event – for a "great B2B and B2C promotion opportunity".

The Midem music festival, organised by major French promoter Alias, will take place for three nights alongside the main event in Cannes, France from January 28-31 2012, with well-known headline acts expected.

A side artist showcase, dubbed Midem Off, will run at locations across the host city.

"The feedback we got from customers was that they needed more music," Midem chief Bruno Crolo told *Music Week*. "There will be public tickets for the festival, but Midem customers can go free.

"Midem Off will feature a

range of artists, DJs and musicians playing for three nights in the city – over almost 150 gigs. It is a commercial venture. We sell [spaces] to bands, managers – anyone who has artists they could bring to perform. All the technical stuff is provided, with a sound engineer and great promotion to a B2B and B2C audience as part of the deal."

Midem 2012 will open the floor to speakers both inside and outside the music industry – including a confirmed keynote from Facebook's Dan Rose.

Meanwhile, its annual Midemlabs competition will be looking for the best music start-ups and app developers. Previous winners include SoundCloud. The closing date for entries is November 4.

## MUSIC WEEK NAMES NEW PUBLISHER

DAVE ROBERTS HAS BEEN named as the new publisher of *Music Week*, as the brand continues to change under new owners.

The title was acquired by independent trade publishing company Intent Media in August and, since then, Roberts has overseen a number of improvements in print and online – including the appointment of a new editor, Tim Ingham.

He has now been officially confirmed as publisher. During an 11 year stint at Intent, Roberts has previously been publisher of *MI Pro* (the trade title for the musical instrument industry) and *Audio Pro International*, as well as launching the company's contract publishing

division and heading up recent international expansion.

He will work with Ingham and new sales manager Darrell Carter to improve *Music Week's* content – and its relationship with the market as a whole.

He said: "When I was 15 I wanted to be editor of the NME. When I was 21, reined in slightly by a sense of realism, I wanted to be editor of *Music Week*. Just two short decades later I seem to have skipped that and gone straight into the publisher's chair. Which is fine. More than fine. Tim will do a better job than me anyway.

"I'm just delighted to be able to help him and his team shape the mag into something that's relevant to the broad spectrum of the modern music industry, whilst working with Darrell to improve how we promote our clients, their brands and artists. Oh and there's a revamped *Music Week Awards* on the way – more on that soon."

ARTIST IS "TOO BLACK FOR WHITE STATIONS, TOO WHITE FOR BLACK STATIONS"

# Plan B voices upset with US radio

## TALENT

■ BY TINA HART

Plan B has admitted that he's struggling to crack US radio stations – and that the experience is hindering his chances of stardom in the territory.

The hip-hop star and singer – real name Ben Drew – has been touring the States for much of this

**"It's make or break – radio is God in the US music industry.**

**The reason people don't know my music over here is because radio won't play it"**

BEN DREW, ARTIST

year, including a special birthday gig for Jack Daniel's in Tennessee earlier this month.

And despite Drew's *The Defamation Of Strickland Banks* album being hugely successful in



Europe, he is finding the US market has its own unique problems.

"I don't like how much power

radio has [in the US]," he told *Music Week*. "It's make or break – radio is God in the music industry. The reason people don't

know my music over here is because radio won't play it.

"If certain people don't let you on to that path, that

channel, then you're f\*cked. You need radio and it's very important but there must be another way the record labels and the industry can get music to fans.

"I come over here [to America] and spent six weeks touring for nothing because radio won't play me. The black stations say I'm too white and the white stations say I'm too black.

"[Some] people in England thought I sold out by making a soul record – but if a soul record won't work over here then what kind of music do I need to make to break it? I'll probably have to start making that electro techno f\*cking pop rap they're all making to get my music played on radio – American stations love the stuff that's saturating the market."

Plan B is currently working on a new album which represents a return to the hip-hop sound that defined the early stage of his career. *The Ballad Of Belmarsh* is expected to be released on Atlantic next year.

**Turn to page 23 to read our full interview with Plan B**

## Special iTunes release for Rolling Stones

Universal is to include 12 previously unreleased songs with the re-release of The Rolling Stones' 1978 album *Some Girls*, which will come in a "special iTunes format" as well as a variety of physical editions.

The re-mastered album will be released on November 21 as a standard CD, deluxe edition, super deluxe edition, vinyl and D2C exclusive coloured vinyl, as well as on digital formats.

Universal strategic marketing vice president Andrew Daw said this would include a "special iTunes format", comprising all the songs on the two-CD deluxe edition plus an additional track and videos.

Extras on the album will include 12 previously-unreleased tracks, including *No Spare Parts*, released digitally last week following its global radio debut; a previously unseen Helmut Newton photo session from 1978; an essay by author and journalist Anthony DeCurtis putting the album in its cultural context and a seven-inch single of *Beast Of Burden / When The Whip Comes Down* in its original banned sleeve.

*Some Girls* is the second of Rolling Stone album to receive a full reissue from USM, after Universal won the rights to the band's post-1971 catalogue from EMI in 2008.

Daw explained that some tracks on the



remastered *Some Girls* have had new parts added "but they were bit more finished than the material from *Exile*. They've just added vocals on a few tracks and Keith playing a bit of guitar."

Its revamped *Exile On Main St* became the first studio album to return to number one as a reissue in the UK.

## OVER 3,000 ATTEND SWN

LAST WEEK'S SWN FESTIVAL SAW a record number of punters watch a record number of bands as the Cardiff-based new music festival moved up a gear or two.

It took place from October 2–23 and incorporated the first ever Welsh Music Prize, claimed by Gruff Rhys for *Hotel Shampoo*. There was also an industry conference strand within the SWN programme – something which could expand, depending on what happens with Manchester's *In The City*, still officially scheduled to return in 2012.

Over 3,000 gig-goers (and 130 media attendees) saw around 180 bands in the city's live venues. 6 Music broadcast live from the event on the afternoon of the 21st.

Most of the acts playing SWN were either unsigned or just signed, but there was also a secret show by Charlotte Church, who unveiled new songs and a

new direction to a crowd of around 200 impressed indie hipsters, whilst *The Joy Formidable* and *The Fall* (pictured) put in headline stints.

Co-founder and event organiser John Rostron told *Music Week*: "We got far more national media coverage this year, which usually means you're either doing something

very right or very

wrong. And I think we got it right. You only had to walk round the city to see how big the event was and how much people were enjoying it. James Dean

Bradfield was out watching bands, Gruff Rhys was out with his family, *Funeral for a Friend* were there, it was a great atmosphere everywhere you went.

"Our relationship with the industry has definitely strengthened over the years. We don't want it to become an industry event, but we do want the industry to come because it's a great event."



Photo: Clive Nolan

## NEWS

TRADE BODIES PRS AND MPA REVEAL 'FRUSTRATION' OVER LENGTHY OFCOM PROCESS

# UK industry agitated by Digital Economy Act slowdown

## LEGISLATION

■ BY CHARLOTTE OTTER

Top music industry executives have expressed frustration that the wheels of the Digital Economy Act have seemingly ground to a halt – after Ofcom said there were still complex issues that needed to be resolved before the Act could be successfully implemented.

Ofcom director of internet policy Campbell Cowie said at a Westminster eForum last week that the process of drafting a code for the bill, which was originally made into law in April 2010, was proving “particularly challenging”.

Cowie revealed that defining the difference between a subscriber and an ISP and deciding which ISPs should be subject to the ruling have proven difficult for Ofcom, who informed Government last year that many of the ideas within the act – including writing letters to internet subscribers informing them of

“I’m hearing the same discussions and the same arguments that I was a year and a half ago, Nothing is moving forward”

STEPHEN NAVIN, MPA



Stephen Navin



illegal activity and blocking websites hosting infringing material – were unworkable.

“Drafting the code itself has chosen to be a very complex task... there are a number of issues that have proven particularly challenging,” said Cowie.

And, while Cowie added that the organisation had set the tentative date of summer 2013 as the first time when the three strikes letters could be sent out to copyright infringers, he noted that this could very well change closer to the time.

“I’m hearing the same discussions and the same arguments that I was a year and a half ago,” said MPA chairman Stephen Navin. “Nothing is moving forward.”

PRS for Music regulatory and corporate affairs director France Lowe, added: “It is very frustrating for the industry. However it is challenging to put the legislation in place – and we all want that to happen to ensure that the marketplace evolves in a sustainable way.”

PRS wishes to introduce a traffic light demarcation for websites – which would find internet security toolbars volunteering to brand sites which were involved in illegal P2P file sharing with a red cross.

“There has been a very positive reaction to traffic lights as it puts something in front of a consumer before the access a website,” added Lowe.

Although a date for the scheme has yet to be set, with Lowe saying the PRS was still in talks with various organisations, the company is keen for the system to be rolled out as a complement to other measures outlined within the DEA.

The bill will face a number of additional hurdles before it becomes fully operational. Talk Talk executive director of strategy and regulation Andrew Heaney vowed that the company would fight any crucial regulation for reform.

## CAMP TO GIVE SONGWRITERS X FACTOR CHANCE

BUCKS MUSIC GROUP AND Global Talent publishing are joining forces to host a songwriting camp at the end of November, which will see writers and producers aim to create hit singles for the latest crop of X Factor contestants.

The London-based event, held in collaboration with EMI and Polydor, will play host to around 30 songwriters, who will work together on compositions for the ITV talent show’s contestants, as well as Polydor’s Dot JR, for five days between November 28 and December 2. The camp will be held at Trevor Horn’s Farm Studios in



Notting Hill and have five “writing rooms”.

Bucks Music Group head of A&R Jimmy Smith said: “The first few days will have the writers scheduled in rooms together but will be more relaxed later in the week.”

A&R representatives from both EMI and Polydor will brief writers in advance of each session, providing them with each artist’s current demos and images, as well as giving guidance on themes.

And although none of the

current X Factor contestants are as yet scheduled to be present during the camp, Dot JR will be on hand to work directly with the writers. The best tracks to come out of the sessions will then be pitched to Syco for consideration for singles next year.

Smith added: “Hopefully by the end of the five days there will be a number of hit singles created and also some tracks which can go on to become album contenders.”

Confirmed so far to take part

in the camp are writer and producer Jake Gosling (BDi), Amy Wadge (BDi), Matthew Herbert, Replay, Paul Lewis, Sami Nathan, Sean Conlon, Willie Weeks, White Nrd (Global), Taley Riley (Global), Yasmin Green (Global), Washington, Paul Steel, Harry Brooks and Hafdis Huld, with more to be announced.

A similar camp is also planned for next spring, to pen tracks for forthcoming BBC talent show The Voice – in association with its Dutch affiliate TAPLA.

## IN A SPIN

The UK leg of the Movida Corona Global DJ Championships came to a head last week at London’s Ministry of Sound. The winner was Jnr Windross from Hertfordshire who will now represent Blythly in the worldwide final at Pacha, Madrid, on November 12th. Simon Bates finished a disappointing seventh.



BY:LARM  15 YRS

OSLO,  
NORWAY  
16-18 FEB  
2012

REGISTER AS  
DELEGATE  
BEFORE  
DECEMBER 1ST  

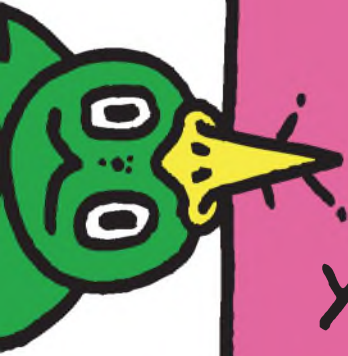
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BEST NEW  
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SCANDINAVIA  
HAS TO OFFER.  
THE NORDIC  
SXSW, IF  
YOU WILL."  

---

- Q MAGAZINE



[www.bylarm.no](http://www.bylarm.no)



# DATA DIGEST

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

## ▶ THE PLAYLIST



### THE KING BLUES

**The Future's Not What It Used To Be** (Transmission)

Notting Hill Publishing's sister label, Transmission, release this powerful, dub-step inspired return. (Single, November 20)



### THE TING TINGS

**Hang It Up** (Columbia)

The Ting Tings follow up 2010's Hands single with this slice of bright, jagged pop which will take them back into their long overdue second album cycle. (Single, tbc)



### GOTYE

**Easy Way Out** (Communion/Island)

First single from Gotye's new album, also marks the first release from Communion since the label formed a long-term relationship with Island. (EP, November 28)



### LADY LESHURR

**Lego** (Gutter Strut)

This fiery female MC from Birmingham has already guested on tracks for Tinie Tempah, Wiley and Ms Dynamite. Not a bad start (Single, November 7)



### THE M MACHINE

**Promise Me A Rose Garden** (OWSLA)

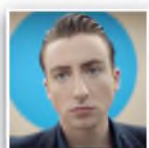
An enchanting vocal floats atop a backdrop of ambient sounds, before things pick up and this turns into a gritty, electro assault. (From EP, tbc)



### THE VACCINES

**Tiger Blood** (Columbia)

New single, this wears co-writer Albert Hammond Jnr's influence firmly on its sleeve. Keeps the fire burning ahead of their biggest UK dates yet. (Single, out now)



### EUGENE MCGUINNES

**Lion** (Domino)

In recent months he's become a permanent fixture in Miles Kane's band but it's back to his solo work for some stylish, guitar driven pop. (Single, December 5)



### STAY+

**Fever** (RAMP)

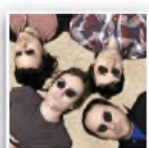
After a gentle start, Fever swells into a euphoric few minutes of pulsing, psychedelic electronica. Melancholic, and euphoric in equal measure. (Single, November 7)



### WAR OF WORDS

**Panic** (Popjustice Hi-Fi)

This female pop duo already has the seal of approval from NME and in Panic, has a song which could tick the right specialist boxes at radio. (Single, December 4)



### HOORAY FOR EARTH

**True Loves** (Memphis Industries)

A-listed at 6Music, elements of Animal Collective mix with an almost industrial undercurrent of beats on this undeniably catchy song. (Single, November 7)

## BREAKOUT



### Kill It Kid

**One Little Indian**

Hailing from Bath, this blues and Americana-influenced quartet cite influences such as Blind Willie McTell and Bob Dylan. Zane Lowe called them "essential", and they've accrued 9/10 write-ups in Clash and Classic Rock.

• Kill It Kid will be appearing at *Music Week's* Breakout night at the Proud Galleries in Camden on Wednesday, November 9

Guestlist at [musicweek.com/breakout](http://musicweek.com/breakout)

## SIGN HERE



Vertigo Records has signed The Gaslight Anthem for a worldwide record deal, excluding US and Canada, for the release of their fourth album next year. The label is an imprint of Mercury records and the album will be A&R'd by Vertigo MD Paul Adam. The band will begin recording in January 2012.

## GIG OF THE WEEK



**Who:** The Complete Stone Roses

**Where:** Fibbers, York

**When:** Friday, October 28

**Why:** What do you do when you're the UK's premier tribute act to a seminal, absent band – and they go and reform? Hoover up the hype, that's what.

## SALES STATISTICS

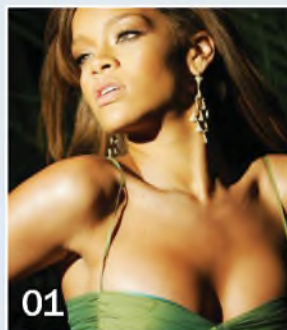
### CHART WEEK 42

Compiled from sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,115,481	1,438,506	226,387	1,664,893
<b>PREVIOUS WEEK</b>	3,195,035	1,374,008	244,309	1,618,317
<b>% CHANGE</b>	-2.5	4.7	-7.3	2.9
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	130,263,122	622,831,84	12,604,208	74,887,392
<b>PREVIOUS YEAR</b>	114,409,600	63,223,029	15,083,609	78,306,638
<b>% CHANGE</b>	13.9	-1.5	-16.4	-4.4

## TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories this week



**01** UK Chart: Rihanna outsells The Wanted by 21K  
October 24

**02** Midweeks: Noel Gallagher outselling Matt Cardle 2-1  
October 18

**03** Noel Gallagher first week sales double Beady Eye's  
October 24

**04** Vinyl Album sales up 40%  
October 14

**05** Adele initially dismissed Sony, XL as 'internet pervs'  
October 18

**06** Gallagher to break through 100k sales barrier  
October 21

**07** Syco reveals X-Factor download sales  
October 17

**08** Nirvana for Xmas No.1?  
October 19

**09** Domino: 'We're not for sale to a major'  
October 19

**10** New Robbie Williams album next year... on Universal!  
October 21

## CRITICAL MASS



**metacritic**  
Keeping score of entertainment.

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

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



74

**REAL ESTATE**  
Days



64

**COLDPLAY**  
Mylo Xylo



46

**JANE'S ADDICTION**  
The Great Escape



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

## THE MAGIC NUMBERS

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

**68**

Minutes it took 220,000 Stone Roses Heaton Park tickets to sell out (in record time)



**55**

Pounds sterling those 220,000 fans had to pay for each ticket, plus booking fee

**6.62bn**

Apple's three-monthly net profit in Dollars to the end of September - below analyst expectations

**60 million**

Albums sold by Robbie Williams to date ahead of his next LP with Universal

**8**

Percentage drop in US audience suffered by MySpace last month, according to comScore figures

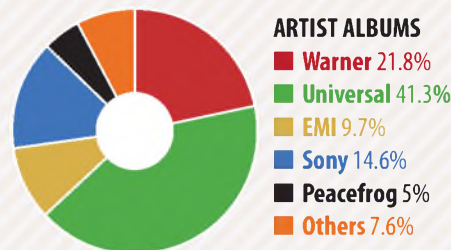
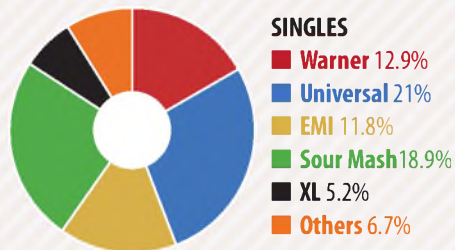
**10,000**

Pounds Sterling reserve price of one of John Lennon's teeth, due to be auctioned this week

**10**

Years to the week that the original iPod launched

## MARKET SHARES BY CORPORATE GROUP WEEK 42



## FEEDBACK

● **Mick Hucknall:** 'Glorified karaoke competitions' stealing limelight from songwriters

**Martin Kitcher:** I think Mick has made a great and valid point there. We need to bear one thing in mind though when thinking of maybe a show format to highlight songsmiths. The best of writers make not the best of showmen and people to watch on tv. Can this be correctly represented without being glorified or cheapened?

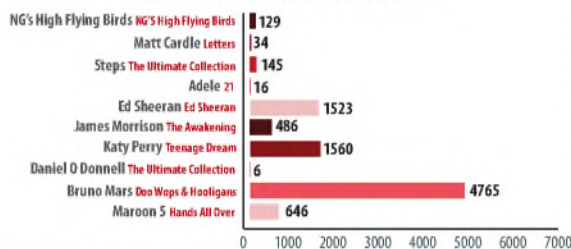


**Hannah Scott:** Good point Martin and this has been done in the past without much success - anyone remember Alex Parks or David Sneddon now?

**Billy:** Perhaps bear in mind Martin that Lennon McCartney Jagger Richards, Ray Davies, Elton John Freddie Mercury, Bee Gees? All composers AND showmen to name a few. Mr Hucknall makes a powerful point. Would love the Beeb to respond positively to his criticism.

## PIRATES' BAY

### NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON OCTOBER 21



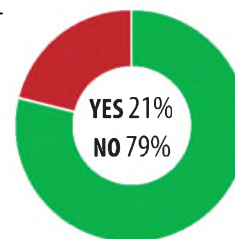
Source: Muso.com

## MUSIC WEEK POLL

### We asked...

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

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



## INK SPOTS

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



Pearl Jam's 20-year history is celebrated with frontman **Eddie Vedder** gracing Classic Rock's new special edition, cardboard envelope cover. **Rod Stewart** reveals the story behind **Maggie May**: "It was in a tent. I was 16 and it lasted precisely 28 seconds..." The mag goes drinking with Northern Ireland's **The Answer**, Warrant frontman **Jani Lane** is remembered, **Lou Reed** and **Metallica** talk new LP **Lulu** and the mag asks 'Are **Sham 69** "too punk for punk?"' **Brian May** is depicted as "the time lord of fruit" and **The Rolling Stones** Rock 'n' Roll Circus performance from 1968 goes under the microscope. Elsewhere, **Peter Dinklage** partakes in a Q&A where he talks about "almost being shot into space". The Heavy Rotation playlist features **Mastodon**, **Jethro Tull**, **Bitch** and **Alejandro Escovedo**, whilst albums receiving 9/10 in the reviews section include efforts from **Elvis**, **Jane's Addiction**, **Machine Head** and **The Beach Boys**.



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



**@RedmondLondon** The third suggestion from Google when you enter <Shoreditch> is <Shoreditch twat>. Where is their new building?"  
(Steve Redmond, ERA) Tuesday, October 18



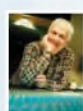
**@iamMarkRonson** The Stone Roses reuniting is a bigger deal than Zeppelin. Strictly for the fact of how improbable it seemed until today.  
(Mark Ronson) Tuesday, October 18



**@liamgallagher** Stone roses getting back together not been this happy since my kids were born... LG  
(Liam Gallagher) Tuesday, October 18



**@richardXL** The Sigur Ros website shows all the tv ads that have blatantly ripped off their music. Well naughty. Not illegal but shameful  
(Richard Russell, XL) Wednesday, October 19



**@MrSteveLevine** Gold badge over for another year really lovely - sat next to John Leckie!  
(Steve Levine, producer) Wednesday, October 19



**@richardXL** "We're a land without good salesmen. Or good plumbers. Too many artists. Everyone's in show business, but find me a plumber!" - Malcolm McLaren  
(Richard Russell, XL) Thursday, October 20



**@MrsLRCooper** Whoa, effing LOVE the Rhi Rhi video. Mad but brilliant.  
(Lily Cooper nee Allen) Thursday, October 20



**@simonpegg** Terribly sad to hear Westlife are splitting up, if only for the damaging impact it will have on the stool industry.  
(Simon Pegg) Thursday, October 20



**@RonFairMusic** First play on radio two!! Congrats to Britain's truest glamorous gentleman @mattgoss. Break a leg tonight at royal albert hall.  
(Ron Fair, producer) Friday, October 21



**@Simon\_Harper** No chance of Roses tickets: all numbers engaged, ticket sites crashed. Hanging on phone for tix reminds me of '94, dying to get Oasis tix. (Simon Harper, Clash Magazine) Friday, October 21



**@LukeLewis** Loving #laterjools so far - random spod in pullover, two tedious alt-singer-songwriters, blues veteran no-one's heard of. Unmissable  
(Luke Lewis, NME.com) Saturday, October 22



**@SpencerHickman** Spend a great day in Paris with other @recordstore-day organisers. Lots of plans hatched. Good food eaten, wine drunk. (Spencer Hickman, Rough Trade) Sunday, October 23

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

# DATA DIGEST

## PICTURE OF THE WEEK



**TAKING THEIR Q**  
 October 24, Grosvenor House Hotel, London: U2 show off their prize after the Q Awards named them the greatest act of the last 25 years.

## THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



**JUDY COLLINS (SINGER)**  
 Sadie Jemmett • *The Blacksmith's Girl*  
 Wildflower Records/ADA Global

Sadie Jemmett is a riveting performer who brings grit and lyrical singing to her song. Written with her sense of beauty and her ear for a good story, Sadie's music is both lovely and compelling, a combination that wins the hearts and the devotion of her listeners.



**OLLIE RUSSIAN (MBBTYB BLOG)**  
 Real Fur • *The Fool*  
 Self-released

The London based 3-piece have been wowing audiences across the UK, delivering consistently brilliant tunes and second single 'The Fool' is yet another glorious slice of quirky, quintessential English, indie-pop. It's sleek, it's sexy and I love it. Catch them at your local laundrette whilst you can!



**TIM CHIPPING (HOLYMOLO.COM)**  
 Saint Saviour • *Suukei EP*  
 Unsigned

Saint Saviour possesses an astounding vocal that seems to find previously unexplored upper frequencies. The songs on *Suukei* border on hysterical while remaining hook-laden and emotionally sincere, recalling Kate Bush (whose *Army Dreamers* she covers a capella), while her own *Here In Me* is a hit.



**ANDY RITCHIE (ROCK SOUND)**  
 The Xcerts • *Slackerpop EP*  
 Xtra Mile

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

## ON THIS DAY



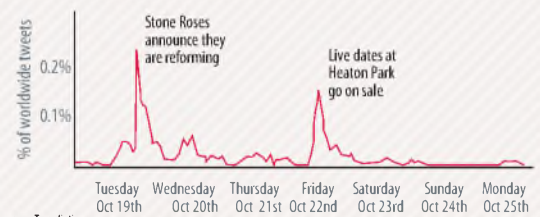
Sunday, October 28, 2007



X Factor winner Leona Lewis reaches No.1 on the UK singles chart with lead track from her debut album *Bleeding Love*. The song goes on to become the best-seller of the year, shifting 788,000 copies. It hits the top of the charts in 34 other countries, selling over nine million units worldwide.

## INDUSTRY SNAPSHOT

### THE STONE ROSES TRENDING ON TWITTER



## CAMPAIGN SUPERNOVA SOLDIERS • Message To You

### THE LOWDOWN

Released: Out now  
 Label: DMG TV  
 Contact:  
 info@demonmusicgroup.co.uk



### TELEVISION

National terrestrial television campaign focusing on breakfast and evening peaks but also daytime campaigns too.

### PRINT

Coverage of the band has already appeared in some Sunday papers, with the column inches set to increase as the release date nears.

### DIGITAL

The Soldiers Facebook site will lead the online campaign and sit alongside other spin-off associations.

### LIVE

The band will have a couple of dates to play before Christmas and then a 21-date tour throughout January and February.

### SINGLES

I've Got A Message To You with Robin Gibb (pictured) is the official track for the National Poppy Appeal 2011 and is receiving extensive radio airplay and TV coverage.

### RADIO

Comprehensive regional radio promotion including two complete days of interviews across the country.

# ON THE RADAR LONSDALE BOYS CLUB



LONSDALE BOYS CLUB have been described as "Bloc Party meets Kings of Leon" - although the prevalence of urban influences, as showcased during their stint as SBTV's house group, have also engendered the phrase "Dizzee Rascal meets a band".

Their current rise to prominence, however, is down in no small part to a more mainstream influence: Gary Barlow. Lead singer Charlie tells *Music Week*: "We're signed to Island through Future Records [Gary's Universal imprint]. Gary came to the studio to hear us play. We just chatted and played him our songs acoustically to show him how we'd been writing and what we thought was our strong stuff."

"He was really amazed with the quality of the songwriting. He thought it was really interesting and fresh and he wanted to be a part of it."

LBC announced their record deal to the masses at *MW*'s Breakout gig in July this year.

Trio, Charlie, Loz and Topher write their own songs and have a self-built studio in Lonsdale Road (Queens Park). The band recently went to New York to add production for their debut album, scheduled for release in May 2012.

Aside from their own material, LBC are becoming reknowned remixers with a Kooks (who they supported on tour) track in the pipeline among others.

Charlie says the band have eclectic influences. The 'fusion' sound of their debut single *Gypsy*

(due in February) is inspired by a gypsy jazz chord progression that has been meshed with a reggae-style skank and urban-style lyrical delivery somewhere between rapping and singing with a pumping rock'n'roll chorus. In summary, he calls it "a pop song with an edge".

**LABEL**

Future - Celia McCamley  
Island Records - Olivia Nunn  
(0207 471 5694)

**MANAGEMENT**

Lucid Management,  
Chris Nenadich and Jack Stephens

**LIVE & RELEASE SCHEDULE**

**RELEASES**

February 27, 2012 - Debut single *Gypsy*  
April 2012 - Second single  
May 2012 - Debut album

**LIVE**

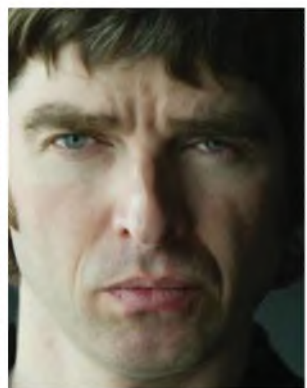
**October**

Wed 26 - Water Rats, London (Headline)  
Sun 30 - Academy3, Manchester  
(Supporting One Night Only, all below)  
Mon 31 - Academy 3, Birmingham

**November**

Tue 1 - XOYO, London  
Wed 2 - Talking Heads, Southampton  
Thu 3 - Cockpit, Leeds  
Sat 5 - Sugarmill, Stoke  
Sun 6 - King Tuts, Glasgow

## HE SAID / SHE SAID



“  
*I'm single and ready to mingle.*  
”

Noel Gallagher tells Britpop nemesis Damon Albarn he's finally open to collaborating, following the launch of his solo career

## INTRODUCING TEAM STEPS



**Label:** Sony CMG

**Manager:** Steven Howard (TCB Group)

**Marketing:** Faye Donaldson (Sony)

**Agent:** Gary Howard

**National Radio:** Joe Bennett (JBPR)

**Tour Promoter:** Steve Homer

**National Press:** Daniel Hinchliffe (Soundcheck Entertainment)

**Regional Radio:** Terrie Doherty

**TV:** Daniel Hinchliffe (Soundcheck Entertainment)

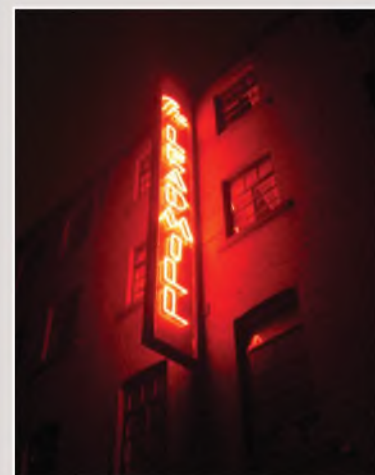
# MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	NEW	STONE ROSES
2	1	STEPS
3	NEW	WESTLIFE
4	NEW	YOU ME AT SIX
5	NEW	GLEN CAMPBELL
6	8	ED SHEERAN
7	NEW	BRYAN ADAMS
8	NEW	THE WANTED
9	9	CLIFF RICHARD
10	11	COLDPLAY
11	NEW	RYAN ADAMS
12	2	ONE DIRECTION
13	14	MICHAEL BUBLE
14	6	JAMES MORRISON
15	NEW	NOEL GALLAGHER
16	4	IL DIVO
17	7	JLS
18	16	EXAMPLE
19	NEW	DURAN DURAN
20	NEW	BON IVER

TIXDAQ Primary Ticketing Chart		
POS	PREV	EVENT
1	1	GEORGE MICHAEL
2	NEW	STEPS
3	2	RIHANNA
4	3	JLS
5	11	PAUL MCCARTNEY
6	7	KASABIAN
7	6	ONE DIRECTION
8	5	BRITNEY SPEARS
9	8	BRYAN ADAMS
10	9	COLDPLAY
11	10	ARCTIC MONKEYS
12	4	CLIFF RICHARD
13	12	X FACTOR LIVE
14	13	RAMMSTEIN
15	14	TINIE TEMPAAH
16	15	DURAN DURAN
17	16	THE SATURDAYS
18	17	EXAMPLE
19	20	OLLY MURS
20	18	THE WANTED

VIAGOGO Ticket Resale Price Chart		
POS	PREV	EVENT
1	1	STONE ROSES
2	2	WESTLIFE
3	4	STEPS
4	5	COLDPAY
5	6	RIHANNA
6	3	KASABIAN
7	1	NOEL GALLAGHER
8	13	PAUL MCCARTNEY
9	NEW	ARCTIC MONKEY
10	9	BRYAN ADAMS
11	8	GEORGE MICHAEL
12	7	KATY PERRY
13	11	BRITNEY SPEARS
14	10	TINIE TEMPAAH
15	NEW	IL DIVO
16	16	JESSIE J
17	17	BRUNO MARS
18	12	CLIFF RICHARD
19	NEW	THE WANTED
20	18	ONE DIRECTION

## HALL & NOTES



**THE LEADMILL • SHEFFIELD**

6 Leadmill Road  
Sheffield  
S1 4SE  
Tel 0114 221 2828  
Web [www.leadmill.co.uk](http://www.leadmill.co.uk)  
Bands contact  
[play@leadmill.co.uk](mailto:play@leadmill.co.uk)

**THE BEST LIVE VENUES IN THE UK**

Main room capacity  
900  
Small room capacity  
250  
*All standing*

**Coming up**

22/10 Emily Barker &  
The Red Clay Halo



22/10 British Sea  
Power (pictured)  
22/10 Glasvegas  
22/10 Tribes  
22/10 The Pigeon  
Detectives  
22/10 Billy Bragg

## THE BIG INTERVIEW JOOLS HOLLAND

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# BOOGIE on down

THE CHERISHED BROADCASTER,  
MUSICIAN AND MITS WINNER  
LOOKS BACK ON HIS CAREER

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"The most exciting artist  
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That's who I'd most  
love to play with"

JOOLS HOLLAND



## PROFILE

■ BY TIM INGHAM

Jools Holland has played with some of music's true all-time greats, from Solomon Burke to Joe Strummer; Eric Clapton to Amy Winehouse.

But ask which star he most wants his stunningly successful Rhythm and Blues Orchestra to team up with next, and his answer might surprise you.

You certainly won't have heard of this act. Because neither has Jools.

"The most exciting artist in the world today is a nine-year-old, or a four-year-old, or a person yet to be born," he tells *Music Week*.

"Someone with an amazing musical gift yet to be discovered – when they'll be playing music the like of which we've never heard before. That's who I'd most love to play with."

For someone whose musical hallmark is deep-rooted in the blues, Holland hasn't half broken some contemporary acts in his time – and the industry is rightly grateful.

An appearance on Holland's BBC staple, *Later...* can do wonders for an emerging artist – its unparalleled influence heavy set on the sales charts each and every week.

Not that Holland – set to collect the 20th Music Industry Trusts' Award next month for an outstanding contribution to music and music broadcasting – would ever take credit for the impact his programme can offer.



"I'm very proud we can give artists the opportunity or a platform to perform to our audience – but it's the performance itself and the art that sells the records," he says.

"I'm aware of links between artists appearing on *Later...* and them selling in the charts, but in the end – as is always the case – it comes back to their music."

He notes how *Later...* in particular has been given a new lease of life online thanks to the legacy of the internet. He recalls a "special" stripped-down Adele performance in which he "might or might not" have been at the piano (he was).

The combined TV audience was around a million, Holland estimates, but views of that single three-minute turn from 2011's *Favourite Female Artist* on YouTube exploded into figures the BBC could only dream about.

"YouTube makes things very interesting now," says Holland. "If an artist connects in that way, they're not only connecting to people from [the UK]. Within a

day, they're connecting with people from Bolivia, Brazil... all over the world."

And connecting with people, particularly other musicians, is something Holland has brought to the camera time and time again – ever since his TV debut alongside Paula Yates on *The Tube* in the early Eighties.

"Funnily enough, I see myself perhaps 80 per cent as a musician and 20 per cent as a TV presenter," he observes. "But I suppose that means I'm not a journalist, and so I'm not always hunting for the story. It's musician talking to musician on my show, and that can take things into interesting territory."

He acknowledges the lack of live music on terrestrial television today compares poorly to the different eras of *The Tube*, *TFI Friday*, *The White Room* and *Top Of The Pops*. Indeed, music TV hasn't been the same since the latter "lost its Thursday night slot, when you knew when to tune in".

Should any channel decide to dig

deep and bring more talent to our screens, however, Holland is benevolent enough to share some tips from his time in broadcasting.

"I look back on the first series of *Later...* and some things make me think: 'What were we doing?'," he admits – talking to *Music Week* halfway through the recording of the show's 37th season, and well past its 250th episode.

"Since then, we've learnt that a studio audience is vital, as is having a good mix of music. We always try and ensure we have new acts, legends, jazz musicians, world musicians – it allows for people to discover, which is important. But the main thing that works for us is that we all know what we're doing on the team – and that everyone cares."

It also helps that employees rarely leave *Later...* – the show's cameraman has just retired, but there's not many more who haven't stayed the course.

This sense of teamwork, friendship and, most importantly, constant involvement is something Holland clearly values in every facet of his much-loved public life.

He explains he has no interest in recording new material with *Squeeze* as it's simply "a time from the past with some great memories".

He adds: "I always want to be moving forward, writing new songs, covering things I haven't tried before. I'm propelled by an 18-man orchestra, and we've played together for so long, we have a

strange kind of intuition. We all seem to know when someone's going to take a solo, or go in another direction."

Time for that most obvious of journalistic queries: as a music lover whose show has brought him face-to-face with *bona fide* legends, what's been the greatest moment?

"That's an impossibly hard question," he replies. "There have been so many, but I suppose one that immediately jumps out is having BB King on the *Hootenanny*, when the entire band and musicians that were playing with him stood up and gave him an impromptu round of applause. I just remember it as something quite special. It was as if he was a legendary classical composer, and was very much well deserved."

Holland ranks Nina Simone as the best artist he's ever seen live, but is at pains to point out that he could give a different answer "on any other day for the rest of my life". Indeed, just the mention of live music sets off "all these brilliant moments flashing across my mind".

We ask Holland who has been his best friend in the music industry – right back from the age of eight, when he first tinkled the ivories, through teen outings with Glenn Tilbrook and Chris Difford, and over the some 16 albums he's produced across his remarkable career.

His answer perfectly encapsulates why, above all else, one of the UK music industry's most prestigious accolades is headed Jools Holland's way: "In all the years I've been involved with it, my best friend has been music itself. As long as I've had it in my life and been lucky enough to create it, it's looked after me.

"Time and time again it's proved itself as fantastic company."

## REMEMBERING GEORGE



been heralded as one of the greatest British music figures of all time," says Holland.

"If he'd have been just a solo artist, he would have been one of the most exceptional solo artists you could imagine, which obviously he went on to be – before that, he just so happened to join a group with Paul McCartney and John Lennon in it."

Holland is greatly enamored with Martin Scorsese's recent Harrison documentary, *Living In the Material World*, which he says not only educated him about the artist's early years in the Beatles, but also shows off the, "great, quick, warm humour of George."

ONE OF HOLLAND'S FONDEST MEMORIES of his career is the friendship it allowed him to foster with George Harrison. The Beatle's last ever recording, *Horse To The Water*, appeared on Holland's *Small World*, *Big Band LP*.

"If George had just been a film producer, he would have



# BUSINESS ANALYSIS

## BUSINESS BRIEFING

### British songs for British artists – the 'policy' pays off



THE REVIVAL IN FORTUNES OF HOMEGROWN SONGWRITERS on the UK singles chart at the same time domestic recording acts have mounted a comeback shows just how closely their fates are linked.

As the number of hits in the quarter-end Top 40 by British artists grew from 10 to 23 between the second and third quarters, the presence of UK writers behind the biggest hits also accelerated. Only eight of the 40 top hit songwriters in Q2 were local, but exclusive *Music Week* research reveals this almost tripled to 23 during the following quarter.

The simultaneous improvement on both fronts is no coincidence as all the very biggest sellers by UK acts between July and September had UK songwriters or, as the vote-chasing politician might put it, pushed a policy of British songs for British artists. They ranged from self-contained artists like Ed Sheeran to acts reliant on others for their repertoire, such as The Wanted.

Where there continues to be far less activity is with UK songwriters coming up with hits for non-British acts, so when

**"The tide is turning – increasingly overseas acts and their teams are recognising the worth of employing UK writers"**

fewer UK artists are successful on the Official Charts Company countdown it inevitably follows the presence of UK songwriters also drops. It is a very different story going the other way with overseas songwriters, especially those US-based or from Scandinavia, having enjoyed countless lucrative runs writing with and for UK artists, evident again this year with the likes of American Dan Wilson who co-penned 2011's top seller *Someone Like You*.

But the tide is turning and increasingly overseas acts and their teams are recognising the worth of employing UK writers. There is no better current example of that than Calvin Harris who finishes second on the Q3 songwriters chart thanks to his own recordings *Feel So Close* and *Bounce*. But he has begun this current quarter in some style as writer, producer and featured artist on Barbadian Rihanna's *We Found Love*, which has not only topped the UK singles chart but given the EMI Publishing writer his first-ever Hot 100 presence as an artist.

His current success – coupled with overseas artists having already fallen for the songwriting charms of the likes of other Brits including Alex da Kid, Taio Cruz and his sometime collaborator Fraser T Smith – will hopefully fuel yet more interest in non-UK acts using UK writers.

Where we cannot yet start to compete, however, is with the global-dominating songwriting and production teams like The Smeezingtons and Stargate.

Paul Williams, Head of Business Analysis

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

WITH CALVIN HARRIS, THE + SONGWRITER PROPELS MORE

# Sheeran cleans up in street

## QUARTERLY FOCUS

BY PAUL WILLIAMS

Ed Sheeran and Calvin Harris led an incredible comeback by homegrown songwriters on the UK singles chart in quarter three with their presence among the biggest writers almost tripling from the previous three months.

In the second quarter just eight of the 40 most successful songwriters, based on writing shares of the period's 100 top-selling singles, were British, but this shot up to 23 during the following quarter as UK talent took control again of the Official Charts Company countdown.

Led by Sony/ATV's Ed Sheeran, seven of the quarter's 10 leading hit songwriters were homegrown, compared to only two in Q2, an improvement in fortunes which mirrored a swift rise in the presence of UK recording artists among the top sellers. Only four of the 20 biggest singles of the second quarter had been by UK acts, but this rose to 13 in Q3.

All 13 of these songs involved British songwriters, including *The A Team*, both written and performed by Sheeran and the third biggest seller of the period. He was also the sole author of his recording *You Need Me I Don't Need You*, the period's 35th top single, helping him vault from 25th place on *Music Week's* exclusive rundown of top songwriters based on singles chart performance in Q2 to top position in Q3.

The good news for the UK songwriting community does not end there as EMI Music Publishing's Calvin Harris finishes second and Universal Publishing's Adele third for the quarter. They had been the only domestic writers among Q2's Top



10 songwriters, finishing in 10th and sixth places respectively.

Like Sheeran, Harris's status on the songwriters chart hugely benefits from him being the only writer of his two big hits with *Feel So Close* the 11th top seller and *Bounce* the 20th. And no quarterly overview is complete this year without Adele who continued her excellent singles chart run both as an artist and a writer with *Set Fire To The Rain*, co-penned by fellow Brit Fraser T Smith, the period's 10th most popular single. It helps Smith, now signed to Sony/ATV but this co-wrote occurring during his time at what is now BMG

Chrysalis, to 20th position on the songwriters chart.

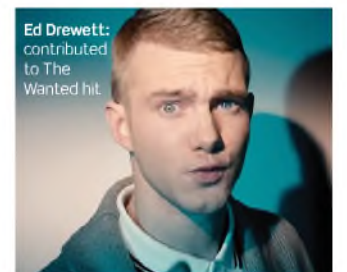
Outselling all other British recordings over the three months was DJ Fresh featuring Sian Evans' *Louder*, which was the second top seller overall. Bucks-signed Fresh and Sony/ATV's Evans share fifth place on the

songwriters chart, just ahead of Universal's *Example* whose two chart-toppers *Changed The Way You Kiss Me* and *Stay Awake* were respectively the quarter's 16th and 23rd biggest singles. Evans is additionally part of Kosheen, while another UK writer on our songwriters chart also had previous form as a member of a hit band – Samuel Preston.

Known only by his surname when frontman of the Ordinary Boys, he shares 35th place with fellow Brit and Universal-signed Alex Smith with the pair having



Jim Eliot: Will Young co-write propels him into UK Top 10



Ed Drewett: contributed to The Wanted hit

### TOP 10 UK HIT SONGWRITERS

Q3 2011 Source: MW research/Official Charts Company

POS	WRITER / PUBLISHER
1	ED SHEERAN <i>Sony/ATV</i>
2	ADAM WILES AKA CAVIN HARRIS <i>EMI</i>
3	ADELE ADKINS <i>Universal</i>
4=	DANIEL STEIN AKA DJ FRESH <i>Bucks</i>
4=	SIAN EVANS <i>Sony/ATV</i>
6	ELIOTT GLEAVE AKA EXAMPLE <i>Universal</i>
7	STEVE MAC <i>Peermusic</i>
8	RACHEL MOULDEN <i>Warner/Chappell</i>
9	JAMES ELIOT <i>Sony/ATV</i>
10=	ED DREWETT <i>Warner/Chappell</i>
10=	WAYNE HECTOR <i>Warner/Chappell</i>

THE BRITS INTO TOP SONGWRITERS LIST

# ong UK showing



been among the writers of the Olly Murs featuring Rizzle Kicks hit Heart Skips A Beat.

A credit on the same song, the sixth best seller of the quarter, helps Jim Eliot to 12th place on the songwriters chart, while he also co-wrote Will Young's hit Jealously. Eliot claims two places on our countdown, individually and also as half of British electronic group Kish Mauve. Comprising Eliot and Mima Stilwell, they are placed 21st after Jealously – co-written with Sony/ATV colleague Young – ranked as the quarter's 24th top single.

The three British writers of The Wanted's Glad You Came, which sold 432,233 copies in the quarter to finish as the fourth top seller, also figure highly in our songwriters survey, although Peermusic's Steve Mac has the edge as he also co-wrote the Saturdays hit Notorious. He is in

ninth place, while Warner/Chappell pair Ed Drewett and Wayne Hector, who complete Glad You Came's writing line-up, are joint 15th.

Among the other British highlights are Warner/Chappell-signed Rachel Moulden who is 11th after co-writing the Wretch 32 hit Don't Go; EMI's Nero who were 27th on Q2's songwriters chart but improve to 17th this time after Promises topped the UK singles chart; BMG Chrysalis's Rizzle Kicks (18th place) whose dual assault comprised their Olly Murs collaboration and Down With The Trumpets on their own; and the same publisher's Example collaborator Michael Woods (27th place). Universal's Brian Kidd is 32nd after co-penning Pixie Lott's chart-topping All About Tonight, a place ahead of EMI's Emeli Sandé (33rd) whose own hit Heaven was the quarter's 25th biggest single.

The strong homegrown showing naturally leaves far less room than previously for overseas songwriters, but it should be no shock to learn that two of the three positions in the songwriting chart's Top 10 not filled by Brits are occupied by The Smeezingtons and Stargate. The two songwriting and production teams were placed first and second on our hit songwriters chart covering the whole of 2010 and their success has continued all the way through 2011.

Bug and EMI-signed The Smeezingtons, who comprise Bruno Mars, Philip Lawrence and Ari Levine, topped the songwriters chart in both Q1 and Q2 and are third for the following three months after five Mars hits – four solo, one with

## INSPIRATIONS ADELE AND AMY SIDE BY SIDE

ADELE SALUTED AMY WINEHOUSE as an "inspiration" following the Rehab singer's sudden death in July and now the former Brit School students find themselves side by side in Music Week's chart of Q3's top album songwriters.

Universal Publishing's Adele makes it three periods in a row she has topped the countdown, based on songwriting shares of the Official Charts Company's 20 biggest artist albums of the quarter, after 21 again finished as the top artist seller and 19 was ranked in third place.

Slotting in between the two Adele albums was Winehouse's Back To Black which sold 250,285 copies over the three months, most of them after she died on July 23, while its predecessor Frank was the period's 18th top artist seller. As a result the EMI Publishing signing ranks in second place on our album songwriters chart, covering a period in which Back To Black became the biggest-selling album in the UK this century.

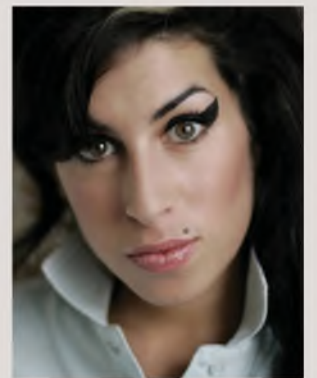
Sony/ATV writers occupy half the places in the Top 10, led by Ed Sheeran who ranks third having also led the songwriters chart based on singles sales



performance. His first album + was the quarter's fifth top artist seller after shifting 182,171 copies and was largely written by Sheeran, although included collaborations on some songs, mainly with Jake Gosling.

Kasabian's Velociraptor!, written entirely by the band's Sergio Pizzorno, was their first album after switching publishers from EMI to Sony/ATV. It topped the weekly chart and was the period's 11th biggest artist album overall, helping Pizzorno to fourth place on the songwriters survey, just ahead of Warner/Chappell's Red Hot Chili Peppers whose self-penned I'm With You was the quarter's 12th top artist album.

Sony/ATV's showing in the Top



10 is completed by Lady GaGa, Kish Mauve and Will Young. Runner-up last time out to Adele, GaGa is seventh in Q3 as Born This Way added around 140,000 sales to its tally, while duo Kish Mauve and Young are in ninth and 10th positions thanks to their work on the Pop Idol winner's album Echoes. It sold 177,152 copies in the quarter and was the sixth biggest seller.

Continuing strong business for Bruno Mars' Doo-Wops & Hooligans helped The Smeezingtons to sixth place, while EMI's Paul Epworth is eighth thanks to his contributions on Adele's 21, including Rolling In The Deep.

\*19 songs with Universal, 21 with Sony/ATV



Bad Meet Evil – were among the 100 top sellers of the quarter. Leading the way for them was Marry You, the period's 27th top seller, while Mars' Bad Meets Evil pairing Lighters was 41st.

Meanwhile, EMI's Stargate duo Mikkel Eriksen and Tor

TOP 40 ALBUM SONGWRITERS Q3 2011		Source: MW research/Official Charts Company data
POS	WRITER / PUBLISHER	
1	ADELE <i>Universal</i>	11 ELLIOT GLEAVE AKA EXAMPLE <i>Universal</i>
2	AMY WINEHOUSE <i>EMI</i>	12 CHASE & STATUS <i>Universal</i>
3	ED SHEERAN <i>Sony/ATV</i>	13 DAN WILSON <i>BMG Chrysalis</i>
4	SERGIO PIZZORNO <i>Sony/ATV</i>	14 EG WHITE <i>Universal, Sony ATV*</i>
5	RED HOT CHILI PEPPERS <i>Warner/Chappell</i>	15 RYAN TEDDER <i>Kobalt</i>
6	THE SMEEZINGTONS <i>Bug/EMI</i>	16 THE CURE <i>Universal</i>
7	LADY GAGA <i>Sony/ATV</i>	17 JESSICA CORNISH AKA JESSIE J <i>Sony/ATV</i>
8	PAUL EPWORTH <i>EMI</i>	18 BEYONCE <i>EMI</i>
9	KISH MAUVE <i>Sony/ATV</i>	19 KATY PERRY <i>Warner/Chappell</i>
10	WILL YOUNG <i>Sony/ATV</i>	20 SHEA TAYLOR <i>CC</i>

Erik Hermansen are 10th this time, having been third in Q1 and fourth in Q2. They also co-penned five of the quarter's Top 100, taking in hits for Jennifer Lopez, Sean Kingston, Nicole Scherzinger (two songs) and Tinie Tempah featuring

Wiz Khalifa. Three of these songs were penned with Peermusic's Ester Dean who makes it to 14th on the songwriters chart, six places below Sony/ATV's Lady GaGa, the other non-Brit among the songwriting Top 10.

Although not topping the weekly chart at any time, Maroon 5 featuring Christina Aguilera's Moves Like Jagger was the quarter's top seller after shifting 490,046 copies.

As a result its four songwriters, comprising the band's frontman and Universal-signed Adam Levine and Kobalt trio Benjamin Levine, Ammar Malik and Shellback, are the period's joint 22nd top songwriters.

### TOP 40 SONGWRITERS Q3 2011

Source: Music Week research/Official Charts Company data

POS	WRITER / PUBLISHER		
1	ED SHEERAN <i>Sony/ATV</i>	11	RACHEL MOULDEN <i>Warner/Chappell</i>
2	ADAM WILES AKA CALVIN HARRIS <i>EMI</i>	12	JAMES ELIOT <i>Sony/ATV</i>
3	THE SMEEZINGTONS <i>Bug/EMI</i>	13	NICK VAN DE WALL AKA AFROJACK <i>Bucks</i>
4	ADELE ADKINS <i>Universal</i>	14	ESTER DEAN <i>Peermusic</i>
5=	DANIEL STEIN AKA DJ FRESH <i>Bucks</i>	15=	ED DREWETT <i>Warner/Chappell</i>
5=	SIAN EVANS <i>Sony/ATV</i>	15=	WAYNE HECTOR <i>Warner/Chappell</i>
7	ELLIOT GLEAVE AKA EXAMPLE <i>Universal</i>	17	NERO <i>EMI</i>
8	S GEMANOTTA AKA LADY GAGA <i>Sony/ATV</i>	18	RIZZLE KICKS <i>BMG Chrysalis</i>
9	STEVE MAC <i>Peermusic</i>	19	MARK FOSTER <i>Sony/ATV</i>
10	STARGATE (ERIKSEN, HERMANSEN) <i>EMI</i>	20	FRASER T SMITH <i>BMG Chrysalis*</i>
		21	KISH MAUVE <i>Sony/ATV</i>
		22=	BENJAMIN LEVIN <i>Kobalt</i>
		22=	ADAM LEVINE <i>Universal</i>
		22=	AMMAR MALIK <i>Kobalt</i>
		22=	KARL SCHUSTER AKA SHELLBACK <i>Kobalt</i>
		26	DAVID LISTENDEE <i>Global Talent</i>
		27	MICHAEL WOODS <i>BMG Chrysalis</i>
		28=	SANDY WILHELM AKA SANDY VEE <i>TrueLove</i>
		29=	DREW LAWRENCE <i>Warner/Chappell</i>
		30=	CHRISTINA PERRI <i>FinTage</i>
		32	BRIAN KIDD <i>Universal</i>
		33	E MELI SANDE <i>EMI</i>
		34	MARCO/ALESSANDRO BENASSI AKA BENNY & ALLE BENASSI <i>EMI</i>
		35=	SAMUEL PRESTON <i>Universal</i>
		35=	ALEX SMITH <i>Universal</i>
		37	ASTON MERRYGOLD /ORTISE WILLIAMS (JLS) <i>EMI</i>
		38	TANYA LACEY <i>CC</i>
		39=	CARL FALK <i>BMG Chrysalis</i>
		39=	SAVAN KOTECHA <i>EMI</i>
		39=	RAMI YACOUB <i>Kobalt</i>

\*now sig.ed to Sony/ATV



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# SECTOR SPOTLIGHT MANUFACTURING & PACKAGING

**RIGHT**  
Lavish layout: Pink Floyd's Discovery edition is top of plenty of Christmas wish lists



## MAKING IT BIG

Physical product is still the dominant delivery medium for music, especially at Christmas, which means packaging is still a key part of the process – and can be a huge part of the appeal

### PHYSICAL PRODUCT

■ BY BEN CARDEW

For anyone who has ever wondered just how far U2 fans will go in their love of the band – and how far postmen will go in the line of duty – October 31 is set to be a landmark day.

It sees the release of the 20th anniversary edition of the band's 1991, album *Achtung Baby*, in a series of versions that runs from standard CD to the back-breaking 'uber deluxe' set, which includes everything from CDs to a pair of Bono's trademark *The Fly* sunglasses.

Indeed, the full details of the package are enough to give the average postman a fluttering heart: it includes a magnetic puzzle-tiled box, six CDs, four DVDs, double vinyl, five seven-inch singles, 16 art prints, one 84-page hardback book, one magazine, four badges, one sticker sheet and the aforementioned pair of specs – and retails for around £75.

For the obsessive U2 fan it is Christmas come early. For the music industry, however, it is evidence of an important new trend in music buying, with fans prepared to splash out ever increasing wedges of money for increasingly deluxe packages.

And it's not just U2: EMI's high-profile Why Pink Floyd reissue campaign includes multi-disc 'Immersion' editions, which include everything from marbles to coasters, while Rhino sold out the deluxe edition of its *The Smiths Complete* boxed set, which weighs in with 25 seven-inch singles, eight CDs and eight LPs, in one week.

In many ways the trend seems counterintuitive: we are constantly being told that the CD – and even the idea of 'ownership' – is dead, and it is true that physical sales are on a downward slope.



However, Neil Gibbons, general manager at CD replicator and packaging specialist Key Production (London), says the trend for ever more lavish packages is actually a direct result of falling sales for standard physical product and the money that comes with them.

"It's all down to added value and the artist/label realising that while profits may well be falling on standard packaging and downloads, there is a much healthier profit to be made from offering something more intimate, specifically for core fans," he says. "It is tangible and it is stuff they can keep for a long time."

"Special packaging has become a vital tool for record companies for a few reasons – it increases shelf impact and impulse purchases and gives that bit extra to fans who buy physical product," adds Phil Mayne, managing director of Bridge Media,

a company created a year ago by the merger of specialist packaging company BP Media Solutions and CD / DVD / USB manufacturing firm Ibox Digital.

"Box sets in particular are getting more lavish, with more content for die-hard fans. Some of the packages we have worked on have a retail price of over £250 per unit, but cost far less to manufacture, giving a very healthy margin to the record label, but, importantly, actually give very good value for money and exclusivity for the loyal fans."

You could, of course, argue that this is something of a retrogressive step, with the music industry churning out ever more elaborate versions of the same albums in time for Christmas, while the majority of fans fill their hard drives with terabytes of poorly-labelled MP3s.

But, as Warner Music UK SVP commercial, Raoul Chatterjee explains, this is to ignore the genuine demand among die-hard fans for these kinds of packages.

"The super premium packages certainly have a strong place in the market. Through our own marketing activity we get to know a lot more about our artists' fanbases than before. So we can develop what they want," he says.

"That really is down to the ability of online – it allows us to have a stronger connection with the fans than before. We know more about them and are able to tailor-make our products to be smarter."

"There is still a generation who enjoy buying an eye-catching package with all the accompanying artwork and notes," adds VDC Group head of sales Mike Seaman. "The CD is a mature format and has suffered at the hands of the downloaders. Whilst there is still a considerable need for physical product, it is the packaging that gives it the edge over the digital format."



**ABOVE**  
I believe I'm The Fly: Bono's trademark sunglasses are part of a special *Achtung Baby* edition

# SECTOR SPOTLIGHT MANUFACTURING & PACKAGING

## YOU'VE GOT EVERYTHING NOW



MICK HICKS, sales manager of Modo Production, which made The Smiths box set for Rhino, explains the creative process behind the design.

"The brief was for a box to hold eight 12-inch vinyls, 25 seven-inch vinyls, eight CD albums and various extras, like posters, booklets, et cetera.

"We designed a number of solutions, including the one that the label chose, namely a

beautiful box with a hinged lid, printed inner boxes to hold each of the contents, all accessible with ribbon pulls.

"This involved a fair degree of hand make-up as well as machine assembly and all was brought in to budget and on time.

"The net result was a massively excited response from customers flooding the internet with positive feedback."

And this phenomenon is not just limited to superstar acts either. While the average new artist will probably have little demand among their fanbase for an uber deluxe boxed set, Gibbons says he is finding an increased call for case-bound books, with his company producing them for everyone from Amon Tobin to Enter Shikari.

For those in the music business – but above all at the coalface of production and packaging – this demand poses a distinct set of challenges and opportunities.

On the one hand, it has necessitated the emergence of a far more creative business. This was one of the main reasons for Key Production's merger earlier this year with ThinkTank Media, for example, and the company has since seen its work appear in *Creative Review*.

On the other hand, cautious planning from record companies, who can ill-afford to be left with expensive stock on their hands, means deadlines are becoming ever tighter, with companies obliged to walk a fine line between perfection and speed.

"These days everything is becoming so instant, that product is wanted 'now', but you have to be meticulous with such expensive packaging. We go the extra mile in trying to ensure that every stage is checked and is perfect," says Key Production's Gibbons.

"Manufacturing has shifted from forecast, replicate and hold stock, to replication on demand," adds Seaman. "Clients tend to order from us once they have

confirmation of the order from the retailer (or e-tailer). Where we used to hold extra stock for re-orders, our clients wait until they have a firm order before we can manufacture, so lead times are tighter than ever."

Then there are the rises in prices of raw materials, largely due to recent increases in the cost of oil and paper.

"We have seen some tremendous hikes in raw materials," says Seaman. "We are told this is due to oil price rises, world markets and shortage of these materials. Suppliers have looked to outside industries for other revenue streams."

"The cost of plastic and paper has gone through the roof recently, and this has been difficult to pass on to our clients," adds Mayne.

Indeed, with margins ever tighter and sales falling, Seaman says labels can only give a certain leeway.

"Our clients are very understanding about these increases, however their margins have been eroded at the point of sale and, whilst they understand our



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plight, they are only able to help us up to a point," he explains. "We have taken the largest hit as we have had to absorb the lion's share of the increases."

Gibbons disagrees, however, pointing out that these elaborate box sets – which can go for anything up to £300 – are less price sensitive than the average CD, as they appeal to the specialist market.

"Rises in raw materials affect the whole market and are generally down to oil and paper costs," Gibbons says. "But whatever the increase, they have to be passed on as margins are much smaller these days."

"With special packaging the prices are set per package; there is no 'norm'. So as long as the perception of the package is that it is a necessary addition to the fans' collections and that ultimately it is value for money, then artists and labels can set what price they want."

Of course, shortage of raw materials is just one of the environmental factors that affects the packaging and production industry – companies are being encouraged to reduce their use of plastic by groups like Julie's Bicycle, while some people are even questioning the viability of the physical product as a whole in this increasingly digital world.

"Many of our clients chose to avoid the jewel case or perhaps eliminate the plastic tray from a digipack style product," says Clear Sound & Vision sales director Will Appleyard.

"These decisions have a huge environmental impact. If a label used to produce 100,000 CDs in



jewel cases per year but now produces the same in cardboard-only packaging, it has to make a difference. We have embraced the PEFC and FSC schemes and many of our customers choose to follow suit, with our logo and cert number displayed on their product."

"The environmental issue is a big one for the music industry," admits Mayne. However, he argues that very few elements of packaging don't have an element of plastic to them, and the ones that do tend not to be robust enough to protect the product.

His solution is to minimise the company's impact by reducing distribution miles and manufacturing waste and ensuring that the raw materials it uses come from recycled sources and ethical suppliers.

**ABOVE Recognition:** Radiohead's special packaging for their King Of Limbs Newspaper album featured in *Creative Review* – as has creative work by Key Production

**OPPOSITE, LEFT Making an entrance:** Key Production's case-bound book and packaging for Enter Shikari

## EVERYTHING'S GONE GREEN



WITH ENVIRONMENTAL CONCERNS growing ever more important, one CD manufacturer has taken the pledge to eliminate all plastic packaging by 2012: Plymouth's DMS.

Since 2008 the company, led by MD Dave Summers, has concentrated on reducing its carbon footprint and the amount of plastic it uses in its music packaging.

The company says it was one of the first to earn the Julie's Bicycle IG Mark, awarded to packaging that "demonstrates evidenced commitment to carbon reduction and environmental responsibility" – and it also has a range of low-carbon packaging for music and in particular CD and DVD-based releases.

This, the company claims, has proved popular with its clients and has led to DMS reducing the amount of plastic used in its packaging from 90% in 2008 to just 10% in 2010.

In addition, all card and paper stocks currently used by DMS come from FSC-certified sources and the company also has a large range of recycled stock.

The focus now, however, is on having 0% plastic packaging by 2012.

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# SECTOR SPOTLIGHT MANUFACTURING & PACKAGING

## SELECTION BOXES

What box sets do people in the manufacturing and packaging industries want for Christmas?

Sounds Good director Martin Maynard:  
"Leonard Cohen."

VDC Group head of sales Mike Seaman:  
"Pink Floyd – all day long."



Bridge Media managing director Phil Mayne:  
"The Looney Toons one as I'm still a big kid at heart."

Key Production general manager Neil Gibbons:  
"Pink Floyd."

Clear Sound & Vision sales director Will Appleyard:  
"The Smiths box set looks tempting (for which we produced the seven-inch vinyl) – I wouldn't want to carry it home though."



**ABOVE**  
All he wants for Christmas: Clear Sound & Vision's Will Appleyard has The Smiths Complete top of the Christmas must-haves (see left)... but his company did produce the seven-inch vinyl

More importantly, perhaps, he backs personalised 'direct-to-fan' products and short-run 'disc on demand' as the way forward for the production and packaging industries, as they address several of the key issues in the sector today.

"Personalisation creates a terrific connection between the fan and artist at relatively low cost, but it provides an opportunity to increase retail price for the ultimate limited edition," he explains.

"Disc on demand enables record companies to

literally order one copy of an album from us, which we can deliver direct to consumer. This is a huge leap forward as it enables small labels to massively reduce stock holding, as well as distribution and storage costs.

"The added benefit of a disc-on-demand solution is the environmental one, which we are always under pressure to reduce our impact," he concludes. "The machinery used is far more efficient, with almost zero waste, plus there is less impact with reduced shipping, distribution, storage, and of course there is no waste created with unsold stock."

U2, you feel, would approve.

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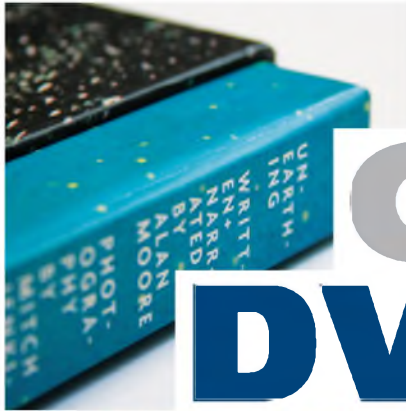


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## FEATURE PLAN B

## DREW TO HIS WORD

UK hip-hop and soul star talks gritty new projects and cracking the tricky US market

## TALENT

■ BY TINA HART

Plan B is poised to upset a lot of people – and we're not just talking about the amount of swearing in the Q&A below. Or the fact he's sick to the hind teeth of the industry's "f\*\*cking suits".

The rapper-turned-soul crooner is taking a detour away from the smooth soul of hugely successful second album *The Defamation Of Strickland Banks* for his in-the-works third LP *The Ballad Of Belmarsh*, back into the grittier territory of hip-hop where he made his name. Meanwhile, his own grimy, urban movie *Ill Manors* is nearing completion and will be released in cinemas in February next year.

Neither project will likely be up the street of Strickland-loving mums first introduced to Plan B – real name Ben Drew – via the Nice Song from that Nice Boy on Capital FM. They'll also both struggle to match the soaring sales Atlantic enjoyed last year.

But as he explained to *Music Week* at Jack Daniel's birthday gig in Tennessee the other week, Plan B's not concerned with "dumb bastards" that don't get his craft – he just wants to make music that matters...

**You've referenced the tough UK hip-hop strains of Skinnyman and Klashnekoff in relation to your upcoming projects. Were they your key influences?**

The style [of the projects] is like good British hip-hop, like Skinnyman and Klash. There's a way that a few select MCs in the UK make hip-hop and I think that those two guys and myself are the only people that make it, for me, to that standard. I made a decision to make a soul record because I didn't want to dilute the way I make hip-hop. Now I'm going back to hip-hop because I've got nothing to prove to the f\*\*cking suits anymore.

**What's the response been to your 'return' to hip-hop?**

My love for hip-hop had just been ripped apart by the industry in that first record. Oh man, I just hated the politics of it and me having to defend myself on radio stations for the music I was making. The way that I was perceived was just some angry ignorant f\*\*king wigger from a council estate, which I'm not. So I thought, "There's a part of me that enjoys soul music just as much as hip-hop, so rather than cut ties with the record label, why don't I do two records?" The label said: "Why don't we just do this soul record and if it's successful then you can do what you

MAIN IMAGE  
Brand aware | Drew behind-the-scenes at the Jack Daniels 2011 birthday bash

"Plan B – the artist, director, writer. If there's one thing I can change in this world it's the way people perceive film and music. I'm a storyteller, that's the most important thing about me and I use different styles of music as a tool in order to do that"

BEN DREW, ARTIST

want after that?" So that's what we've done.

I know how some of the public say: "Oh he sold out." Well, they can think what they like. For me to deny the fact that I can sing like that and I write songs like that, it's basically like a gay man saying he's not gay. For every mother\*cker that's [had a pop], watch when *Ill Manors* and *Ballad of Belmarsh* come out. They're going to come back with their tails between their legs. I'm

always going to be the rapper that rapped on that first record, but they've just got to know that I act as well and I sing.

**Did you really say at one point that you'd made so much money from the Strickland Banks album that you're not too bothered if you don't make any from the next one?**

Yeah. I'm not going to just churn out music cause there's a fan base there and I know I can make money from them because it's not sincere. I think there'll be a conclusion to the Strickland Banks story but there won't be a conclusion to me, Plan B – the artist, director, writer. If there's one thing I can change in this world it's the way people perceive film and music. I'm a storyteller, that's the most important thing about me and I use different styles of music as a tool in order to do that.

**Do you have an idea when *Ballad of Belmarsh* will come out?**

When it's ready. The label wanted it to come out this year after the success of *Strickland Banks*. They were buzzing on it, like: "Let's put this f\*\*king underground hip hop record out," which is so refreshing because I was like, "Well you never felt that way before". They wanted to put it out this year but I just had to say no because I've got to put *Ill Manors* out.

**How's the invasion of the US going?**

You've got to have a certain amount of ego in this job. You've got to look at those [who don't listen to your music] and think: "Well, unlucky for you, you dumb bastards. You just missed out". There's two ways you can look at it. You can say: "I've just sold out the o2 arena in London and then I'm here in Salt Lake City playing to 60 f\*\*cking people and be really embarrassed; be like, "I'm not going to go out and play" and be a real f\*\*cking c\*ck about it. Or you can think: "D'you know, I'm going to have a f\*\*king good time. I'm going to do something in this gig that I can't do in other gigs. I'm going to interact with the crowd."

**You're working with Jack Daniel's. Do you think it's less taboo than it has been in the past for young artists to work with brands nowadays?**

I think if you pick up a glass of drink and pour it down your throat, you're endorsing it. If you come around my house and see how many f\*\*king empty bottles I've got on the shelf, it's Jack Daniel's. So why am I going to pay to drink it when they're offering it to me for free and paying me on top? It's good to be involved in doing something like this [partnership] when it is a brand you like.



**Focus** EPIC**AN EPIC JOURNEY**

Music Week talks to Paul Lisberg about Epic's success on a global scale with Glee and JLS

**LABELS**

■ BY PAUL WILLIAMS

Paul Lisberg has been watching *The X Factor* more intently than ever this year – and with good reason. He and his Phonogenic co-founders' empire has expanded significantly in recent months after taking over the running of the Epic Label Group and that means for the first time they are in the market to sign some of the TV show's contestants.

"That is a real opportunity for us because clearly when we had only been a JV with Sony [as Phonogenic] we were never in the position to pitch for an *X Factor* artist. I'm certainly watching with a more-keen eye than before, that's for sure," says the Epic co-managing director.

The reality TV programme has played a substantial part in the incredible success enjoyed by Epic over the last few years. Former runners-up JLS and Olly Murs have become two of the company's biggest-selling acts, clocking up between them more than 2.6 million album sales to date in the UK.

There have also been homegrown successes with non-*X Factor* artists including Paloma Faith, *Scouting For Girls* and *The Priests*, with Epic proving to be more than a match for its much bigger sister frontline Sony operations RCA and Columbia, having provided one of the major's two leading UK breakthroughs of the year for the past three years. Epic did it with *Scouting For Girls* in 2008, JLS in 2009 and Olly Murs last year.

It is little wonder then this all probably left Sony's arch rival Universal pretty envious but most definitely extremely impressed to the extent that it managed to persuade Epic's managing director Nick Raphael – so critical to his company's success – to move to the opposite end of Kensington High Street to head a revived London Records at the other major. His chief lieutenant, Epic A&R head Jo Charrington, has since joined him, meaning Sony UK has lost two of its smartest, most successful executives of recent years to the enemy.

But neatly their departures also solved another dilemma for Sony: around the same time Lisberg and his three Phonogenic partners, general manager Tops Henderson and songwriters Andrew Frampton and Steve Kipner, were in negotiations about whether or not to renew their joint-venture deal with the major or go elsewhere.

Lisberg says Epic being thrown into the mix in



**ABOVE**  
The Script:  
Successful on  
both sides of the  
Atlantic

**ABOVE IN CIRCLE**  
Paul Lisberg

**"It's hard to explain that [difference in international success between Phonogenic and Epic] really, other than you could argue that it is harder to take an act that might have come from *The X Factor* and turn it into an international thing"**

PAUL LISBERG, EPIC

the discussions was "something that happened late in the day" and he notes he and his label colleagues were also talking to some of Sony's rivals about taking the label home of *The Script*, *Hurts* and *Natasha Bedingfield* to another company. But the chance to additionally take responsibility for Epic, a label very similar to Phonogenic in that it has a very tight roster and a high release-to-hit ratio, was too tempting to turn down.

**RECIPE FOR SUCCESS**

PHONOGENIC'S INCREDIBLE RUN of international success was highlighted at this year's BMI London Awards when one of its releases won song of the year for the third time in six years.

The US society's annual awards and dinner recognises the year's top-performing songs in the States by the UK and European writers it handles there, with one of the key prizes given out being the Robert S Musel Song Of The Year Award.

The *Natasha Bedingfield* smash *Unwritten* won it in 2007, while the same artist's *Pocketful Of Sunshine* received the award in 2009. And at the 2011 event held at The Dorchester on London's Park Lane this month *The Script*'s



*Breakeven*, whose writers include Phonogenic co-founders Andrew Frampton and Steve Kipner, completed a trio of song of the year accolades for Phonogenic hits.

The track, which reached number 12 on the *Billboard* Hot 100, has been certified double platinum for 2 million US sales, while the band's latest American hit *Nothing* has to date sold around 400,000 units, according to Nielsen SoundScan, and moved 34-32 last week. Its parent album *Science & Faith* reached number three on the *Billboard* 200 in January.

*Natasha Bedingfield*'s international success, meanwhile, has included US top three album *Pocketful Of Sunshine*, while electronic pop duo *Hurts*' self-titled first album has reached the Top 10 in a number of mainland European markets, including Germany, the Netherlands and Sweden.



"When it finally came down to it and Sony said, 'We would like to make it work going forward' it was proposed we consider Epic and that actually seemed like a neat fit for us. Nick [Raphael] had run it almost as if it was a JV label, even though technically it wasn't, so it felt like a neat fit and provided a good solution for us. That's really how it came about," says Lisberg who praises the "brilliant job" Raphael did in running Epic.

The bringing together of the wholly Sony-owned Epic and joint venture Phonogenic has resulted in the creation of a new joint-venture company in which two new acts – Hobby Stuart and female artist EJ – have already been signed. This is now part of the Epic Label



Olly Murs

an act that might have come from The X Factor and turn it into an international thing," says

Lisberg. "I don't know whether that is fair or unfair but sometimes, because of the very platform itself, it needs to be fed in England so that's where you spend a lot of your time. It's very hard then to devote loads of time to territories where you are starting from scratch because you don't have that enormous platform."

But Lisberg believes the likes of JLS and Olly Murs – who have new albums out in November – do have potential internationally, with a story now starting to build for Murs with his Rizzle Kicks collaboration Heart Skips A Beat in Austria, Germany and the Netherlands.

"There's a real opportunity right now with Olly because he's starting to come into his own as an artist much more," he says. "It is very interesting when an artist reaches the point where the show almost becomes a forgotten part of their career. I think Will Young is the one you can say that has happened to, and it is also now hard to think of Kelly Clarkson as a previous American Idol winner. I think Olly to me seems to be rapidly getting to that point."

He says it is hard to learn any particular lessons about one artist's international success you can then apply elsewhere, but Phonogenic's overseas progress with the likes of The Script has strengthened the label's relationship with Sony labels in other markets.

"We've got to know our Sony partners in various different countries better and better. Because you have a few acts that are doing well for them that in itself is probably very helpful to any new artist or artist previously undeveloped internationally," he says.

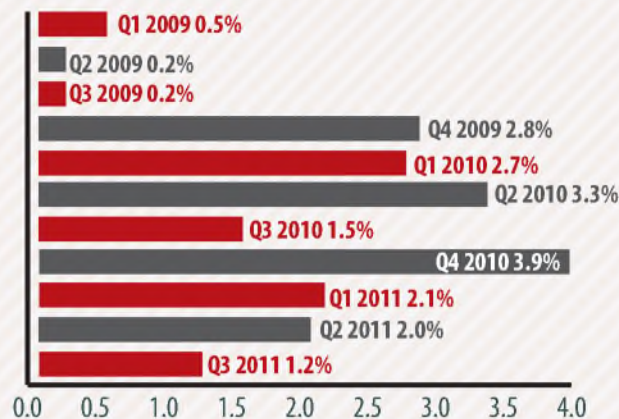
Alongside a global track record in breaking acts, the other extra ingredient Lisberg and his fellow Phonogenic co-founders are able to bring to Epic is having in Andrew Frampton and Steve Kipner two acclaimed songwriters and producers. Kipner's credits include Olivia Newton-John's Physical and Christina Aguilera's Genie In A Bottle, Frampton has co-penned songs for acts including Steps, Kylie Minogue and Westlife, while the pair have collaborated together on the likes of The Script's The Man Who Can't Be Moved and Natasha Bedingfield's These Words.

"I'm very lucky to have them in the sense they're proven hitmakers – and the great thing about saying 'hitmakers' with them is they're not just A&R guys who can hear a song. They are people who can write a song, develop a song, finish a song, take a song that someone else has done and rather than say, 'I think something is wrong with it' can actually say, 'I think you should do this and that will make it right,'" says Lisberg.

Although Raphael and Charrington had largely completed the work on JLS and Olly Murs' forthcoming albums before their Sony departure, Lisberg says the two songwriters were involved at "the tail end" of the two records.

"There are three or four of those songs Steve

## EPIC UK ALBUMS MARKET SHARE



### EPIC'S TOP SINGLES

Top 10		
POS	ARTIST	SINGLE
1	ALOE BLACC	I Need A Dollar
2	JLS	Beat Again
3	GLEE CAST	Don't Stop Believin'
4	JLS	Everybody In Love
5	OLLY MURS	Please Don't Let Me Go
6	OLLY MURS FEAT. RIZZLE KICKS	Heart Skips A Beat
7	OLLY MURS	Thinking Of Me
8	SCOUTING FOR GIRLS	This Ain't A Love Song
9	JLS	Love You More
10	JLS	One Shot

Epic Label Group's biggest-selling singles in the UK from chart week 1 2009 to chart week 41 2011. Source: Official Charts Company

### EPIC'S TOP ALBUMS

Top 10		
POS	ARTIST	ALBUM
1	JLS	JLS
2	OLLY MURS	Olly Murs
3	JLS	Outta This World
4	PALOMA FAITH	Do You Want The Truth Or Something
5	GLEE CAST	The Music – Season One – Vol 1
6	GLEE CAST	The Music – Season One – Vol 2
7	SCOUTING FOR GIRLS	Everybody Wants To Be On TV
8	GLEE CAST	The Music – Vol 3 – Showstoppers
9	RUSSELL WATSON	La Voce
10	PRIESTS	Harmony

Epic Label Group's biggest-selling albums in the UK from chart week 1 2009 to chart week 41 2011. The list only includes albums released during this period. Source: Official Charts Company

**"We've got to know our Sony partners in various different countries better and better. Because you have a few acts that are doing well for them that in itself is probably very helpful to any new artist or artist previously undeveloped internationally."**

PAUL LISBERG, EPIC

Group, which also houses long-standing Epic acts such as JLS and the original Phonogenic's roster, including The Script.

Prior to this new set-up, Lisberg says and he his partners had looked at various scenarios about how to grow their label, but to him Epic and Phonogenic ideally fit.

"The labels have been run very similarly," he says. "Nick and Jo very much run it almost as if it was their business, very detailed, very much, 'We will plough our own furrow, we will do it our way' and we had been used to doing things like that as Phonogenic so in that respect it was very similar."

The two operations have also enjoyed high sales numbers, each from just a tiny roster, with The Script's 2008 debut album being Phonogenic's biggest UK seller to date with 1.1 million domestic sales, according to the Official Charts Company, while JLS's own self-titled LP was Epic's top seller under Raphael and Charrington, selling 1.4 million copies domestically to date.

But where the story has been very different for Epic and Phonogenic has been internationally. In what was understood to have been great frustration by the previous Epic management in getting international label support for their acts, the company's success – apart from The Priests – was largely confined to the UK. But Phonogenic has enjoyed significant global sales with The Script's first album having sold about 2.2 million copies worldwide and follow-up Science & Faith presently around 1.3 million with current Billboard Hot 100 Top 40 hit Nothing powering more sales Stateside, while both Natasha Bedingfield (notably in the US) and Hurts have performed better overseas than domestically.

"It's hard to explain that [difference in international success between the labels] really other than you could argue that it is harder to take

and Andrew have been involved in writing," says Lisberg. "We have already started that process a little bit, but in all honesty it starts in earnest next year. We are working a little bit already with Scouting For Girls, not yet in a writing capacity, but back and forth with A&R."

Epic also remains the UK release outlet for the Glee Cast recordings with a Volume 7 album on its way, but Lisberg is keen for the company to be given some more overseas product to handle in the future.

"Epic as a whole has not released much international repertoire. [Glee] is currently the only one and as time goes on I'd like to expand it a little bit. If we see an opportunity there might be something fantastic for us to release in the UK which, for one reason or another, hasn't been picked up elsewhere," he says.

But that is for another day. There will be plenty to do already in the coming weeks and months with JLS's third album Jukebox out on November 14 and Olly Murs' second album In Case You Didn't Know following a fortnight later. With both albums having been previewed with chart-topping UK singles, it looks very likely the excellent run of success enjoyed by Nick Raphael and Jo Charrington at Epic is set to continue under the company's new leadership.

**FEATURE** RETROSPECTIVE**WIPPIT GOOD?**

Wippit real good, argues founder Paul Myers, exactly 10 years after the pioneering digital music service was launched

**DIGITAL**

■ BY PAUL MYERS, WIPPIT FOUNDER

In October 2001 the world's first and, as it turned out, only P2P music subscription service Wippit was launched.

We'd been working for a year on a legal alternative to those darned internet pirates that were about to sink the good ship Music Biz and the wind blew favourably in our direction. Everything would be good. Wippit, we thought, could be just what consumers and the entertainment industry needed and here we were; we had arrived just in time. Not everyone saw it that way, though.

To put the timing into perspective and acknowledge how far we've come, when we launched Wippit the iPod had not yet been announced, the mammoth beast that we call iTunes did not yet sell music and the major labels were yet to offer a single digital download from their massive, dusty catalogues.

Only a few months before I had met a major-label exec in charge of his company's worldwide digital strategy and he told me that "MP3s will never catch on". He wasn't even smiling. He was serious. Perhaps I should have seen that the game was up when he revealed that he didn't write his own emails, but preferred to dictate them to his secretary – and that he read incoming emails from the printed page. (In case you're wondering, he still holds a senior position in a major record company.)

In spite of this earth-shattering early warning, we ploughed on and announced Wippit was coming in the spring of 2001. *Music Week* ran a headline piece – 'Wippit whips up a storm'.

At a music conference in Barcelona, I announced our intentions to do for the music industry what we'd done for internet access with X-Stream, the first free ISP. I was offered €9m (£6m) for Wippit by a company listed on the Milan stock exchange. We hadn't even signed a single label deal or built the P2P software yet – it was all still theory. I told them this and they weren't phased. They knew we were ahead of the game and wanted in. I thought at the time that if this is worth nine big ones now, it must be worth a hundred within a



**wippit**®

"I was offered €9m for Wippit by a company listed on the Milan stock exchange. I thought at the time we'd be worth a hundred [million] within a year..."

PAUL MYERS

year and turned down the offer, preferring to pursue our dream as a solo act.

And so it was on October 4, 2001, with 30 forward-thinking independent record labels, Wippit gave the world an 'all-you-can-eat' music subscription service for £10 a month (hey, you're welcome Spotify). In its own little way it changed how the world consumed music forever.

It took a couple of years for Wippit to convince the last of the hold-out majors to get on board. This was only after we dropped the P2P element and adopted a central server architecture and promised only to offer their content outside the subscription, in DRM'd WMA format.

**ABOVE**  
**Download:**  
At a time when 'download' was a dirty word, trailblazing Wippit put it at the heart of a new music festival in 2003.

**LEFT**  
**Pirates ahoy:**  
Wippit came online as a legal alternative seven months after the music industry's *bête noir*, Napster, had hit its 26.4 million user peak

Eventually we became the largest supplier of legal MP3s in Europe, the second largest online music retailer in the UK after iTunes, the first company in Europe to offer movie downloads, then the first with mobile movie downloads and music video (and that was six years ago) as well as a ton of other things – like being the 'download' behind the first Download Festival. There was nothing we did that we didn't do first.

I left the company at the end of 2007 to pursue other projects (creating apps with Bappz and continuing to produce podcasts for Playback Media – something that started well at Wippit, went off the rails, but has now gone on to prosper way beyond the original plan).

Sadly, Wippit was laid to rest nine months later in September 2008, just short of its seventh birthday. It may not be missed or even known by some, but without it there's a whole lot of things that might be done differently now. Then again, you might still be polishing a CD that keeps skipping, in which case the last 10 years just didn't happen.

Thanks to the great team of believers who were there at the start of another one of my stupid ideas.

You have a place in history.



## PROFILE THE WANTED

# LIGHTNING STRIKES

Jay McGuinness on The Wanted, their second LP and taking over the world

### TALENT

■ BY TINA HART

Rihanna's video has been helped by all the press about her getting her boobs out in front of a farmer. We've got no boobs to get out in front of a farmer."

The Wanted might have lost their titanic battle with a certain US pop sensation for the No.1 Official Singles slot at the weekend – but they're remaining philosophical about it.

Indeed, when *Music Week* catches up with the band's founder member Jay McGuinness, all eyes already seem to be on sophomore album *Battleground* – and ambitions to emulate their UK success worldwide.

This optimism has been boosted by the role that Steve Mac and Wayne Hector, renowned for their work with boy bands such as Westlife and JLS have played in the production and writing of *Battleground*.

However, that's not to say The Wanted have no control on their musical direction – indeed, it seems they might know their audience better than anyone.

"History would say that Steve and Wayne are the go-to guys for perfect boy band material," explains McGuinness. "Sometimes [for other acts] they follow a boy band format and make something that appeals to lots of children. But we try and do something a little bit different, and I like to think when they do that sort of stuff that they come to us.

"Steve Mac really gets us. He's a great fella and I

**MAIN IMAGE**  
The Wanted:  
Growing  
together as  
a band

**BELOW**  
New single:  
Lightning



hope that he's on every album we ever do. He really ups the ante of everything."

*Battleground*, released on November 6, is a mid to up-tempo dance-pop LP, with a few grown-up ballads thrown in for good measure. Other collaborators on the album include high-profile producers Guy Chambers and Claude Kelly, and young singer-songwriters Ed Drewett and Mike Hough.

Far from being preppy do-gooders – swearing, drinking and generally reveling in being young lads with the world at their feet – The Wanted certainly come across as slightly less irreproachable than the age-old squeaky clean boy band model.

"Maybe it's safer not to offend or annoy," says McGuinness. "But some people like a little bit of realism and some like a lot of drama [in their

**"Some people like a little bit of realism and some like a lot of drama [in their favourite music]. I think we're somewhere in the middle"**

JAY MCGUINNESS, THE WANTED

favourite music]. I think we're somewhere in the middle."

The band recently returned from South America where they supported Justin Bieber on tour, giving them a real taste of what global superstardom feels like. McGuinness adds: "It was incredible. That's where we want to be – doing world tours. During our set we had actual lightning during *Lightning*. You couldn't set that up!"

Prospects of The Wanted pushing into America were given a shot in the arm after Def Jam US signed the band earlier this year. They've already enjoyed some success in the States: an upcoming New York theatre gig has sold out and a soft release of the dance remix of *All Time Low* went to radio and entered the Hot

Dance Club Songs chart at No.19.

There are plans to do a bigger radio tour of the US in the next couple of years, but for now, a 16-date headline UK and Ireland arena tour beckons, kicking off in February 2012.

It all represents a real progression since debut single *All Time Low* was released in July 2010. "We've become a bit more savvy," says McGuinness. "At the beginning you don't realise you're being naïve. You look back and see that people are working really hard for you and with you, but sometimes there's another agenda as well – you sort of have to grow up and realise that."

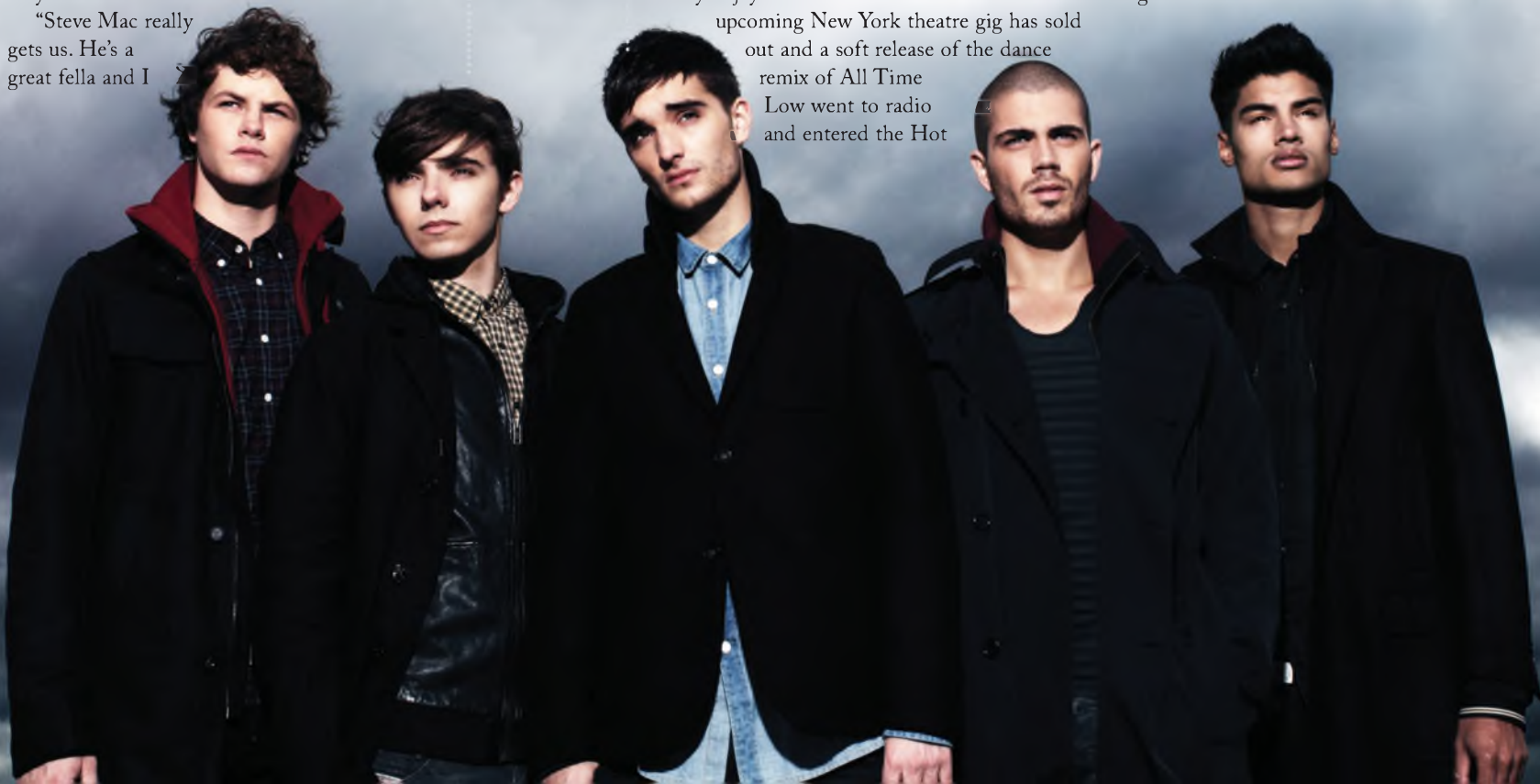
After the recent announcement of Westlife's spilt, have The Wanted taken inspiration from the standard set by the veteran boyband? "Longevity-wise I'd love to do that sort of thing," comments McGuinness. "With Westlife there's never been any drama, they've made their money and they've basically had a really nice career."

One area where The Wanted are already streets ahead of the Flying Without Wings hit-makers – and, to be fair, most artists in the world today – is with social media. If you're a Twitter regular, you may notice that The Wanted and One Direction-related Tweets often become trending topics, worldwide. (As anyone who knows what #wantedwednesdays means, and there are over a million of them, will tell you.)

"Our Twitter fans been crucial to The Wanted," says McGuinness. "When we travel away from the UK we don't disappear.

"We have Wanted Wednesdays – every week we release a video and mailer so fans are always getting content and it keeps them engaged, almost obsessed. They still see us every week.

We're constantly annoying people and reminding them 'You like us!'"



## FEATURE RETAIL

# INDIE SUMMER TIME?

For the first time in years, there's a feelgood factor amongst the indie retail community – and figures from ERA back it up. It might be a blip, it might be a boom, but it's surely worth celebrating

## RETAIL

BY GRAHAM JONES

It may seem that a sense of doom and gloom pervades the high street, but for independent record shops there is a feeling of optimism. Gone are the days of a few years back when one was closing every three days. In 2010 the number of independent record shops actually increased from 269 to 281 according to the Entertainment Retailers' Association.

As well as new shops opening, established music retailers are expanding. Steve Oliver, MD of That's Entertainment, who opened 12 new branches in 2011, comments: "The key to our success has been based on the old fashioned principles of selling great product at great value prices.

"We work particularly hard at keeping the retail offer fresh with the titles being sold constantly evolving and rotating. We have even recaptured that concept of our customers asking when delivery days are and coming in to store on that day specifically to have first look at what has come in."

Lawrence Montgomery, MD of Rise, who has expanded into Worcester and Swindon, believes that in the right location and town, opportunities are there. He says that it is so important to get the right staff that can help contribute new ideas. "We pride ourselves on the wide range and low prices. We react to each market that we are in and adapt our ranges to reflect the local demand. We don't spend money on print advertising; instead we focus on the ambience of our shops, customer service and the product offer."

No doubt shops are buoyant with the news that vinyl sales grew by a staggering 55% in the first six months of 2011 – and continue to rise. Record shops have benefitted from this, as it is unlikely that super-



"We have even recaptured that concept of our customers asking when delivery days are and coming in to store on that day specifically to have first look at what has come in"

STEVE OLIVER, THAT'S ENTERTAINMENT

**ABOVE**  
High street UK: Reports show there is still demand for physical releases across the country

**BELOW**  
Still standing: Graham Jones says records shops play a great part in supporting new talent

markets will ever get involved with racking vinyl out next to the tins of baked beans.

It is clear that the vinyl sales on Record Store Day (RSD) have contributed to this dramatic rise. RSD has become the most important day in the music retailing calendar, with the vast majority of stores taking part achieving sales far greater than any other day of the year, including the run up to Christmas.

The UK music industry has embraced the day and record companies deserve a pat on the back for manufacturing over 250 exclusive releases.

Just a few years ago the feeling amongst many independents was that they were the forgotten retailers as record company promotional budgets and discounting were concentrated on supermarkets and offshore internet retailers.



Times have changed and the industry has woken up to the fact that record shops play a great part in supporting new talent. Above all else the reason for optimism is that it looks as if Low Value Consignment Relief (LVCR) abuse, the silent killer of record shops, is about to come to an end.

LVCR is a much misunderstood EU import VAT relief that is intended to exempt imported goods below a value threshold in order to save the Government administration costs where the VAT due is below the cost of collection.

Ordinarily it would not be a problem, but because the Channel Islands are not in the EU and are close to the UK, goods can easily be exported to the Islands and then sold back by mail order VAT free into the UK. This is an abuse of LVCR that the UK has allowed for over 15 years resulting in the now huge Channel Islands fulfilment industry.

George Osborne announced in his last budget that the current UK LVCR threshold of £18 is being reduced to £15 on 1st November 2011 and that LVCR was being used for a purpose for which it was not intended. This sounds like a clear warning to those participating in LVCR abuse and I fully expect the Government will make a further announcement in relation to LVCR on 6th December (along with a

raft of other fiscal policy and tax consultations).

It is expected that further changes to LVCR will benefit high street retailers and may even result in the removal of LVCR completely from the Channel Islands.

Richard Allen of Retailers Against VAT Avoidance Schemes (RAVAS) who has been lobbying the government for a change in the law commented: "The European Commission has told the UK that they must prevent the abuse of LVCR. The Commission has written to RAVAS and informed us that if the UK does not put sufficient measures in place to prevent the ongoing abuse they will consider bringing the UK before the European courts.

"I am confident that the Government fully understands the damage that this abuse causes to high street retail and is committed to ending it."

Should Allen and his organisation succeed then he will become the indie retail sector's own version of Santa as it will give them a near level playing field for the first time in years.

Graham Jones is the author of *Last Shop Standing (Whatever Has Happened to Record Shops?)*, which is now on its fifth edition and is currently being filmed as a documentary.



# PEOPLE

## PERSONNEL HUTCHINGS TAKES OVER ON NME AND UNCUT



### ■ IPC IGNITE

Former IPC exec **EMILY HUTCHINGS** has returned to the media house – as publishing director for NME, NME.com, Uncut

and Uncut.co.uk.

Currently publisher for Now and Nowmagazine.co.uk, Hutchings' move to Ignite will see her reunited with two brands she

knows well, having previously held key publishing roles on both. She will replace Paul Cheal, who is moving to become digital publishing director across IPC Media.

Hutchings joined IPC in June 2002 as a marketing assistant within IPC Ignite, becoming marketing executive of NME and Uncut a year later. She was then promoted to associate publisher of Uncut and Loaded, before stepping up to publisher of NME and NME.com in September 2006.

Two years later, Hutchings moved to Connect to become acting publisher of Look and Now and was appointed publisher of Now and Nowmagazine.co.uk in January 2009. Later that year, she was presented with the coveted Felix Dennis New Publisher of the Year Award.

IPC Ignite boss Paul Williams said: "I'm delighted to welcome someone of Emily's talent and experience to Inspire at what is an exciting time for our music brands."



### ■ SAATCHI & SAATCHI

The advertising giant has hired former Radio 1 boss **ANDY PARFITT** as executive director of talent. The role will task him with developing and attracting new talent across Europe, the Middle East and Africa.

"Saatchi & Saatchi is the most famous creative agency in the world, making some great work with a range of interesting clients," said Parfitt. "There is a talented and collaborative senior team in place and I'm really looking forward to the start of this new chapter".

Parfitt announced his departure from the BBC back in July, having worked for the Beeb for three decades.

### ■ BMI

The global rights management group has elected **SUSAN DAVENPORT AUSTIN** as chairman of its board of



directors. She succeeds Jack Sander in the role.

Moving up from her role as vice chair of BMI's board of directors, Austin is also senior VP/CFO of Sheridan Broadcasting Corporation (SBC) and president of the Sheridan Gospel Network.

### ■ UNIVERSAL

**TED MICO**, executive vice president at Interscope/Geffen/A&M, will be leaving the company at the end of October. He will join media solutions start up MixedMediaWorks.

*Hiring, firing and perspiring? Email news of any staff changes to [Tina.Hart@intentmedia.co.uk](mailto:Tina.Hart@intentmedia.co.uk)*

## NEED TO KNOW

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



### #2 Jeff Smith Head of Music, Radio 2 / 6 Music

There isn't much about popular music trends that Jeff Smith doesn't know, and hasn't lived through.

While at BBC Radio 1 as head of music policy in the late 1990s, he brought the station far closer to new music, founding the Evening Session programme, and playing an instrumental role in the recruitment of Chris Moyles, Jo Whiley, Trevor Nelson, Steve Lamacq and more.

He joined Napster in 2004, where he learnt about the online and digital markets, and Capital FM and the BBC World Service both also appear on his CV. But it's for his role in keeping Radio 2 and 6 Music cherished by different audiences that truly makes him a Need To Know candidate.

If you want to pitch music onto either station, it'll likely cross his ears before it gets anywhere near the airwaves.

## MY BIG BREAK

How UK luminaries arrived in the music industry...

### Paul Carey Founder, The Music Management

"Claire Singer and Bernard Doherty at LD Communications gave me my first break in the music industry, for which I'm still very grateful.

"I went from dreaming about working in the industry, to being backstage at gigs, taking calls from Mick Jagger and running around with the Spice Girls at the BRIT Awards. I started as assistant in the press office, sending faxes, doing the photocopying and making tea, but when events came up, it was all hands on deck.

"I started to build my own relationships with the media and Bernard was always brilliant at bigging his staff up and sharing his contacts.

"Eventually I got my own clients and made contacts in all areas of the business, both here and in the States. I still have these contacts 15 years on, and now use them to make a difference for my own management clients' careers. I learnt to always have an opinion, that the client is always number one and that behind every 'overnight success' is someone like me working really hard to make a difference."



# RETAIL

## HIGH STREET HEROES

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

You've just opened a new shop in Swindon, but give us the Rise story up to that point... Our first store opened in Cheltenham almost exactly four years ago, then we opened a small kiosk-type shop in the University of Warwick in 2008. We opened a third in Bristol in 2009 and that's our biggest store, 6,000 sq ft.

**When did the Swindon store open – and how did the opportunity happen?**  
We opened on October 8. There was a space in the main shopping centre, it's actually the best pitch we've got. Nothing in particular happened to prompt the opening. I think in every town the conditions are there for a record shop. In Swindon there's a catchment of 350,000 people within 15 miles.

**Does it have any area of speciality?**  
Not really, we just stock a good range and know what we're

doing. We want a shop that everyone feels welcome in. Someone can buy a Doris Day album whilst others rifle through the vinyl. Vinyl's 7% of what we sell in Swindon and around 10% for the group as a whole, by the way. Not huge, but not to be sniffed at either.

**You're noticing the upward trend we've been reading about then?**  
Yes, from indie labels, because they put the time and effort into the quality of the pressing and the value for money. It's a different story with majors, I'm afraid. I mean the fact that there wasn't a vinyl version of the Laura Marling album sums this situation up succinctly – we'd sell over 100 of those if it was put out at a similar price and quality to what Domino or Beggars do. I think at consumer level there is a drip feed effect from things like Record Store Day, Jarvis Cocker evangelising about vinyl etc. that means younger generations are



**RISE**  
Swindon, Cheltenham, Worcester, Bristol  
t 0117 929 7511  
w rise-music.co.uk

Manager: Lawrence Montgomery



catching on. Some of them are sick of listening to downloads on shitty speakers.

**What's been selling well lately?**  
Again, it's a wide range because we cater for everyone, or try to. We've just done a big prog rock campaign, off the back of EMI's promotion, and that's gone really well, things like Tangerine Dream, Jethro Tull and of course the Pink Floyd re-issues have done great for us.

**Which labels support you particularly well?**  
They all have pros and cons, but

Domino are great – we've currently got a fantastic Real Estate display in the Bristol window. Beggars, Wichita and Warp are also good, as are most of the labels distributed by PIAS or Republic of Music.

**As an indie store, what is it you need from labels?**  
I think what works best is the really nicely put together indie-only product, of which there are loads on Record Store Day, but we could do with more, maybe a couple of releases a month. I think labels can also take a more creative approach to the physical market generally. Why have they left the CD format as it is? Where's the evolution? Why not bundle a download code? The industry seems to think there are three customers:

those that download illegally, those that download legally and those that buy physical product. And that's just nonsense.

**How's business now compared to last year?**  
As a group, we're up 35%

**What product are you particularly looking forward to in Q4?**  
A lot of the big stuff is out, but one thing we always look forward to is the record of the year campaigns that we run. I guess the Florence + The Machine album will be a big one for us, providing it's good, of course. Last year, we thought the new Duffy album was a surefire sales winner for us, but it turned out to be an absolute stinker. We're confident about Florence, though.

## INTERNET vs HUMAN

This week's High Street Hero, Lawrence Montgomery, takes on his digital rivals



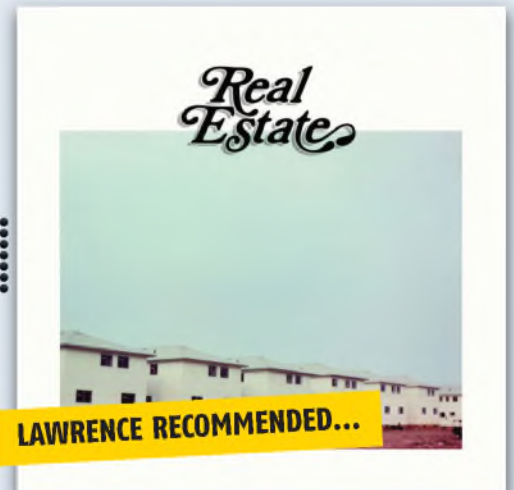
WE SAID WE LIKED...

**THE STONE ROSES** The Stone Roses



ITUNES RECOMMENDED...

**THE REPLACEMENTS** Let It Be



LAWRENCE RECOMMENDED...

**REAL ESTATE** Days

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	BJORK	Biophilia
2	RYAN ADAMS	Ashes & Fire
3	RADIOHEAD	TKOL RMX 1234567
4	PETER GABRIEL	New Blood
5	FEIST	Metals
6	BRIAN ENO	Music For Films
7	BRIAN ENO	Here Come The Warm Jets
8	BRIAN ENO	Another Green World
9	BRIAN ENO	Apollo
10	BRIAN ENO	Before & After Science

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	COLDPLAY	Mylo Xyloto
2	NOEL GALLAGHER	High Flying Birds (Deluxe Version)
3	KELLY CLARKSON	Stronger (Deluxe Version)
4	LABRINTH	Earthquake
5	BRUNO MARS	Doo-Wops & Hooligans
6	PROFESSOR GREEN	Read All About It
7	MICHAEL BUBLE	Christmas
8	NOEL GALLAGHER	High Flying Birds
9	STEPS	The Ultimate Collection
10	ED SHEERAN	+

TESCO Top 10 retail chart		
POS	ARTIST	ALBUM
1	MATT CARDLE	Letters
2	NOEL GALLAGHER	High Flying Birds
3	MATT CARDLE	Letters (2CD Deluxe)
4	BRUNO MARS	Doo-Wops and Hooligans
5	KATHERINE JENKINS	Daydream
6	JAMES MORRISON	The Awakening
7	STEPS	Ultimate Collection
8	JOHNNY MATHIS	Ultimate Collection
9	CEE LO GREEN	The Ladykiller
10	KATY PERRY	Teenage Dream

## REISSUE/REPACKAGE

**Jessie J Who Are You (Platinum / Deluxe Edition)**  
Out November 14

How can Team Jessie J best capitalise on the artist's recent, unprecedented haul of four MOBO awards? With a bulky, eye-catching reissue of the Who Are LP, of course.

Symbolically given silver and gold shades, the new Platinum and Deluxe editions of the album offer a bounty of treats for fans.

The Platinum version contains three new songs, including the Dr. Luke-produced Domino, as well as exclusive sleeve notes and "pictures from Jessie's personal collection". Ooh er, missus etc.

The Deluxe Edition contains all of the above, but also comes with a bonus DVD, comprised of official videos and bonus live footage from a performance at Shepherd's Bush Empire. This includes new versions of hits such as Do It Like a Dude, Stand Up and Price Tag.



PRICE CHECK		Prices correct as of xx.xx.xxxx				
ARTIST / ALBUM		MORRISONS	ASDA	TESCO	hmv.com	play.com
	<b>NOEL GALLAGHER</b> High Flying Birds	£10	£9.97	£8.99	£8.99	£8.99
	<b>MATT CARDLE</b> Letters (standard)	£10	£9.97	£8.00	£8.93	£7.99

## FLORENCE WELCH'S CEREMONIALS RAINS ON KATE BUSH'S RETURN

FLORENCE WELCH HAS frequently been compared to Kate Bush, but it is the pretender whose new album is leading the way this week on Amazon's pre-release chart.

As Coldplay's now-issued Mylo Xyloto vacates, the second Florence + The Machine set Ceremonials climbs a place to the top of the countdown, while Bush's

own new album 50 Words For Snow also improves a notch, moving 3-2. The "snow" theme continues with Snow Patrol's Fallen Empires climbing 5-3.

Florence is also beating Bush



on HMV's chart, lifting 5-4 to swap places with the Wuthering Heights singer. On the Play.com survey 50 Words For Snow climbs 14-11.

In the week after Westlife's split was announced, a battle of the boy bands is breaking out on Music Week's pre-release charts,

including at HMV where Take That and JLS each climb a place to fill the top two positions and The Wanted, One Direction and Westlife are all in the Top 10. At Play JLS, Westlife and The Wanted occupy positions two to four, although Olly Murs remains in front for a third consecutive week.

At the opposite end of the scale

musically, Dutch violinist, conductor and composer Andre Rieu, who was one of the big artist breakthroughs of the year last year, arrives on both Amazon and Play's carts with And The Waltz Goes On, as does Andrew Lloyd Webber's The Phantom Of The Opera At The Royal Albert Hall, in what is the musical's 20th anniversary year.

AMAZON PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	FLORENCE + THE M. Ceremonials Island	
2	KATE BUSH 50 Words... Noble & Brite	
3	SNOW PATROL Fallen Empires Fiction	
4	PINK FLOYD Wish You Were Here EMI	
5	VARIOUS NOW! 80 EMI TV	
6	U2 Achtung Baby 20th... Mercury	
7	IL DIVO Wicked Game Syco	
8	BEACH BOYS The SMILE... Capitol/Parlophone	
9	WESTLIFE Greatest Hits RCA	
10	JLS Jukebox Epic	
11	SUSAN BOYLE Someone To... Syco	
12	ALFIE BOE Alfie Decca	
13	LOU REED & METALLICA Lulu Vertigo	
14	THE WANTED Battleground Global Talent/Island	
15	PINK FLOYD The Wall EMI	
16	ONE DIRECTION All Night Long Syco	
17	OLLY MURS In Case You Didn't Know Epic	
18	ANDRE RIEU And The Waltz... Decca	
19	A LLOYD WEBBER The Phantom Polydor	
20	THE WHO Quadrophenia UMC	

HMV PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	TAKE THAT Take That: Progress Live Polydor	
2	JLS Jukebox Epic	
3	MANICS National Treasure Columbia	
4	FLORENCE + THE M. Ceremonials Island	
5	KATE BUSH 50 Words... Noble & Brite	
6	THE WANTED Battleground Global Talent/Island	
7	ONE DIRECTION Up All Night Syco	
8	WESTLIFE Greatest Hits RCA	
9	THE SATURDAYS On Your Radar Polydor	
10	JUSTIN BIEBER Under The... Def Jam	
11	SNOW PATROL Fallen Empires Fiction	
12	OLLY MURS In Case You Didn't... Epic/Syco	
13	DRAKE Take Care Cash Money/Island	
14	VARIOUS NOW! 80 EMI TV EMI TV	
15	PROFESSOR GREEN At Your... Virgin	
16	CHER LLOYD Sticks and Stones Syco	
17	RIHANNA Talk That Talk Def Jam	
18	LOU REED & METALLICA Lulu Vertigo	
19	PIXIE LOTT Young Foolish Happy Mercury	
20	JLS Eyes Wide Open Epic	

PLAY.COM PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	OLLY MURS In Case You Didn't... Epic/Syco	
2	JLS Jukebox Epic	
3	WESTLIFE Greatest Hits RCA	
4	THE WANTED Battleground Global Talent/Island	
5	CHER LLOYD Sticks and Stones Syco	
6	PIXIE LOTT Young Foolish Happy Mercury	
7	DEAF HAVANA Fools... BMG	
8	VARIOUS Now! 80 EMI TV	
9	DR DRE Detox Interscope	
10	SNOW PATROL Fallen Empires Fiction	
11	KATE BUSH 50 Words For Snow Noble & Brite	
12	ONE DIRECTION All Night Long Syco	
13	BIRDY Birdy Atlantic	
14	NICKELBACK Here And Now Roadrunner	
15	RUSH Live In Cleveland Warner	
16	LOU REED & METALLICA Lulu Vertigo	
17	VARIOUS The Twilight Saga... Atlantic	
18	ANDRE RIEU And The Waltz... Decca	
19	TAKE THAT Progress Live Universal	
20	A LLOYD WEBBER The Phantom Polydor	

LAST.FM HYPED TRACKS		
POS	ARTIST/ ALBUM / LABEL	
1	TRASH TALK Awake True Panther Sounds	
2	GYM CLASS HEROES Stereo... Decaydance/Fueled By Ramen	
3	RADIOHEAD Lotus Flower Ticker Tape/XL	
4	STEPS Dancing Queen Sony RCA	
5	THE WEEKND Initiation Slumberland	
6	EVANESCENCE Disappear Virgin/Wind Up	
7	EVANESCENCE Say You Will Virgin/Wind Up	
8	EVANESCENCE New Way... Virgin/Wind Up	
9	JUSTICE Newlands Ed Banger	
10	EVANESCENCE Secret Door Virgin/Wind Up	
11	EXIT TEN Curtain Call Visible Noise	
12	ADAM COHEN Out Of Bed Adam Cohen	
13	JUSTICE Canon Ed Banger	
14	NG'S HIGH FLYING BIRDS Gun... Sour Mash	
15	TUBELORD Over In Brooklyn Pink Mist	
16	NG'S HIGH FLYING BIRDS AKA... Sour Mash	
17	TUBELORD Never Washboard Pink Mist	
18	TUBELORD Charms Pink Mist	
19	RADIOHEAD Little By Little Ticker Tape/XL	
20	NILS FRAHM More Erased Tapes	

SHAZAM NEW RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	LUCENZO & QWOTE Danza Kuduro MoS	
2	MAVERICK SABRE I Need Mercury	
3	C LLOYD/M POSNER With Ur Love Syco	
4	AFROJACK/S AOKI No Beef 3 Beat	
5	BIRDY People Help The People Warner	
6	THE WANTED Lightning Island	
7	JLS Take A Chance On Me Epic	
8	AVICII Levels Island	
9	PIXIE LOTT/PUSHA T What Do... Mercury	
10	FLO-RIDA Good Feeling Atlantic	
11	LOICK ESSIEU Me Without You Sony	
12	K ROWLAND Down For Whatever Universal	
13	NOAH AND THE WHALE Waiting... Hospital	
14	BRUNO MARS It Will Rain Atlantic	
15	J COLE Can't Get Enough Roc Nation	
16	SWITCH/A MARTIN I Still... Dubside	
17	M DELINQUENT PROJECT She... Champion	
18	DRAKE/N MINAJ Make Me... Young Money	
19	TINCHY STRYDER Off The Record Island	
20	HIGH CONTRAST The First... Hospital	

Mhz

# C HART SUCCESS!

BLONDIE  
 TWENTY TWENTY  
 ERICK MORILLO  
 ADAM COHEN  
 THE BLACKOUT  
 FUNERAL FOR A FRIEND  
 JAMIE HARTMAN (BEN'S BROTHER)  
 THE KING BLUES  
 MISSING ANDY  
 HOWLING BELLS  
 THE PRODIGY  
 CLARE TEAL  
 RAGHU DIXIT  
 PETER GRANT  
 KATE MCGILL  
 VIVA BROTHER  
 GINA G  
 SOUND OF GUNS  
 SAM GRAY  
 POP WILL EAT ITSELF  
 PAPA ROACH  
 SPARROW AND THE WORKSHOP  
 JODIE MARIE  
 SIXX AM  
 PATRICIA HAMMOND  
 THE PARLOTONES  
 FUGATIVE  
 THE OVERTONES  
 JOOLS HOLLAND  
 RACHAEL SAGE  
 DOES IT OFFEND YOU, YEAH?  
 BEE GEES  
 BRITNEY SPEARS  
 JUSTIN TIMBERLAKE  
 MICHAEL BOLTON  
 THE HOOSIERS  
 INGRID MICHAELSON  
 TIESTO  
 DAME SHIRLEY BASSEY  
 EDWARD MAYA  
 AGNES  
 JAMIE CULLUM  
 GOSSIP  
 N DUBZ  
 BEE GEES  
 BOYZ II MEN  
 THE PRETENDERS  
 MASTER SHORTIE

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ROBBINS**  
music transforming lives







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Noel Gallagher flies high in the albums chart, keeping Matt Cardle at bay – while Rihanna and Calvin Harris make it a third week at number one in the singles list

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# CHARTS SALES



For all charts and credits queries email [isabelle.nesmon@intentionmedia.co.uk](mailto:isabelle.nesmon@intentionmedia.co.uk)

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

## THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DIS/PROG/ST)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DIS/PROG/ST)
1	1	3	<b>RIHANNA FEAT. CALVIN HARRIS</b> We Found Love <i>Def Jam USUM71115507 (ARV)</i> (Harris) EMI (Harris)		39	23	10	<b>LADY GAGA</b> You And I <i>Interscope USUM71105457 (ARV)</i> (Lady Gaga/Lange) Sony ATV (Germanotta)	
2	New		<b>THE WANTED</b> Lightning <i>Global Talent/Island GBUM71108160 (ARV)</i> (Mac) Warner Chappell/Peermusic/Rokstone (Mac/Hector/Drewett)	HIGHEST CLIMBER	40	36	8	<b>DAVID GUETTA FEAT. TAI0 CRUZ &amp; LUDACRIS</b> Little Bad Girl <i>Postiva/Virgin GB29K1100017 (E)</i> (Guetta/Tuinfort/Riesterer) EMI/Bucks/Piano Songs/Talpa/Riester Edtions/What A Publishing/Present Time (Guetta/Ludacris/Tuinfort/Riesterer/Cruz)	
3	7	3	<b>CHARLENE SORAIA</b> Wherever You Will Go <i>Peacetrog GBENK1100079 (E)</i> (Hutchison) Universal (Band/Kamin)	+50% SALES INCREASE	41	33	39	<b>ADELE</b> Someone Like You <i>XL GBKXS1000351 (PIAS) *</i> (Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)	
4	2	10	<b>MAROON 5 FEAT. CHRISTINA AGUILERA</b> Moves Like Jagger <i>ABM/Octone USUM71109132 (ARV)</i> (Smellback/Bianco) Universal/Kobalt (Levine/Lewin/Malik/Schuster)		42	32	9	<b>WILL YOUNG</b> Jealousy <i>RCA GB1101100347 (ARV)</i> (Richard X) Sony ATV (Young/Eliot/Stinwell)	
5	3	2	<b>GYM CLASS HEROES FEAT. ADAM LEVINE</b> Stereo Hearts <i>Decydance/Fueled By Ransen USA211101071 (ARV)</i> (Benny Blanco/ROBOPOP) Universal/EMI/Kobalt/February 22nd/Epic/Caesar/High Def/Ruby/E A R I/evine/M/Coy/Lewin/Malik/Lowery/Dmelio)		43	54	18	<b>FOSTER THE PEOPLE</b> Pumped Up Kicks <i>Columbia USSM11002931 (ARV)</i> (Foster) Sony ATV (Foster)	SALES INCREASE
6	New		<b>KELLY CLARKSON</b> Mr Know It All <i>RCA GB211100219 (ARV)</i> (Kennedy/Jones) Universal/Warner Chappell/Peer/B-Uneek/Dante Jones/Team BK/External Combustion/Brett James/All For Melodie/Jones/James/Seals/Dean)		44	50	15	<b>THE WANTED</b> Glad You Came <i>Global Talent/Island GBUM71104495 (ARV)</i> (Mac) Rokstone/Peermusic/Warner Chappell (Mac/Hector/Drewett)	SALES INCREASE
7	4	17	<b>CHRISTINA PERRI</b> Jar Of Hearts <i>Atlantic USA211001508 (ARV)</i> (Veresian) Warner Chappell/Philosophy Of Sound/Wixen/Figgy Dog (Perri/Veresian/Lawrence)		45	35	16	<b>RIZZLE KICKS</b> Down With The Trumpets <i>Island GBUM71100891 (ARV)</i> (Dag Nabrit/Future Cut/Spencer) Future Cut/Kobalt/Stage Three/BMG Rights (Stephens/Alexander-Sule/Lewis/Babalola)	
8	5	5	<b>LMFAO</b> Sexy And I Know It <i>Interscope USUM71108090 (ARV)</i> (Party Rock) Yeah Baby/Chebra/Party Rock (Gorcy/Clover/Robertson/Listenbee/Beck)		46	31	7	<b>THE SATURDAYS</b> All Fired Up <i>Polydor GBUM71105947 (ARV)</i> (Keromani/Higgins) Xenomania/Warner Chappell/EMI/Sony ATV/Strize (Higgins/Deal/Gray/Mneek/Dresini/Cooper/Yuill/Dood-Volter/Resh/Xenomania)	
9	New		<b>LANA DEL REY</b> Video Games <i>Stranger GBUM71107964 (PIAS)</i> (Robopop) EMI/Sony ATV (Del Rey/Parker)		47	39	8	<b>ED SHEERAN</b> You Need Me, I Don't Need You <i>Asylum US1CD1019480 (ARV)</i> (Gosling/Huggal) Sony ATV (Sheeran)	
10	16	8	<b>DAVID GUETTA FEAT. USHER</b> Without You <i>Postiva/Virgin GB28K1100030 (E)</i> (Guetta/Tuinfort/Riesterer) EMI/Sony ATV/Riester Edtions/Present Time/What A Publishing/Bucks (Guetta/Tuinfort/Riesterer/Cruz/Raymond/Love)	+50% SALES INCREASE	48	Re-entry		<b>MARTIN SOLVEIG FEAT. DRAGONETTE</b> Hello <i>3 B 2ur/AATW GBKXS1000198 (ARV)</i> (Solveig) EMI (Solveig/Sorbara)	
11	New		<b>SEAN PAUL FEAT. ALEXIS JORDAN</b> Got 2 Luv U <i>Atlantic VP USA21101550 (ARV)</i> (Stargate/Paul) EMI/Kobalt/White 2 Live/Cutty Rock (Henriques/Erksen/Hermansen/Ledder)		49	New		<b>BEYONCE</b> Countdown <i>Columbia/Parkwood Ent. USSM11102909 (ARV)</i> (Knowles/Jay/Lamb) Universal/EMI/Warner Chappell/Peermusic/Downtown/2082/8-Day/Canon's Land/Totally Famous/Mie Ten/Vash/Taylor/Knowles/Dean/Lamb/Isol/Bw/Mo/Mo/Mo/Mo)	
12	10	6	<b>ONE DIRECTION</b> What Makes You Beautiful <i>Syco GB1101100318 (ARV)</i> (Falk/Yacoub) EMI/Kobalt/Rain/BMG Rights/Chrysalis/Mr Karani (Yacoub/Falk/Motetcha)		50	48	3	<b>FLORENCE + THE MACHINE</b> Shake It Out <i>Island GBUM71107355 (ARV)</i> (Ezworth) EMI/Universal (Welch/Ezworth/Hull)	
13	8	4	<b>SAK NOEL</b> Loca People (What The F**K!) <i>3 Beat/AATW GBKXS1100168 (ARV)</i> (Noel) EMI/Ultra Tunex (Noel)		51	40	2	<b>TIMBALAND FEAT. PITBULL &amp; DAVID GUETTA</b> Pass At Me <i>Interscope USUM71112964 (ARV)</i> (Timbaland/Guetta/Tuinfort) Warner Chappell/Sony ATV/Universal/Bucks/Falpa/What A Publishing/Virginia Beach/Abel/AT/CC/Walkey/Tuinfort/Guetta/Perez/Clayton)	
14	9	19	<b>ED SHEERAN</b> The A Team <i>Asylum GBAS1100095 (ARV)</i> (Sheeran/Gosling) Sony ATV (Sheeran)		52	41	10	<b>EMELI SANDE</b> Heaven <i>Virgin GBAAA1100192 (E)</i> (Naughty Boy/Spencer/Craze/Hoax) Sony ATV/EMI/Stellar (Sande/Khan/Craze/Chegwinn/Spencer)	
15	12	5	<b>DAPPY</b> No Regrets <i>A+TW/Island GB0621100550 (ARV)</i> (IMS) Sony ATV (Contostavlos/Kohn/Kelleher/Barnes/Think)		53	68	31	<b>LMFAO FEAT. LAUREN BENNETT &amp; GOONROCK</b> Party Rock Anthem <i>Interscope USUM71100061 (ARV)</i> (LMFAO/GoonRock) Party Rock/Global Talent (Gordy/Gordy/Listenbee/Schroeder)	
16	25	6	<b>THE CALLING</b> Wherever You Will Go <i>RCA USRC10001047 (ARV)</i> (Tanner) Universal (Kamin/Band)	SALES INCREASE	54	61	27	<b>PITBULL FEAT. NAYER, AFROJACK &amp; NE-YO</b> Give Me Everything <i>USJAY1100052 (ARV) *</i> (Afrojack) Sony ATV/Universal/Afrojack/Falpa/Bucks/Pen In The Ground (Perez/Van De Wall/Smith)	
17	19	8	<b>NICKI MINAJ FEAT. RIHANNA</b> Fly <i>Cash Money/Island USCSM1000717 (ARV)</i> (Rotem) Universal/Sony ATV/Harajuku Barbie/Money Mack/Rondor/NetWorth (Maraj/Rotem/Hissink/Jordan/Rishad)		55	51	40	<b>ADELE</b> Rolling In The Deep <i>XL GBKXS1000355 (PIAS) *</i> (Ezworth) EMI/Universal (Adkins/Ezworth)	
18	30	3	<b>ED SHEERAN</b> Lego House <i>Asylum GBAS1100206 (ARV)</i> (Gosling) Warner Chappell/Sony ATV/BDI (Sheeran/Gosling/Leonard)	+50% SALES INCREASE	56	43	2	<b>WOLFGANG GARTNER FEAT. WILL I AM</b> Forever <i>Mos GBCEM1101555 (ARV)</i> (Wolfgang Gartner/tbc) EMI/Ultra Tunex (Youngman/Adams)	
19	17	9	<b>CALVIN HARRIS</b> Feel So Close <i>Columbia GBAR11100748 (ARV)</i> (Harris) EMI (Harris)		57	53	7	<b>EVANESCENCE</b> Bring Me To Life <i>Epic/wrd up USWUJ0200093 (E)</i> (Fortman) State One (Woody/Lee/Hodges)	
20	15	5	<b>JAMES MORRISON</b> I Won't Let You Go <i>Island GBUM71104692 (ARV)</i> (Taylor) Sony ATV/Inagern (Morrison/Robson/Brenner)		58	59	20	<b>EXAMPLE</b> Changed The Way You Kiss Me <i>Mos GBCEM1100336 (ARV)</i> (Woods) Universal/Chrysalis (Gleave/Woods)	
21	New		<b>JUSTIN BIEBER</b> Mistletoe <i>Mercury USUM71116290 (ARV)</i> (The Messengers/Hartill) Universal/Sony ATV/Three Dimension/MessyRoberts & Hafitz/Bieber Time (Atweh/Messinger/Bieber)		59	52	11	<b>NICOLE SCHERZINGER</b> Wet <i>Interscope USUM71103532 (ARV)</i> (StarGate/Vee) EMI/TrueLove/Peermusic (Erksen/Hermansen/Wilhelm/Dear/Hale)	
22	New		<b>KATY PERRY</b> The One That Got Away <i>Virgin USCA21001266 (E)</i> (Dr. Luke) Warner Chappell/Kobalt/KAS2 Money/Marotone AB/Prescription/When I'm Rich You'll Be My Bitch (Perry/Gottwald/Martin)		60	42	34	<b>COLDPLAY</b> Fix You <i>Parlophon GBAYE0500605 (E)</i> (Coldplay/Nelson) Universal (Berryman/Buckland/Chernigan/Martin)	
23	6	2	<b>MATT CARDLE</b> Run For Your Life <i>Columbia/Syco GBAR11100918 (ARV)</i> (Barlow/Stannard/Howes) Sony ATV (Barlow)		61	34	24	<b>LADY GAGA</b> The Edge Of Glory <i>Interscope USUM71106458 (ARV)</i> (Lady Gaga/Garby/DJ White Shadow) Universal/Sony ATV/Warner Chappell/CC (Germanotta/Garby/Blair)	
24	55	6	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> AKA What A Life! <i>Sour Mash GB0Z11100007 (E)</i> (Gallagher/Sarty) Sony ATV (Gallagher)	+50% SALES INCREASE	62	38	5	<b>KANYE WEST</b> Power <i>Roc-a-fella/DJ Jam USUV1001422 (ARV)</i> (West/Sil/Basker/Dean) Sony ATV/EMI/Warner Chappell/Universal/Various (West/Ginny/Gardner/Lewis/Benjamin/Lang/Brynnan/Dean/Bhasker/Fripp/Giles/Lake/No/Da/Whiff/Sinclair)	
25	18	7	<b>DELILAH</b> Go <i>Atlantic GBAS1100223 (ARV)</i> (Delilah/Balistic) Sony ATV/EMI/Frill Keel (Wollinski/Delilah/Stewart-Jones/Sutherland)		63	46	29	<b>CHRIS BROWN FEAT. BENNY BENASSI</b> Beautiful People <i>Sony RCA USJ11100070 (ARV)</i> (Benassi/Benassi/tbc) Universal/Ultra Empire/Basix Studio/Cock-Ar-Ear/Cherry Lane/The Bad Bad Guys/EMI (Brown/Benassi/Benassi/Dean/3a21/Ste)	
26	11	5	<b>GOO GOO DOLLS</b> Iris <i>Warner Brothers USWB10704707 (ARV)</i> (Goo Goo Dolls/Cavallo) EMI (Reznik)		64	47	8	<b>EXAMPLE</b> Stay Awake <i>Mos GBCEM1101255 (ARV)</i> (Stephens/Ray/Clarke) EMI/Universal (Gleave/Stephens/Ray)	
27	13	5	<b>JASON DERULO</b> It Girl <i>Warner Brothers/Beluga Heights USWB11102211 (ARV)</i> (Kirikou) Universal/Sony ATV/Kobalt/Roditis/Here's Lookin' At You Kid/Beluga Heights/Irving (Kirikou/Bogart/Robbins/Desrouleaux)		65	Re-entry		<b>THE WOMBATS</b> Techno Fan <i>14th Floor GBFG11100006 (ARV)</i> (The Wombats) Warner Chappell/Good Soldier (Murphy/The Wombats)	
28	14	9	<b>OLLY MURS FEAT. RIZZLE KICKS</b> Heart Skips A Beat <i>Epic/Syco GBAR11100728 (ARV)</i> (The Fearless) Universal/Sony ATV/BMG Rights/B Unique/Kobalt (Smith/Presston/Eliot/Alexander-Sule/Stephens)		66	66	22	<b>BIRDY</b> Skinny Love <i>14th Floor/Atlantic GBAS11100002 (ARV)</i> (Gilbert/Walton) Kobalt/April Base (Vernon)	
29	27	17	<b>BEYONCE</b> Best Thing I Never Had <i>Columbia/Parkwood Ent. USSM11102904 (ARV)</i> (Knowles/Benassi/Erksen/StarGate/Vee/TrueLove/Peermusic/Downtown/2082/8-Day/Canon's Land/Totally Famous/Mie Ten/Vash/Taylor/Knowles/Dean/Lamb/Isol/Bw/Mo/Mo/Mo/Mo)	SALES INCREASE	67	45	2	<b>MAROON 5</b> She Will Be Loved <i>ABM/Octone GBUM70604449 (ARV)</i> (Wallace) Universal (Levine/Valentini/Carmichael/Dusick/Madden)	
30	24	16	<b>BRUNO MARS</b> Marry You <i>Elektra USA21001881 (ARV)</i> (The Smeezingtons) EMI/Bug/Windswept/Warner Chappell (Mars/Lawrence/Lewine)		68	64	19	<b>CALVIN HARRIS FEAT. KELIS</b> Bounce <i>Columbia GBAR11100469 (ARV)</i> (Harris) EMI (Harris)	
31	21	24	<b>NICKI MINAJ</b> Super Bass <i>Cash Money/Island USCSM1000734 (ARV)</i> (Kane) Universal/Peermusic/Money Mack/2412 (Maraj/Johnson/Dean)		69	Re-entry		<b>KATY PERRY</b> Firework <i>Virgin USCA21001252 (E) *</i> (StarGate/Vee) Warner Chappell/EMI/Ultra Tunex/TrueLove/Peermusic/Downtown/2082/8-Day/Canon's Land/Totally Famous/Mie Ten/Vash/Taylor/Knowles/Dean/Lamb/Isol/Bw/Mo/Mo/Mo/Mo)	
32	37	4	<b>NERO</b> Crush On You <i>Mercury/MIA GBUM71104961 (ARV)</i> (Stephens/Ray) Universal (Knight/Zigman)	SALES INCREASE	70	57	10	<b>WRETCH 32 FEAT. JOSH KUMRA</b> Don't Go <i>Levvs/Mos GBCEM1101151 (ARV)</i> (Heard/Moulin) Universal/EMI (Scott/Moulin/Kumra)	
33	22	7	<b>PIXIE LOTT</b> All About Tonight <i>Mercury GBUM71105710 (ARV)</i> (Midd/Otto) Universal/All Mixed Up/Fretty Woman/Purple Cape/Super Phonic (Ottoh/Kidd/James)		71	62	17	<b>SNOOP DOGG VS DAVID GUETTA</b> Sweat (Wet) <i>Capitol/Parlophon USCA21100463 (E) *</i> (Quatal/Land) Capitol (EMI/Sony ATV/Warner Chappell/EMI/What A Publishing/Present Time/City (Standa/Singer/Vince/Holloway/3a/Quatal/Land/O'Kille/De/No/Wilkinson/Bry/3a21/Janet)	
34	20	17	<b>BAD MEETS EVIL FEAT. BRUNO MARS</b> Lighters <i>Interscope USUM71108119 (ARV)</i> (The Smeezingtons/Battle Roy/Ermine) Universal/Warner Chappell/EMI/Bug/7bc (Montgomery/Hermansen/Lawrence/Lewine/Cam/Walton)		72	63	11	<b>JESSIE J</b> Who's Laughing Now <i>Island/Lava USUM71100955 (ARV)</i> (The Invisible Men/Parker & James) Sony ATV/Universal/BMG Rights/RN/Global Talent (Connih/Pebworth/Astasio/Shave/ighle/Abrahams/Riley)	
35	26	9	<b>RIHANNA</b> Cheers (Drink To That) <i>Def Jam USUM71026995 (ARV)</i> (The Pimmers/Hiddick) Notting Hill/Universal/Warner Chappell/EMI/Sony ATV/Kobalt/Whose (Hart/Jackson/Baitha/Pergalizi/Gilson/bery/Christy/Edwards/Lavigne/Spack)		73	Re-entry		<b>BRUNO MARS</b> Just The Way You Are (Amazing) <i>Elektra USA21001259 (ARV)</i> (The Smeezingtons/Needlz) Universal/Warner Chappell/EMI/Bug/10 (Mars/Lawrence/Lewine/Cam/Walton)	
36	28	19	<b>KATY PERRY</b> Last Friday Night (TGIF) <i>Virgin USCA21001264 (E) *</i> (Dr. Luke/Martin) Kobalt/Warner Chappell/When I'm Rich You'll Be My Bitch (Hudson/Gottwald/Martin/McKee)		74	44	3	<b>MARINA AND THE DIAMONDS</b> Radioactive <i>679/Atlantic GBFFS1100031 (ARV)</i> (Stargate/D) Chuckie/Erksen) Warner Chappell/EMI/Bucks/St/Street/Talpa/CC (Diamond/Edkins/Hermansen/Lessen/Narain)	
37	74	3	<b>LAIDBACK LUKE VS EXAMPLE</b> Natural Disaster <i>Mos GBCEM1101250 (ARV)</i> (Laidback Luke/Parmar) Universal/Bucks/Next Era/Talpa (Van Schepplingen/Gleave/Parmar)	HIGHEST CLIMBER	75	New		<b>CHRIS BROWN</b> She Ain't You <i>Sony RCA USJ11100075 (ARV)</i> (Free School) Universal/Warner Chappell/Sony ATV/Bug/Windswept/Cherry Lane/Various (Brown/Kouame/Buenodi/3oyd/Morgan/3ettis/Parcar/McCall)	
38	29	22	<b>ADELE</b> Set Fire To The Rain <i>XL GBKXS1000348 (PIAS)</i> (FT Smith) Universal/Chrysalis (FT Smith/Adkins)						

Official Charts Company 2011.

AKA What A Life! 24	Don't Go 20	Heaven 52	Lightning 2	Pumped Up Kicks 43	Super Bass 31	Wherever You Will Go 16	Key
All About Tonight 22	Down With The Trumpets 45	Hello 48	Little Bad Girl 40	Radioactive 74	Sweat (Wet) 71	Who's Laughing Now 72	* Platinum (600,000)
All Fired Up 46	Feel So Close 19	I Won't Let You Go 20	Loca People (What The F**K!) 13	Rolling In The Deep 55	Techno Fan 65	Without You 10	● Gold (400,000)
Beautiful People 63	Firework 69	It Girl 27	Marry You 30	Run For Your Life 23	The A Team 14	You And I 39	● Silver (200,000)
Best Thing I Never Had 29	Fix You 60	Jar Of Hearts 7	Mistletoe 21	Set Fire To The Rain 38	You Need Me, I Don't Need You 47		
Bounce 68	Fly 17	Jealousy 42	Moves Like Jagger 4	Sexy And I Know It 8			
Bring Me To Life 57	Forever 56	Just The Way You Are (Amazing) 73	Mi Know It All 6	Shake It Out 50			
Changed The Way You Kiss Me 58	Give Me Everything 54	Last Friday Night (TGIF) 36	Natural Disaster 37	She Ain't You 75			
Cheers (Drink To That) 25	Glad You Came 44	Legs House 18	No Regrets 15	She Will Be Loved 67			
Countdown 49	Go 25	Lighters 34	Party Rock Anthem 53	Skinny Love 66			
Crush On You 32	Got 2 Luv U 11		Pass At Me 51	Someone Like You 41			
	Heart Skips A Beat 28		Power 62	Stay Awake 64			
				Stereo Hearts 5			

As used by Radio 1



# CHARTS CATALOGUE

## REISSUES REVIEWS

### NATALIE COLE



**Thankful**  
(SoulMusic.Com  
SMCR 5028)  
First released in  
1977, Thankful was  
Natalie Cole's

fourth consecutive Top 20 album in America, and arguably her finest, with a strong and varied selection of songs penned by producers Chuck Jackson and Marvin Yancy, and Natalie herself. With little regard for the burgeoning disco scene, it is a solid R&B/soul album, with the uplifting piano-led Lovers, the luscious Latin breeziness of La Costa and the striking torch ballad Nothing Stronger Than Love all showing her considerable chops – but the album's glittering jewel is the single Our Love. Its simplistic lyrical splendour is set against a complex, string-driven melody with a shimmering harp glissando giving it a rousing climax before it subsides, with Cole ad-libbing her way to the fade.

### CHRIS REA



**The Journey  
1978-2009**  
(Rhino/Music  
Club Deluxe  
MCDLX 528)  
With Driving Home

For Christmas set to make the chart for the fifth year in a row, now is as good a time as any to release this career-spanning Chris Rea retrospective. The track was originally issued in 1988 but fell short of the Top 50, and has only become a staple of radio and the charts in recent years. Light-hearted and uplifting, it is a perfect fit for Rea's gruff vocals, and should draw attention to this double disc collection which showcases many of his more substantive pieces. These include his highest charting single Road To Hell, his melodic and memorable debut Fool (If You Think It's Over) and his excellent tributes to his wife and daughter, Stainsby Girls and Josephine.

### VARIOUS



**Bombshells –  
Singing Sirens Of  
The Silver Screen**  
(Fantastic  
Voyage FVDD  
122)

With an alliteratively sibilant title unlikely to endear it to Chris Eubank, this double disc doozie delivers a delicious diet of divas, some more proficient than others, warbling their way through 40 songs they introduced in the movies. Covering the

1940s, 1950s and 1960s, blondes, brunettes and redheads, it opens in fine style, with Marilyn Monroe's interpretation of A Fine Romance, followed by Yvonne De Carlo (later Lily on the Munsters TV show) making the most of Mood Indigo. Some play it for laughs – Gypsy Rose Lee's I Haven't A Thing To Wear is ostensibly recorded as she lies naked in the bath – but with Julie London's Cry Me A River, Diana Dors' Come On Sunday, Betty Grable's I Can't Begin To Tell You, Mae West's My Daddy Rocks Me (With One Steady Roll) and Diahann Carroll's It Ain't Necessarily So, it's a winning combination of quality, quaint and camp.

### TODD RUNDGREN



**Runt/The  
Ballad Of Todd  
Rundgren**  
(Edsel EDSO  
2121)/  
**Something  
/Anything?** (EDSD 2122)/**A Wizard,  
A True Star/Todd** (EDSD 2123)/  
**Initiation/Faithful** (EDSD  
2124)/**UTOPIA: Ra/Oops! Wrong  
Planet** (EDSD 2128)

A prolific and talented chameleon, Todd Rundgren cut seven solo albums – six singles and the sprawling double Something/Anything? – between 1970 and 1976, and also pursued a parallel career with his band Utopia.

All of those solo albums, and Utopia's Ra and Oops! Wrong Planet, are now reissued as tantalising two-for-one offers, with bonus tracks and extensive liner notes. Fans of Rundgren will take in their stride the schizophrenic, ever-changing nature of his output – A Wizard... is psychedelic, Todd is electronic and experimental, Initiation is soulful, Faithful is nostalgic, Runt is eclectic, Ra is prog rock and Oops! is pithy pop – but for beginners and believers alike, there's nothing finer than Something/Anything?.

A demonstration of his true artistry, it includes the killer cuts I Saw The Light – penned in 20 minutes on auto-pilot, according to the modest Rundgren – and Hello, It's Me, and on most of the songs Rundgren plays all the instruments and provides all the vocals. A wizard and, indeed, a true star.

**ALAN JONES**

## CATALOGUE TOP 20 HITS



POS	LAST WK	ARTIST / ALBUM / LABEL/DISTRIBUTOR
1	1	<b>THE BEATLES</b> 1 / EMI (E)
2	2	<b>THE MOODY BLUES</b> The Very Best Of / UMTV (ARV)
3	3	<b>GUNS N' ROSES</b> Greatest Hits / Geffen (ARV)
4	6	<b>THE CARPENTERS</b> Gold - Greatest Hits / A&M (ARV)
5	8	<b>ABBA</b> Gold / Polar (ARV)
6	13	<b>RED HOT CHILI PEPPERS</b> Greatest Hits / Warner Brothers (ARV)
7	11	<b>DIRE STRAITS &amp; MARK KNOPFLER</b> Private Investigations - The Best Of / Mercury (ARV)
8	16	<b>PETER FRAMPTON</b> Frampton Comes Alive / A&M (ARV)
9	4	<b>GOO GOO DOLLS</b> Greatest Hits - Vol 1 - The Singles / Warner Brothers (ARV)
10	17	<b>LED ZEPPELIN</b> Mothership - Best Of / Atlantic (ARV)
11	9	<b>TAKE THAT</b> Never Forget - The Ultimate Collection / RCA (ARV)
12	18	<b>STEREOPHONICS</b> A Decade In The Sun - Best Of / V2 (ARV)
13	20	<b>CELINE DION</b> My Love: Essential Collection / Sony BMG (ARV)
14	19	<b>EMINEM</b> Curtain Call - The Hits / Interscope (ARV)
15	14	<b>BRYAN ADAMS</b> The Best Of Me / A&M/Mercury (ARV)
16	5	<b>NIRVANA</b> Nirvana / Geffen (ARV)
17	12	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Greatest Hits / Geffen (ARV)
18	RE	<b>MADNESS</b> Complete Madness / Union Square (SDU)
19	RE	<b>THE SMITHS</b> The Sound Of The Smiths: Deluxe Edition / Rhino (ARV)
20	10	<b>DESTINY'S CHILD</b> No 1'S / Columbia (ARV)

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## CATALOGUE TOP 20 SINGLES



POS	LAST WK	ARTIST / ALBUM / LABEL/DISTRIBUTOR
1	1	<b>GOO GOO DOLLS</b> Iris / Warner Brothers (ARV)
2	2	<b>THE CALLING</b> Wherever You Will Go / RCA (ARV)
3	5	<b>COLDPLAY</b> Fix You / Parlophone (E)
4	RE	<b>MAROON 5</b> She Will Be Loved / A&M/Octone (ARV)
5	9	<b>NIRVANA</b> Smells Like Teen Spirit / Geffen (ARV)
6	RE	<b>EVANESCENCE</b> Bring Me To Life / Epic/Wind-up (E)
7	4	<b>JAMES MORRISON FEAT. NELLY FURTADO</b> Broken Strings / Polydor (ARV)
8	RE	<b>EVANESCENCE</b> My Immortal / Virgin/Wind Up (E)
9	7	<b>BOYZ II MEN</b> End Of The Road / Motown/Island (ARV)
10	11	<b>ADELE</b> Make You Feel My Love / XL (PIAS)
11	RE	<b>MARK MORRISON</b> Return Of The Mack / Warner Brothers (ARV)
12	14	<b>THE SCRIPT</b> Break Even / Phonogenic (ARV)
13	12	<b>AMY MACDONALD</b> This Is The Life / Vertigo (ARV)
14	3	<b>DAMIEN RICE</b> Cannonball / East West (ARV)
15	NEW	<b>SHAKIRA FEAT. WYCLEF JEAN</b> Hips Don't Lie / Epic (ARV)
16	NEW	<b>TONY BENNETT FEAT. LADY GAGA</b> The Lady Is A Tramp / Sony (ARV)
17	15	<b>THE HEAVY</b> Short Change Hero / Counter (PIAS)
18	NEW	<b>INI KAMOZE</b> Here Comes The Hotstepper / Sony (ARV)
19	NEW	<b>NICKELBACK</b> If Today Was Your Last Day / Roadrunner (ADA Arv)
20	13	<b>ALANIS MORISSETTE</b> Ironic / Maverick (ARV)

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## CATALOGUE TOP 20 ALBUMS



POS	LAST WK	ARTIST / ALBUM / LABEL/DISTRIBUTOR
1	2	<b>ADELE</b> 19 / XL (PIAS)
2	1	<b>NIRVANA</b> Nevermind / Geffen (ARV)
3	3	<b>AMY WINEHOUSE</b> Back To Black / Island (ARV)
4	5	<b>LADY GAGA</b> The Fame / Interscope (ARV)
5	4	<b>PINK FLOYD</b> The Dark Side Of The Moon / EMI (E)
6	NEW	<b>MUMFORD &amp; SONS</b> Sigh No More / Gentlemen Of The Road/Island (ARV)
7	7	<b>FLORENCE + THE MACHINE</b> Lungs / Island (ARV)
8	6	<b>AMY WINEHOUSE</b> Frank / Island (ARV)
9	9	<b>DAVID GUETTA</b> One Love / Positiva/Virgin (E)
10	20	<b>COLDPLAY</b> X & Y / Parlophone (E)
11	18	<b>EVANESCENCE</b> Fallen / Virgin/Wind Up (E)
12	13	<b>TONY BENNETT</b> Duets - An American Classic / Columbia (ARV)
13	17	<b>COLDPLAY</b> Parachutes / Parlophone (E)
14	12	<b>PIXIE LOTT</b> Turn It Up / Mercury (ARV)
15	14	<b>BEYONCE</b> I Am Sasha Fierce / Columbia (ARV)
16	8	<b>PINK FLOYD</b> The Wall / EMI (E)
17	10	<b>PINK FLOYD</b> Wish You Were Here / EMI (E)
18	RE	<b>RIHANNA</b> Good Girl Gone Bad / Def Jam (ARV)
19	19	<b>PAOLO NUTINI</b> Sunny Side Up / Atlantic (ARV)
20	15	<b>KINGS OF LEON</b> Only By The Night / Hand Me Down (ARV)

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# CHARTS GENRE

## INDIE SINGLES TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	<b>CHARLENE SORAIA</b> <i>Wherever You Will Go / Peacefrog (E)</i>
2	NEW	<b>LANA DEL REY</b> <i>Video Games / Stranger (PIAS)</i>
3	7	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> <i>AKA What A Life! / Sour Mash (E)</i>
4	10	<b>LAIDBACK LUKE VS EXAMPLE</b> <i>Natural Disaster / MoS (ARV)</i>
5	2	<b>ADELE</b> <i>Set Fire To The Rain / XL (PIAS)</i>
6	3	<b>ADELE</b> <i>Someone Like You / XL (PIAS)</i>
7	6	<b>ADELE</b> <i>Rolling In The Deep / XL (PIAS)</i>
8	4	<b>WOLFGANG GARTNER FEAT. WILL I AM</b> <i>Forever / MoS (Mshk)</i>
9	9	<b>EXAMPLE</b> <i>Changed The Way You Kiss Me / MoS (ARV)</i>
10	5	<b>EXAMPLE</b> <i>Stay Awake / MoS (ARV)</i>
11	8	<b>WRETCH 32 FEAT. JOSH KUMRA</b> <i>Don't Go / Levels/MoS (ARV)</i>
12	12	<b>DJ FRESH FEAT. SIÂN EVANS</b> <i>Louder / MoS (ARV)</i>
13	14	<b>ADELE</b> <i>Make You Feel My Love / XL (PIAS)</i>
14	NEW	<b>JAMES VINCENT MCMORROW</b> <i>Higher Love / Sound Training</i>
15	RE	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> <i>The Death Of You And Me / Sour Mash (E)</i>
16	NEW	<b>LANA DEL REY</b> <i>Blue Jeans / Stranger (PIAS)</i>
17	NEW	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> <i>Let The Lord Shine A Light On Me / Sour Mash (E)</i>
18	15	<b>THE HEAVY</b> <i>Short Change Hero / Counter (PIAS)</i>
19	16	<b>WRETCH 32 FEAT. L</b> <i>Traktor / Levels/MoS (ARV)</i>
20	NEW	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> <i>Everybody's On The Run / Sour Mash (E)</i>

## INDIE ALBUMS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	NEW	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> <i>Noel Gallagher's High Flying Birds / Sour Mash (E)</i>
2	1	<b>ADELE</b> <i>21 / XL (PIAS)</i>
3	NEW	<b>DANIEL O'DONNELL</b> <i>The Ultimate Collection / DMG TV (SDU)</i>
4	2	<b>ADELE</b> <i>19 / XL (PIAS)</i>
5	4	<b>EXAMPLE</b> <i>Playing In The Shadows / MoS (ARV)</i>
6	NEW	<b>CHRIS DE BURGH</b> <i>Footsteps 2 / DMG TV (SDU)</i>
7	NEW	<b>M83</b> <i>Hurry Up, We're Dreaming / Nave (tom arv)</i>
8	3	<b>BJORK</b> <i>Biophilia / One Little Indian (PIAS)</i>
9	NEW	<b>LOWKEY</b> <i>Soundtrack To The Struggle / Mesopotamia</i>
10	7	<b>CARO EMERALD</b> <i>Deleted Scenes From The Cutting Room Floor / Dramatico/Grand Mono (4DA Arv)</i>
11	10	<b>DORIS DAY</b> <i>The Greatest Hits &amp; More / Music Digital (Delta/SonyDADC)</i>
12	13	<b>ARCTIC MONKEYS</b> <i>Suck It And See / Domino (PIAS)</i>
13	9	<b>WRETCH 32</b> <i>Black And White / Levels/MoS (ARV)</i>
14	5	<b>RADIOHEAD</b> <i>TKOL RMX 1234567 / Ticker Tapes/XL (PIAS)</i>
15	12	<b>SEASICK STEVE</b> <i>You Can't Teach An Old Dog New Tricks / Pi-sy It Again Sam (PIAS)</i>
16	20	<b>BON IVER</b> <i>Bon Iver / A&amp;A (PIAS)</i>
17	14	<b>THE HORRORS</b> <i>Skying / XL (PIAS)</i>
18	RE	<b>GLEN CAMPBELL</b> <i>Ghost On The Canvas / Sunnidag</i>
19	16	<b>EXAMPLE</b> <i>Won't Go Quietly / Data/MoS (ARV)</i>
20	15	<b>CLIFF RICHARD &amp; THE SHADOWS</b> <i>Move It - The Best Of The Early Years / Music Digital</i>

## ROCK ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	<b>EVANESCENCE</b> <i>Evanescence / Virgin/Wind Up (E)</i>
2	3	<b>NIRVANA</b> <i>Nevermind / Geffen (ARV)</i>
3	2	<b>YOU ME AT SIX</b> <i>Sinners Never Sleep / Virgin (E)</i>
4	4	<b>BLINK-182</b> <i>Neighborhoods / Island (ARV)</i>
5	5	<b>FIVE FINGER DEATH PUNCH</b> <i>American Capitalist / Spinefarm (ARV)</i>
6	6	<b>FOO FIGHTERS</b> <i>Wasting Light / RCA (ARV)</i>
7	9	<b>FOO FIGHTERS</b> <i>Greatest Hits / RCA (ARV)</i>
8	7	<b>MASTODON</b> <i>The Hunter / Roadrunner (ADA Arv)</i>
9	RE	<b>ALTER BRIDGE</b> <i>AB III / Roadrunner (ADA Arv)</i>
10	8	<b>EVANESCENCE</b> <i>Fallen / Virgin/Wind Up (E)</i>

## DANCE ALBUMS TOP 10

THIS	ARTIST / ALBUM / LABEL
1	<b>DAVID GUETTA</b> <i>Nothing But The Beat / Positiva/Virgin</i>
2	<b>NERO</b> <i>Welcome Reality / Mercury/MIA</i>
3	<b>EXAMPLE</b> <i>Playing In The Shadows / MoS</i>
4	<b>CHASE &amp; STATUS</b> <i>No More Idols / Mercury</i>
5	<b>VARIOUS</b> <i>Addicted To Bass Classics / MoS</i>
6	<b>VARIOUS</b> <i>Defected Pts Closing Party - Ibiza 2011 / In The House</i>
7	<b>KATY B</b> <i>On A Mission / Columbia/Rinse</i>
8	<b>RE DEADMAU5</b> <i>4X4=12 / MauStrap/Virgin</i>
9	<b>NEW SKRILLEX</b> <i>Scary Monsters And Nice Sprites / MauStrap</i>
10	<b>RE EXAMPLE</b> <i>Won't Go Quietly / Data/MoS</i>



Charlene Soraia Indie Singles (1)



David Guetta Dance Albums (1)



Katherine Jenkins Classical Albums (1)

## COMPILATION CHART TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	<b>VARIOUS</b> <i>Now That's What I Call Music 79 / EMI Virgin/UMTV (E)</i>
2	4	<b>VARIOUS</b> <i>Soul City / UMTV (ARV)</i>
3	2	<b>VARIOUS</b> <i>Now That's What I Call R&amp;B / EMI TV/Rhino/UMTV (ARV)</i>
4	3	<b>VARIOUS</b> <i>Monster Floorfillers 2011 / AATW/UMTV (ARV)</i>
5	5	<b>VARIOUS</b> <i>Addicted To Bass Classics / MoS (ARV)</i>
6	6	<b>VARIOUS</b> <i>Sugar Sugar - The Birth Of Bubblegum Pop / Sony RCA (ARV)</i>
7	7	<b>VARIOUS</b> <i>Ultimate Pop Princesses / UMTV (ARV)</i>
8	11	<b>VARIOUS</b> <i>The Sound Of Dubstep 3 / MoS (ARV)</i>
9	9	<b>VARIOUS</b> <i>Princesses / Walt Disney (E)</i>
10	8	<b>VARIOUS</b> <i>Euphoria 2011 / MoS (ARV)</i>
11	12	<b>VARIOUS</b> <i>100 Hits - Halloween / 100 Hits (SDU)</i>
12	18	<b>VARIOUS</b> <i>The Complete Halloween Party Album / USM Junior (SDU)</i>
13	10	<b>ORIGINAL TV SOUNDTRACK</b> <i>Billy Connolly's Route 66 / UMTV (ARV)</i>
14	NEW	<b>VARIOUS</b> <i>Pure Hip-Hop / Rhino/UMTV (ARV)</i>
15	16	<b>VARIOUS</b> <i>The Singer The Song / Rhino/Sony (ARV)</i>
16	13	<b>VARIOUS</b> <i>R&amp;B In The Mix 2011 / AATW/Rhino/UMTV (ARV)</i>
17	19	<b>VARIOUS</b> <i>Happy Halloween / USM Junior (SDU)</i>

## INDIE SINGLES BREAKERS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	<b>WOLFGANG GARTNER FEAT. WILL I AM</b> <i>Forever / MoS (Mshk)</i>
2	11	<b>JAMES VINCENT MCMORROW</b> <i>Higher Love / Sound Training (Sound Training)</i>
3	4	<b>THE HEAVY</b> <i>Short Change Hero / Counter (Nirja Tune)</i>
4	5	<b>MY HEARTS A STEREO</b> <i>Stereo Hearts / Icover (Icover)</i>
5	6	<b>SKY FULL OF</b> <i>Lighters / Icover (Icover)</i>
6	10	<b>DANZA KUDURO</b> <i>Danza Kuduro / Ma Chiata (Ma Chiata)</i>
7	NEW	<b>BOYCE AVENUE</b> <i>What Makes You Beautiful / 3 Peace (3 Peace)</i>
8	7	<b>JOE GODDARD FEAT. VALENTINA</b> <i>Gabriel / Greco-Roman (Greco-Roman)</i>
9	NEW	<b>THE TRIBUTERS</b> <i>Earthquake / Into Music (Into Music)</i>
10	NEW	<b>MATT HODGES</b> <i>It's About Me / Matt Hodges (Matt Hodges)</i>
11	14	<b>SWITCH &amp; ANDREA MARTIN</b> <i>I Still Love You / Dubsidez (Dubsidez)</i>
12	NEW	<b>M83</b> <i>Midnight City / Nave (Nave)</i>
13	NEW	<b>UNICORN KID FEAT. TALK TO ANIMALS</b> <i>True Love Fantasy / Cool (Cool)</i>
14	15	<b>REGGAETON MAN FLOW</b> <i>Danza Kuduro / Meta Countdown (Meta Countdown)</i>
15	3	<b>YEO VALLEY PRESENTS THE CHURNED</b> <i>Forever / Invis (Madballist Black Shiver (Most) Madballist Black Shiver)</i>
16	NEW	<b>DEAF HAVANA</b> <i>I'm A Bore Mostly / Easy Life (Easy Life)</i>
17	2	<b>STEVE MCKENNA</b> <i>Scottish Soldier / Real Radio Scotland (Real Radio Scotland)</i>
18	13	<b>JAGER</b> <i>Moves Like Jagger / Icover (Icover)</i>
19	12	<b>COLLEGE FEAT. ELECTRIC YOUTH</b> <i>A Real Hero / Valerie (Valerie)</i>
20	RE	<b>AWOLNATION</b> <i>Sail / Red Bull (Red Bull)</i>

## CLASSICAL ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	<b>KATHERINE JENKINS</b> <i>One Fine Day / Decca (ARV)</i>
2	2	<b>HAYLEY WESTENRA AND ENNIO MORRICONE</b> <i>Paradiso / Decca (ARV)</i>
3	3	<b>ANDRE RIEU &amp; JOHANN STRAUSS ORCHESTRA</b> <i>Moonlight Serenade / Decca (ARV)</i>
4	5	<b>KATHERINE JENKINS</b> <i>Sweetest Love / Decca/Spectrum (ARV)</i>
5	9	<b>ALFIE BOE</b> <i>Love Was A Dream / Decca (ARV)</i>
6	6	<b>ANDRE RIEU</b> <i>The Collection / Philips (ARV)</i>
7	7	<b>LUDOVICO EINAUDI</b> <i>Islands - Essential Einaudi / Decca (ARV)</i>
8	4	<b>NICOLA BENEDETTI</b> <i>Italia / Decca (ARV)</i>
9	8	<b>LANG LANG</b> <i>Liszt/My Piano Hero / Sony Classical (ARV)</i>
10	10	<b>KATHERINE JENKINS</b> <i>The Ultimate Collection / Decca (ARV)</i>

# INTERNATIONAL CHARTS

BY ALAN JONES



AFTER RELEASING seven albums of original material between his 1977 solo debut and 2002, Peter Gabriel opted to release a covers album, *Scratch My Back*, last year, and was rewarded with chart success in 22 countries. The album topped the chart in Wallonia, reached number two in Canada and Germany, and number three in the Czech Republic, Switzerland and Italy.

Putting a neat twist on the cover concept, his follow-up *New Blood* consists of orchestral versions of some of his own earlier successes, including *Digging In The Dirt*, *Solsbury Hill* and *Don't Give Up*. It debuts in 13 countries this week - but falls short of its predecessor's entry position everywhere but Flanders, where its number 13 debut is eight places higher than *Scratch My Back*. Its other chart placings are in Wallonia (number five), Germany (number six), Canada

(number nine), France (number 11), Switzerland (number 11), The Netherlands (number 12), The Czech Republic (number 13), Austria (number 19), Norway (number 19), Spain (number 26), The USA (number 30) and Ireland (number 56). Although *Evanescence* debut atop the chart in America with their self-titled third album they can't sustain a challenge to Adele's supremacy elsewhere, leaving 21 to again claim the global glory. Currently Top 10 in

26 countries, 21 remains at number one in Australia, Canada, Flanders, France and The Netherlands but slips 1-2 in Ireland and New Zealand. However, it rebounds 2-1 in Wallonia, and jumps 4-1 in Sweden, topping the chart there for the first time 36 weeks after debuting at number two, and having slipped as low as number 24 in the interim. The album also reaches new peaks in Estonia, where it jumps 7-5, and Russia, where it leaps 20-9.

The Awakening starts its decline in many countries but James Morrison's third album has finally been released in North America, and debuts at number 49 in The USA and number 58 in Canada. It also has a good week in Taiwan, where it jumps 18-14. Another belated American release, *Tomorrow's World* debuts at number 61 for Erasure, to become the duo's highest charting album there since *Cowboy* reached number 43 in 1997.

# CLUB CHARTS

Club charts are available on MusicWeek.com every Friday



UPFRONT



COMMERCIAL POP



URBAN

## Guru Josh nails a hat-trick with Infinity as The Wanted peak

### ANALYSIS

BY ALAN JONES

WITH HIS FIRST number one 21 years ago, and last number one three years ago on the Upfront club chart, Infinity again leads the list for Guru Josh. The new version – styled Infinity 2012, in mixes by Robbie Rivera, Loverush UK!, Punx, The Fusion & Dima John – is not signed to any label at present, and follows a return to Upfront chart duty for Guru

Josh earlier this year, when he reached number 11 with Love Of Life.

The Wanted secure their second number one on the Commercial Pop chart, with Lightning striking the summit with a minuscule 0.30% advantage over new runner-up Danza Kuduro (Throw Your Hands Up) by Lucenzo & Qwote feat. Pitbull & Dan Omar. All six of The Wanted's singles thus far have been furnished with dance mixes, resulting in Top 10 placings.

Their first five hits were All Time Low (number six), Heart Vacancy (number 10), Lose My Mind (number seven), Gold Forever (number eight) and Glad You Came (number one).

After a fortnight atop the Urban club chart, Beyonce is decisively dethroned by Sub Jams, whose Ricochet bullets to the top of the chart. The track, which also features Cozi, is the first offering from Jim Sullivan and Eddie Craig under their new guise: they are more generally known as The Wideboys.

### COOL CUTS TOP 20

POS	ARTIST / ALBUM / LABEL
1	SKREAM FEAT. SAM FRANK <i>Anticipate</i>
2	EXAMPLE <i>Midnight Run</i>
3	WRETCH 32 <i>Forgiveness</i>
4	MOBY <i>After/ The Right Thing</i>
5	HIGH CONTRAST FEAT. TIESTO & UNDERWORLD <i>The First Note Is Silent</i>
6	SKEPTA <i>Hold On</i>
7	TIME TAKERS FEAT. DEV & TINCHY STRYDER <i>It Goes (The Whistle Song)</i>
8	SWAY <i>Still Speedin</i>
9	DIMITRY VEGAS & LIKE MIKE <i>Rej 2011</i>
10	BEYONCE <i>Countdown</i>
11	DOCTOR P FEAT. JENNA G <i>Neon</i>
12	MICKY MOONLIGHT <i>Close To Everything</i>
13	SWANKY TUNES & HARD ROCK SOFA <i>Phantom</i>
14	THE SUPERMEN LOVERS <i>C'est Bon</i>
15	PIERCE FULTON <i>Pardon My French</i>
16	EDWIN VAN CLEEF FEAT. GEMINI CLUB <i>Never Be Alone At Night</i>
17	FRIENDLY FIRES <i>Hurting</i>
18	J PAUL GETTO <i>4 Track EP</i>
19	MARKUS BINAPFL & ARMAND BENA <i>La La Lovesong</i>
20	FREAKS <i>Where Were You When The Lights Went Out</i>

### URBAN TOP 30

POS	ARTIST / ALBUM / LABEL
1	2 4 SUB JAMS FEAT. COZI <i>Ricochet / 3 Beat</i>
2	1 5 BEYONCE <i>Countdown/Love On Top / Columbia/Parkwood Ent.</i>
3	5 3 BLUEY ROBINSON <i>Coming Back / RCA</i>
4	3 5 LOICK ESSIEU <i>Me Without You / RCA</i>
5	17 2 BEVERLY KNIGHT <i>Southern Freezy / Hurricane</i>
6	4 4 LABRINTH FEAT. TINIE TEMPAH <i>Earthquake / Syco</i>
7	7 3 PROFESSOR GREEN FEAT. EMELI SANDE <i>Read All About It / Virgin</i>
8	10 2 JENNIFER LOPEZ <i>Papi / Def Jam</i>
9	12 2 CIRCLE OF FUNK FEAT. LIFFORD <i>Feel It / Slipped Up Soul</i>
10	15 2 OFFICIAL BLAH BLAH <i>Urban Vibes</i>
11	6 15 STARBOY NATHAN FEAT. WRETCH 32 <i>Hangover / Vibes Corner/Manu</i>
12	9 10 JASON DERULO <i>It Girl / Warner Brothers/Beluga Heights</i>
13	14 2 RIHANNA FEAT. CALVIN HARRIS <i>We Found Love / Def Jam</i>
14	8 3 TINCHY STRYDER <i>Off The Record / 4th &amp; Broadway</i>
15	16 2 BIG SEAN FEAT. KANYE WEST & ROSCOE DASH <i>Marvin &amp; Chardonnay / Def Jam</i>
16	13 9 MS DYNAMITE <i>Neva Soft / Relentless/Dynamik Ventures</i>
17	18 3 TIMBALAND FEAT. PITBULL & DAVID GUETTA <i>Pass At Me / Interscope</i>
18	23 6 IANNA HARVEY <i>Save You / Rockizm</i>
19	NEW 1 TANYA LACEY <i>Born To Fly / Sony/RCA</i>
20	20 7 RARA LOUD <i>Lala Liar / White Label</i>
21	NEW 1 LALAH HATHAWAY <i>If You Want To / Stax</i>
22	NEW 1 STOOSHE <i>Betty Woz Gone / One More Tune</i>
23	22 6 KENNY THOMAS <i>Breathe / Solus</i>
24	19 10 KMC FEAT. JAM TEK <i>Everybody Jump / 2101</i>
25	NEW 1 KARDINAL OFFISHALL <i>Anywhere (O' Time Killin' Part 2) / Bystorm</i>
26	28 4 SKEPTA <i>Hold On / 3 Beat</i>
27	25 4 LETHAL BIZZLE FEAT. JAMAL HADAWAY <i>Look Up To The Sky / 360</i>
28	26 10 J. COLE <i>Work Out / Roc-A-Fella/RCA</i>
29	27 11 DEVOLUTION <i>Good Love / Rhino</i>
30	11 20 BOX BOTTOM FEAT. BIG BABBA <i>Bounce 'N' Boom / A&amp;W/UMIV</i>

### UPFRONT CLUB TOP 40

POS	ARTIST / ALBUM / LABEL
1	4 4 GURU JOSH <i>Infinity 2012 / White Label</i>
2	9 2 FLORENCE + THE MACHINE <i>Shake It Out / Island</i>
3	2 4 KIRSTY V IGOR BLASKA <i>Green / KB</i>
4	14 1 LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR <i>Danza Kuduro (Throw Your Hands Up) / MoS</i>
5	8 3 CHICANE <i>Thousand Mile Stare / Modena</i>
6	20 2 DAVID GUETTA FEAT. USHER <i>Without You / Positiva/Virgin</i>
7	3 6 LAIDBACK LUKE VS EXAMPLE <i>Natural Disaster / MoS</i>
8	12 3 SUB JAMS FEAT. COZI <i>Ricochet / 3 Beat</i>
9	13 3 MAVERICK SABRE <i>I Need / Mercury</i>
10	1 4 NERO <i>Crush On You / Mercury/MIA</i>
11	NEW LUCID <i>Can't Help Myself / MFU</i>
12	19 4 DONATI & AMATO <i>Falling / E Lab Music</i>
13	17 21 MORY KANTE VS LOVERUSH UK <i>Yeke Yeke 2011 / Loverush Digital</i>
14	18 3 NADIA ALI FEAT. STARKILLERS & ALEX KENJI <i>Pressure / Strictly Rhythm</i>
15	32 2 EXAMPLE <i>Midnight Run / MoS</i>
16	16 3 CHER LLOYD FEAT. MIKE POSNER <i>With Ur Love / Syco</i>
17	22 3 ROGER SHAH & SIAN KOSHEEN <i>Hide U / Magic Island</i>
18	24 2 THE WANTED <i>Lightning / Global Talent/Island</i>
19	37 3 MONARCHY FEAT. BRITT LOVE <i>You Don't Want To Dance With Me / 100%</i>
20	28 4 FLORRIE <i>I Took A Little Something / Xenomania</i>
21	25 2 REBECCA & FIONA <i>If She Was Away/Hard / Mutants</i>
22	26 2 SARAH ATERETH <i>Without You / White Label</i>
23	23 4 CRAIG DAVID & ERICK MORILLO <i>Get Drunk Up / Subliminal</i>
24	NEW DEEKLINE & ED SOLO <i>Shake The Pressure (Part 1) / Central Station</i>
25	33 2 JUS JACK <i>One Day At A Time/Can't Wait / Mado</i>
26	15 6 AFROJACK & STEVE AOKI FEAT. ALYSSA PALMA <i>No Beef / 3 Beat</i>
27	29 4 J LATIF <i>Anonymous / White Label</i>
28	10 4 LABRINTH FEAT. TINIE TEMPAH <i>Earthquake / Syco</i>
29	5 3 JENNIFER LOPEZ <i>Papi / Def Jam</i>
30	NEW WAWA <i>Do It / Wawa Trax</i>
31	Re 9 DENIS THE MENACE & MARKUS BINAPFL FEAT. RACHELLE <i>Sunshine In My Heart / Hani Groove</i>
32	31 8 GRACE <i>Not Over Yet 2011 / Perfecto</i>
33	40 8 WOLFGANG GARTNER FEAT. WILL I AM <i>Forever / MoS</i>
34	6 5 TIESTO <i>Maximal Crazy / Musical Freedom</i>
35	34 11 SAK NOEL <i>Loca People (What The F**K!) / 3 Beats/AATW</i>
36	NEW MATT ZARLEY <i>Wtf / Zutky</i>
37	39 2 RIHANNA FEAT. CALVIN HARRIS <i>We Found Love / Def Jam</i>
38	NEW KID MASSIVE & MARK LE SAL <i>Don't Cry / Transmissions</i>
39	38 6 CE CE PENISTON FEAT. JOYRIDERS <i>Finally / Perfecto</i>
40	NEW DOCTOR P FEAT. JENNA G <i>Neon / Warner Brothers</i>

### COMMERCIAL POP TOP 30

POS	ARTIST / ALBUM / LABEL
1	9 2 THE WANTED <i>Lightning / Global Talent/Island</i>
2	8 1 LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR <i>Danza Kuduro (Throw Your Hands Up) / MoS</i>
3	13 2 DAVID GUETTA FEAT. USHER <i>Without You / Positiva/Virgin</i>
4	12 3 CHER LLOYD FEAT. MIKE POSNER <i>With Ur Love / Syco</i>
5	16 2 KELLY ROWLAND FEAT. THE WAYS <i>Down For Whatever / Motown/Island</i>
6	21 2 GURU JOSH <i>Infinity 2012 / White Label</i>
7	28 2 THE OVERTONES <i>Second Last Chance / Warner Music Entertainment</i>
8	10 5 GLORIA ESTEFAN <i>Wepa / Crescent Moon</i>
9	NEW 1 ALEXANDRA STAN <i>Get Back (Asap) / 3 Beats/AATW</i>
10	2 4 LABRINTH FEAT. TINIE TEMPAH <i>Earthquake / Syco</i>
11	1 4 JENNIFER LOPEZ <i>Papi / Def Jam</i>
12	22 2 SEPTEMBER <i>Me &amp; My Microphone / AATW</i>
13	15 3 SNEAKBO <i>The Wave / Playhard</i>
14	19 3 JOE JONAS <i>Just In Love / Holywood/Polydor</i>
15	14 4 ALEX SAIDAC <i>We Shine / Island</i>
16	NEW 1 FLORRIE <i>I Took A Little Something / Xenomania</i>
17	27 2 CRAIG DAVID & ERICK MORILLO <i>Get Drunk Up / Subliminal</i>
18	24 2 RIHANNA FEAT. CALVIN HARRIS <i>We Found Love / Def Jam</i>
19	17 3 SUB JAMS FEAT. COZI <i>Ricochet / 3 Beat</i>
20	NEW 1 EXAMPLE <i>Midnight Run / MoS</i>
21	18 3 J LATIF <i>Anonymous / White Label</i>
22	5 4 BEYONCE <i>Countdown/Love On Top / Columbia/Parkwood Ent.</i>
23	NEW 1 PROFESSOR GREEN FEAT. EMELI SANDE <i>Read All About It / Virgin</i>
24	20 10 SAK NOEL <i>Loca People (What The F**K!) / 3 Beats/AATW</i>
25	NEW 1 WILL YOUNG <i>Come On / RCA</i>
26	NEW 1 LADY GAGA <i>Marry The Night / Interscope</i>
27	NEW 1 CHICANE <i>Thousand Mile Stare / Modena</i>
28	30 8 MAROON 5 FEAT. CHRISTINA AGUILERA <i>Moves Like Jagger / A&amp;M/Octone</i>
29	NEW 1 NINA G <i>Captivation / Ultimate Dance Digital</i>
30	3 4 TINCHY STRYDER <i>Off The Record / 4th &amp; Broadway</i>



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

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# AIRPLAY

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

**CHARTS KEY**

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

## UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS
1	1	15	1		<b>MAROON 5 FEAT. CHRISTINA AGUILERA</b> Moves Like Jagger / <i>Polydor</i>	4905
2	6	11	2		<b>JAMES MORRISON</b> I Won't Let You Go / <i>Island</i>	3401
3	9	5	3		<b>RIHANNA FEAT. CALVIN HARRIS</b> We Found Love / <i>Def Jam</i>	2349
4	10	5	4		<b>THE WANTED</b> Lightning / <i>Island</i>	2590
5	5	15	1		<b>PIXIE LOTT</b> All About Tonight / <i>Mercury</i>	3739
6	15	7	6		<b>GYM CLASS HEROES FEAT. ADAM LEVINE</b> Stereo Hearts / <i>Atlantic</i>	1543
7	3	14	2		<b>OLLY MURS</b> Heart Skips A Beat / <i>Epic</i>	3280
8	2	11	2		<b>ONE DIRECTION</b> What Makes You Beautiful / <i>Syco</i>	3350
9	8	12	4		<b>BRUNO MARS</b> Marry You / <i>Atlantic</i>	3182
10	11	6	10		<b>KELLY CLARKSON</b> Mr. Know It All / <i>RCA</i>	2962
11	4	6	4		<b>COLDPLAY</b> Paradise / <i>Parlophone</i>	2282
12	24	6	12		<b>DAVID GUETTA FEAT. USHER</b> Without You / <i>Virgin</i>	1505
13	7	6	7		<b>MATT CARDLE</b> Run For Your Life / <i>Sony Music</i>	2680
14	22	6	14		<b>PROFESSOR GREEN FEAT. EMELI SANDE</b> Read All About It / <i>Virgin</i>	1316
15	19	19	2		<b>KATY PERRY</b> Last Friday Night (T.G.I.F.) / <i>Virgin</i>	2254
16	13	20	1		<b>BEYONCE</b> Best Thing I Never Had / <i>RCA</i>	2687
17	14	26	5		<b>PITBULL FEAT. NE-YO, AFROJACK &amp; NAYER</b> Give Me Everything / <i>RCA</i>	1711
18	39	4	18		<b>NOAH AND THE WHALE</b> Waiting For My Chance To Come / <i>Mercury</i>	435
19	25	17	13		<b>CHRISTINA PERRI</b> Jar Of Hearts / <i>Atlantic</i>	2101
20	18	24	1		<b>ADELE</b> Set Fire To The Rain / <i>XI</i>	2356
21	27	5	21		<b>LABRINTH</b> Earthquake / <i>Syco</i>	595
22	12	24	9		<b>ED SHEERAN</b> The A Team / <i>Asylum</i>	2568
23	38	6	23		<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> AKA...What A Life / <i>Parlophone</i>	667
24	23	4	23		<b>LMFAO</b> Sexy And I Know It / <i>Interscope</i>	932
25	26	7	25		<b>NICKI MINAJ FEAT. RIHANNA</b> Fly / <i>Island</i>	835
26	21	14	3		<b>WILL YOUNG</b> Jealousy / <i>RCA</i>	2656
27	20	47	2		<b>ADELE</b> Rolling In The Deep / <i>XI</i>	1567
28	29	36	1		<b>ADELE</b> Someone Like You / <i>Beggars</i>	1402
29	16	9	11		<b>SAK NOEL</b> Loca People (What The F**K!) / <i>3BEAT</i>	1057
30	60	5	30		<b>LANA DEL REY</b> Video Games / <i>Polydor</i>	444
31	28	25	21		<b>DAVID GUETTA FEAT. FLO RIDA &amp; NICKI MINAJ</b> Where Them Girls At / <i>Positiva/Virgin</i>	792
32	<b>NEW</b>	1	32		<b>GLEN CAMPBELL</b> Any Trouble / <i>Surdog</i>	51
33	30	12	18		<b>BAD MEETS EVIL FEAT. BRUNO MARS</b> Lighters / <i>Interscope</i>	798
34	35	4	34		<b>THE PIERCES</b> Kissing You Goodbye / <i>Polydor</i>	414
35	<b>NEW</b>	4	35		<b>MANIC STREET PREACHERS</b> This is The Day / <i>Sony Music</i>	591
36	17	9	8		<b>JASON DERULO</b> It Girl / <i>Warner</i>	1978
37	<b>NEW</b>	4	37		<b>RIZZLE KICKS</b> When I Was A Youngster / <i>Island</i>	292
38	34	13	14		<b>THE SATURDAYS</b> ALL FIRED UP / <i>Polydor</i>	1249
39	<b>NEW</b>	3	39		<b>ED SHEERAN</b> Lego House / <i>Atlantic</i>	888
40	<b>NEW</b>	2	40		<b>CHARLENE SORAIA</b> Wherever You Will / <i>Go! Virgin</i>	947
41	49	3	41		<b>CHER LLOYD FEAT. MIKE POSNER</b> With Ur Love / <i>Syco</i>	735
42	<b>NEW</b>	5	42		<b>COBRA STARSHIP FEAT. SABI</b> You make Me Feel... / <i>Atlantic</i>	552
43	43	12	16		<b>RIHANNA</b> Cheers (Drink To That) / <i>Mercury</i>	854
44	36	6	36		<b>WOLFGANG GARTNER FEAT. WILL.I.AM</b> Forever / <i>MoS</i>	306
45	50	5	45		<b>LAIDBACK LUKE VS EXAMPLE</b> Natural Disaster / <i>MoS</i>	297
46	52	27	4		<b>EXAMPLE</b> Changed The Way You Kissed Me / <i>MeS</i>	696
47	37	21	4		<b>THE WANTED</b> Glad You Came / <i>Island</i>	1390
48	<b>NEW</b>	6	48		<b>BEYONCE</b> Countdown / <i>RCA</i>	353
49	<b>NEW</b>	3	49		<b>JLS</b> Take A Chance On Me / <i>Epic</i>	1384
50	<b>NEW</b>	5	50		<b>FLORENCE + THE MACHINE</b> Shake It Out / <i>Island</i>	337

New & Re-entries: 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50.   
 New & Re-entries: 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50.   
 New & Re-entries: 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50.



## TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	PLAYS
1	3	<b>LMFAO</b> Sexy And I Know It / <i>Interscope</i>	548
2	2	<b>SAK NOEL</b> Loca People (What The F**K!) / <i>3 Beat/AATW</i>	493
3	1	<b>DAPPY</b> No Regrets / <i>AATW/Island</i>	464
4	5	<b>MAROON 5 FEAT. CHRISTINA AGUILERA</b> Moves Like Jagger / <i>A&amp;M/Octone</i>	428
5	49	<b>CHER LLOYD FEAT. MIKE POSNER</b> With Ur Love / <i>Syco</i>	386
6	7	<b>BAD MEETS EVIL FEAT. BRUNO MARS</b> Lighters / <i>Interscope</i>	374
7	14	<b>NICKI MINAJ FEAT. RIHANNA</b> Fly / <i>Cash Money/Island</i>	362
8	11	<b>RIHANNA</b> Cheers (Drink To That) / <i>Def Jam</i>	357
9	9	<b>ONE DIRECTION</b> What Makes You Beautiful / <i>Syco</i>	354
10	8	<b>THE WANTED</b> Lightning / <i>Global Talent/Island</i>	353
11	6	<b>PROFESSOR GREEN FEAT. EMELI SANDE</b> Read All About It / <i>Virgin</i>	352
12	12	<b>GYM CLASS HEROES FEAT. ADAM LEVINE</b> Stereo Hearts / <i>Decadance/fueled By Ramen</i>	350
13	4	<b>JASON DERULO</b> It Girl / <i>Warner Brothers/Beluga Heights</i>	343
14	18	<b>CHRIS BROWN</b> She Ain't You / <i>Sony RCA</i>	305
15	130	<b>BEYONCE</b> Countdown / <i>Columbia/Parkwood Ent.</i>	303
16	16	<b>JESSIE J</b> Who You Are / <i>Island/Lava</i>	297
17	17	<b>JENNIFER LOPEZ</b> Papi / <i>Def Jam</i>	292
18	10	<b>PIXIE LOTT</b> All About Tonight / <i>Mercury</i>	284
19	23	<b>TIMBALAND FEAT. PITBULL &amp; DAVID GUETTA</b> Pass At Me / <i>Interscope</i>	275
20	13	<b>ED SHEERAN</b> You Need Me, I Don't Need You / <i>Asylum</i>	257
21	15	<b>KELLY CLARKSON</b> Mr. Know It All / <i>RCA</i>	252
22	29	<b>DELILAH</b> Go / <i>Atlantic</i>	244
23	22	<b>CALVIN HARRIS</b> Feel So Close / <i>Columbia</i>	231
24	28	<b>JAMES MORRISON</b> I Won't Let You Go / <i>Island</i>	221
25	39	<b>ALEXANDRA STAN</b> Get Back (Asap) / <i>3 Beat/AATW</i>	221
26	24	<b>LAIDBACK LUKE VS EXAMPLE</b> Natural Disaster / <i>MoS</i>	219
27	19	<b>OLLY MURS FEAT. RIZZLE KICKS</b> Heart Skips A Beat / <i>Epic/Syco</i>	211
28	20	<b>THE SATURDAYS</b> All Fired Up / <i>Polydor</i>	210
29	21	<b>EXAMPLE</b> Stay Awake / <i>MoS</i>	202
30	126	<b>PIXIE LOTT FEAT. PUSHA T</b> What Do You Take Me For? / <i>Mercury</i>	189
31	RE	<b>MATT CARDLE</b> Run For Your Life / <i>Columbia/Syco</i>	188
32	48	<b>LUCENZO &amp; QWOTE FEAT. PITBULL AND DON OMAR</b> Danza Kuduro... / <i>MoS</i>	186
33	30	<b>LADY GAGA</b> You And I / <i>Interscope</i>	184
34	45	<b>INNA FEAT. JUAN MAGAN</b> Un Momento / <i>3 Beat/AATW</i>	182
35	33	<b>SEAN PAUL FEAT. ALEXIS JORDAN</b> Got 2 Luv U / <i>Atlantic</i>	178
36	32	<b>BEYONCE</b> Best Thing I Never Had / <i>Columbia/Parkwood Ent.</i>	178
37	26	<b>JLS FEAT. DEV</b> She Makes Me Wanna / <i>Epic</i>	153
38	25	<b>LEONA LEWIS &amp; AVICII</b> Collide / <i>Syco</i>	168
39	36	<b>RIZZLE KICKS</b> When I Was A Youngster / <i>Island</i>	155
40	35	<b>WOLFGANG GARTNER FEAT. WILL I AM</b> Forever / <i>MoS</i>	163

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss TV, Clubland TV, Channel 4, Chart Show TV, DanceNationTV, Flava, Keenings TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTV, MTV Rocks, NME TV, Q, TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

## PRE-RELEASE CHART TOP 10

POS	ARTIST / ALBUM / LABEL	TOTAL AUDIENCE (m)
1	<b>COLDPLAY</b> Paradise / <i>Parlophone</i>	51.31
2	<b>THE WANTED</b> Lightning / <i>Global Talent/Island</i>	39.06
3	<b>KELLY CLARKSON</b> Mr. Know It All / <i>RCA</i>	38.83
4	<b>PROFESSOR GREEN FEAT. EMELI SANDE</b> Read All About It / <i>Virgin</i>	28.72
5	<b>LABRINTH FEAT. TINIE TEMPAH</b> Earthquake / <i>Syco</i>	24.87
6	<b>THE PIERCES</b> Kissing You Goodbye / <i>Polydor</i>	22.34
7	<b>NOAH &amp; THE WHALE</b> Waiting For My Chance To Come / <i>Mercury/Young &amp; Lost</i>	19.85
8	<b>DIONNE BROMFIELD</b> Ouch That Hurts / <i>Island</i>	17.81
9	<b>CHER LLOYD FEAT. MIKE POSNER</b> With Ur Love / <i>Syco</i>	17.3
10	<b>COBRA STARSHIP FEAT. SABI</b> You Make Me Feel... / <i>Fueled By Ramen/Atlantic</i>	17.22

# AIRPLAY ANALYSIS

BY ALAN JONES

TOPPING THE RADIO AIRPLAY chart for the fourth week in a row, and the sixth time in total, Maroon 5's Moves Like Jagger (feat. Christina Aguilera) nevertheless has its lead at the top of the chart halved, with its audience falling by 8.56% week-on-week to 66.84m, while James Morrison's I Won't Let You Go - which initially peaked at number three a fortnight ago but now rebounds 6-2 - increases support by 11.38% to 55.14m.

With We Found Love vaulting 9-3

for Rihanna feat. Calvin Harris, and Lightning thundering 10-4 for The Wanted, both with audiences of more than 50m, any one of the four could be number one a week hence - but Maroon 5 leader Adam Levine may yet replace himself in the top spot: he is guest vocalist on Gym Class Heroes' Stereo Hearts, which vaults 15-6.

Although Stereo Hearts is Gym Class Heroes' fourth Top 10 sales hit - it debuted at number three last week but now slips to number five -



Rihanna feat Calvin Harris: Climbs into the top three

it is only their second radio airplay Top 10 entry. They topped the radio airplay chart with 2007's introductory hit Cupid's Chokehold, but peaked at number 22 with follow-up, Clothes Off, later that year, and reached number 33 with Cookie Jar in 2008.

The singles peaked at three, five and six on sales, respectively. It is noticeable that Radio One - which has given very short shrift to Moves Like Jagger, playing it just 24 times in the 15 weeks that have elapsed since it went to radio - has gone nap for Stereo Hearts, airing the track 26 times last week alone, making it the station's most-aired track, and contributing 45.11% of its overall audience.

With the biggest increase in audience of any track, veteran country star Glen Campbell's Any Trouble vaults 244-32. Campbell is suffering declining health as his Alzheimer's takes a hold, and Any Trouble is the introductory single from what he says will be his last album, Ghost On The Canvas.

Any Trouble racked up an audience in excess of 24m from just 51 plays last week, with a massive 99.17% of its overall audience coming from 21 spins on Radio Two, where it was the most-played track last week. Its 30 other plays were shared around 14 stations, with top tallies of eight plays at Radio Hafren, and four at BBC Newcastle.

# CHARTS ANALYSIS

## SINGLES

■ BY ALAN JONES

Professor Green's 2010 debut album, *Alive Till I'm Dead*, spawned four hit singles with cumulative sales of more than 680,000 but it's *Read All About It* – the introductory single from his second album, *At Your Inconvenience* – that looks set to earn him his first number one. The track, which also features fellow Virgin act Emeli Sande, dashed to the top of the midweek sales flashes on Tuesday, with sales of more than 67,000 – 14,000 more than Labrinth's third Tinie Tempah collaboration, *Earthquake*, which is set to debut at number two.

Both songs sold more than twice as many copies as *We Found Love*, which topped the chart for the third week in a row last weekend for Rihanna feat. Calvin Harris. With sales of 92,689 copies in the week, *We Found Love* ended up with a 29.72% advantage over *The Wanted's* new single, *Lightning*, which had led in early sales flashes. Despite being performed by *The Wanted* on the *X Factor*



**MIDWEEK NO.1**

Professor Green  
feat. Emeli Sandé:  
*Read All About It*

Results show the day it was released, *Lightning* sold only 71,451 copies in the week – way down on the 117,166 copies the band's last single, *Glad You Came*, sold when debuting at number one in July.

Charlene Soraia's stripped down version of *The Calling 2002* number three hit *Wherever You Will Go* matched the chart peak of the original on Sunday,

climbing 7-3 (66,674 sales), helped by its continued use in the *Twinnings Tea* TV commercial, rapidly increasing radio exposure and Sophie Habibis' rendition of the track on *The X Factor*. The *Calling's* version also continues its resurgence, jumping 25-16 (18,189 sales). Soraia's recording is only the second Top 10 hit for the *Peacefrog* label in its 20 year history, surpassing peak of Jose

Gonzalez's *Heartbeats*, which reached number nine in 2005, having also been used on a TV advert, specifically for the Sony Bravia TV.

The arrival of the new single by *The Wanted*, and Soraia's continued improvement meant that *Maroon 5's* *Moves Like Jagger* finally shifted. After seven weeks at number two – matching the 1994 record for the longest ever stretch in runners-up position for a record that didn't reach number one, set by *All-4-One's* *I Swear* – *Moves Like Jagger* dipped to number four. It has sold upwards of 50,000 copies in each of the 10 weeks since its release, including 59,275 last week

Inaugural *American Idol* Kelly Clarkson racked up her seventh Top 10 hit, debuting at number six (47,910 sales) with *Mr Know It All*, the introductory single from her fifth album, *Stronger*. Meanwhile, *Video Games* – the haunting debut single by Lana Del Rey – debuted at number nine (40,541 sales).

Overall singles sales were down 2.49% week-on-week at 3,115,481 – 16.21% above same week 2010 sales of 2,680,931.

## ALBUMS

■ BY ALAN JONES

Coldplay look certain to maintain their 100% strike rate on the album chart this weekend, with 5th studio album *Mylo Xyloto* set to emulate its predecessors by debuting at number one. The album topped Tuesday's midweek sales flashes with sales of 96,000 copies – more than the rest of the Top 10 combined. The album outsold nearest challenger, Noel Gallagher's *High Flying Birds* – which debuted at number one last week – by a margin of almost four to one in an action-packed Top 10 in which there were also debuts for Michael Buble's *Christmas* (number three), Kelly Clarkson's *Stronger* (number four) and Tom Waits' *Bad As Me* (number six). Making its initial appearances just outside the Top 10, former *Savage Garden* star Darren Hayes' latest solo effort *Secret Codes & Battleships* ranks 11th, Paul Simon's newly upgraded *Graceland* is 14th, heavy metal band *Machine Head's* *Into The Locust* is 16th, and 13-year-old Britain's *Got Talent* discovery



**MIDWEEK NO.1**

Coldplay:  
*Mylo Xyloto*

Ronan Parke is 19th with his eponymous debut album.

The maiden flight of Noel Gallagher's *High Flying Birds* was a success last weekend, with the former Oasis man's debut solo set perching proudly atop the album chart after securing first week sales of 122,530. It's Gallagher's ninth number one album – all seven Oasis studio albums and the compilation *Time Flies...1994-2009* also topped the list – and although its

first week tally is well down on the 200,866 that *Oasis's* last studio album, *Dig Out Your Soul* sold when it was number one in 2008, it is significantly more than the 66,817 copies that *Different Gear, Still Speeding* – the debut album by brother Liam's *Beady Eye*, essentially *Oasis* without Noel – sold when debuting at number three in March.

*High Flying Birds* easily won the tussle for chart supremacy with *The X Factor's* reigning

champion *Matt Cardle*, whose introductory album *Letters* sold 70,896 copies last week to secure a number two debut. Three of the six previous *X Factor* winners opened at number one, and four of the six had higher first week sales than *Cardle*. In order of release, the roll of honour: *Steve Brookstein* (*Heart & Soul* debuted at number one on sales of 50,989), *Shayne Ward* (*Shayne Ward*, number one, 201,266), *Leona Lewis* (*Spirit*, number one, 375,872), *Leon Jackson* (*Right Now*, number four, 37,197), *Alexandra Burke* (*Overcome*, number one, 132,065), and *Joe McElderry* (*Wide Awake*, number three, 39,405). We should note that *Wide Awake* is the lowest selling debut album by a winner of the competition – the 238 copies it sold last week raise its overall tally to 100,040, just short of the 105,016 copies that *Brookstein's* album has sold – but *McElderry* has been significantly more successful with second album *Classic* since its release nine weeks ago. Dipping 24-26 (6,162 sales) on the current chart, *Classic* has already sold 177,530 copies.

## 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

- PROFESSOR GREEN FEAT. EMELI SANDE  
*Read All About It* Virgin
- LABRINTH FEAT. TINIE TEMPAH  
*Earthquake* Syco
- RIZZLE KICKS *When I Was A Youngster*  
Island
- COLDPLAY *Paradise* Parlophone
- COBRA STARSHIP FEAT. SAI *You Make Me Feel* Decadance/Fueled By Ramen
- BRUNO MARS *Runaway Baby* Elektra



- SNEAKBO *The Wave* Play Hard
- OASIS *Stop Crying Your Heart Out* Big Brother
- COLDPLAY & RIHANNA *Princess Of China*  
Parlophone
- JUSTIN BIEBER FEAT. USHER *The Christmas Song* Mercury
- TWENTY TWENTY *Move It* Music Sounds
- DRAKE FEAT. NICKI MINAJ *Make Me Proud*  
Universal
- PRINCE & THE REVOLUTION *Purple Rain*  
Warner Bros
- KELLY CLARKSON *Because Of You* RCA

### UK ALBUMS CHART

- COLDPLAY *Mylo Xyloto* Parlophone
- MICHAEL BUBLE *Christmas* Reprise
- KELLY CLARKSON *Stronger* RCA
- TOM WAITS *Bad As Me* Anti
- DARREN HAYES *Secret Codes And Battleships* Powdered Sugar
- PAUL SIMON *Graceland* Sony
- MACHINE HEAD *Unto The Locust* Roadrunner
- RONAN PARKE *Ronan Parke* Epic/Syco
- SOLDIERS *Message To You* DMG TV
- JUSTICE *Audio Video Disco* Because/Ed Banger
- STING *The Best Of 25 Years* A&M
- RUSH *ABC 1974* Left Field Media
- JOE JONAS *Fastlife* Hollywood
- CHICKENFOOT III *Ear Music*



The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

Source: Official Charts Company



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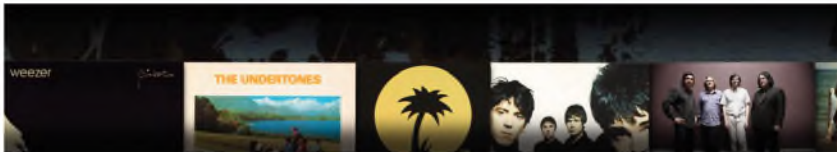
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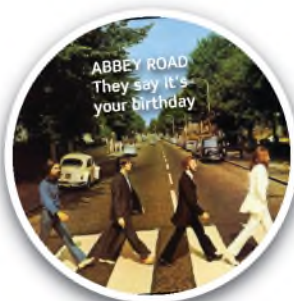
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To discuss a range of print and digital commercial opportunities associated with Music Week's forthcoming features, please email [Darrell.Carter@intentmedia.co.uk](mailto:Darrell.Carter@intentmedia.co.uk) \* All feature dates subject to change or [Archie.Carmichael@intentmedia.co.uk](mailto:Archie.Carmichael@i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

**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

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

### November

**6th**  
MTV EMA  
Odyssey Arena, Belfast  
[mtvema.com](http://mtvema.com)

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

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

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

**18th**  
Nordoff Robbins Pop Quiz  
Regents Park Marriott Hotel,  
London  
[nordoff-robbins.org.uk](http://nordoff-robbins.org.uk)

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

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

### March

**13th-18th**  
SXSW, Austin, Texas  
[sxsw.com](http://sxsw.com)

### April

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

### May

**10th-12th**  
The Great Escape Festival,  
Brighton [escapegreat.com](http://escapegreat.com)



► BIRDY People Help The People October 31



► LOU REED & METALLICA Lulu October 31

### OCTOBER 31

#### SINGLES

- BEYONCE Countdown (Columbia/Parkwood Ent.)
- BIG DEAL Distant Neighbourhood (Mute)
- BIRDY People Help The People (14th Floor/Atlantic)
- 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 (Syco)
- DIRTY PROJECTORS AND BJORK Mount Wittenburg Orca (Domino)
- DOG IS DEAD Hands Down (Atlantic)
- THE DRUMS How It Ended (Island/Moshi/Moshi)
- BAXTER DURY Isobel (Parlophone)
- FLORENCE + THE MACHINE Shake It Out (Island)
- JACK JOHNSON In The Morning (Island)
- LIONSEX Nobody Said It Was Gonna Be Easy (Roar Power)
- LITTLE DRAGON Little Man (Peacock)
- JENNIFER LOPEZ Papi (Del Jam)
- MECHANICAL BRIDE To The Fight (Transgressive)
- MIKE DELINQUENT PROJECT & KCAT FEAT. DONAE'O Out Of Control (Champion)
- MZ BRATT Tear It All Down (Atlantic)
- BO NINGEN Henkan/Jinsei Ichido Kiri (Stolen)
- RADIOKILLAZ Murda Sound (Champion)
- LOU REED & METALLICA The View (Vertigo)
- ROYAL REPUBLIC Underwear (Roadrunner)
- NICOLE SCHERZINGER Try With Me (Interscope)
- 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 6)
- TROPHY WIFE Bruxism EP (Blessing Force)

#### ALBUMS

- TONY BENNETT The Classic Christmas Album (Sony RCA)
- JUSTIN BIEBER Under The Mistletoe (Def Jam)
- 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)
- JETHRO TULL Aqualung - 40th Anniversary Edition (EMI Catalogue)
- JOKER The Vision (4AL)
- MANIC STREET PREACHERS National Treasures: The Complete Singles (Columbia)
- MEGADETH THIRTY3EN (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)
- SIMON & GARFUNKEL Simon And Garfunkel's Greatest (Columbia)
- SLIPKNOT Iowa - 10th Anniversary Edition CD/DVD (Roadrunner)
- STEEL PANTHER Balls Out (Island)
- SUMMER CAMP Welcome To Condale (Moshi/Moshi)
- U2 Achtung Baby 20th Anniversary (Mercury)

### NOVEMBER 7

#### SINGLES

- THE BIG PINK Stay Gold (4AD)
- MELANIE C Weak (Red Girl)
- CIMORELLI EP (Island)
- CAGE THE ELEPHANT Aberdeen (Relentless/Virgin)
- CAVE PAINTING You'll Be Running Soon EP (Hideout/Mercury)
- CLOUD CONTROL Death Cloud (Infectious)
- DUOLOGUE A-B (Wild Game)
- CARO EMERALD Just One Dance/ Bad Romance (Dramatic)
- LOICK ESSIEN Me Without You (RCA)
- FOUR YEAR STRONG Stuck In The Middle (Defacto/Island)
- LIZ GREEN Midnight Blues (PIAS)
- ENRIQUE IGLESIAS FEAT. PITBULL I Like How It Feels (Interscope)
- JLS Take A Chance On Me (Epic)
- KELE The Hunter EP (Nichta/Polydor)
- KING KRULE S/T EP (True Panther Sounds)
- THE KOOKS Junk Of The Heart (Virgin)
- LIANNE LA HAVAS Lost & Found EP (Werner Brothers)
- BENJAMIN FRANCIS LEFTWICH Shine (Dirty Hit)
- PIXIE LOTT FEAT. PUSHA T What Do You Take Me For? (Mercury)
- MANIC STREET PREACHERS This Is The Day (Columbia)
- BRUNO MARS It Will Rain (Elektra)
- MAVERICK SABRE I Need (Mercury)
- MODESTEP To The Stars (A&M)
- NATTY Change EP (Atlantic)
- NICKELBACK When We Stand Together (Roadrunner)
- PAPER CROWS When Friends Survive (Future Cut)
- PORTUGAL. THE MAN So American (Atlantic)
- STEEL PANTHER. If You Really Really Love Me (Island)
- SUMMER CAMP Down (Moshi/Moshi)
- SUNDAY GIRL Love U More (Polydor)
- THE SWELLERS The Best I Ever Had (Fueled By Ramen/Atlantic)
- TINCHY STRYDER Off The Record (4th & Broadway)

▶ **CHER LLOYD** Sticks And Stones November 7▶ **ED SHEERAN** Lego House November 14▶ **FLO-RIDA** Good Feeling November 21▶ **PATRICK WOLF** Together November 28▶ **YOUNG MONEY** YMCMCMB December 19

- **TREVOR & HANNAH** Big Water (Heavenly/Cooperative)
- **WASHINGTON** Holy Moses (Mercury)
- **THE WOMBATS** 1996 (14th Floor)
- **WONDERLAND** Need You Now (Mercury)

## ALBUMS

- **ATLAS SOUND** Parallax (4AD)
- **BIRDY** Birdy (14th Floor/Atlantic)
- **SUSAN BOYLE** Someone To Watch Over Me (Syco)
- **THE CURE** Disintegration – Deluxe Edition (Fiction)
- **SANDY DENNY & THEA GILMORE** Don't Stop Singing (Island)
- **DISTURBED** The Lost Children (Reprise)
- **BRIAN ENO** Panic Of Looking (Warp)
- **BRUCE FORSYTH** These Are My Favourites (EMI)
- **FOUR YEAR STRONG** In Some Way, Shape Or Form (Delata/Island)
- **WYNTER GORDON** With Music I Die (Asylum/Atlantic)
- **JIM HALL & PAT METHENY** Jim Hall & Pat Metheny (Nonesuch)
- **CHER LLOYD** Sticks And Stones (Syco)
- **PIXIE LOTT** Young Foolish Happy (Mercury)
- **DAVID LYNCH** Crazy Clown Time (Sunday Best)
- **MY SAD CAPTAINS** Fight Less Win More (Stolen)
- **RANDY NEWMAN** Live In London (Nonesuch)
- **PINK FLOYD** A Foot In The Door: The Best Of Pink Floyd (EMI)
- **PINK FLOYD** Wish You Were Here (Immersion) (EMI Catalogues)
- **PUSHA T** Fear Of God Part II: Let Us Pray (Decca)
- **RUSH** Time Machine 2011: Live In Cleveland (Roadrunner)
- **SCORPIONS** Comeback (Columbia/Seven One)
- **TRENTMOLLER** Reworked/Remixed (In My Room)
- **VARIOUS** The Twilight Saga: Breaking Dawn – Part 1 OST (Chop Shop/Atlantic)
- **THE WANTED** Battleground (Global Talent/Island)
- **WASHINGTON** I Believe You Liar (Mercury)

## NOVEMBER 14

## SINGLES

- 2:54 Scarlet (Fiction)
- **CHRIS BROWN** She Ain't You (Sury/RCA)
- **KATE BUSH** Wild Man (Noble & Brife)
- **CHILDISH GAMBINO** Camp (Island)
- **CLEMENT MARFO & THE FRONTLINE** FEAT. GHETTYS Overtime (Warner)
- **CLEMENT MARFO & THE FRONTLINE** FEAT. GHETTYS Overtime (Warner Brothers)
- **THE COLLECTIVE (CHILDREN IN NEED)** Teardrop (Island)
- **DEATH CAB FOR CUTIE** Stay Young, Go Dancing (Atlantic)

- **DRY THE RIVER** Weights & Measures EP (RCA)
- **ESTELLE** Back To Love (Atlantic)
- **ICONA POP** Nights Like This (Mercury)
- **IYAZ FEAT. TRAVIE MORCOY** Pretty Girls (Beluga Heights/Reprise)
- **JESSIE J** Who You Are (Island/Lava)
- **JESS MILLS** Silent Space (Island)
- **ONE DIRECTION** Gotta Be You (Syco)
- **OH LAND** White Nights (RCA)
- **OWL CITY** Dreams Don't Turn To Dust (Island)
- **PAJAMA CLUB** Daylight (Lester)
- **RED HOT CHILI PEPPERS** Monarchy Of Roses (Warner Brothers)
- **THE SATURDAYS** My Heart Takes Over (Polydor)
- **ED SHEERAN** Lego House (Asylum)
- **SNOW PATROL** This Isn't Everything You Are (Fiction)
- **SWITCHFOOT** The Original (Atlantic)
- **TEGAN AND SARA** Get Along (Sire/Warner Brothers)
- **TOM VEK** Someone Loves You (Island)
- **WESTLIFE** Lighthouse (RCA)

## ALBUMS

- **THE BYRDS** The Complete Album Collection (Sony)
- **DRAKE** Take Care (Cash Money/Island)
- **ELIJAH & SKILLIAM** Rinse Presents: 17 (Rinse)
- **ELO** The Classic Albums Collection (Epic)
- **LIZ GREEN** O, Devotion! (PIAS)
- **SKYLAR GREY** Invisible (Interscope)
- **GYM CLASS HEROES** The Papercut Chronicles II (Fuelled By Ramen/Atlantic)
- **ENRIQUE IGLESIAS** Euphoria Reloaded (Interscope)
- **JESSIE J** Who You Are – Platinum Edition (Island/Lava)
- **JLS** Jukebox (Epic)
- **KITSUNE** Kitsune Maison 12 – The Good Fun Issue (Kitsune)
- **HUGH LAURIE** Let Them Talk (Warner Music Entertainment)
- **ANDREW LLOYD WEBBER** The Phantom Of The Opera At The Royal Albert Hall (Really Useful)
- **LOS CAMPESINOS** Hello Sadness (Wichita/Universal)
- **PARADE** Parade (Asylum/Atlantic)
- **GILLES PETERSON PRESENTS HAVANA CULTURA** The Search Continues (Brownswood)
- **PORTUGAL. THE MAN** In The Mountain In The Cloud (Atlantic)
- **THE PUPPINI SISTERS** Hollywood (Decca)
- **REM** Part Lies, Part Heart, Part Truth, Part Garbage 1982-2011 (Warner Brothers)
- **THE ROYAL BAND OF H.M. MARINES** Summon The Heroes (Decca)
- **SEASICK STEVE** Walkin' Man: The Very Best Of Seasick Steve (Rhino)
- **FRANK SINATRA** Best Of The Best (EMI Catalogue)

- **SNOW PATROL** Fallen Empires (Fiction)
- **SOUL SURVIVOR** We Are The Free (Kingsway)
- **ROBIN THICKE** Never Give Up (Interscope)
- **TWIGGY** Romantically Yours (EMI TV)
- **TYGA** Careless World (Island)
- **VARIOUS** This Warm December Vol. II (Island)
- **THE WHO** Quadrophenia – Deluxe (Umc)

## NOVEMBER 21

## SINGLES

- **BLINK-182** Wishing Well (Island)
- **CHASE & STATUS & SUBFOCUS** FEAT. TAKURA Flashing Lights (Mercury)
- **THE DUKE SPIRIT** Don't Wait (Fiction)
- **EMELI SANDE** FEAT. NAUGHTY BOY Daddy (Virgin)
- **EMA** Marked/Angelo (Souterrain Transmissions)
- **FLO-RIDA** Good Feeling (Atlantic)
- **PETER GABRIEL** Solsbury Hill (Real World/EMI)
- **GROUPLOVE** Lovely Cup (Canvasback/Atlantic)
- **KASABIAN** Re-Wired (Columbia)
- **LADY GAGA** Marry The Night (Interscope)
- **LIL' WAYNE** FEAT. BRUNO MARS Mirrors (Cash Money/Island)
- **TONY LIONNI** Bjour EP (Champion)
- **PITBULL** FEAT. CHRIS BROWN International Lover (RCA)
- **KELLY ROWLAND** FEAT. THE WAVS Down For Whatever (Motown/Island)
- **BRITNEY SPEARS** Criminal (Jive)
- **TONY BENNETT** FEAT. LADY GAGA The Lady Is A Tramp (Sury)
- **WILL YOUNG** Come On (RCA)

## ALBUMS

- **KATE BUSH** 50 Words For Snow (Noble & Brife)
- **CARO EMERALD** Deleted Scenes From The Cutting Room Floor – Bonus Edition (Dramatic)
- **MARY J BLIGE** My Life II (Polydor)
- **LADY GAGA** Born This Way – The Remix (Interscope)
- **NICKELBACK** Here And Now (Roadrunner)
- **ONE DIRECTION** Up All Night (Syco)
- **OH LAND** Oh Land (RCA)
- **RIHANNA** Talk That Talk (Det Jam)
- **THE ROLLING STONES** Some Girls (Eagle Vision)
- **ROY HARPER** Songs Of Love And Loss – Vol 1 & 2 (Salva/Union Square)
- **SADE** Live (RCA)
- **THE SATURDAYS** On Your Radar (Polydor)
- **SEAL** Soul 2 (Warner Brothers)
- **THE SWELLERS** Good For Me (Atlantic)
- **TAYLOR SWIFT** Speak Now World Tour Live: Deluxe (Big Machine/Mercury)
- **TAKE THAT** Take That: Progress Live (Polydor)
- **WESTLIFE** Greatest Hits (RCA)
- **THE WOMBLES** The W Factor (Dramatic)
- **YELAWOLF** Radioactive (Polydor)

## NOVEMBER 28

## SINGLES

- **BOS ANGELES** Days Of Youth (Roundtable)
- **[STRANGERS]** EP3 (EMI/Epic)
- **CANT** Too Late, Too Far (Warp)
- **DJ SHADOW** FEAT. LITTLE DRAGON Scale It Back/Redeemed (Island)
- **NEWTON FAULKNER** It Must Be Love (Ugly Truth/RCA)
- **THE FEELING** Rose (Island)
- **FIXERS** Imperial Goddess Of Mercy EP (Mercury)
- **GOTYE** Easy Way Out (Island)
- **BEN HOWARD** The Fear (Island)
- **J COLE** FEAT. TREY SONOZ Can't Get Enough (RCA)
- **JAY-Z & KANYE WEST** FEAT. MR HUDSON AND THE LIBRARY Why I Love You (Roc-A-Fella/Del Jam)
- **KING CHARLES** Bam Bam (Island)
- **MORNING PARADE** Us & Ourselves (Parlophone)
- **CHRISTINA PERRI** Arms (Atlantic)
- **JESSIE WARE** Strangest Feeling (Island)
- **PATRICK WOLF** Together (Mercury)

## ALBUMS

- **IL DIVO** Wicked Game (Syco)
- **GORILLAZ** The Singles Collection: 2001-2011 (Parlophone)
- **JOE MCELDERRY** Classic Christmas (UCJ)
- **KYLIE MINOGUE** Aphrodite Les Folies – Live In London (Parlophone)
- **MONICA** New Life (J)
- **OLLY MURS** In Case You Didn't Know (Epic/Syco)
- **KELLY ROWLAND** Have I Am (Motown/Island)
- **WHAM!** The Final (Epic)

## DECEMBER 5

## SINGLES

- **BRIGHTON & HOVE GAY MEN'S CHORUS** Somewhere For Me (Island)
- **MATT CARDLE** Starlight (Columbia)
- **CAVE PAINTING** Rio (Hideout/Mercury)
- **COLDPLAY** Christmas Lights (Parlophone)
- **DOCTOR P** FEAT. JENNA G Neon (Warner Brothers)
- **CARO EMERALD** Stuck (Dramatic)
- **FIXERS** Majesties Ranch (Mercury)
- **TANYA LACEY** Born To Fly/Letter To My Ex (RCA)
- **LADY ANTEBELLUM** We Owned The Night (Capitol/Parlophone)
- **NICKI MINAJ** I'm The Best (Cash Money/Island)
- **JAMES MORRISON** FEAT. JESSIE J Up - EP (Island)
- **PLAN B** My Manor's III (679/Atlantic)
- **SOUNDGIRL** Planes In The Sky (Mercury)
- **T-PAIN** FEAT. WIZ KHALIFA & LILY ALLEN 5 O'clock (Jive)
- **TYGA** FEAT. CHRIS RICHARDSON Far Away (Island)

- **THE VACCINES** Wetsuit (Columbia)

## ALBUMS

- **THE BLACK KEYS** El Camino (Cooperative/V2)
- **BRIGHTON & HOVE GAY MEN'S CHORUS** Brighton & Hove Gay Men's Chorus (Island)
- **THE FEELING** The Feeling Singles 2006-2011 (Island)
- **MELANIE FIONA** The M.F. Life (Island)
- **FOSTER THE PEOPLE** Call It What You Want (Columbia)
- **GO WEST** 3D (Blueprint)
- **T-PAIN** Revolver (Jive)
- **WHITE DENIM** Last Day Of Summer (Downtown/Cooperative)
- **BOW WOW** Underrated Us (Cash Money/Island)

## DECEMBER 12

## SINGLES

- **BEYONCE** Love On Top (Columbia/Parkwood Ent.)
- **CLOCK OPERA** Once And For All (Island)
- **FOE** Cold Hard Rock (Stella Mortis/Mercury)
- **FOO FIGHTERS** These Days (RCA)
- **HURTS** All I Want For Christmas Is New Year's Day (Major Label/RCA)
- **MOBY** FEAT. INYANG BASSEY The Right Thing (Little Idiot)
- **DOT ROTTEN** Keep It On A Low (Mercury)
- **LAURENT WERY** FEAT. SWIFT KID AND DEV Hey Hey Hey (Pop Another Bottle) (One More Tune/Warner)

## ALBUMS

- **ANTHONY HAMILTON** Back To Love (RCA)
- **NEVER SHOUT NEVER** Time Travel (Warner Brothers)
- **THE WOMBLES** Wombling Merry Christmas (Dramatic)

## DECEMBER 19

## SINGLES

- **JUSTIN BIEBER** Mistletoe (Mercury)
- **NIKI & THE DOVE DJ**, Ease My Mind/Under The Bridges (Island/Moshi Moshi)
- **TRIBES** We Were Children EP (Island)
- **TWIN ATLANTIC** Free (Red Bull)

## ALBUMS

- **YOUNG MONEY** YMCMCMB (Island)

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

Please email any key releases information to [isabelle.nesmon@intendmedia.co.uk](mailto:isabelle.nesmon@intendmedia.co.uk)

A more extensive release schedule is available at [www.musicweek.com](http://www.musicweek.com) located in the charts section

**PRODUCT: RECOMMENDED**For more reviews visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)**ALBUM OF THE WEEK**
**FLORENCE + THE MACHINE**  
**Ceremonials**

(Island)



Florence's follow up to her three million-selling debut *Lungs*, a record which won Best Album at the Brits, was always going to be a tricky one. The past three years have found the singer stealthily gaining cultural omnipresence: from her performances on Saturday Night Live and at the VMAs to the repeated radio plays of singles *Dog Days Are Over* and *You Got The Love*. As a result, expectations for *Ceremonials* are high, but it meets them at every turn. Recorded over five weeks at Abbey Road with long time producer Paul Epworth, it is a release which is rich and grandiose – a statement of intent. Strings, pianos, kettle drums, organs and choirs build up and fade away, perfectly mirroring Welch's voice. From lead single *Shake It Out*, with its wheezing harmonium to the Eighties feel of *Never Let Me Go*, it is clear that Welch is making her mark, and ensuring her place in the public's heart for a little longer. **CD OUT OCT 31**

**TRACK OF THE WEEK**
**CHER LLOYD**  
**FEAT.**  
**MIKE POSNER**

With Ur Love

(Syco)



Txt spk in song titles: a key sign of the oncoming cultural apocalypse?

Regardless, Cher Lloyd's team have clearly been listening extra close to Paper Planes-era MIA and Rihanna's recent string of bold, dancey synth choruses. The combination makes for another proudly chart-tastic record; an anthem for E-number addicts everywhere, once again made a million times more interesting by a slightly deranged edge.

Swagger Jagger's chanting might have gone, but quick-fire ragga repetition and a vowel-stretching core refrain take up the 'try and get this out of your noggin' mantle with aplomb. This is an easy record to love, and perhaps an easy record to hate – but it's one ur going to find impossible to ignore. **TI OUT Oct 31**

**INCOMING ALBUMS...****REVIEWERS:** Simon Christophers, Tim Ingham, Charlotte Otter**THE REAL TUESDAY WELD** *Songs For The Last Werewolf* (Crammed Discs)

What does an album mean anymore unless it has a narrative behind it; Adele's 21, Plan B's ...Strickland Banks. *Songs For The Last Werewolf* continues the tradition. Ostensibly an accompaniment to Glen Duncan's *The Last Werewolf*, but in essence a tour of alt-musical history, navigating 19th century musical halls, jazz bars, 90s bedsits and next generation nightclubs.

For the most part it's all very effective; recommended selections would be the blues harp stomping opener *Wolfman*, the electro hustling *Love, Lust, Money*, the cinematic *Tear Us Apart* and the smoky jazz club blues of *Save Me* and (*I Always Kill*) *The Things I Love*.

Play and repeat this Halloween, *Songs For The Last Werewolf* is theatrical, gothic, genre hopping pop at its best. **SC OUT NOW**

**SUSAN BOYLE** *Someone To Watch Over Me*

A hot tip to trouble Christmas charts and supermarket shelving units alike this Q4,

the return of one of the most successful reality TV stars in history couldn't come at a more opportune time.

As for the songs, the standard reworkings of timeless classics are there once again, including *Unchained Melody* and *Joni Mitchell's Both Sides Now*. But there's a more modern edge, too, with both producer Steve Mac and soulful singer Emili Sande credited with writing all-new material, and a cheeky re-take of *Depeche Mode's Enjoy The Silence* popping up – showing a different side of SuBo. Syco says of the LP: "New material and classics combined with a variation of tempos from the ethereal to the dramatic, the music is stripped back and showcases the voice the world fell in love with." **TI OUT NOV 7**

**SEASTICK STEVE** *Walkin' Man: The Best Of*

For a man who plays a big chunk of his songs with only three strings, Seastick

Steve's churned out an impressive – and impressively varied – back catalogue of hits. Okay, so nothing exactly veers into electro-dubstep territory, but there's plenty on *Walkin' Man* to keep the Jools Holland crowd interested, from the barefaced, stomp-happy jollity of *Dog House Boogie* to the grubby blues of *You Can't Teach An Old Dog New Tricks* – where his gravelly voice really carries to the fore. With three gold and one platinum-selling album to his name, Seastick Steve's no niche act, and this should open up his rootsy output to an audience who'd only previously flirted with his charms. For more hardcore fans there is a limited edition deluxe version with a bonus DVD featuring the artist playing live at Brixton's O2. **TI OUT NOV 14**

**SEAL** *Soul 2* (Warner)

Sade's Live album is released in the same week as this covers LP from Seal, and both will be going all out to please the loyal smooth soul crowd in time for Christmas. Following the success of predecessor *Soul*, Seal twists his attention in the direction of classic 1970s Motown smashes for its sequel – the eighth studio album of his career. Vintage cuts such as *Rose Royce's Wishing On A Star*, *Bill Withers' Lean on Me*, *Al Green's Let's Stay Together*, *Teddy Pendergrass' Love T.K.O* and *Marvin Gaye's What's Going On?* get the silky-voiced treatment with production from Trevor Horn and David Foster. Released in November 2008, *Soul* went gold in Australia, Italy and Sweden, platinum in Canada, Switzerland and the UK, and double-platinum in Belgium – and made the European Album chart. It was also a diamond-seller in France. **TI OUT NOV 21**

**GORILLAZ** *The Singles Collection (2001 - 2011)*

When Damon Albarn inaugurated Gorillaz with the exceptional Clint Eastwood single,

the act looked every inch the novelty departure, after the demise of the celebrated Blur. Over a decade on, Albarn has made experimentalism his stock in trade, and his cartoon outfit are four studio LPs to the good – with a strong series of hit singles to their name.

These are all present and correct here, from the straight-up club appeal of *Shaun Ryder vehicle DARE* to the dreamy, cheery *Feel Good Inc* and the mind-bending, leftfield *Superfast Jellyfish*, featuring *Gruff Rhys* and *De La Soul*.

The 15 track collection also includes a couple of treats for long-term fans, in the shape of an *Ed Case/Sweetie* remix of *Clint Eastwood* and a *Soulchild* reworking of 19-2000. **TI OUT NOV 28**



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**▲ ▶ GOLDEN MOMENTS**

At the Golden Badge Awards, which took place at London's Savoy on October 19, the British Academy of Songwriters, Composers and Authors (BASCA) honoured Mick Hucknall (above right, with PPL CEO Fran Nevrla), Joan Armatrading and Dennis Waterman (right), Mike Read (with Estelle Morris and Steve Levine, above) and Ray (no, not that one) Davies (with John Logan and Waterman, top). Other recipients were Tony Burrows, Christina Coker, Christopher Gunning, John Leckie, Arlene Phillips, Mike Ross-Trevor (an astonishing total of three first names, there) and Clare Teal.



**▲ GOT FITZGERALD**

Twenty First Artists have signed Ki Fitzgerald – part of writing team The Lonesharks – to a worldwide music publishing deal with Ashley Tabor's Global Publishing. Here he is celebrating with the team, although seemingly unwilling to share his drink. L-R: Aaron Buckingham (Global), Ki himself, Alex Katter (Twenty First Artists), Ashley Tabor, Angus Blair and Miller Williams (Global).



**▲ BRIMFUL OF ACCOLADES**

Legendary Indian singer Asha Bhosle (yep, as in Brimful of) received the Lifetime Achievement Accolade at the Asian Awards (sponsored by Kingfisher Airlines), which took place last Wednesday (October 19) at London's Grosvenor House Hotel. She was presented with the award by Jay Sean and Kingfisher Airlines UK & Europe general manager Rachel Finn.

**KEY SONGS IN THE LIFE OF...**

**ROSS CAIDEN**



Product manager, Prime Direct Distribution

First record you remember buying?

Michael Jackson, History: Past, Present & Future. My mum was a huge fan and while doing the chores would boom out his music, and occasionally the dance moves to match. Any time I hear any Jackson music it always reminds me of happy childhood memories and especially of my mum.



Last track you downloaded?

Jamie Jones, Forward Motion. As a house/techno DJ and producer, I am forever downloading music to play in my sets. This has been around a while now but still does the business in the clubs.

What track would you have played at your funeral?

Jeff Buckley's Hallelujah.

What's your karaoke speciality?

Robbie Williams, Let Me Entertain You. As I can't sing, this is a no-brainer and can be 'sung' by anyone without tone or talent.

What song would be the first dance at your wedding?

Sia, My Love. This reminds me of when my girlfriend and I first met. She had this song on a CD in her room and we would listen to it over and over again.

Recommend a track Music Week readers might not have heard but should go and listen to right now.

Havana, One That Got Away. I consider him a UK version of Drake but still maintaining his own indefinable style. He has a refreshing and yet commercially viable sound while still oozing talent and credibility.

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

Stevie Wonder's Superstition. A classic. Stevie is a master singer-songwriter and is in my books one artist who can warrant the often overused tag 'legend'.

**ARCHIVE MUSIC WEEK • October 27, 2001**



Newly appointed EMI chief Alain Levy is to conduct a thorough review of operations and announces a total rethink of the company's future. It's like that joke about the bloke who finds a five-year-old dry cleaning ticket in an old jacket pocket: it'll be ready next Tuesday... Brighton's Electric Soft Parade (pictured left – and still going, you know) attempt to shoot, produce and screen a pop video to support their third single, There's a Silence... HMV COO Brian McLaughlin is the Music Industry Trust's Man of the Year...



**NEW RELEASES RECOMMENDED 27.10.01**

**BRITNEY SPEARS** Britney *Jive*

Post-One More Time and pre-utter lunacy, Britney made an eponymous album that "reminds us of her distinguished pop pedigree" and which is "bursting with catchy, fresh numbers". It benefits from "an absence of insipid ballads" and goes on to sell 12 million copies.

**ANDREW WK** I Get Wet *Mercury*

Remember when Andrew WK was the most-talked-about artist in the world? Remember those 'nosebleed' posters? Remember the rumours that it was all a front for Dave Grohl? Remember this album? You should, it's ace. Although MW describes it as a "Sham 69/Gary Glitter hybrid".

**SINGLES TOP 5 27.10.01**

POS	ARTIST	TITLE
1	AFROMAN	Because I Got High
2	KYLIE MINOGUE	Can't Get You Out Of My Head
3	DJ OTZI	Hey Baby
4	BRITNEY SPEARS	I'm A Slave 4U
5	MIS-TEEQ	One Night Stand



**ALBUMS TOP 5 27.10.01**

POS	ARTIST	ALBUM
1	STEPS	Gold - The Greatest Hits
2	KYLIE MINOGUE	Fever
3	ANDREA BOCELLI	Cieli Di Toscana
4	PAUL WELLER	Days Of Speed
5	STARSAILOR	Love Is Here







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