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# MusicWeek



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THE



FACTOR

20 WOMBLING GREATS



Direct from their triumph at Glastonbury (it's a long walk)...

**THE WOMBLES** are back with this 20 track album including the VERY BEAST OF THE WOMBLES, drawn from all four of their 70's studio albums.

# THE FACTOR

Released 28th November

The single, "Wombling Merry Christmas" is released on 12th December



**DRAMATICO**

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PRODUCER SAYS UNRELEASED WINEHOUSE MATERIAL WILL NOT BECOME A '2PAC SITUATION'

# Island's Lioness roars one last time

## TALENT

BY PAUL WILLIAMS

Amy Winehouse's newly-unveiled album is expected to be among the biggest sellers this Christmas, but is unlikely to spawn a string of further releases of unissued material by the late singer.

The December 5-issued *Lioness: Hidden Treasures* includes 12 tracks.

These take in recordings from before the release of first album, *Frank*, up to music she was working on this year.

While it will technically be her third album, Island Records co-president Ted Cockle was quick to point out *Lioness* is not in any way the planned follow-up to 2006's *Back To Black*.

He noted: "This is a true reflection of the different stages of Amy's career."

The new set includes a cover of *The Girl From Ipanema* dating from 2002, a 2008 recording of a song called *Like Smoke* featuring a rap from Nas, and a new Winehouse original, *Between The Cheats* – which was a potential cut on her third album.

"She was hip-hop. She was doo-wop. She was high. She was low. She was all right. She wasn't all right and I think this encapsulates everything," said Island co-president Darcus Beese, who signed Winehouse to the record company.

Winehouse's long-time collaborator Salaam Remi, who produced eight of the album's 12 cuts, was not anticipating a slew of further releases.



"It's not a 2Pac situation," he said, referring to the late rapper whose release output post-death far outweighs what was issued

## RETAIL READY FOR A NUMBER ONE

**Play.com** music category manager Ben Bewick told *Music Week*: "It's hugely anticipated. We had the full press release this morning and it looks like a great collection of songs for her fans. It's great for us to have another big album coming out in December. We'll be working hard from now to drive pre-orders up to release."

**HMV** said in a statement: "This is really exciting news – a lot of people felt there simply had to be some unreleased new material from Amy, and that it was only a matter of time before it came out. Naturally, we're expecting huge interest in this album. And with its timing so close to Christmas it's also likely to be a strong contender for the Xmas number one"

while he was still alive. "There are more [unreleased] pieces, but the majority of what was going forward [for the third album] was written but not recorded."

Remi said the tracks for *Lioness* were already largely completed before he worked on them, while he was confident anything he did add would have met her approval.

"I had constant discussions with her all along [her career]. I was the musical safe house for her," he said.

The decision to release *Lioness* so soon after Winehouse's death was partly determined by her father Mitch, Island's Cockle revealed – whom he noted wanted to progress with the Amy Winehouse Foundation.

A donation of £1 from the sale of each LP will go to the Foundation, which helps young people – especially those needing help because of ill health, disability, financial disadvantage or addiction.

## LIONESS: TRACK BY TRACK

### Our Day Will Come

Salaam Remi revealed during recording with Winehouse they would often "play around" with cover versions of songs, with one such session producing this reggae reworking of Ruby & the Romantics' doo-wop cut

### Between The Cheats

"One of the songs slated for her forthcoming album we were working on," according to Remi, who said Winehouse typically recorded this in one take

### Tears Dry

Remi explained this slowed-down version existed prior to the up tempo *Back To Black* recording, sampling Marvin Gaye and Tammi Terrell's *Ain't No Mountain High Enough*

### Wake Up Alone

Previously unissued from the *Back To Black* sessions and recorded by Paul O'Duffy

### Will You Love Me

**Tomorrow**  
A 2004 Mark Ronson-produced cover of the Goffin & King classic

### Valerie

A slower version of Winehouse's celebrated Zutons cover

### Like Smoke

This features rapper Nas, name-checked by Winehouse on *Me & Mr Jones* and "one of her favourites", says Remi

### The Girl From Ipanema

When Winehouse played this to Remi in May 2002 – when they first met – it convinced him she was musically something extremely special

### Halftime

Remi said this was part of the original repertoire of songs Winehouse played for him when they met in 2002 and, while it did not ultimately make the first album, "She mentioned Sinatra in the song and that's one of the reasons that album was called *Frank*"

### Best Friends

Remi-produced 2003 recording dating from around *Frank*

### Body & Soul

Her last-ever recording and the sole album cut already available – it is also part of Tony Bennett's *Duets II* album

### A Song For You

This cover of the Leon Russell song was recorded by Winehouse in her home studio in St Lucia into a hand-held mic as she learnt Donny Hathaway's version from her computer



## NEWS

## EDITORIAL

## Old guard know a bad deal when they see it



"THE RANTINGS OF AN OLD HAS-BEEN"; "Superb speech"; "Amazing and articulate"; "Ironic. He destroyed the fabric of society".

You've got to hand it to Pete Townshend. For a codger whose most agile windmilling days are long behind him, he can't half still get an audience going.

The quotes above are just a taster of the split opinion that poured onto MusicWeek.com's message boards after Townshend's scathing BBC Lecture on Monday night. (That last one's real, by the way. I know.)

Across the 'net, songwriters, label execs and humble old punters argued back and forth on whether Townshend's wider point – that iTunes is largely screwing over talented individuals, and that streaming's making things worse – was a deliberately contrary fallacy or a searing truism.

Steve Jobs was "one of the coolest guys on the planet", according to The Who man – but his flagship download music service has gone on to "bleed artists like a digital vampire".

Townshend put his faith in the BBC to salvage the situation for artists, calling on Auntie to "use some its resources to sidestep editorial censorship, and give the listeners the kind of licence they got when they tuned into John Peel".

And then the killer blow: "If the BBC were to start a website like Spotify, one thing would be certain, the musicians who were featured would get paid."

The BBC, of course, probably isn't too keen on getting mauled by the world's most popular music streaming service just yet – it's a little caught up apportioning the hurt following its 20% budget cuts.

But plenty of artists will hope someone – be it Google, Zune, Amazon or Facebook – might soon land a punch on the nose of today's dominant digital music forces, while coming up with a model that offers fairer recompense for their output.

It would be timely: right now, the cards seem to lie with the artists' teams in this particular power struggle. Mutiny is afoot.

### "Coldplay's decision to snub streaming sites is looking like a smart one..."

One glance at the Top 75 albums chart on page 36 suggests that Coldplay's decision to hold back their album from all streaming sites – including Rdio and Rhapsody – was a smart one: you'll count all five LPs from the Oxford band in this week's Official list.

Skipping streaming sites clearly hasn't hurt the sales of Adele's 21, either. (*Music Week* might have reported once or twice on that release shifting just a few copies.)

It is thought that Spotify and others already shell out a gigantic proportion of their revenues to rights holders – but it's also clear that artists feel they're not getting a fair deal.

Something has to change, and soon, because Townshend's correct about one thing: whether current global champs like Coldplay, or wisened old dogs like Pete, artists aren't the type to let themselves Get Fooled Again.

Tim Ingham  
Editor

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

LABEL'S THIRD-PARTY MODEL REAPS NUMBER ONE AS NEW

## EMI Label Services the right

### BUSINESS

■ BY CHARLOTTE OTTER

Noel Gallagher's management team has said that the singer is not tempted to return to working with major record labels after celebrating his first solo number one album with Noel Gallagher's High Flying Birds.

Speaking about the singer's decision to enlist the help of EMI's Label Services Europe for distribution and promotion surrounding the release, Ignition Management partner Alex McKinlay said that Gallagher, who has released records through his own labels for the past 11 years, first with Big Brother and then with Sour Mash, had outgrown the traditional record label model – adding that the company was also a powerful solution for artists who no longer fitted within the traditional 'hit-driven' label system.

"Working with Label Services and our international partners on this record has been a great success and the results so far speak for themselves," said McKinlay. "We've proved that this model works with major releases as well as with more niche releases."

The record is the latest success story for EMI Label



Services, which *Music Week* can reveal will continue its relationship with former Genesis man Peter Gabriel. It has been tasked with the

worldwide (excluding Canada and Australia) release of Gabriel's entire back catalogue of solo material, including hits such as

## Goss: Consumers don't value albums anymore

Singer Matt Goss has told *Music Week* that he believes the value of the album format is on the wane amongst consumers.

As he continues to work on his forthcoming album with veteran record executive and producer Ron Fair – famed for his work with Christina Aguilera and The Black Eyed Peas – Goss said: "I'd like consumers to realise that we [artists] make albums – a body of work that reflects the way we are feeling in its entirety. The consciousness of what goes into making a record, the liner



notes and the album covers... I don't think people realise sometimes that we're involved in all of it. It'd be nice to get that value back; the value back of music."

Goss, recently dubbed by the *LA Times* as "The Hottest Las Vegas Act" has had considerable solo success with his Caesar's Palace residency and recently performed a special show at London's Royal Albert Hall to coincide with the play of his new

single, Fighting for Love, on Radio 2.

The former Bros frontman expressed his disappointment at the emphasis placed on singles at the expense of the album: "The consumer is all about the single. What about the songs that aren't singles that are better than the single? There's often songs on an album that are full of emotion and full of lyrical content that aren't quite radio material and we never get to those anymore," he said.

"When I buy a record I commit to that record or artist. I might not like the whole record but isn't that part of the journey? I miss that."

V PETER GABRIEL DEAL IS ANNOUNCED

# fit for Gallagher

## OPEN EMI IS APP HAPPY



ANOTHER FRESH NEW BUSINESS line from EMI promises to put thousands of songs and other music-related content such as video, photos and artwork in the hands of more than 10,000 application developers worldwide.

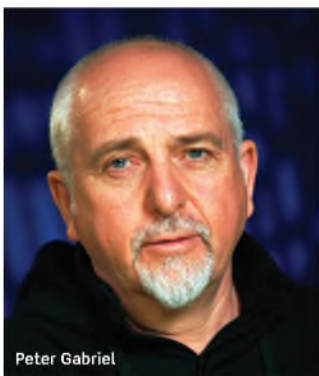
The firm has teamed up with digital music intelligence platform The Echo Nest to "give developers a one-stop destination to create innovative digital products for EMI's artists".

Part of the label's Open EMI initiative, EMI says that the move will allow app developers easier access to license artists including Gorillaz, Pet Shop Boys, Tinie Tempah, Professor Green, Eliza Doolittle, Chiddy Bang and The Japanese Popstars.

"We're taking the pain out of licensing," Neil Tinegate, EMI's VP of digital projects, told *Music Week*. "We're offering a payment structure that is a division of revenue between the content side of the deal. There's people like ourselves – the publishers and the artists – on one side of it, and our side of the fence gets 60%."

"The other side of the fence is the technical side and they get 40%. That revenue goes to The Echo Nest and they will negotiate with the developer how much they will receive of that money."

"The idea is that we've got one deal that is a framework deal that we can use with many different developers and that everyone knows up front what the splits are and we can work a suitable business model from that."



Peter Gabriel

Sledgehammer, Don't Give Up and Solsbury Hill.

Also run through the company is singer-songwriter Charlene Soraia, whose single *Wherever You Will Go* climbed to number three on the UK chart on Sunday.

EMI Label Services has previously worked with I Am Kloot, Brett Anderson, Kate Bush, The Automatic and Little Dragon and rival Gallagher outfit Beady Eye.

While the past 12 months has found the company rack up eight top 30 albums and three top five singles in the UK, EMI Label Services Europe VP Michael Rowe said he did not think the model would become the de facto choice for artists – but instead act as an option which



Charlene Soraia

complemented and supported the more traditional record label structures.

"There will always be those who want a more traditional relationship with labels, with greater involvement in A&R; however, this route isn't for everyone," he explained.

"Different artists want different things when it comes to support from a record company. There will always be some who want a more traditional label relationship, but we complement each other well."

The coming weeks finds the Label Services team working on releases including Kate Bush's first solo album in six years, *50 Word For Snow*, alongside the forthcoming debut album by ATP-signed *We Are Augustines*.

CEO SIMON FOX REASSURES LABELS

# HMV remains keen on music



## RETAIL

BY TIM INGHAM

The recent headphone and hardware boom at HMV doesn't mean the writing will be on the wall for music any time soon.

National newspaper reports this week suggested that sales of celebrity-endorsed phones and other equipment would eclipse sales of music and DVD at HMV within five years.

Around a third of all HMV nationwide store space is now dedicated to hardware – but the retailer's CEO Simon Fox says that is no reason for record labels to panic.

"We recently completed our 'Fast Forward' rollout of an expanded personal technology offer to the majority of our stores around the country, and I'm pleased to say we're seeing a positive response from many customers – existing and new ones who are seemingly coming in for the first time in a while, which has to be a good sign," he explained.

"Headphones, including fantastic ranges from the likes of Beats by Dr. Dre, House of Marley, Ministry of Sound, Skullcandy and other premium brands, are helping to lead the way for us."

"Given our music heritage and the highly accessible locations of our stores on the high street, we see ourselves as being ideally placed to develop this market in conjunction with

our partners, which, of course, increasingly includes not just manufacturers but labels, artists and management.

"We don't see tech as some kind of alternative to music, film and games, but, instead, the very channel through which an increasing number of people are now discovering and consuming digital content."

"So, if we're looking to connect with consumers in this way, then surely that has to ultimately be an encouraging development for our supplier partners also, especially if it helps to increase footfall in the meantime."

"We believe there will be a viable market for physical media for some years to come, and we'll certainly be looking to work with labels to maximise the opportunities that continue to exist around CDs."

"But for the market and our partners to benefit, they need a strong and successful HMV, so it's important we take the necessary steps that will help to transform our business into a broad-based entertainment brand – and technology, alongside live music, represents an important part of our strategy going forward."

"As [Universal commercial division managing director] Brian Rose recently stated in *Music Week*, he would have been 'disappointed' if HMV wasn't taking such measures to respond to consumers and secure its long-term future."

## MusicWeek

Incorporating: *Tonic*, *MBI*, *Future Hits*, *Green Sheet*, *Hit Music*, *From*, *Record Mirror* and *Tours Report*

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## NEWS

## NEWS IN BRIEF

■ **OFCOM:** The regulatory body is set to issue stricter guidelines to radio broadcasters by the end of the year regarding content that is deemed inappropriate for children. The guidelines will target content aired on the radio during the morning and early evenings, in particular rap music with sexually explicit content.

■ **AMAZING:** The radio station is to showcase five indie labels including Bella Union, Fierce Panda and Transgressive, in relation to its support of the AIM awards, between November 6-11.

■ **CAPITAL:** Performers have been announced for the fourth annual Capital FM Jingle Bell Ball, which will take place at London's O2 arena on December 3 and 4. Global pop acts confirmed on the bill so far include Rihanna, Calvin Harris, The Wanted, Pixie Lott (pictured below), Jason Derulo, Labrinth and Olly Murs.



■ **SONY:** Mobile brand Sony Ericsson has been bought out by Japanese company Sony for £920 million. Sony plans to bring the venture alongside other electronic products in its consumer division.

■ **YOUTUBE:** Teen pop star Justin Bieber has become the first person to pass 2 billion views on YouTube. The singer passed the milestone on his official YouTube channel over the weekend.

■ **WARNER:** The label's owner Len Blavatnik reportedly pulled out of the acquisition race for EMI's recorded music catalogue. The *Financial Times*, *New York Post* and others suggest that the withdrawal is due to the Blavatnik camp refusing to increase their final offer of \$1.5 billion to EMI owners Citigroup.

■ **SPOTIFY:** The music streaming service has partnered with Virgin Media. Virgin's web, mobile and TV customers are now able to access Spotify's extensive music catalogue in addition to exclusive content on a 'VM Music' tab.

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MusicWeek.com

HENLEY COURSE WILL 'EMPOWER' THE INDUSTRY, SAYS ORGANISER

# New music industry MBA gets backing from Warner

## EDUCATION

BY TIM INGHAM

A new MBA for the music industry at respected business school Henley can play a vital role in the UK market conquering the digital age – and Warner Music is fully on board.

That's according to programme director Helen Gammons, who told *Music Week* that the school is confident in gaining support from music giants such as the BPI, Universal and more.

The course will combine the basis of Henley's existing triple-accredited MBA with specific sections on the music business and IP management.

"John Reid from Warner is on board and they are very excited – we'll also be inviting him to be on the steering committee," said Gammons. "Now we've got a big major, we're confident the others will follow.

"We wanted to make sure there was a need for this course, which everyone told us there was. Then we had to make sure we got the content right, and that meant getting fully supported by the music industry.

"Our steering committee speaks for itself – this isn't going to be a generic academic course. It's something we needed the



industry to embrace and collaborate with Henley on, which it absolutely has."

Should the MBA have a positive impact, Henley even plans to launch a future-proofing Music Industry Summit with business leaders – an idea Gammons says has already been backed by culture secretary Ed Vaizey.

"Our steering committee speaks for itself – this isn't going to be a generic academic course. It's something we needed the industry to embrace and collaborate with Henley on, which it absolutely has..."

HELEN GAMMONS, HENLEY



development of middle and senior executives.

"So many new issues hit our industry literally on a week-by-week basis, and we need the sort of people who can plan and think strategically over and above where the market is moving; to be proactive to rather than reactive to change, which is where we are now.

"We hope that visionary element can help us establish an industry summit at Henley within a couple of years, where we can bring in media technologists, industry execs, digital strategists and more. We can look at where the industry is headed – and obviously, copyright's in the middle of all that."

Professor John Board, dean of Henley Business School commented: "This strategic partnership builds on the strengths of Henley and a dynamic creative industry in a new and powerful collaboration"

## HENLEY MBA STEERING COMMITTEE

### Ted Cohen

Managing partner of TAG strategic

### Nigel Elderton

MD of Peermusic, Chairman of MPA & MCPS

### Vick Bain

Chief Operating Officer of BASCA

### Simon Napier Bell

Songwriter and music manager

### Phillip R Graham

Senior VP Writer/ Publisher Relations, BMI

### Anthony Hall

Lawyer, and legal counsel for BPI rights committee

### Carl Leighton-Pope

Founder of The Performing Artists Network Agency

### Alan Guinn

MD of The Guinn Consultancy Group

### Richard Smith

Director of Mission Control

### Lord Lingfield

Chairman of the Knights' Council

## Ministry of Sound events director joins CR2 Records

UK electronic music label Cr2 Records has appointed Jennifer Cochrane as events director and head of its artist management division.

Cochrane previously spent six years at Ministry of Sound where she held the position of director of tours and events. During her time at MoS she was heavily involved in the acquisition of Hed Kandi – and responsible for shaping it into an established club



brand and international touring success.

One of Cochrane's first projects at Cr2 will be to establish the company's partnership with 'The Yacht Week' – a venture that offers offshore experiences to its clients with Cr2 as the official music and global events partner.

Alongside this she is tasked with continuing to develop the management division that oversees artists including

Pierce Fulton (pictured right), Paul Strive and MYNC – whose FM radio show broadcasts in more than 30 countries and attracts in excess of four million listeners | a week.



HIT TV AD TO SPAWN ALBUM • VINYL SALES RISING

# John Lewis ramps up music relationship

## RETAIL

■ BY TIM INGHAM

Retailer John Lewis is getting into music in a big way: not only has the launch of an Art Vinyl range been a roaring success – but the general retailer is also set to launch its own album.

The LP will take advantage of the firm's industry-leading television ad from its mid-term campaign, which featured licensed songs by the likes of The Smiths, Elton John, Dusty Springfield and more.

Details are thin on the ground, but the album will be released in early December by Universal, *Music Week* understands – with proceeds going to Save The Children.

The suite of tunes are represented by publishers including Peermusic, Warner Chappell, Universal and Sony ATV. Music supervisor Abi Leland worked on the tracks with ad agency Adam & Eve, and has high hopes.

"It will be sold through John Lewis and Waitrose, as well as elsewhere," said Leland. "It will be music from the adverts, but with a twist – it's all cover versions. It's a single CD and is perfectly timed for the Christmas market."



Meanwhile, the range of Art Vinyl sold by John Lewis stores, which it began stocking last month, has proved a success, according to the company. The items are designed to hang on customer's walls – but can also be taken out and played.

Its best-seller so far is understood to be The Sex Pistols' Never Mind The Bollocks.

Paul Deckland, John Lewis wall décor buyer, told *Music Week*: "The 20 albums we have selected to sell alongside the frames represent some of the most iconic music in the world.

We have tried to stretch the boundaries a little with our titles mixing the newer mega artists with real must-have classics. The fact each album comes with a CD also means that they make a fabulous gift even for those without a turntable.

"The Play and Display flip frame is real innovation. I love the idea of our customers being able to easily display their best loved album covers and turning them into art. The cleverness of the flip frames is that the albums are easily accessible so you still get to enjoy playing your favourite music."

## Albarn readies 'pirate radio' Congo release

DAMON ALBARN IS SET to have another major impact on the sales of world music – with a release reflecting the talent contained within The Democratic Republic Of The Congo.



Kinshasa One Two, which will be physically released on Warp next week (November 7), is the result of a collective of producers called DRC Music. They made an album in seven days with Congolese musicians, in Kinshasa, the capital of the country, during July.

DRC Music is made up of Actress, Albarn, Dan the Automator, Jneiro Jarel, Kwes, Remi Kabaka, Richard Russell, Rodaidh McDonald, T-E-E-D (Totally Enormous Extinct Dinosaurs), Marc Antoine and Alwest.

Steven Hill, Warp marketing manager told *Music Week*: "I've

heard it mentioned that it's come out almost like a pirate radio broadcast from Kinshasa which I think really fits musically.

"The Congo's obviously had something of a troubled recent history, but this tells a different story – that of the amazing talent contained there.

"There's been musicians that have worked with quite a lot of world music collaborations in that respect but I can't really think of many that have married cutting edge electronic producers with these musicians.

"What you get is this real kind of melting pot and it does sound like a broadcast. I think

you can hear that in the recording as well, kind of that dusty quality that could only have been recorded in those crazy spaces.

"Hopefully it's a fresh take on a fresher World Music."

All sales of Kinshasa One Two will benefit Oxfam.



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## NEWS

CUTBACKS WON'T AFFECT NEW WHILEY-FRONTED DATES, SAYS SHENNAN

## BBC commits to In Concert R2 events

## MEDIA

BY PAUL WILLIAMS

Radio 2 controller Bob Shennan is pointing to his station's live broadcast last week of Elbow performing at Manchester Cathedral as a model of how the In Concert brand might work in the future.

In Concert is presently a weekly fixture from 8pm to 10pm every Thursday on the BBC station hosted by Jo Whiley, many weeks featuring performances staged exclusively

by Radio 2, including last month Peter Gabriel and Lady Antebellum and this week Noel Gallagher playing at the BBC Radio Theatre in London.

However, the brand will feel the axe of 20% of cuts over the next five years being overseen by Director General Mark Thompson across the BBC as part of the Delivering Quality First initiative. It is proposed the amount of live music broadcast by the station will be reduced by a small increase in the number of repeats of Friday Night Is Music



Night and In Concert becoming an occasional, rather than a weekly event.

These cuts follow the Electric Proms – which was rebranded as the Radio 2 Electric Proms in 2010 with headliners Elton John, Robert Plant and Neil Diamond at the Roundhouse in London – being axed.

Despite the latest planned reduction in the network's live music programming, Shennan said: "We still have a commitment to In Concert next year, even though we are cutting back."

He said Radio 2's Elbow concert, broadcast live from Manchester Cathedral last Thursday, was how he would like to see the brand developed. As well as going out on the station, it was shown live on a big screen in Manchester's Exchange Square as part of a tie-up with

Manchester City Council. It was also made available to watch on the BBC Red Button and Radio 2 website.

While the plan is now to have fewer In Concert broadcasts – around one a month – Shennan wants future events to be "a couple of notches up" and "definite specials" like the Elbow concert, which was part of a weekly series of concerts leading up to Christmas.

"We're in this run-up to Christmas, which is [head of music] Jeff Smith's brainchild, which is 12 weeks to Christmas," he said. "We're doing a run of 12 great shows as a vehicle for an array of Radio 2-type talent and in the New Year we are going to go with In Concert each month in Jo Whiley's show and look to another 12 weeks to Christmas and others dotted throughout the year."

## NEW RADIO 1 BOSS 'DELIGHTED' WITH Q3 RAJAR RISES

BEN COOPER COULD NOT HAVE asked for a better start to his reign as Radio 1 controller after the station hit its highest yet audience figures under Rajar's current methodology.

Cooper's appointment to the top job was announced last week just 24 hours after it was revealed the network's reach for quarter three this year had risen 1.7% year-on-year to 11.85 million.

"We're delighted," said Cooper – who was initially elevated from deputy controller to acting controller in July following the departure of Andy Parfitt after a record 13 years in the job. He now also becomes controller of sister digital station Radio 1 Xtra.

"The way we develop our content to our young consumers

is changing," Cooper told *Music Week*. "Yes, we've got the traditional radio talking to a microphone, but we've also had Scott Mills and Nick Grimshaw going up to the Edinburgh Festival for a third year and this year we put it on the Red Button and we had 1.7 million clicks."

Chris Moyles' breakfast show numbers dipped in the Rajar figures, falling 61,000 on the quarter and 277,000 on the year to 7.16 million.

"We've got a strong platform for Chris," insisted Cooper. "We're happy with his performance. He's down on the quarter and stable on the year and if you look back at Chris's Rajar performance over the last 10 years there's a pattern."

## Batt back on Common ground as Wombles return

Dramatico is releasing a Wombles album and single this Christmas, but that's just a small part of a long term plan that involves the formation of a spin-off company and the return of the classic characters in a new TV series.

The Wombles were a fixture on TV and in the charts in the mid-1970s – selling more singles than any other act in 1975. They 'reformed' to play Glastonbury this year and will release a



greatest hits collection, *The W Factor*, on November 28th, followed by a re-issue of *Wombling Merry Christmas* on December 12th.

More significantly, however, Dramatico has acquired the worldwide TV production rights and, through newly-formed Dramatico Media, plans to re-introduce The Wombles to a new generation of children, as well as hitting the nostalgia

button for anyone over 40.

52 episodes are being made and Dramatico is in advanced negotiations with terrestrial broadcasters in several countries, including the UK. They will not, however, be ready to air until early 2013.

Dramatico MD and the man behind all The Wombles' music, Mike Batt, told *Music Week*: "We will be marketing The Wombles this time to a level never seen before. It was a massive merchandising phenomenon first time round, but we're going to take it a step further. We building an



international media company to work this around the world – in the old days it was just the UK.

"Peppa Pig turned over £200m last year and did a £500m merchandising deal for the States. That's the sort of level we should be looking at."

## PEERMUSIC AND GLOBAL TAKE JAPAN

UK SONGWRITERS AND PUBLISHING companies are making notable headway in Japan this year.

Peermusic songwriter, Dele – aka Silvertongue – has enjoyed an unprecedented number of recent cuts on records by top-line Japanese acts including platinum selling acts Arashi, Kat-Tun and Atsuko Maeda.

Meanwhile, Peermusic songwriters Rob Davis, Dee Adam – as well as Global Talent publishing's White N3rd – have also all been enjoying a swathe of successful cuts in South East Asia.

Global Talent MD Miller Williams said: "As Japan is the second largest music market in the world, if you can get cuts on a hit record, it can make a significant difference to a writer's career."

This current run of good fortune by UK-based composers can be attributed to two factors, according to Peermusic creative assistant Trisha Cafrine: the desire by the Japanese music industry to emulate popular Western artists such as Katy Perry and Rihanna, and the fact that a number of Japanese labels and publishers will take a cut of a track's royalties if lyrics are translated from English into their native tongue.

Cafrine explained: "It's a completely different way of constructing and writing a song to how things are done in the UK or US", adding it was important that tracks submitted for consideration had to be original and unreleased works.


## DELE'S JAPAN HITS

- Wrote opening track, *Rock This*, for Arashi's album *Beautiful World*. The biggest boy band in Japan, sales of the record topped 800,000

- An adaptation by Dele of Sogno (aka I Would Dream About Her) released by Amaury Vassilli (Warners). Dele has also collaborated with Peermusic French writer Matthieu Mendes and co-wrote a track called "Stay For Love" which is now on hold for Shouhei Ito in Japan

- *Jump Around* was cut by Atsuko Maeda (Kings Records) and was released in June 2011, where it debuted at number one, selling more than 100,000 copies in the first day





---

**Sony Music would like to congratulate the Phonogenic team and their Artists Natasha Bedingfield and The Script on winning the BMI European Song of the Year for the most played song on radio in the USA.**



---

**2007 Natasha Bedingfield "Unwritten"  
2009 Natasha Bedingfield "Pocketful Of Sunshine"  
2011 The Script "Breakeven"**

**Here's to many more with  
Epic Phonogenic**



# DATA DIGEST

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

## ▶ THE PLAYLIST



### SUMMER CAMP

**Down** (Apricot/Moshi Mosh)  
Backed by one of the best music videos we've seen all year, Down is a commercial highlight from the London duo's acclaimed debut. Pop with heart. (Single, November 7)



### STOOSHE

**Betty Woz Gone** (Warner)  
The feisty girl group's debut single has shot to the top of YouTube's most-viewed chart and has supporters in Rizzle Kicks, Wretch 32 and Ed Sheeran. (Single, November 28)



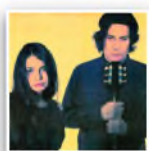
### JACK BEATS

**End Of Love** (Decorstruction/Columbia)  
Jack Beats are already a huge live draw and, with this single, make a confident first step toward a tangible mainstream presence. (Single, December 5)



### DUOLOGUE

**Half Heart Rag** (TBC)  
From Adam Tudhope's management stable Everybody's (home to Mumford & Sons), Duologue's songs leave a lasting emotional impression. (From EP, December 5)



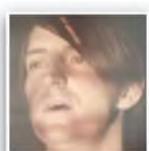
### MAZZY STAR

**Common Burn** (ROAHR)  
The Californian duo return for live shows next year and their new material shows the ethereal charm of their music remains well and truly intact. (Single, out now)



### SKREAM

**Anticipate** (Tampa/Rir.se)  
One third of Magnetic Man goes solo, and lead single from his new album is a dark club track given a commercial edge by Sam Frank's guest vocal. (Single, November 14)



### FIXERS

**Majesties Ranch** (Mercury)  
Zane Lowe got the ball rolling on this track with a 'hottest record in the world' play last week. This is an ambitious rock song with a strong identity. (Single, December 5)



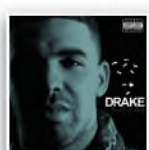
### MODESTEP

**To The Stars** (Max/A&M)  
A-listed at Radio 1, and already boasting more than 5m YouTube views, this looks like another big hit for the genre-hopping group. (Single, November 7)



### KATHLEEN EDWARDS

**Sidecar** (Rouder)  
From her forthcoming studio album, Canada's Kathleen Edwards has a knack for penning majestic country-folk songs that transcend the genre. (Single, November 14)



### DRAKE

**Take Care** (Island)  
An album which gets better with every listen, Take Care is a classy return by Drake. Moody, innovative and emotional. (Album, November 14)

## MW'S BREAKOUT



**The Half Sisters**  
Self-proclaimed busking queens from Brighton, this folk-pop trio specialise in melodic and harmonious feel-good music, with Isadora on ukulele, her sister Freya-Rose on flute and Noir on guitar and mandolin.

*They will perform on the acoustic stage at Music Week's Breakout night at the Proud Galleries in Camden on Wednesday November 9.*

*Get on the questlist at Musicweek.com/breakout*

## SIGN HERE



Sony/ATV's head of A&R Kenny McGoff has signed **Seton Daunt** to the publisher for an exclusive worldwide songwriting deal. McGoff says: "Seton has an incredible talent in all aspects of writing."

## GIG OF THE WEEK



**Who:** Emelie Sandé + The Alpines  
**Where:** The Tabernacle, London  
**When:** November 7  
**Why:** This is a chance to see a major label pop hope – and one which emanates class and soul – up close and personal in this cosy venue.

# SALES STATISTICS

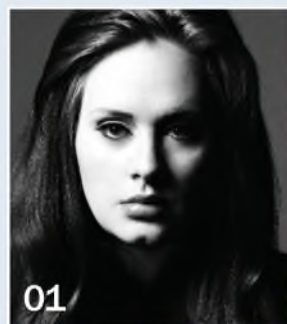
## CHART WEEK 43

Compiled from sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,280,199	1,721,478	265,364	1,986,842
<b>PREVIOUS WEEK</b>	3,115,481	1,438,506	226,387	1,664,893
<b>% CHANGE</b>	+5.3%	+19.7%	+17.2%	+19.3%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	133,543,321	64,004,662	12,869,572	76,874,234
<b>PREVIOUS YEAR</b>	117,308,563	64,844,030	15,475,263	80,319,293
<b>% CHANGE</b>	+13.8%	-1.3%	-16.8%	-4.3%

# TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending 31 October 2011



01



09

- 01** Adele cancels all 2011 live dates to undergo surgery  
Friday, October 28
- 02** UK Singles Chart: Professor Green is No.1  
Sunday, October 30
- 03** UK Album chart: Coldplay claim top spot  
Sunday, October 30
- 04** Adele, Coldplay, Lana Del Rey pick up Q awards  
Monday, October 24
- 05** Midweek: Coldplay sales hit 95k already  
Tuesday, October 25
- 06** This week's chart PDF now online  
Monday, October 31
- 07** EMI sale speculation mounts  
Thursday, October 27
- 08** Justin Bieber throws 500 Halloween parties  
Thursday, October 27
- 09** New Robbie Williams album announced  
Friday, October 21
- 10** Sir Jimmy Savile dies aged 84  
Saturday, October 29

# CRITICAL MASS



**metacritic**  
Keeping score of entertainment.

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

www.metacritic.com



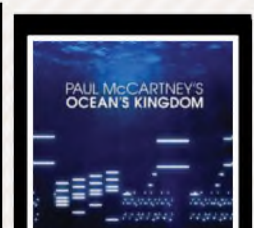
**67**

**Noel Gallagher**  
Noel Gallagher's High Flying Birds



**61**

**Coldplay**  
Mylo Xylo



**59**

**Paul McCartney**  
Ocean's Kingdom

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

## THE MAGIC NUMBERS

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

# 16

Scheduled 2011 live dates cancelled by Adele due to throat surgery



# 40,000

Children UK charity Rhythmix worked with before tussling with Simon Cowell over the rights to its name

# 88m

US Dollars paid out by SoundExchange to 18,300 artists and labels in Q3. They cover royalties from online and satellite radio and cable TV music channels

# 15

Pounds sterling that Marion lead singer Jaime Harding regularly paid for "two for one" bags of heroin and crack in the year 2000, according to an interview with NME.com

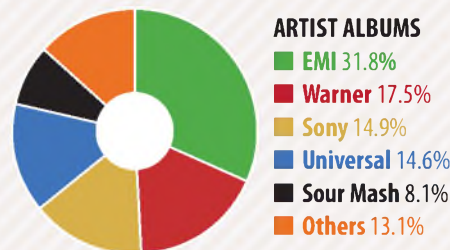
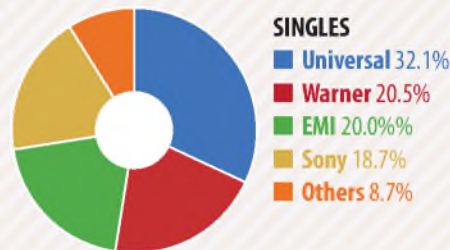
# 73

Year-on-year percentage fall in Amazon's Q3 profit. It earned \$63 million in the quarter

# 18.5m

Views Cher Lloyd's X Factor 2010 audition video has on YouTube - she releases second single With Ur Love this week

## MARKET SHARES BY CORPORATE GROUP WEEK 43



## FEEDBACK

### ● Sir Jimmy Savile dies aged 84

**Ray Verma:** Another truly sad day for British music culture and general British life. A truly special one-off man. Radio 1 corporate heads: please do something in Sir Jimmy's honour - Jimmy Savile Day please! True one off!

**Brian Quinn:** Very sad news indeed. Jimmy was a larger-than-life character with a heart of gold. He did much for charity here in the UK based at Stoke Mandeville Hospital. He was also, of course, a genuine Elvis fan and met the King several times on the set of Roustabout and Wild In The Country. I once met him and we talked exten-



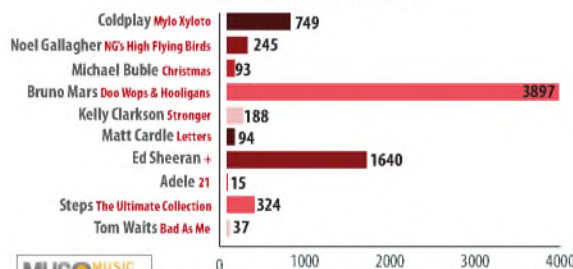
sively about Elvis and he showed me the great photographs he had taken with him on the set. Following Elvis's death, Jimmy said, "People like Elvis should never die" and the same can be said of Jimmy. RIP Jimmy. Brian

**John Thornley:** So sorry to hear the news about Jimmy. I have created a tribute to him at Friends At Rest, raising money for Great Ormond Street Hospital. May he rest in peace.

**Kwaku:** You made Top Of The Pops fun and brightened many a life with Jim'll Fix It. RIP.

## PIRATES' BAY

### NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON OCTOBER 28

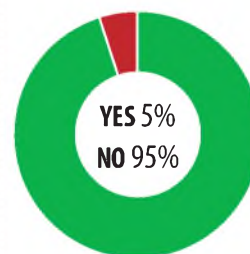


MUSO MUSIC TRENDS  
Source: Muso.com

## MUSIC WEEK POLL

### We asked...

Is terrestrial TV doing enough to promote UK music?



Cast your vote at [www.musicweek.com](http://www.musicweek.com)

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



**@dannorthphoto** Stuff by my badself @QMagazine this issue. Kasabian on a 747, @dEUSbe on a desert island & @biffy\_clyro spitting beer on me in a hotel room  
(Danny North, photographer) *Weds, October 25*



**@Guy\_Garvey** Our manager Phil Chadwick says he hates the band tweeting coz he can't control the output. His middle name is Dennis  
(Guy Garvey, Elbow) *Wednesday, October 25*



**@SharonHanley** @georgemichael's voice is on another level tonight, he should be on the West End stage! I think he's amazing... #symphonica  
(Sharon Hanley, BBC Radio) *Friday, October 28*



**@JoWhiley** Another day another show. This time for @SkyArts. Am thinking more than 4 hours sleep would have been nice  
(Jo Whiley, broadcaster) *Friday, October 28*



(Jo Whiley, broadcaster) *Friday, October 28*



**@Johnnycigs** I notice the guardian review of The Beach Boy's Smile Sessions is 'Sgt Pepper on acid'. Wasn't Sgt Pepper on acid in the first place?  
(Johnny Sharp, journalist) *Friday, October 28*



**@Mr\_trick** Sad day: PIAS loses @oliverdrury & the indies lose @\_karenpiper to pastures new. It's onward & upward for all. "All things must pass" eh?  
(Darren Hemmings, PIAS) *Friday, October 28*



**@Edwyncollins** Jimmy Savile, I remember Jimmy when Top of the Tops, doing Rip It Up. RIP. edwy  
(Edwyn Collins, musician) *Saturday, October 29*



**@Al\_Horner** Spent ten minutes y'day trying to navigate the barren cyber-wasteland that is Myspace. It's like 28 Days Later on there now  
(Al Horner, Q magazine) *Saturday, October 29*



**@Grahamcoxon** too much emotionalising today... could do with drugs and a handglider and headphones with wipers  
(Graham Coxon, musician) *Saturday, October 29*



**@Richardallinson** OK it's Shuffle time on Radio 2 from 0500 GMT Sunday. And as Snoop's a fan we want your vegetable-related tunes. Really. No REALLY. Quickly  
(Richard Allinson, BBC Radio 2) *Saturday, October 29*



**@TomDark** Dear The Streets, thank you for the good times. #RIP  
(Tom Dark, Warner Music) *Saturday, October 29*



**@JamalEdwards** It's crazy how I can get Mobb Deep etc to perform on SBTv but I still have difficulty getting a few UK artists to do a video :(  
(Jamal Edwards, SBTv) *Sunday, October 30*

## INK SPOTS

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



This swanky 25th anniversary edition boasts a world exclusive **Machine Head** collector's vinyl inside its cardboard envelope - graced by the 'greatest metalhead of all time', **Metallica's Cliff Burton**. The new-look, biggest-ever mag features the recently reunited **Coal Chamber**, William Shatner covering **Black Sabbath** and 'hot new band' **Kobra and the Lotus**. The returns of **Iced Earth**, **Will Haven** and **Manowar** are celebrated in addition to 10 years of **Slipknot**. Comedian **Bill Bailey** talks metal and humour, Masterclass comes from **Steel Panther** and there's a delightful photo of a crowd-surfing metalhead at the **Yankees Stadium**... in his wheelchair. **The Gospel** gives 9 out of 10 to **Manowar**, **Slayer** and **Slipknot** records and to **Alice Cooper** and **Lethbridge** gigs. **Turbowolf**, **The F\*cking Wrath** and **Megadeth** have been playing on the **Hammer** stereo, while the mag asks if the '90s were Metal's 'golden age or hell on earth'.



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

# DATA DIGEST

## PICTURE OF THE WEEK



### SCARE IN THE COMMUNITY

October 31, Alexandra Palace: Alice Cooper performs with The Crazy World Of Arthur Brown and The New York Dolls at a special Halloween gig

Photo: Andrew Timms

## THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



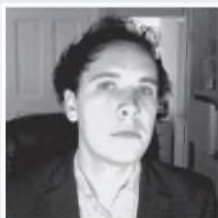
**WILL FITZPATRICK (THE FLY)**  
We Are Augustines - Book Of James *Cxart*

'Stadium indie' may seem like an oxymoron, but it's a good description of the sounds of Arcade Fire, The National et al. Brooklyn trio We Are Augustines follow in that tradition, their worldly-wise lamentations providing proof that heart needn't be sacrificed for ambition's sake.



**ALEX GOLD (THE WORD)**  
The Janks - Hands Of Time *Cargo Records*

Los Angeles band The Janks have turned in a fine debut of Avett Brothers-tinged guitar pop full of sparkling melody and texture, from the shimmering Hands Of Time, through the brutal Demon Dance to the stomp of Adolescence. An engaging winner.



**DANIEL DYLAN WRAY (KICKING AGAINST THE PRICKS)**

*Birdengine - The Crooked Mile* *Bleeding Heart Recordings*

Birdengine's debut album is a macabre and melodic affair - drenched in eerie textures and tense atmospheres, yet awash with sweet, folk-tinged melodies that bring to mind the idiosyncratic appeal Wild Beasts capture.



**PETE WITHERS (ROCK SOUND)**  
Funeral For A Friend - See You All In Hell *Distiller Records*

Cementing their return to form, this fan-centric EP sees FFAF battling an unfriendly mix to deliver gutsy, high-octane session versions of recent gems, alongside a brace of acoustic cuts and perhaps their heaviest song to date in High Castles. New. Album. Now.

## ON THIS DAY

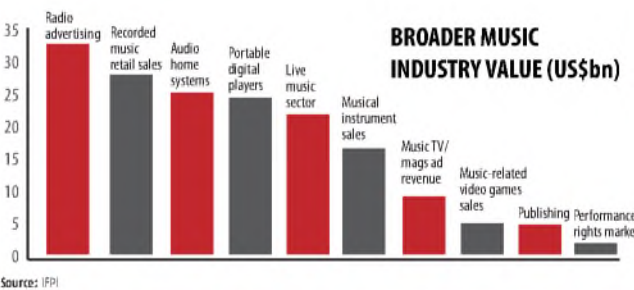


Sunday, November 4, 1962

James Brown records his Live At The Apollo album. The LP is listed at No.24 in *Rolling Stone's* 500 greatest albums of all time. It also becomes one of 50 recordings chosen in 2004 to be added to the National Recording Registry by the Library of Congress.



## INDUSTRY SNAPSHOT



## CAMPAIGN SUPERNOVA

### CARO EMERALD • Deleted Scenes From The Cutting Room Floor (platinum edition)

#### THE LOWDOWN

Released: November 21  
Label: Dramatico  
Contact: Andrew Bowles,  
Andrew@dramatico.com,  
www.dramatico.com



#### SINGLES

There will be a new single, *Stuck*, released on December 5.

#### TELEVISION

Recent live performance on *Strictly Come Dancing* and is scheduled to appear on *Titchmarsh* on November 3.

#### PRESS

*The Mail on Sunday's* *You* is set to run a feature on Caro this weekend (November 6) with several more interviews and features lined

up in supplements and arts sections alongside the album release.

#### DIGITAL

The video for *Stuck* will be seeded out. Interviews will be confirmed for the album release, with live sessions being lined up for when Caro is in the UK in December.

#### LIVE

As well as the *Smooth* show, Caro plays a sold-out gig at *Shepherd's Bush Empire* on December 13,

and she's just announced a series of dates around the UK for March 2012.

#### RADIO

*Stuck* goes to *Radio 2* on the week commencing November 7. All of her five previous singles have been A-listed by the station. Additionally, the single is currently on *Smooth's* playlist, along with her previous single *The Other Woman*, and Caro will be playing the *Smooth Radio* gig at *Manchester Band On The Wall* on December 12.

## ON THE RADAR KING CHARLES



KING CHARLES describes his glam-folk sound as "somewhere between Laura Marling, Vampire Weekend and Kanye West" and cites musical influences from Dylan to Lady Gaga and The Rolling Stones to Rihanna.

In 2009, the Londoner released a critically-acclaimed EP and

became the first International Songwriting Competition Grand Prize winner from the UK after submitting Love Lust, a track that was described by the high-profile singer-songwriter judging panel as: "A brilliantly unique song that stretches the boundaries of contemporary rock."

His songwriting nous was noticed Stateside by Monte Lipman at Universal Republic (who's worked with a range of artists from Aretha Franklin to Prince) who signed him. Tours with Mumford & Sons and Noah & The Whale ensued, earning stage time

in front of a host of folk music fans, although Charles recognised that there was "a heavier crowd that liked the full band". He thinks the secret to his US success was "wearing very tight trousers".

A near-fatal accident stopped him from finishing the album he started creating in 2009, but as soon as he was back to health he wrote and recorded the remainder of it, predominantly in his bedroom, and crafted the finishing touches in Los Angeles. The as-yet-unnamed album draws on influences from afro-beat, rock 'n' roll, glam, folk, hip-hop and country

that is "lit up by joyous pop and songs with spirit in their belly".

Talking about his first headline tour of the UK, Charles said: "We've got a new set, it's so awesome. Expect full-power, love, blood and revolution."

### LABEL

Island Records (UK) – Chris Scott (020 7471 5183).

Universal Republic (US) – Directly signed by Monty Lipman.

### MANAGEMENT

mi7 Management, Mitch Oguagua and James Barnett.

### LIVE & RELEASE SCHEDULE

#### RELEASES

November 28 - Debut single BAM BAM

January 2012 - Second single

February 2012 - Debut album

#### LIVE

##### November

Fri 4 • Brudenell Social Club, Leeds

Sat 5 • Mad Ferret, Preston

Sun 6 • Sneaky Pete's, Edinburgh

Mon 7 • King Tut's Wah Wah Hut, Glasgow

Wed 9 • Roadhouse, Manchester

Thu 10 • Scala, London

Sat 12 • The Temple, Birmingham

Sun 13 • Masque Loft, Liverpool

Mon 14 • Leadmill Stage, Sheffield

Tues 15 • Bodega, Nottingham

## HE SAID / SHE SAID



“At some point, everyone stops selling records... but some bands get to that point a lot quicker than others”

BPI head **Tony Wadsworth** offers some home truths in *The Guardian*

## TAKE A BOW Team James Morrison

Album: *The Awakening*

Highest chart position: No.1



**Label:** Island

**General manager:** Jon Turner

**A&R:** Colin Barlow & Darcus Beese

**Manager:** Paul McDonald, Connected

**Agent:** Paul Franklin, CAA

**Marketing:** Natasha Mann

**National press:** Murray Chalmers, Murray Chalmers PR

**Regional press:** Monique Wallace

**National radio:** Steve Pitron and Phil Witte

**Regional radio:** Jess Clark and Ben Wolford

**TV:** Andrea Edmondson

## MUST-SEE MUSIC TICKETING CHARTS

HITWISE Primary Ticketing Chart		
POS	PREV	EVENT
1	NEW	THE 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

VIAGOGO Secondary Ticketing Chart	
POS	EVENT
1	WESTLIFE
2	THE STONE ROSES
3	BRYAN ADAMS
4	NOEL GALLAGHER
5	COLDPLAY
6	NKOTBSB
7	BRITNEY SPEARS
8	GEORGE MICHAEL
9	STEPS
10	KASABIAN
11	ARCTIC MONKEYS
12	TINIE TEMPAH
13	RIHANNA
14	RED HOT CHILI PEPPERS
15	PAUL MCCARTNEY
16	GARY BARLOW
17	JESSIE J
18	KATY PERRY
19	WILL YOUNG
20	DEFF LEPPARD

VIAGOGO Ticket Resale Price Chart		
POS	PREV	EVENT
1	1	THE STONE ROSES
2	2	WESTLIFE
3	4	STEPS
4	5	COLDPLAY
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 TEMPAH
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 GARAGE, ISLINGTON, LONDON

20-22 Highbury Corner  
London  
N5 1RD

Tel 020 7619 6723

Web [meanfiddler.com/the-garage](http://meanfiddler.com/the-garage)

Bands contact

[adam.ryan@meanfiddler.co.uk](mailto:adam.ryan@meanfiddler.co.uk)

## THE BEST LIVE VENUES IN THE UK

Main room capacity  
630

Upstairs capacity  
150

All standing

### Coming up

04/11 Art Brut

06/11 Die So Fluid



07/11 Duff McKagan's Loaded

09/11 Head & The Heart

10/11 Janice Graham Band

13/11 Mallory Knox

16/11 Yuksek

19/11 Canvas Wall

**THE BIG INTERVIEW** LAURENCE BELL, DOMINO

MUSIC WEEK CELEBRATES WITH THE INDIE LABEL BOSS AND AIM PIONEER AWARD RECIPIENT

**Arctic conditions****LABELS**

BY TIM INGHAM

It's impossible to know whether it was Laurence Bell's vinyl-shifting colleagues at Tower Records, his heroically freewheeling bosses at UK indie label Fire or perhaps even Ipswich punks The Adicts, whom he roadied for across the country. But someone, somewhere forgot to pass on the Super Slick Business Handbook to the Suffolk boy – who would go on to found one of the most important UK record labels in history.

He's not exactly what you'd call a confident, media-trained motormouth, is Laurence.

His interview patter is cautious, stuffed with "you knows", hands-off platitudes and bashful shiftiness. He's never keen to bloat his personal importance in a landmark signing; nor acknowledge where his expert ear

has outfoxed a rabid pack of industry A&Rs.

He's hardly a sabre-toothed tycoon, either. When he says Domino – the company he founded and still so clearly adores 18 years on – doesn't buy into the strenuous three-monthly profiteering of his stock market-listed rivals, he ain't kidding.

Three decades is closer to his speed.

"It's broken my heart a few times to see certain people we've signed not recognised," Bell tells *Music Week* from the modest, retro-cool backroom of Domino's Wandsworth head office. "I'm actually really confident that in 30 years, some of the extraordinary things we put out will get their time in the sun. The Velvet Underground and Nick Drake only sold 5,000 copies in their day – but now they're massive. And, trust me, we've got plenty of records that have only sold 5,000 copies."

It's not exactly a business model that would satisfy ruthless swathes of decimal-watching shareholders. But then, Laurence Bell is happy to admit that he's not a natural born mogul. He's just a music fanatic who took a wrong turn.

"If you're crazy about music and you want to be close to the music, you'll do anything to get there," he says. "From the age of 13 I started a fanzine on the local scene in Ipswich. I became a roadie, I toured with a local band, I sold merchandise, I worked in record shops, I put on my friends' bands. Then I started to put out records of friends – that was the turning point, I suppose."

"From there, I moved to London and started working at Tower, before I was given a job at Fire. I started Domino off the back of that with an Enterprise Allowance Scheme – something that was supposed to get you off the dole. Some people aren't much good for anything else but music. I suppose I'm one of those."

When you hear Bell lionise the work of some of Domino's 'lesser commercial successes', it doesn't come with a wisp of churlishness or fiscal regret. Indeed, when he references these records – which no doubt burnt a chunk of both the label's and his personal finances – he does so with a great gust of praise, and more than a pinch of good humour.

Bell's own 'Best Non-Hits' compilation (or "Greatest Misses" as he puts it), would include Scottish folk singer/songwriter James Yorkston's debut (a "masterpiece" that he can't believe didn't win the Mercury prize) and at least a couple of tracks from US two-piece power duo Quasi, whom Bell met through mutual friend Eliot Smith.

It's this unsullied adoration for "great art" above any monetary burden that separates Bell and

**DIGITAL DREAMS**

DOMINO MIGHT BE BEST KNOWN for the lo-fi and the homespun, but that doesn't mean it doesn't have the resource to compete in today's market – and that includes the digital revolution.

Bell says that Domino has invested "a lot" in "keeping up and keeping at the forefront of the hugely exciting online age", especially streaming technology.

The London HQ is educated by Domino's US office, which Bells says works in a "more advanced digital market" – but he's frustrated by the dominance of certain download entities.

If he had a magic wand, Bell says, he'd go back 15 years and tell the major labels: "Let's do

something about the internet."

"The heads of the majors could have got together and figured that one out instead of not talking to each other," he says. "It's all corporate behaviour."

That's the reason the market and the format has been damaged. There's been no long-term vision for industry we all work in. It hurts it for people like us who want to be around for the next 50 years.

He adds: "Instead of trying to close Napster down, they could have bought it with pittance – the price of their bonuses – and turned it into the world's No.1 delivery system. No-one could get on the same page. There wasn't any unity at that time. There's not much now. Everybody's so greedy."



“When we made money we tried to reinvest it into domestic artists. We realised that’s what we wanted to do – to send [British] music back out to the world. It became a primary focus. And then things started to turn around”

LAURENCE BELL



Domino from almost every other label in the commercial space. You get the impression that although pecuniary escalation might not be his *raison d'être* (“I like risk,” he matter-of-factly tells us, adding that Domino is “not especially financially motivated other than owning four walls”), he will fight tooth and nail for artists he believes in.

It was this combination of patience, enthusiasm and artist focus that led Arctic Monkeys, perhaps Britain’s most talented and idiosyncratic mainstream rock band of the last decade, to sign with Domino in 2005. At the time – whilst dismissing the mountains of potential cash being shovelled their way by other more established competitors – the band said they warmed to Bell’s “DIY ethic”.

Four years and two record-breaking albums later, Bell encouraged the band to make a fuzzy, Sabbath-influenced psychedelic rock album in the desert. It defiantly eradicated a flimsy layer from the group’s fanbase – but gave their most ardent acolytes even more to believe in.

When a golden goose makes its nest at Domino, Bell won’t throttle it. He’ll stick it on a coach to Kraftwerk’s studio in Berlin and instruct it to get out of its comfort zone.

“I try to approach the label as a fan, and the last thing I want as a fan is for my favourite bands to repeat themselves into submission,” he explains. “It’s a sure-fire way to become irrelevant – it’s artistic decline. Look at anyone from The Beatles to the Rolling Stones and Neil Young, The Clash, The Smiths. A great act changes. Major talent evolves very quickly.

“If the Arctic Monkeys had just made that first album time and time again, it would be a bad joke by now. When you’re working with people as talented as that, you’ve got to be mad not to trust their intuition. They’re no fools.”

In the same year that Bell signed the sought-after Sheffield foursome, Domino enjoyed its first real major breakthrough. In October 2005, Franz Ferdinand’s *You Could Have It So Much Better* became the label’s first ever No.1 album. A couple of weeks later, the Monkeys released *I Bet You Look Good On The*

Dancefloor, and mirrored the achievement in the singles chart.

“I’ve always rooted for the underdog, but achieving that success in such a short period was just extraordinary,” Bell recalls. “They were exhilarating peaks. I remember waking up after my 40th birthday party and being told we had our first ever number one single – which definitely eased the hangover.”

It was a hard-fought triumph. When Bell and Jacqui Rice set up the label in 1993, it specialised in bringing US alternative rock over to the UK. By the early Noughties, its focus had shifted to picking out domestic gems from the ‘indie landfill’ of the post Britpop years. One more false move at that time, remembers



Bell, and the history of the label could have been a very different story.

“We lived hand-to-mouth and month-to-month,” he admits. “I can’t begin to describe how intense some of our experiences were in just holding it all together. Probably the toughest time was around 2000. We were definitely in a troubled spot.

“There’s a lot of investment needed in British talent and it’s a higher-risk policy compared to just licensing records from

**“I’ve always rooted for the underdog, but achieving that success in such a short period was just extraordinary”**

LAURENCE BELL

America. When we made money we tried to reinvest it into domestic artists. We realised that’s what we wanted to do – to send [British] music back out to the world. It became a primary focus. And then things started to turn around.”

Since the “breakthrough” of Franz’s million-selling debut album and the Arctic Monkeys phenomenon – inclusive of this year’s splendid *Suck It & See* LP – Domino has built on its reputation for promoting and developing excellent artists that break moulds and stuff pigeonholes with Semtex.

On its books this year, the label counts Mercury nominees Anna Calvi and King Creosote/Jon Hopkins, as well as the widely adored Wild Beasts, the hotly-tipped Real Estate and cast iron 2012 *One To Watch* Eugene McGuinness.

Before we leave our chat with Bell, we notice three things that perfectly illustrate why he’s quite so respected by peers and artists alike – and stands as the sole recipient of AIM’s first ever Pioneer award next week.

First, he chews gum non-stop throughout, and any time the limelight reflects on him or his role in an act’s success, his jaws chomp extra fast – as he fills his sentences with umms and errs to muffle any possible credit.

Second, he meticulously tells us the emotional tale behind Domino’s 1993 single, Sebadoh’s *Soul & Fire*: one which involves band leader Lou Barlow’s battle for royalties against former band Dinosaur Jr., and how, at the pit of despair, he witnessed his lawyer run away with the love of his life. (On hearing Barlow’s paean to his ex, she came running back. They are still married.)

And third, for the last 20 minutes of our hour-long chat, we hardly speak a word. Bell, deliriously eating into interview time we’re only subsequently told is a tragic rarity, gleefully plays CD after CD of Domino’s upcoming music – darting back and forth to desks piled high with tatty vinyls and unmarked promos.

As they play, he perches on his haunches against his low-slung tan leather swivel chair. Wide-grinned and cross-legged, he’s awash with potential energy and happily stupefied by the music – redolent of a naughty schoolboy still bunking off class to blast out tunes in his bedroom.

He’s not what you’d call a confident, media-trained motormouth, is Laurence.

But he’s a fucking brilliant listener.

# BUSINESS ANALYSIS

## EDITORIAL

### Digital in-car radio will fuel switchover



IT HAS LONG BEEN ONE OF THE ABSURDITIES of digital radio that many of its stations boast drivetime shows but the lack of DAB sets in cars means very few people listening to them are actually driving.

Finally that oddity may be about to change with a conference held last week between the radio and car industries delivering what looks like real promises from manufacturers to start fitting DAB sets into vehicles as standard rather than analogue tuners as now.

But even without this assistance there is much to be pleased about in the latest Rajar figures in terms of how digital radio is growing. Across all platforms, including DAB, the internet and TV, digital now accounts for 28.2% of all UK radio listening, admittedly far from the much-discussed 50% threshold that could prompt an analogue switch-off, but up by more than a percentage point from just three months earlier.

While it is easy to get weighed down by platforms, devices and the like, what is clearly the main driver of this growth is content. The reason television viewing has much more swiftly and successfully moved from analogue to digital compared to radio is because very early on the TV industry very clearly offered additional services and content you could not get on the terrestrial channels.

That is now increasingly happening in radio and the biggest change is listeners are recognising the fact and becoming aware of digital stations that might have been around for a few years but very few people had heard of them.

There is now a very distinctive difference between what you can hear on an analogue radio (most of which is replicated digitally) and what a digital set offers. And it is quite a range, from the BBC's music services 6 Music and 1Xtra to speech output such as 4 Extra to a growing portfolio of digital-only stations coming from the commercial sector, including Absolute Radio.

The big lift in numbers for Absolute's 80s service shows these kind of stations are easily understood and popular with listeners, with the 80s audience in Q3 growing more than 80% on the year to above 1 million for the first time. That now puts it ahead of 1Xtra and only a couple of hundred thousand behind the much-more-publicised 6 Music.

But, as good as these services are, digital radio is still hindered by where you can hear it. Tuning in to the living room or bedroom is all very well, but radio listening very often happens on the move – especially in the car.

Imagine how big some of these stations' audiences could be if many more people could switch them on while driving.

**Paul Williams, Head of Business Analysis**



## STATIONS DEFY RADIO'S USUAL SEASONAL TRENDS

# Rajars' summer loving

## MEDIA

BY PAUL WILLIAMS

Radio stations have long become accustomed to a dip in audience figures during the summer months as listeners go on holiday or have other things to do in the warmer weather rather than tuning in.

But both Radio 1 and Radio 2 had a storming third quarter, adding numbers from the previous three months, while the still-fledgling Capital Network also saw a growth in audience as its reach rose above 7 million.

The rise in listeners was particularly good news for Ben Cooper, who stepped up from deputy to acting controller of Radio 1 in July following the departure of Andy Parfitt after 13 years before being announced last week as Parfitt's permanent replacement.

Defying the usual radio trends, Radio 1 typically performs strongly during Q3 as it is boosted by its outside events coverage, including various festivals. But it surpassed itself between July and September this year as its reach increased quarter-on-quarter by 1.4% and on the year by 1.7% to a new high of 11.85 million.

"We're delighted because we've got the highest reach figures we've had since the methodology changed," said Cooper.

Radio 2 controller Bob Shennan described his own station's Q3 reach as "extraordinary" as it grew by 2.5% from the previous quarter and 4.6% year-on-year to 14.31 million.

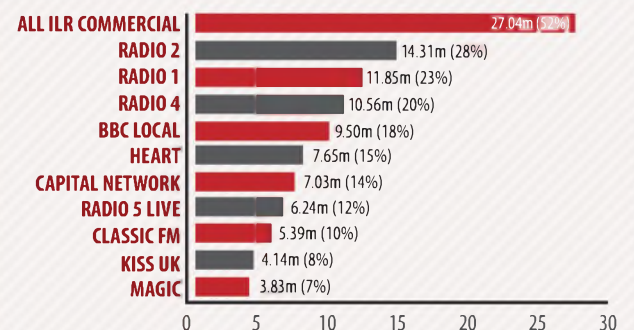
"The reach is way, way beyond what we normally get this quarter," he said. "For a lot of radio this is the time when you get a bit of a dip and traditionally that has always been the case with Radio 2. This time it's gone massively up and right across the board. Chris [Evans] had a great Rajar, but Ken Bruce's seven and a half million is phenomenal." Shennan is particularly



**The perfect start**  
Confirmed as permanent Radio 1 controller, Ben Cooper saw the station enjoy a strong third quarter

pleased with some notable increases for some of the station's specialist shows, including Paul Jones' blues programme, helped

perhaps by an initiative called 2Day in June in which some of the weekend and specialist presenters were given a spotlight in the daytime to raise awareness.



## NATIONAL REACH AND SHARE





Even though it only came into existence in January, Global Radio's Capital Network, which brought together nine previously-separate regional stations under the Capital banner, is already proving itself to be a genuine contemporary music rival to Radio 1 as its reach grew on the quarter by 2.3% to 7.03 million.

Global director of broadcasting Richard Park said the rise was a "very definite effect" of the rebranding of the stations to Capital, which now meant the stations' proposition was easily understood.

"When you say Capital you say hit music. That is the case whether you are in London or Glasgow," he added.

There was a slight dip for its longer-established sister Heart Network, which in the official figures fell half a point on the quarter and 4.2% on the year to 7.65 million, although Park noted the year-on-year comparison was skewed by the East Midlands Heart service, which was in the Network's figures last year but had since been sold by Global. Meanwhile, Global's Classic FM was down 6.1% on the three months and 5.1% on the year to 5.39 million.

GMG's own quasi-national network Smooth Radio UK enjoyed a 9.0% rise on the year and 3.7% since Q2 to 3.33 million, while Bauer's Kiss UK slipped 3.5% on the quarter but was up 2.5% on the year to 4.14 million.

Bauer Radio London managing director Steve Parkinson said his group was generally pleased with its Rajar performance, including with stations in its Bauer Place portfolio of regional services.

"We can see the likes of Key 103, Hallam, Clyde, Cool coming through, which is good," he said. "We know there's still development around Radio Aire in Leeds and Metro in Newcastle, but we've put in place a new breakfast show at Aire and at Metro we've managed to poach Karen and Steve from Capital and they join in the spring once out of contract."

In his own words, Absolute Radio COO Clive Dickens said his group had had a "stellar performance" in the second quarter as its total audience grew

across its various services and he was happy to report it "held on to the vast majority of that" during the following three months.

The main Absolute station dipped around 3% both on the quarter and year to 1.60 million, but there were stunning gains for Absolute 80s, which grew 13.9% on the quarter and 80.5% year-on-year to 1.02 million to make it commercial radio's most popular digital-only service.

"Absolute Radio has been in the Top 10 commercial radio stations forever and 80s is now in the Top 10 for the first time. It's not even a year old and has got 1 million listeners. It's marginally behind 6 Music and ahead of 1Xtra, stations with significantly bigger budgets," he said.

The growth in popularity of 80s and its sister Absolute 90s service, which was up 80.3% on the year, comes ahead of the rollouts of Absolute 60s and 70s stations on November 22 and 29 respectively, and highlights what seems to be real momentum in the digital radio sector. Digital listening across all platforms, including DAB, the internet and TV, now accounts for 28.2% of the total UK radio audience, up from 26.9% in Q2 and 24.8% in the same quarter last year as digital listening hours broke 300 million for the first time.

One of the great problems radio has had in growing digital audiences has been the lack of DAB players in cars, a key radio listening environment, but progress finally seems to be being made. A conference held last week called Drive to Digital brought together more than 200 delegates, including BBC audio & music director Tim Davie, Culture Minister Ed Vaizey and vehicle and device manufacturers, dealers and retailers.

Shennan said: "One of the announcements was DAB transmission would be rolled out to reach 97% of the population and the fact car manufacturers are up for and ready to start the process of putting DAB radios in cars as standard in 2013 is starting to build confidence."

He described his own digital station 6 Music's Q3 performance as "solid" with numbers dropping 3.2% on the quarter but up 2.8% on the year

## LONDON FOCUS CAPITAL SHOWING FOR GLOBAL

GLOBAL RADIO'S RICHARD PARK has plenty to smile about at the moment with his group having the only two commercial stations in London with audiences above 2 million, while Heart is leading the race in terms of share.



**"Capital has had a fantastic summer driven by some great pop records... we're setting the agenda musically for much of the world..."**

RICHARD PARK, GLOBAL RADIO

While much of the attention this year has understandably been on the roll-out of the Capital Network, the brand's original 95.8 station is making very healthy progress, growing its numbers in the Q3 Rajars by 4.9% on the quarter and 2.5% on the year to 2.18 million. That now gives it the highest reach of any commercial service in London, with fellow Global brand Heart second with 2.03 million listeners, while both overtook Bauer's Magic during the three months.

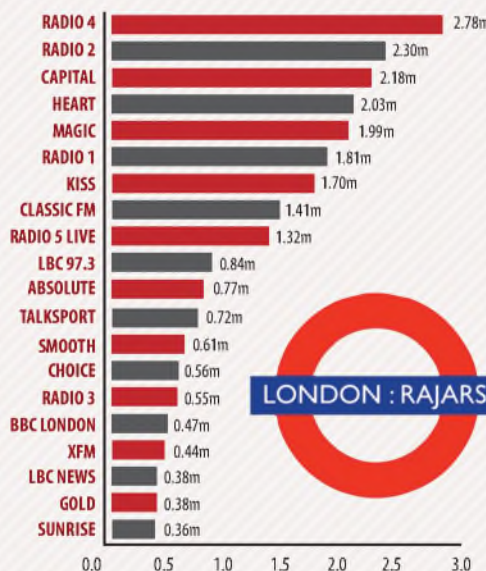
"Capital has had a fantastic summer driven by some great pop records," said Park, Global's director of broadcasting. "It is London's number one hit music station and personally I'm absolutely thrilled because I've always understood this appetite for great pop records in London and we're setting the agenda musically for much of the world."

In share terms Heart came out on top with a 5.8% share, up from 5.1% three months earlier, while Capital's share rose on the quarter from 4.8% to 5.6% to put it level pegging with Magic, which had led with 6.1% last time out. Magic's own audience dropped by 12.8% on the quarter to just below 2 million - 1.99 million to be precise - while fellow Bauer service Kiss fell by 8.4% to 1.70 million and was overtaken by Global's LBC 97.3 in share terms.

Bauer Radio London managing director Steve Parkinson said, with Q3 campaigns from rivals Capital and Heart, the group had "kept our powder dry for a bumper Q4" to promote Magic and Kiss. "We knew we had Bubl  signed up [for Magic] so we wanted profile for that. The TV campaign has now started and that's £0.5 million between now and Christmas," said Parkinson, who added there would also be a £300,000 campaign for Kiss launching in mid-November.

There were contrasting fortunes for Global's two more specialist music brands in London with Choice gaining 14.2% on the quarter and 17.1% on the year to 562,000 listeners, while XFM plummeted by 35.2% on the quarter and 19.4% on the year to 435,000. That means it lost 236,000 listeners over the three months.

### LONDON REACH AND SHARE



to 1.23 million. But the scale of the ambitions now in the world of digital radio is reflected by Ben Cooper who, as well as serving as Radio 1's controller, carries out the same duties at 1Xtra.

Cooper admitted he was "a bit annoyed" the station did not break through 1 million listeners for the first time in Q3, dipping 8.9% on the quarter and up 12.2% on the year to 904,000. But the fact he was confident it would do very shortly shows just how far digital radio has come.

## EXECUTIVE SUMMARY

- 90.7% of UK population listened to radio in Q3, up by 375,000 people on the year
- Radio 1's audience up to a new high of 11.85 million listeners under current Rajar methodology, despite quarterly decline for Chris Moyles
- More than 8.84 million people listening to Chris Evans' breakfast show as Radio 2's overall audience grows to 14.31 million
- Capital Network now above 7 million, while the brand's London station has the city's highest commercial radio audience with 2.18m people listening
- Absolute 80s is biggest digital-only commercial station for first time after growing audience 80.5% over 12 months
- Big gains in London for Choice, but sister Global service XFM loses 236,000 listeners on the quarter as it drops 35.2%

## PROFILE MTV UK

# THE WHOLE WOR

Ahead of this weekend's EMAs, MTV discusses its support for UK talent

### MEDIA

■ BY TIM INGHAM

One of the great things about MTV is that not only can we demonstrate really early support to UK artists, but we can continue that journey through to international support at the right time. No other UK broadcaster can do that in the way we can."

It's an important time for MTV – and its director of UK talent and music programming Matt Cook. The giant broadcaster is unleashing two huge initiatives during the tail-end of 2011 which neatly reflect the different ends of this fabled "journey" – and both promise to make a major impact on the domestic industry.

The first, announced late last month, is MTV UK's rejigged Brand New for 2012 campaign, in which ten artists set for stardom are hand-picked by the company for special year-round editorial support. This time round, the station has only chosen domestic acts, reiterating its commitment to British and Irish talent.

The second is MTV International's giant EMA event in Belfast this weekend. Taking place across three stages in the host city, the awards show marks a return for one of MTV's prize international properties to UK shores – and provides a welcome worldwide showcase for some established British stars.

"Jessie J's a perfect example of how we can support an artist at every stage of their development," explains Cook. "She was on our Brand New list last year and has had a runaway success – rightly so, she's a very talented girl.

"She's developed and had a hugely successful year, and that's reflected in MTV's world: she's developed through to a VMA performance [in the US] and an EMA performance this weekend. Along the way, we've given her support on [flagship global property] Push, as well as priority video support – and that's exactly the way we should be doing it. The UK, as the leading market in music, should be driving the agenda not just here but all over the world."

MTV International's decision to host the 18th EMA ceremony in Belfast is a significant one for the UK industry. In what Cook describes as "fantastic news for MTV, the UK and the people of Belfast", all factions at the global broadcaster apparently agree that the return of the EMAs is a "genuine reflection of the UK's influence and importance on the global music scene".

The move – the first time the EMAs, which have a global audience spiraling into millions, have returned to the UK in three years – fits well with MTV's 'GLOCAL' strategy: producing local events, using local teams, representing local fans



**ABOVE**  
Jessie J will perform at the MTV EMAs on Sunday

**INSET CIRCLE**  
Matt Cook: "The UK should be driving the agenda all over the world"

**OPPOSITE**  
Wretch 32 was a 'Brand New' nominee and will perform at a show in December where the 2012 list will be announced

and showcasing them on a global stage. And no other territory works harder to push that agenda, it seems, than the broadcaster's UK team.

Cook and his colleagues see each and every video submitted to their channels – which include MTV Base, MTV Rocks and MTV Hits. A playlist meeting takes place internally each Tuesday to help decide the make-up of the broadcaster's 200 live releases.

Cook also sits in a weekly call with the MTV International team – where he pushes for the latest and greatest UK label talent to gain global exposure.

"We discuss live, international priorities, key acts, events and music strategy," he explains. "My job is focused on the UK and how that contributes on an international level. We're co-ordinated in our support across the world."

Alongside Push, key international properties for MTV include World Stage – major live events

curated in conjunction with Cook's UK team, MTV International and colleagues from South America, Europe, South-East Asia and the US.

Unsurprisingly, a UK act is at the centre of the next big World Stage: as revealed by Music Week last Thursday, Kasabian will headline a one-off special at the intimate Ulster Hall on Saturday to bring Belfast Music Week to a close.

"It's going to be very lively," says Cook. "Kasabian are a huge arena-selling artist. To see them within that environment will be fantastic, and we can capture that as a World Stage. It literally will be broadcast across the globe. It really shows how we can collaborate between MTV UK and International to give an act as established like Kasabian another layer of support.

"The priority for me and the UK team is to support UK talent and UK music," he adds. "It's our job to be a strong and meaningful partner for the UK industry."



# WORLD IN ITS HANDS

And one area that the UK industry needs the most help, according to Cook, is when it comes to the longevity of label's media campaigns.

"It's frustrating for labels that the media always want the best new thing," he says. "Two singles down the line, you're not new anymore. Labels are sat with great artists, great albums, and can't always get the long-term commitment and support they need."

**"Once the first wave of publicity is over, it's tricky for the labels to maintain the buzz around a new band or artist. This is dangerous and it's a problem we're committed to helping solve"**

MATT COOK, MTV

That's where MTV differs, according to Cook – across its suite of UK and global shows, ranging from the giant VMA and EMA events to smaller, bespoke session recordings with up-and-coming bands. And, he reveals, plans are in place for this commitment to grow over the next 12 months.

"Talk to anyone at a record label and you hear it's getting tougher and tougher all the time to break new artists," he says. "Opportunities outside of the big X-Factor performances and big chat shows are very limited. It's fair to say that we're

not in a Top Of The Pops world anymore, but music television broadcasters still have a very important role to play in aiding this process.

"MTV UK is completely committed to delivering ongoing support to new music and new talent. If we can provide our contribution to the industry in the right way – alongside the other broadcasters – we can leverage this commitment to help support artists down the line.

Next year we really want to develop even more ideas to provide additional opportunities for bands of a certain level who aren't necessarily going to be able to get one of the coveted spots on Jools or on 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. This is dangerous and it's a problem we're committed to helping solve. That's why our annual Brand New list is so exciting for us, as we have developed it considerably to offer year-round support for all ten finalists, rather than an initial push in December and January."

Cook's pledge will manifest itself in a very noticeable way in on the live circuit next year. He says that MTV will "absolutely" host more UK shows – and shows abroad with UK artists – throughout 2012.

"There's some very ambitious event plans for next year that are coming together," he says. "We're coming off the back of doing ten gigs out in Ibiza at Amnesia this summer for the first time. We're hopeful we can get out there again and make year two even stronger and better.

"And, again, there will be fresh opportunities across different levels of talent – that's really important to us. We're going to reintroduce our club shows next year – we'll do one a month. We did a run of MTV Presents... shows promoted in club venues [in 2010]. Vampire Weekend did one at KCLU, and we held others with Tinie Tempah, Foals, Marina & The Diamonds and more. They were really intimate little club shows. We did about 20 of them and we've had a pause from them in the last few months, but we've reworked how we want to do them into a way we'll relaunch from [around] February next year."

All eyes will be on the EMAs this weekend, providing a global platform for performances from the likes of Coldplay, Lady Gaga, Red Hot Chili Peppers and Jessie J – bringing each the chance to astound a ginormous worldwide audience.

For Cook and his team, however, the hard work begins anew the morning after: helping raise the profile of UK acts on the world stage and, perhaps, discovering the international MTV stars of tomorrow.



## BRAND NEW THINKING

MTV'S BRAND NEW FOR 2012 list is a UK-only affair this time round. A shortlist of ten acts will include an unsigned artist for the first time.

The nine signed acts will be announced at an MTV live show at Camden's KoKo on December 1, where two artists will perform live – alongside 2011 Brand New nominee Wretch 32. Matt Cook's UK team has pledged to support each act throughout the year with ongoing editorial coverage.

"If we believe in an artist, it's not about us reacting to wait to see what everyone is doing," he tells Music Week. "It's about us going, 'Let's put them on the playlist eight weeks ahead of

release,' or, 'Let's book them for a live event, or a session.' We have to make bold editorial decisions.

"Our list is unique. It's not like the fantastic BBC [Sound Of...] poll, because that's not we're trying to do with Brand New. It's cross-genre, we're looking for acts we can support right across the network. We're not trying to say: 'We're the first on this act.' It's not about that, it's about choosing acts we can help build an audience for."

The overall winner of MTV's Brand New For 2012 competition will be announced on February 4. As well as Wretch 32, 2011's list included, Jessie J, Labrinth, The Vaccines and Mona.

# FOCUS US DOWNLOADS

The facts, figures and stats behind the United States' booming digital music market

# ONE BILLION AND COUNTING



## ADELE STILL QUEEN OF THE CHARTS

ADELE HAS FAMOUSLY BEEN THE US albums market's main saviour this year, but she is also the singles market's biggest asset, having spent 12 weeks with Rolling In The Deep and Someone Like You combined at the top of the Billboard Hot 100. That matches the longest chart-topping run on the chart by a Brit in a calendar year since Elton John's record-breaking Candle In The Wind 1997/Something About The Way You Look Tonight 14 years ago, while before that the Bee Gees occupied 13 weeks at the



top in 1978 through How Deep Is Your Love, Stayin' Alive and Night Ever and their younger brother Andy Gibb was number one for an additional nine weeks. Nielsen SoundScan figures show Rolling In The Deep is the year-to-date's top singles seller with around 5.4 million units sold up until last week, while Katy Perry featuring Kanye West's

E.T. is in second place, having so far shifted about 4.8 million units. Someone Like You is already nearing 2.4 million sales, having sold another 173,000 copies a week ago.

## DIGITAL

BY PAUL WILLIAMS

For those who insist there is no decent money to be made from recorded music sales any more, a billion-download retail breakthrough in the States offers some riposte.

Nielsen SoundScan reported last week that the one-track digital market in the US had reached 1 billion unit sales in record time in 2011, a month faster than it happened in both 2009 and 2010, while in 2008 – the first year annual American singles sales totalled 1 billion units – the landmark was not breached until the close of December.

As big as the one-track download market has become across the Atlantic in recent years, this record-breaking race to 1 billion sales seemed unlikely at the start of the year. Back then Nielsen SoundScan had just published its numbers for the whole of 2010, which indicated the singles market in the States had peaked following a number of years of significant growth. Some 1.172 billion individual digital tracks were sold across the

whole of 2010, just 13 million more than had been purchased during the previous year, representing a rise of 1.1%. This came after the market had grown year-on-year by 8.3% in 2009, about 27% in 2008 to reach 1.07 billion sales and was up 45% in 2008 to 844.2 million units.

But that near zero increase last year has now been followed by the sector expanding by a much more dynamic 10% in the year to date to 1.01 billion, a trend which if it continues during the last two months of 2011 will mean the one-track

**The sector is expanding by a much more dynamic 10% in the year to date to 1.01 billion**

download market in the States will reach 1.3 billion sales by the end of the year. Although the UK singles market is growing at a faster rate – up 13.8% this year so far, according to Official Charts Company figures, it is doing so from a much smaller base and is about one-eighth the size of the US's own singles sector.



### US ONE-TRACK DOWNLOAD SALES



Source: Nielsen SoundScan

A double-digit pick-up again in singles sales is cheering news itself for the US record industry. But another satisfying aspect of this trend is that for once a big rise in singles business is not coming at the expense of album sales because the US albums market remains on course this year to post an annual rise for the first time since 2004. Sales this year started to beat 2010's numbers at the end of May and have not looked back since with year-to-date album sales up to last week 3.2% ahead of where they were 12 months ago at 243.68 million units.

There will be some tough weeks ahead before the end of the year when the market will have to try to better the sales achieved in November and December 2010. The market then was lifted by the arrival of a number of blockbusters, including Taylor Swift's *Speak Now* album, which debuted at number one on the Billboard 200 last November with 1.05 million sales, the first album to open with a million-plus takers since 50 Cent's *The Massacre* in March 2005. The closing few weeks of 2010 also included new releases such as Susan Boyle's *The Gift*, Kanye West's *My*

Beautiful *Dark Twisted Fantasy* and Nicki Minaj's *Pink Friday*, which respectively opened with 318,000, 496,000 and 375,000 sales.

However, 2011 has a number of star attractions itself still to play, including Coldplay's new album *Xylo Myloto*, which was released last Tuesday in the US and is expected to debut at the top of the Billboard 200 this week with more than 400,000 sales, plus new sets from the likes of Rihanna, Michael Buble, Justin Bieber and Susan Boyle again.

In the first nine months of the year 80 million tracks sold at least 1 million units, compared to 63 over the same period in 2010. Below Adele's *Rolling In The Deep* and E.T. by Katy Perry featuring Kanye West, *Party Rock Anthem* by LMFAO featuring Lauren Bennett and *GoonRock* is the year's next most popular title with nearly 4 million downloads sold, followed by Cee Lo Green's *Forget You*, which has this year sold approximately 3.6 million units and more than 5.2 million in total, *Give Me Everything* by Pitbull featuring Ne-Yo & Afrojack (3.4 million), Lady GaGa's *Born This Way* (3.2 million) and



MAIN IMAGE  
OPPOSITE PAGE  
Katy Perry

THIS PAGE CLOCKWISE  
Jennifer Lopez,  
Cee Lo Green and  
Susan Boyle

*On The Floor* by Jennifer Lopez (3.2 million). *Pumped Up Kicks* by Foster The People and *Moves Like Jagger* by Maroon 5 featuring Christina Aguilera should also surpass 3 million US sales shortly after last week both getting to around 2.8 million sales.

Among UK acts, Adele stands out on her own this year, not just with *Rolling In The Deep* and *Someone Like You* but several other cuts from 21 enjoying big individual sales numbers, including *Set Fire To The Rain*, which has sold around 650,000 units in the States so far, and *Rumour Has It*, now nearing 400,000 American sales.

However, there have been a handful of other Brits who have significantly contributed to the record march to one billion sales, including Jessie J whose *Price Tag* single with B.o.B. has been certified platinum for more than a million units sold and Tinie Tempah whose *Written In The Stars* hit with Eric Turner has sold more than 1.5 million copies across the Atlantic.

The Script's *Nothing*, which moved 32-36 on the Hot 100 last week, is presently selling about 40,000 copies a week in the market and has now around 400,000 sales there, while *Every Teardrop Is A Waterfall* and *Paradise*, the first two singles from Coldplay's new album, have between them been legally downloaded around 1 million times so far in the States.



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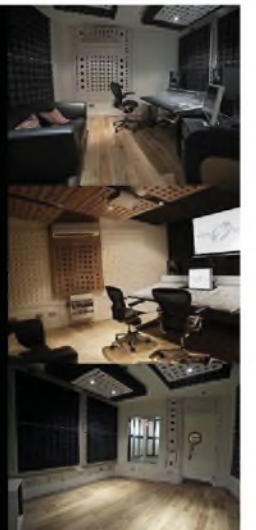
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# SYNC SURVEY SEPTEMBER

## IT AD TO BE PERFECT

John Lewis, M&S and Vauxhall get results using music on Television

### SYNC

BY CHAS DE WHALLEY

John Lewis has traditionally gone on air with two ads roughly six months apart. This year its mid-term campaign may not have broken till mid-September but it nevertheless proved as eye-catching as 2010's late summer spot – which was based around Fyfe Dangerfield's version of Billy Joel's Only A Woman.

The Never Knowingly Undersold 2011 execution surpassed its predecessor on the sync front by licensing extracts from seven iconic tracks spanning six decades by artists such as The Smiths, Dusty

**"The music budget wasn't the biggest, but all the rights holders were keen to make this happen – and even Morrissey, who is a huge John Lewis fan, gave his instant approval"**

ABI LELAND, JOHN LEWIS PARTNERSHIP

Springfield and Elton John – represented by a sheaf of publishers ranging from majors Warner Chappell, Universal and Sony /ATV through to indies such as Peermusic, Fairwood and Bucks-controlled Standard Music.

According to music supervisor Abi Leland, who worked on the commercial with ad agency Adam & Eve, the majority of the tracks were chosen before the script was finalised or the award-winning director, Ringan Ledwith, was hired.

"The music budget wasn't the biggest, but all the rights holders were keen to make this happen – and



**ABOVE**  
Never Knowingly Undersold: John Lewis licensed iconic tracks for its 2011 campaign

even Morrissey, who is a huge John Lewis fan, gave his instant approval," says Leland. "So the real challenge was to make the tracks blend into one another rather than sound like a Jive Bunny mash-up."

With a further high profile Xmas campaign already slated to break in November, this portmanteau ad also serves as a taster for a projected John Lewis-branded compilation album planned for early 2012.

Meanwhile Marks & Spencers was another High Street fashion retailer playing the nostalgia game by matching Billy Paul's super-sophisticated Me And Mrs Jones to a lavishly-shot spot The Rendez-Vous in which Twiggy and her playmates have been substituted for a lady of a certain age dressing for a date. Originally released on Warner-Chappell writers' Kenny Gamble and Leon Huff's Philadelphia International label, master rights to this 1973 number 12 classic are still controlled by Sony.

By comparison Debenhams underlined their commitment to a younger market by licensing This

Is The Life – by Two Door Cinema Club, the acclaimed Northern Irish indie band signed to French label Kitsuné and published by Universal – to provide the soundbed to its 25% off new season launch clip filmed on a stylish but surprisingly deserted Portobello Road. TDCC are joined in this Sync Survey by fellow countrymen The Undertones whose 1979 Top 40 hit Here Comes Summer drives a light-hearted ad for Kodak Inkjet Printers involving a pair of schoolkids mocking up a packed soccer stadium in their garden.

Of course, as the football season gets underway so the ad breaks fill with commercials inspired by the Beautiful Game, often featuring cameo appearances by some of its biggest stars. However few can hope to match the epic sweep of Vauxhall Cars' Supporting A Nation film. Not only does it combine aerial photography and cutting edge cgi to recreate the emotion of the England team's diehard fans but it uses Aka... What A Life, the third single from Noel Gallagher's

### SYNC SURVEY SEPTEMBER

Brand/Product/Spot	Title	Composer	Publisher	Act	Record Co	Ad Agency	Supervisor
British Gas	Rescue Me	Smith/Miner	EMI	Fontella Bass	K-Tel	CHI & Partners	Band & Brand Assoc
Cadbury's Dairy Milk	Abracadabra	Miller	P & P Songs	Steve Miller Band	Demon	QMP Publicis	Greg McTeer
Debenhams	This Is The Life	Trimble/Halliday/Baird	Warner Chappell	Two Door Cinema Club	Kitsune	JWT	Soundlounge
Dior Je T'Adore	Heavy Cross	Blilie/Patterson / Howdeshell	BMG Chrysalis	Gossip	Sony	Dior	Isoline Boto
Google Chrome	Traktor	Scott/Tulsiani/Rosiji-Griffith	EMI, Sony/ATV, Universal	Wretch 32	Ministry Of Sound	BBH	TMRBS Music
IKEA	Asfalt Tango	Sical	Piranha Music	Fanfare Ciocarlia	Piranha	Mother	Westbury Music
John Lewis	This Charming Man	Morrissey/Marr	Universal, Warner Chappell	The Smiths	Warner	Adam & Eve	Leland Music
John Lewis	On My Radio	Davies	Fairwood	The Selecter	EMI	Adam & Eve	Leland Music
John Lewis	I Only Want To Be With You	Hawker/Raymonde	Warner Chappell	Dusty Springfield	Universal-Mercury	Adam & Eve	Leland Music
John Lewis	Galloping Home	King	Standard Music	South Bank Orchestra	Standard Music	Adam & Eve	Leland Music
John Lewis	Rocket Man	John/Taupin	Universal	Elton John	Universal-Mercury	Adam & Eve	Leland Music
John Lewis	Smooth Operator	Adu/St John	Sony/ATV, Peermusic	Sade	Sony	Adam & Eve	Leland Music
John Lewis	Shine On	Pritchard	Sony/ATV	The Kooks	EMI	Adam & Eve	Leland Music
KGB Deals	Howlin' For You	Auerbach/Carney	Wixen	The Black Keys	Universal - Cooperative	Brooklyn Brothers	N/A
Kodak Inkjet Printer	Here Comes The Summer	O'Neill	Universal	The Undertones	The Undertones	Ogilvy	Soho Music
M&S	Me And Mrs Jones	Gamble/Gilbert/Huff	Warner Chappell	Billy Paul	Sony	RKCR/Y&R	N/A
Rachels Yogurt	Lost Where I belong	Trianq/Greenall/Green	Just Isn't Music	Andrea Triana	Ninja Tune	HMDG	Platinum Rye Ent
Samsung Galaxy 2	Must Be Love	Siffre	BMG Chrysalis	Newton Faulkner	Sony	CHI & Partners	Band & Brand Assoc
Superdrug	She's So Lovely	Stride	EMI	Scouting For Girls	Sony	Superdrug	N/A
Vauxhall	AKA... What A Life!	Gallagher	Sony/ATV	NG's High Flying Birds	Sour Mash	McCann Erickson	CORD Worldwide

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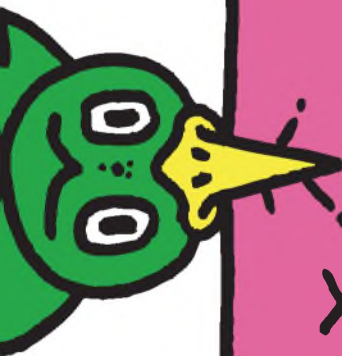
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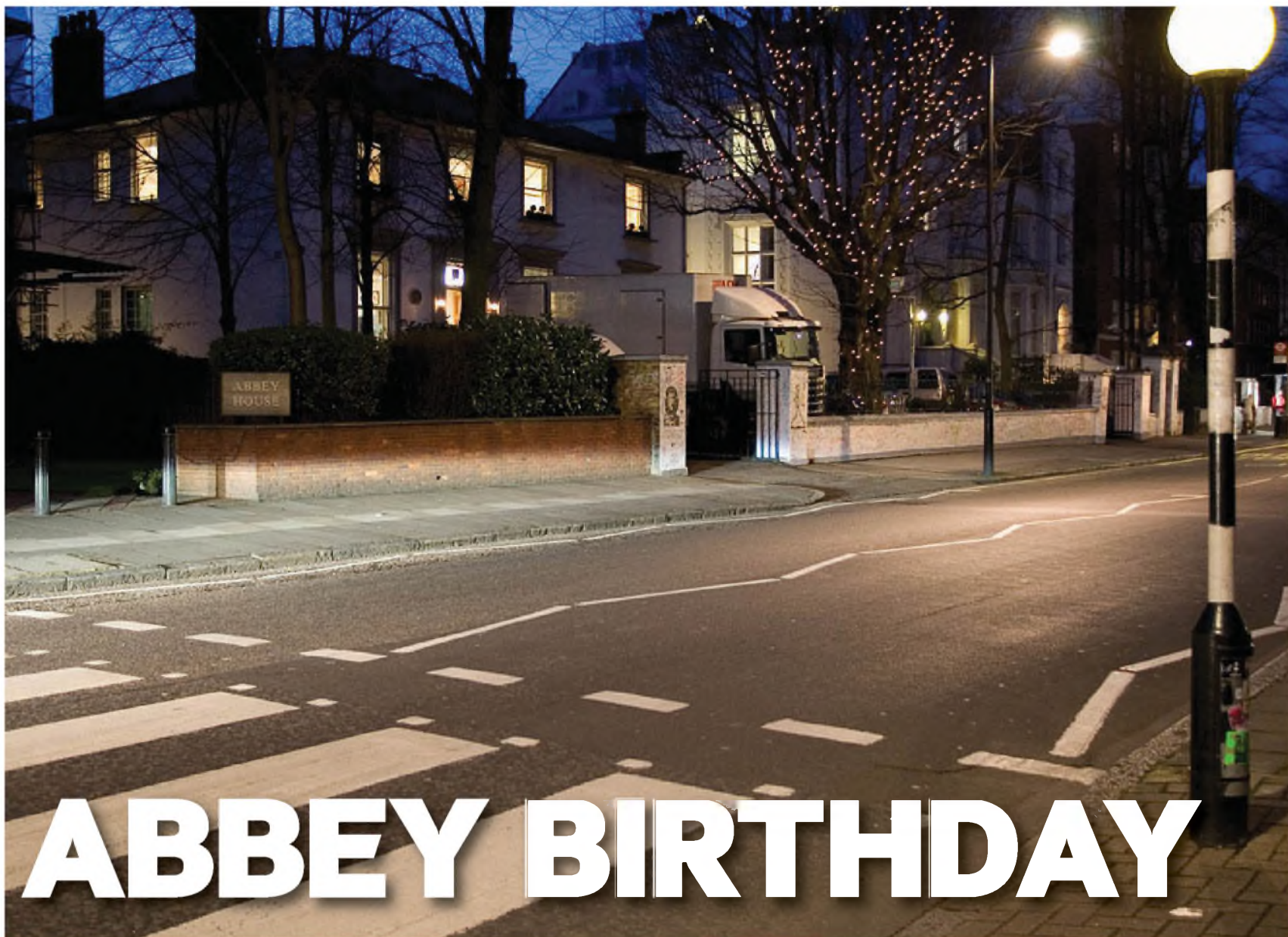


We're glad it's your birthday,  
happy birthday to you!





# PROFILE ABBEY ROAD



## ABBEEY BIRTHDAY

Abbey Road, the legendary London studio, is celebrating its 80th anniversary – and the unique role it has played in the evolution of music across all genres, as well as the very process of recording

### TRIBUTE

BY CHRIS BARRETT

On November 12, 1931 the world's first purpose-built recording studio was opened. A nine-bedroom, 100 year-old, house in London's leafy NW8 had been transformed into Abbey Road Studios and its opening was marked with appropriate fanfare.

Stirred by the prospect of using the vast state-of-the-art recording facility, Sir Edward Elgar conducted the London Symphony Orchestra (LSO) for a recording of *Land of Hope and Glory* at the opening ceremony. It was Abbey Road's first ever session.

In the 80 years since Abbey Road Studios' owners, the Gramophone Company (later EMI), opened the doors to number 3 Abbey Road, it has been the venue for many landmark moments in recorded music history and, of course, been immortalised in the title of The Beatles' eleventh studio album.

Modeled on the concept of a Hollywood film studio, where everything needed creatively for a musical project was available on one site, Abbey Road proved an immediate success and attracted an array of classical artists such as Herbert Von

**ABOVE EARNING ITS STRIPES:** The zebra crossing in Abbey Road is almost as famous as the records made in the studio

Karajan, Andre Previn and Thomas Beecham. Soon a stream of American pop stars soon began flowing through the doors, including Fred Astaire, Fats Waller and Glenn Miller.

In 1950 a 19-year-old George Martin began working at the studio and in the years that followed he would not only leave an indelible imprint on its history but on popular music in general. As label head at EMI subsidiary Parlophone Records, Martin

**Abbey Road was originally designed to capture live performances and when it opened its vast Studio One facility it was able to accommodate a full orchestra plus 1,000 guests. It remains the world's largest purpose-built recording facility**

drove the technical department at the studios to throw away the rulebook and find new recording techniques to accompany comedy albums by the likes of *The Goons*. Later his seminal work in Studio Two with four lads from Liverpool would cement his and the studio's reputation forever.

Abbey Road Studios has a long and rich history of being at the forefront of technical innovation and

over the years its engineers have created or co-developed a number of breakthroughs, including stereo, transistorised mixing desks, moving coil microphones, DVD authoring and 5.1 mixing.

That spirit of endeavour and excellence continues to this day. In its 80th anniversary year Abbey Road Studios has added online mixing alongside its popular online mastering service. It means that any musician, anywhere in the world, can pay to plug into the expertise of the engineers at the world's most famous recording facility, without having to trek to St John's Wood.

It's a far cry from the pre-microphone days when the studios' engineers recorded straight to wax, but then Abbey Road has not only proved adept at adjusting to technological change and developments within the music industry, it has more often than not helped drive them.

Abbey Road was originally designed to capture live performances and when it opened its vast Studio One facility it was able to accommodate a full orchestra plus 1,000 guests. It remains the world's largest purpose-built recording facility and continues to be used for live performances, but the evolution of health and safety regulations means it now has a more comfortable capacity of 400.

# PROFILE ABBEY ROAD



During his 16 years at Abbey Road, senior recording engineer Peter Cobbin has been a Studio One regular and over his 16 years at the facility he has seen his fair share of change. He recalls how, 70 years after an aging Elgar opened Abbey Road Studios alongside the LSO, he found himself in Studio One with the hugely respected orchestra, but this time they were assembled to perform the score for the video game series, *Tomb Raider*.

That was ten years ago, and now Abbey Road sees scores for video games coming in all the time. But at the time Cobbin admits to being somewhat surprised by the development.

"Video game music is a category at the Grammys now, but 10 years ago I was shocked that we were recording for a computer game when people were finding it difficult to find the budget for a classical recording," he says.

Before it embraced the games industry Abbey Road had long established itself as one of the leading studios in the world to record films scores. Cobbin has been involved in some of its biggest projects, such as the *Lord of the Rings* trilogy and the previous four *Harry Potter* movies, including the final instalment, *Deathly Hallows: Part 2*, for which he co-produced the score with Alexandre Desplat.

Like the Abbey Road engineers before him Cobbin has a reputation for his remarkable attention to detail and love of breaking down barriers. He appears to have equal enthusiasm for both state-of-the-art technology and vintage equipment, and is certainly not afraid to look beyond the walls of Abbey Road in his search for new sounds.

**ABOVE  
STREETS AHEAD:**  
The iconography of Abbey Road makes the studio a world famous tourist attraction

Since Cobbin arrived at Abbey Road in the mid-Nineties, at the very peak of Britpop, he has seen the advances in digital technology not only reshape the wider music industry but make a considerable impact on the recording process. When he joined Abbey Road more than half of recordings were created digitally, using machines that replicated the sound of analogue, like the Sony 3324 24-track. But multi-track computer workstations changed everything and now Pro Tools is widely used at the Studios.

The Studios were in the front-line when it came to the evolution of 5.1 mixing. In the late Nineties Cobbin oversaw the re-mixing of *The Beatles'* film, *Yellow Submarine*, in 5.1. It was the first time Abbey Road had ever remixed the original multi-tracks of *The Beatles'* master tapes.

"That one project enabled us to move into 5.1 mixing when at that stage, unlike today, we didn't have the multi-channel converters to do it, or the panning on the recording desks. As a result we had a hand in helping to develop the next desk that SSL did with LCR and we upgraded. We also spoke to B&W for monitoring specifically for 5.1."

It wasn't the first time B&W have played a part in the Studios' development. "We installed the first pair of Bowers & Wilkins 800 Series into Abbey Road Studios in 1988 and the most recent pair into Studio 2 this year. Abbey Road is the standard bearer in reproduction quality and we are honoured that they are our client", explains Dan Haikin, brand director at Bowers & Wilkins

By the time Cobbin was working on the score to Ridley Scott's *Kingdom of Heaven*, 5.1 was becom-

ing standard but Cobbin reached yet another landmark, this time supplying 14 5.1 stems.

"It was unheard of and it prompted us to find a better solution for printing larger stem runs. Not long after the project our senior technician Colin Johnson worked with AMS Neve to develop, work, and install the new Gemini and upgrade Abbey Road's whole Penthouse mix suite," says Cobbin.

In recent years Abbey Road has been making the sound of its unique vintage equipment available

**"Video game music is a Grammys category now, but 10 years ago I was shocked to find that we were recording for a game when people were struggling to find the budget for classical"**

PETER COBBIN, SENIOR RECORDING ENGINEER

on digital platforms, including ProTools, to the outside world via plug-in reproductions.

Cobbin has overseen the design and implementation of successful audio plug-ins including the vintage TG12413 limiter, the RS127 EQ box and the RS124 valve compressor. One of the most recent is *The King's* Microphone plug-in that captures the sound of those microphones used by both Cobbin and George VI.

For many artists, engineers and producers the chance to replicate the sounds created by the likes of the compressor/limiter from the EMI TG12345 mixing console, used on landmark recordings including *The Beatles'* Abbey Road and *Pink*



Here's to another 80.



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# PROFILE ABBEY ROAD



**ABOVE**  
**ONE AND ONLY:**  
The legendary  
Studio One at  
Abbey Road

Floyd's *Dark Side of the Moon*, has proved irresistible. As a result Abbey Road Studios' Audio Products department is working to develop a number of new plug-in products in conjunction with partner Waves Audio.

Head of Audio Products Mirek Stiles explains that the digital recreations are possible as his team has access to the equipment's original circuit diagrams. "They have unique sounds, they are great audio tools, and we are now able to make the sound of this historic gear available to engineers and producers all over the world," he says.

It is just one of many initiatives being undertaken by senior members of the Abbey Road team, with the aim of taking the Abbey Road brand and its services beyond its walls to the outside world.

Launched at the end of August, Abbey Road Studios' online mixing service has, claims Stiles, already attracted a good response from musicians. The service requires artists to upload music to a dedicated website where it will then be accessed and worked on by the same engineering team that work on studio sessions at Abbey Road.

"When a job comes in we have a ten-day turn-around guaranteed," says Stiles, who emphasises that all the studios are used, including the new mixing facility Studio 52 that houses an SSL Duality console.

More established is Abbey Road's online mastering service, which launched in June 2009. Mastering engineer Christian Wright has been involved in the project from the outset. He joined Abbey Road shortly after completing his A Levels in 1999 and he has worked on number one albums including Keane's *Night Train* and Ed Sheeran's *+*. However, he seems to relish the opportunity to work on an array of music from around the world.

"You will be working on Ed Sheeran one day and later an act from Japan, India, Brazil or even Guatemala. It is wonderful for us to work with so much international music," says Wright.

The service, which costs around £90 a track and involves all Abbey Road's mastering engineers, has proved hugely popular and now represents around 20% of the Studios' mastering work.

Such incremental growth is all part of the master plan of SVP Jonathan Smith, who has a background in finance and since joining Abbey Road two years ago has approached his role very much from a business perspective. Smith is quick to outline his three key goals: to seek new opportunities, broaden Abbey Road's appeal and protect its reputation and position in the market place.

Among the new opportunities he has seized is a successful events business. Developed during the last 18 months it is now responsible for around 15% of Abbey Road's revenue says Smith.

The events business involves initiatives such as Record A Song Day, which allows the public to use the facility. "You can bring your own party along, record a song and walk away with a CD," explains Smith. Other events have included a concert by Mark Ronson for American Express Centurion Card holders, BBC Introducing Musicians' Masterclass, BBC Livelounge recordings and events and sessions in conjunction with Absolute Radio.

Smith is also pleased with the effect the two TV shows recorded at Abbey Road are having in terms of attracting an increasing number of rock and pop acts to the Studios.

The longest running is *Live from Abbey Road*. It airs on Channel 4 and is distributed by Fremantle in 130 countries around the world. The recent fourth series included performances from Raphael Saadiq and Noah and the Whale. Then there is *Abbey Road Debuts*, which was broadcast on Channel 4 for the first time in April. It provides a platform for fledgling artists who are given the chance to perform an intimate session in Studio One. Acts to feature so far include Crystal Fighters, Mount Kimbie and Treefight for Sunlight.



## ABBNEY FACTS

10 things you probably didn't know about Abbey Road...

- 1 Abbey Road Studios and the famous zebra crossing are both Grade II listed.
- 2 Stereo recording was patented at Abbey Road Studios by EMI engineer Alan Blumlein.
- 3 Abbey Road Studios is the first purpose-built recording studio in the world.
- 4 The first official recording at the studio was *Pomp and Circumstance March No 1, Land of Hope and Glory*, which was conducted by Sir Edward Elgar and played by the London Symphony Orchestra.
- 5 The UK leg of the first worldwide live TV satellite featured The Beatles performing *All You Need Is Love* in Studio One in 1967.
- 6 Abbey Road Studios hosted the world's first live 3D music webcast, for the band Keane in April 2009.
- 7 The score to the acclaimed film *The King's Speech* was recorded at Abbey Road Studios using the original royal microphones used by King George VI.
- 8 ADT (Automatic Double Tracking) was invented at Abbey Road Studios.
- 9 Abbey Road has more than 700 working microphones in its collection, dating back to the 1930s.
- 10 Amy Winehouse's final recording (*Body and Soul* with Tony Bennett) was also made in Studio Three at Abbey Road.

# PROFILE ABBEY ROAD



**ABOVE**  
**RONSON'S SEAL OF APPROVAL:** Abbey Road is still used for live performances and events. Mark Ronson recently held a special show in conjunction with Amex

Abbey Road Studios' head of brand and marketing Kerin Purcell says that Abbey Road Debuts is just one initiative aimed at encouraging and supporting the creation of new music. She reveals that during the Studios' anniversary week it will host a new music event showcasing EMI artists and points to the recent Anthems Competition as another example of its support for new acts.

The Anthem Competition was launched earlier this year and saw the Studios conduct a worldwide search for unsigned and undiscovered composers across classical, rock and pop. The idea was to find eight winners who would record their work in Studio One alongside the LSO conducted by composer Eric Whitacre.

A key player behind the competition at Abbey Road has been senior recording engineer Jonathan Allen. "We wanted to help composers because they are the lifeblood of the studio business," he says. A non-commercial enterprise, Allen says the aim of the competition was to include pop categories. "The essence of Abbey Road is variety so we wanted to make the competition as varied as possible and we got a fantastic result: 918 entries," says Allen.

The multi-genre winners come from as far and wide as Australia, New Jersey and Guernsey and offer another example of Abbey Road Studios' truly global appeal. It's an appeal that also attracts some 250,000 people to walk the famous zebra crossing each year.

Abbey Road Studios' iPhone app, its recent roll-out of a new merchandise range, and the launch of the Abbey Road Studios Music Trivia game via an exclusive deal with Tesco, are all attempts to harness the public's passion for the Abbey Road brand. But for the team at Abbey Road Studios the key focus is maintaining a tradition and reputation for being at the cutting-edge of recorded music.

"Every day that I walk up those steps at Abbey Road I think 'this place is special'. It is for all of us that work here. There is a real family atmosphere and fierce loyalty here," says Cobbin.

Abbey Road Studios remains one of the few places that simultaneously represents the best of the UK's musical past and present. And, judging by the devotion the building engenders in its inhabitants, its future certainly looks to be in good hands.

## GEORGE MARTIN REMEMBERS

SIR GEORGE MARTIN started working at Abbey Road more than 60 years ago making classical recordings and creating new expressive sounds to complement the work of comedians including Peter Sellers and Spike Milligan for Parlophone. He is of course best known for his work with The Beatles at the St John's Wood Studios where 190 of the band's 210 records were made. Here he reflects on the influence of the studio and his time spent there...

**MW:** How important do you feel Abbey Road has been in the evolution of modern music?

**GM:** My life in recording began at Abbey Road Studios in 1950, so it obviously has a special place in my memory. In itself it was an important place, mainly for its classical output, but that changed after the Beatles last album, which was named after the studios. Since then, the entire world knows all about the place.

**MW:** Was there a spirit of adventure among staff, engineers and musicians?

**GM:** It would appear that the studios have a reputation for invention and experiment, but that was far from the case when I joined Abbey Road in the Fifties. I compared it to the venerable BBC, both of the institutions decidedly lacking in risk and adventure.

Recording was then direct to wax, as the primitive tape machines inflicted so much hiss on the sound. All recordings were in mono, of course, so no remixing or overdubbing was possible. No editing either, until tape became good enough. Records were made like live broadcasts; what you heard was what went on the disc.

The class system was in place. Producers all wore suits and ties and stood – no chairs in the control rooms. Recording engineers wore white coats, and those with brown coats were the underdogs who did the engineers bidding.

The classical recording engineers considered themselves a cut above those working on pop records, and they in turn were jealous of anyone

**"I could create fantasy worlds with sound effects and the overlaying of voices. This put the cat among the pigeons, with rebukes from upstairs but enthusiasm and excitement from the younger engineers"**

copying their techniques and mic positions. If a journalist entered the studios no photos were allowed until the microphones were displaced, and I knew one old guy who covered his faders with his hands so that people could not see what he was doing.

I felt that we were merely taking audio photographs, and reasoned that more exciting things could be done if one imagined that we could paint with sound. So from the early days of Peter



Sellers and Spike Milligan, with tape I could create fantasy worlds with sound effects and the overlaying of voices. This put the cat among the pigeons, with rebukes from upstairs, but enthusiasm and excitement from the younger engineers, who did wonderful things.

Geoff Emerick was close to being sacked for trying out a microphone under water, and Ken Townsend was a back room engineer who eventually became head of the studios, and he came up with an invention for artificial double tracking (ADT) used a lot in the Sixties. Once I was seen to be making important recordings I was given pretty well free rein. Not much money, but I could do pretty well what I liked.

**"To this day I have great affection for Abbey Road, that old TARDIS of a studio, and especially for the folk who worked there with me. EMI's head office was quite a way away, so we weren't troubled by the 'suits' much"**

**MW:** Do you feel that any other studio could have so fully embraced your, and The Beatles', desire to experiment?

**GM:** Of course other studios would have been equally supportive of innovation and experiment, and I left EMI with great regret, leaving all those people who were my friends. I made a stand on the principle that all record producers should receive a production royalty. This was consistently refused, so I left – with nothing.

**MW:** Do you have any particularly fond memories of working at Abbey Road?

**GM:** To this day I have a great affection for Abbey Road, that old TARDIS of a studio, and especially for the folk who worked there with me. EMI Head Office was at Hayes, quite a way away, so we weren't troubled by the 'suits' much.

There was a family atmosphere at Abbey Road, which suggested a small industry rather than the giant that EMI had become. And I am especially grateful for one thing; it was at Abbey Road Studios that I met my wife, Judy Lockhart Smith as she then was, and her support and constant encouragement enabled me to do what I did.



# Congratulations Abbey Road

from Paul McCartney and all at MPL

*Paul McCartney*



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# PEOPLE

## PERSONNEL RHINO BOSS CHALMERS TAKES OVER AT ADA

■ **ADA** Rhino UK managing director Dan Chalmers has been named as the new leader of the Alternative Distribution Alliance (ADA). Chalmers will add the role to his current Rhino responsibilities.

He will oversee the ongoing development of ADA UK & Global, including the continued strengthening of ADA's digital and physical distribution activities and the expansion of ADA's range of label services. Susan Rush, ADA UK & Global MD is leaving the company to pursue other interests.

Christian Tattersfield, CEO of ADA owner Warner Music UK said: "ADA is well established as the best distributor of independent music and Dan is perfectly placed to oversee the next stage of its UK and global evolution. His broad expertise in fostering artist careers across many genres, audience sizes and territories will prove



valuable, as will his leadership skills and contacts in the indie community."

He added, "Having launched ADA in the UK in 2006, Susan Rush has brokered and built ADA's relationships with many great labels, and at the same time created a first-class team. She leaves strong foundations in place for ADA's future success. We are very grateful to her for everything she has accomplished and we wish her the best for the future."

■ **BBC** Ben Cooper has been named as the new controller of BBC Radio 1 and 1Xtra – a role which will begin with immediate effect.

Cooper has spent the past three months as acting controller and his appointment confirms industry speculation about the position, which was made vacant in July this year former controller Andy Parfitt stepped down.

In his new role, Cooper will report to BBC audio and music director Tim Davie, who said he had an excellent track record at Radio 1. Davie added: "[Cooper] has played an integral role in developing the quality and reach of both networks, and I look forward to working with him in building Radio 1's digital future."

Cooper, 41, began his career in BBC Local Radio, presenting and producing on Hereford & Worcester and as a journalist at Three Counties Radio before becoming a producer at Radio 1. He then spent



some time in the commercial sector at Capital Radio as an executive producer, before returning to Radio 1, first as head of mainstream than as head of programmes.

■ **FUTURE** The global CEO of the Classic Rock, Metal Hammer and MusicRadar publisher, Stevie Spring, has resigned.

She is joined through the exit door by finance director John Bowman. In a statement, Future confirmed that UK CEO Mark Wood, who was appointed just over a year ago, will replace Spring. UK finance director Graham Harding will now take on Bowman's duties.

"The recent restructuring which positions the company for its digital future has allowed the Board this opportunity to achieve substantial savings by eliminating an entire tier of corporate overhead," said a statement from chairman Peter Allen.

The news comes after Future cut ten per cent of its 1,000-strong UK workforce this summer as print revenues fell.

■ **IMAGEM** The publisher's managing director Tim Smith has left the company after three years at the top.

Smith, who oversaw the integration of Zomba into BMG Music in 2002 before joining Imagem UK at its launch in 2008, said he was leaving the company to pursue "new opportunities". The publisher said a successor would be announced shortly.

Imagem UK CEO John Minch said Smith had overseen the development of a dynamic roster of acquisitions and signings. He added: "Tim has helped assemble a world class team. We wish him success with his future endeavours."

Since joining the company, Smith has helped sign artists including Temper Trap, Sparks, Guy Sigsworth, Bombay Bicycle Club, Steve Robson, Chris Rea and Darwin Deez.

*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



### #3 Simon Frith Chairman, Mercury Music Prize

If you have any interest in the Mercury Music Prize, Frith is the man you want to get to know. He has chaired the judging panel of the prestigious event since it began in 1992, and for good reason – he is clearly a kingpin in popular music's intelligencia. A respected sociologist, Frith is the author of an array of influential tomes on the music business,

including *The Sociology of Rock*, *Sound Effects: Youth, Leisure and the Politics of Rock 'n' Roll*, *Music for Pleasure: Essays on the Sociology of Pop* and *Performing Rites: On the Value of Popular Music*. He is also the co-author of a three-volume collection, *The History of Live Music in Britain since 1950*, the first segment of which will be published this year.

## MY BIG BREAK

How UK luminaries arrived in the music industry...

### Madeleine Milne MD, eMusic

"At university a lot of my friends were in bands or orchestras and I helped out quite a lot. I heard about the upcoming launch of a classical music competition called Masterprize through them. I thought it sounded a very interesting project, backed by music industry stalwarts such as Classic FM, EMI and London Symphony Orchestra. It was also a start-up with a very limited budget.

"I offered my services as a general dogsbody for a month, and we agreed that if I showed my worth they would consider taking me on full-time. After a few years there, I ended up running the organisation. I got to work with the heads of brilliant organisations as well as some of the world's leading musicians – an opportunity I would never have had if I had just gone for a junior admin position in a big company. It was a fascinating project to work on and we literally built it from a standing start to the world's leading competition for composers."

"In terms of tips, I'd say don't just apply for the jobs that are advertised – you will be up against millions of others. Start as young as possible, too – if you think you want to work in the industry then start trying to get work experience placements at organisations you think are interesting as early as possible. And network – try and get to know as many people in the industry as possible."



# RETAIL

## HIGH STREET HEROES

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

Give us a quick potted history of Flashback...

We set up 14 years ago, in the mid-Nineties. We have two stores, one here and one in Crouch End, and we've always specialised in second-hand sales, until earlier this year, when we moved into new vinyl.

How's that been for you?

We started our new vinyl line in February, but it was at Record Store Day [in April] that it really took off. It was amazing – by far and away the busiest day we've had. We had customers queuing up outside. Although a lot of them were coming in for the Radiohead 12" – of which there were a few hundred and we had 10 – we did very well out of it. New vinyl has continued to get bigger throughout the year. It now takes up six deep bays in the store, and makes up around 10 per cent of revenue. As all retailers will know, CDs are slowly fading out. We're getting

fewer and fewer saleable ones coming in. Vinyl, however, is a growing market – there seems to be more interest in it week-on-week. That works for both classic records and new ones – Fleet Foxes, Arcade Fire and Björk's new LP have all done well for us. Customers like the opportunity to pick it up locally. Also, the number of re-issues available on vinyl is growing, which means we can pick up classics and sell them on for £20. That's very popular.

Will you continue to grow the vinyl range as time goes on?

We'd love to, but there has to be sufficient new vinyl that will sell – there's no point in us filling ten new racks if nine are stocked with rubbish. It offers us a good margin – far better than second hand – as long as we're very careful about what we're buying. We're trying to keep a lid on it, so we grow



**Flashback**

50 Essex Road, Islington,  
London N1 8LR  
t 020 7354 9356  
w flashback.co.uk

Manager: Mark Burgess

slowly rather than leaping in. It's about building up a knowledge base.

What other ranges do you stock?

In terms of second hand, we do a small range of DVDs and video games, but it's not anything hugely significant. The video games are impossible. Once they've been out a few weeks, GAME chops the price right down to £10 anyway, so they don't make much money.

How's business compared to last year?

In general, it's thriving. The highlight was obviously Record Store Day, but we've got Black Friday coming up too [on November 25], and we're very optimistic about that. Spencer at Rough Trade keeps us

reasonably informed about it, but we're awaiting all the details. We just hope that the record labels – and their distributors – give us plenty of notice and information for things that are coming, because on the day, it can be chaos. It's not just indie labels any more, the majors have slowly come on board with Record Store Day and realised not only what a great initiative it is, but what a major marketing tool it is too. In terms of second-hand stuff, we've also been doing really well. Our turnover had doubled in the past five years – although a bit of refinancing helped. But the biggest factor in that is that almost all of our competitors have disappeared.

Are you confident about the future of Flashback?

I'm confident that customers like the experience of shopping in a real shop with real knowledge. I was playing a Tame Impala album the other day and someone asked who it was and bought it. That still happens all the time. But we hear supermarkets are thinking about stopping doing physical product, and you hear rumours of HMV's demise every month – just rumours, of course. If they go, it's Amazon and the indies left. One wonders if that structure's strong enough to support the entire distribution network – and then you get to thinking about whether it's a help or a hindrance to our business.

## INTERNET vs HUMAN

This week's High Street Hero, Mark Burgess, takes on his digital rivals



WE SAID WE LIKED...

**CEE LO GREEN** The Lady Killer

AMAZON RECOMMENDED...



**WILL YOUNG** Echoes



MARK RECOMMENDED...

**AL GREEN** Livin' For You

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	NOEL GALLAGHER	Noel Gallagher's High Flying Birds
2	RYAN ADAMS	Ashes & Fire: Digipack
3	M83	Hurry Up We're Dreaming
4	BJORK	Biophilia
5	BRIAN ENO	Another Green World
6	BRIAN ENO	Ambient 1: Music For Airports
7	BRIAN ENO	Here Come The Warm Jets
8	FEIST	Metals
9	BRIAN ENO	Discreet Music
10	BRIAN ENO	More Music For Films

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	COLDPLAY	Mylo Xyloto
2	FLORENCE + THE MACHINE	Ceremonials (Deluxe)
3	FLORENCE + THE MACHINE	Ceremonials (Standard)
4	PROFESSOR GREEN	At Your Inconvenience
5	MICHAEL BUBLE	Christmas
6	RIZZLE KICKS	Stereo Typical
7	KELLY CLARKSON	Stronger (Deluxe)
8	NOEL GALLAGHER	Noel Gallagher's High Flying Birds
9	ADELE	21
10	RIZZLE KICKS	Stereo Typical (Deluxe)

TESCO Top 10 retail chart		
POS	ARTIST	ALBUM
1	EXAMPLE	Playing The Shadows
2	RED HOT CHILI PEPPERS	I'm With You (Digipack)
3	JOE MCELDERY	Classic
4	BRUNO MARS	Doo Wops & Hooligans
5	ADELE	21
6	WILL YOUNG	Echoes
7	ADELE	19
8	NICOLE SCHERZINGER	Killer Love
9	AMY WINEHOUSE	Back To Black
10	DAVID GUETTA	Nothing But The Beat

## REISSUE/REPACKAGE

**The Who Quadrophenia (Super Deluxe Edition)**  
Polydor / November 14

Originally released in 1973, Quadrophenia is one of The Who's most successful and acclaimed albums.

Its long-term place in the canon of British culture was surrounded by the 1979 film it inspired.

This package, supervised by Pete Townshend, features a remastered version of the original double album, a range of previously unheard demos, a 5.1 sound DVD, a hard-backed book, photographs and other memorabilia.



The band played the entire set at the Royal Albert Hall last year and Townshend has talked up the possibility of touring the album in 2012.

PRICE CHECK		Prices correct as of 31.10.2011				
ARTIST / ALBUM		amazon	iTunes	Sainsbury's	zune	zavvi
	<b>COLDPLAY</b> Mylo Xyloto	£8.99	£7.00	£8.99	£6.99	£8.95
	<b>JUSTIN BIEBER</b> Under the Mistletoe (11-track version)	£8.99	£7.99	£8.99	£7.99	£8.95

## SUBO SOARS THIRD ALBUM FLOATS INTO TOP 10 OF PRE-RELEASE CHART

AN ITV1 SPECIAL is only likely to further whet the appetite for Susan Boyle's forthcoming third album, but *Someone To Watch Over Me* is already making an impact on *Music Week's* pre-release retail charts.



(November 7) and prior to ITV1 screening the one-hour special *Susan Boyle: An Unlikely Superstar* this Friday night,

the new album progresses 11-7 at Amazon while arriving in 20th place at Play.

With Florence + The Machine's *Ceremonials* now out, Kate Bush's *50 Words For Snow* fills the vacant top slot at Amazon, but there is no change at the head of the other two retail charts with Ollie Murs' *In Case You Didn't Know* continuing to lead Play's countdown and Take That's *Progress Love* remains in charge of HMV's chart. JLS's

*Jukebox* is the runner-up again on both charts, while their DVD *Eyes Wide Open* climbs 20-15 at HMV.

Following *Rated R and Loud*, Rihanna will have a brand new studio album out for a third successive November with *Talk a Talk* out in the UK on the 21st of this month. Helped by the chart-

topping success of the singer's Calvin Harris collaboration *We Found Love*, the album climbs 17-12 at HMV and debuts in 18th place at Play.

Now on all three charts is the self-titled first album from Birdy, her album entering in 15th spot at Amazon and 17 at HMV while dropping 13-14 at Play.

AMAZON PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	KATE BUSH 50 Words for Snow Noble & Brite
2	VARIOUS ARTISTS Now! 80 EMI
3	SNOW PATROL Fallen Empires Fiction
4	IL DIVO Wicked Game Syco
5	PINK FLOYD Wish You Were Here EMI
6	WESTLIFE Greatest Hits RCA
7	SUSAN BOYLE Someone... Syco
8	JLS Jukebox Epic
9	ONE DIRECTION Up All Night Syco
10	THE WANTED Battleground Island
11	ANDRÉ RIEU And the Waltz Goes On Decca
12	MURS, OLLY In Case You Didn't Know Epic
13	PINK FLOYD The Wall [2011] EMI
14	ANDREW L WEBBER Phantom Live... Polydor
15	BIRDY Birdy Atlantic
16	THE WHO Quadrophenia UMC
17	REBECCA FERGUSON Heaven Epic
18	VARIOUS Twilight: Breaking Dawn Atlantic
19	CHER LLOYD Sticks + Stones Syco
20	NICKELBACK Here & Now Roadrunner

HMV PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	TAKE THAT Progress Live Polydor
2	JLS Jukebox Epic
3	ONE DIRECTION Up All Night Syco
4	THE WANTED Battleground Island
5	KATE BUSH 50 Words for Snow Noble & Brite
6	WESTLIFE Greatest Hits RCA
7	SNOW PATROL Fallen Empires Fiction
8	THE SATURDAYS On Your Radar Polydor
9	OLLY MURS In Case You Didn't Know Epic
10	VARIOUS ARTISTS Now! 80 EMI
11	DRAKE Take Care Island
12	RIHANNA Talk That Talk Mercury
13	CHER LLOYD Sticks & Stones Syco
14	PIXIE LOTT Young Foolish Happy Mercury
15	JLS Eyes Wide Open Epic
16	KYLIE MINOGUE Aphrodite Les Folies EMI
17	BIRDY Birdy Atlantic
18	ANDRÉ RIEU And the Waltz Goes On Decca
19	NICKELBACK Here & Now Roadrunner
20	REBECCA FERGUSON Heaven Epic

PLAY.COM PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	OLLY MURS In Case You Didn't Know Epic
2	JLS Jukebox Epic
3	WESTLIFE Greatest Hits Sony
4	THE WANTED Battleground Island
5	CHER LLOYD Sticks & Stones Syco
6	VARIOUS Now 80 EMI TV
7	PIXIE LOTT Young Foolish Happy Mercury
8	DEAF HAVANA Fools... BMG Rights
9	SNOW PATROL Fallen Empires Polydor
10	KATE BUSH 50 Words For Snow Noble & Brite
11	TAKE THAT Progress Live Polydor
12	DR. DRE Detox Polydor
13	NICKELBACK Here And Now Roadrunner
14	BIRDY Birdy Atlantic
15	ONE DIRECTION Up All Night Sony
16	RUSH Live In Cleveland Warner
17	ANDRÉ RIEU And The Waltz Goes On Decca
18	RIHANNA Talk That Talk Mercury
19	IL DIVO Wicked Game Syco
20	SUSAN BOYLE Someone... Syco

LAST.FM HYPED TRACKS	
POS	ARTIST/ALBUM/LABEL
1	JUSTICE New Lands Ed Banger/Because
2	COLDPLAY M.M.I.X EMI
3	MEGADETH Wrecker Roadrunner
4	PROF GREEN Read All About It Virgin
5	JACK WHITE Love Is Blindness White Label
6	MICHAEL BUBLÉ It's Beginning... Reprise
7	MEGADETH Guns, Drugs... Roadrunner
8	MEGADETH Fast Lane Roadrunner
9	JAY-Z & ADELE Won't Go White Label
10	TINCHY STRYDER Take Me Back Island
11	PAUL SIMON Tenderness Decca
12	MICHAEL BUBLÉ Santa Claus... Reprise
13	SURFER BLOOD Voyager Reprise Kanine
14	MICHAEL BUBLÉ All I Want... Reprise
15	SURFER BLOOD Drinking Problem Kanine
16	STRANGE BOYS Me and You Rough Trade
17	SURFER BLOOD I'm Not Ready Kanine
18	MEGADETH We The People Roadrunner
19	ATLAS SOUND Mona Lisa 4AD
20	SHE & HIM The Christmas Waltz Domino

SHAZAM TAG CHART	
POS	ARTIST/ALBUM/LABEL
1	JLS Take A Chance On Me Epic
2	FLO RIDA Good Feeling Atlantic
3	MAVERICK SABRE I Need Mercury
4	THE WANTED Lightning Island
5	AFROJACK & STEVE AOKI No Beef 3 Beat
6	AVICII Levels Island
7	BIRDY People Help The People Warner
8	LOICK ESSIEN Me Without You Sony
9	BRUNO MARS It Will Rain Atlantic
10	T-PAIN 5 O'Clock Jive
11	KELLY ROWLAND Down For... Universal
12	PIXIE LOTT What Do You Take... Mercury
13	MODESTEP To The Stars Polydor
14	SWITCH/A MARTIN Still Love You Dubsided
15	JAMES V McMORROW Higher Love Vagrant
16	BEN HOWARD The Fear Island
17	TINCHY STRYDER Off The Record Island
18	THE COLLECTIVE Teardrop Island
19	THE SATURDAYS My Heart Takes... Polydor
20	OLLY MURS Dance With Me Tonight Epic



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**35 SINGLES & ALBUMS**

Professor Green teams up with Emeli Sandé to own the singles chart – as Coldplay dominate on the official albums list

# CHARTS FOCUS



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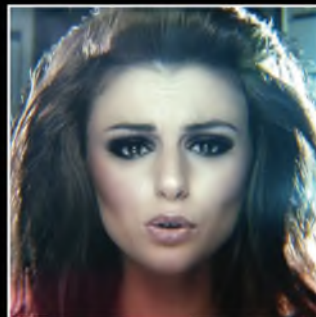
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Key upcoming releases – with Cher Lloyd and JLS in the spotlight

CHARTS SINGLES



For all charts and credits queries email isabelle.nesmon@intendmedia.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

Table with 2 columns of chart data. Each row includes rank, week, chart, artist/title, and album info. Includes icons for 'Highest New Entry', 'Sales Increase', and 'Highest Climber'.

Official Charts Company 2011.

- 99 Problems 58
Ake... What A Life! 22
All About Tonight 24
All Fired Up 70
Best Thing I Never Had 53
Bring Me To Life 73
Changed The Way You Kiss Me 64
Cheers (Drink To That) 40
Countdown 25
Crush On You 38
Lavin With The Trumpets 47
Earthquake 2
Waterfall 71
Feel So Close 27
Fix You 74
I Can't Live Without My Radio 53
Give Me Everything 68
Older You Came 54
Co 32
Cut 2 Luv U 47
Heart Skips A Beat 30
I Wanna Dance With Somebody 23
Set Fire To The Rain 41
BBKX1000348 (PIAS)
FT Smith/Adkins
BAD MEETS EVIL FEAT. BRUNO MARS Lighters Interscope USUM71108179 (ARV)
(The Smeezingtons/Battle Roy/Emineem) Universal/Warner Chappell/EMI/Bug/726 (Montgomery/Hernandez/Lawrence/Lvine/Battle/Mathers)
NERO Crush On You Mercury/MIA GBUM71104961 (SRD)
(Stephens/Ray) Universal (Knicht/Zecman)
I Won't Let You Go 26
I've Gotta Get A Message To You 75
Cienada 63
Heart Skips A Beat 30
Lego House 12
Lighters 37
Lightning 5
Little Bad Girl 45
Loca People (What The F\*\*K!) 21
Make Me Proud 49
Marry You 24
Mistletoe 72
Moves Like Jagger 5
Mr Know It All 4
Natural Disaster 44
No Regrets 23
Only Girl (In The World) 67
Paradise 14
Party Rock Anthem 60
Princess Of China 33
Pumped Up Kicks 42
Read All About It 11
Rolling In The Deep 69
Run For Your Life 52
Humaway Baby 19
Set Fire To The Rain 36
Sexy And I Know It 7
Shake It Out 57
She Ain't You 61
Someone Like You 43
Stereos Hearts 10
Super Bass 31
The A Team 20
The Edge Of Glory 41
The Lazy Song 65
The One That Got Away 55
The Wave 48
Video Games 15
We Found Love 3
What Makes You Beautiful 18
When I Was A Youngster 8
Wherever You Will Go 6
Wherever You Will Go 29
Without You 13
You Ain't 66
You Make Me Feel... 16
You Need Me, I Don't Need You 62
Key
★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)
As used by Radio 1



# CHARTS CATALOGUE

## REISSUES REVIEWS

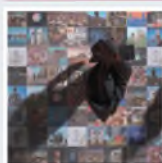
### THE ROLLING STONES



**Some Girls**  
(A&M/Rolling Stone  
2784055)  
Released in  
1978, when disco

and punk were taking the music world by storm, *Some Girls* proved that The Rolling Stones were able to embrace both, and consequently introduced them to a whole new audience. Now digitally remastered and reissued as a standard CD, a deluxe two-CD set, and a super-deluxe set with DVD, vinyl and a 100-page book, *Some Girls* remains their biggest selling album in America, and with good reason. Kicking off with their surprisingly credible and durable disco excursion *Miss You*, it is as varied an album as they ever produced, with the frenetic *Lies* showing the punks how it should be done, the more traditional *Shattered* and the country-styled *Far Away Eyes* – featuring some very unconvincing Southern drawing from Jagger – all demonstrating the band's vitality and versatility. Perhaps the best track, however, is *Beast Of Burden*, a slower, sinewy and soulful song which rightfully made the Top 10 in America but was passed over as a single in the UK.

### PINK FLOYD



**A Foot In The Door: The Best Of (EMI)**  
0289662)  
Released  
simultaneously

with the *Experience* (two-disc CD) and *Immersion* (five discs) versions of *Wish You Were Here*, *A Foot In The Door* is a single disc distillation of Pink Floyd's phenomenally successful career, with all tracks being 2011 remasters selected by the band itself. A more manageable and concise primer than their last, phenomenally successful compilation *Echoes*, which was released in 2001, *A Foot In The Door* naturally includes their best known singles *Another Brick In The Wall* and *See Emily Play* as well as more cerebral tracks like *The Great Gig In The Sky* – a wordless, wailed masterpiece from *Dark Side Of The Moon* – and the wonderful *Comfortably Numb*, which contains not one but two extraordinary guitar solos from David Gilmour. With new artwork from long-time collaborator Storm Thorgerson, it's a perfect present for fans old and new.

### JOHNNY CASH



**Bootleg Volume III – Live Around The World**  
(Columbia/Legacy

88697934332)  
With the first two volumes of the series attracting much attention and brisk sales since their February release, Sony has assembled a third volume of historic live 'bootleg' recordings of late country legend Johnny Cash. Some 53 recordings – 37 of them previously unissued – make up this two-disc set, recorded between 1956 and 1979 in Vietnam, Sweden and eight venues in America, which range from prisons (natch) to a record company conference and The White House. Recordings are arranged chronologically, and include signature songs *I Walk The Line*, *Ring Of Fire* and *A Boy Named Sue*. Cash's performances are almost uniformly excellent, though sound quality, as might be expected, is not up to the standard of studio recordings.

### MORCHEEBA



**The Best Of Morcheeba**  
1995-2003  
(Music Club  
Deluxe/  
Rhino

MCDLX 513)  
With brothers Ross and Paul Godfrey laying down the beats, and Skye Edwards providing the vocal sweetening, Morcheeba were never given the level of respect afforded to trip-hop comrades Massive Attack and Portishead but they put together an impressive body of work, breaking through with platinum-certified second album *Big Calm*, and consolidating their success with subsequent albums *Fragments Of Freedom* and *Charango* reaching the Top 10. Large parts of all three albums – and debut album *Who Can You Trust* – are featured on this low-priced double-disc set, including best known songs *Trigger Hippie*, *Rome Wasn't Built In A Day* and *Part Of The Process*.

## CATALOGUE TOP 20 HITS



POS LAST WK ARTIST / ALBUM / LABEL/DISTRIBUTOR

1	2	THE MOODY BLUES	The Very Best Of / JMTV (ARV)
2	1	THE BEATLES	1 / EMI (E)
3	5	ABBA	Gold / Polar (ARV)
4	4	THE CARPENTERS	Gold - Greatest Hits / A&M (ARV)
5	3	GUNS N' ROSES	Greatest Hits / Geffen (ARV)
6	7	DIRE STRAITS & MARK KNOPFLER	Private Investigations - The Best Of / Mercury (ARV)
7	14	EMINEM	Curtain Call - The Hits / Interscope (ARV)
8	10	LED ZEPPELIN	Motherhip - Best Of / Atlantic (ARV)
9	6	RED HOT CHILI PEPPERS	Greatest Hits / Warner Brothers (ARV)
10	8	PETER FRAMPTON	Frampton Comes Alive / A&M (ARV)
11	12	STEREOPHONICS	A Decade In The Sun - Best Of / V2 (ARV)
12	RE	MEAT LOAF	Piece Of The Action - The Best Of / EMI/Parlophone (ARV)
13	9	GOO GOO DOLLS	Greatest Hits - Vol 1 - The Singles / Warner Brothers (ARV)
14	17	TOM PETTY & THE HEARTBREAKERS	Greatest Hits / Geffen (ARV)
15	RE	MICHAEL JACKSON	Number Ones / Epic (ARV)
16	RE	PETER GABRIEL	Hit / Real World (PROP)
17	13	CELINE DION	My Love: Essential Collection / Sony BMG (ARV)
18	18	MADNESS	Complete Madness / Union Square (SDU)
19	RE	EAGLES	The Very Best Of / Elektra (ARV)
20	15	BRYAN ADAMS	The Best Of Me / A&M/Mercury (ARV)

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## CATALOGUE TOP 20 SINGLES

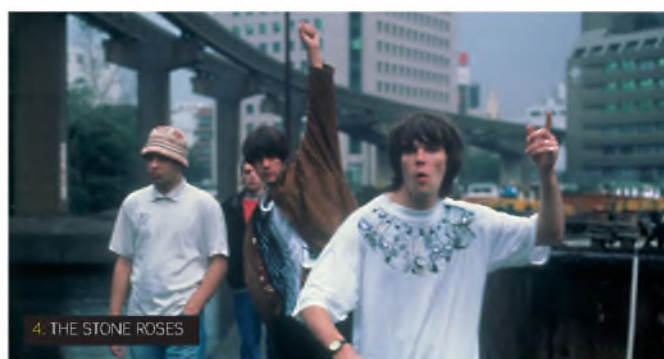


POS LAST WK ARTIST / ALBUM / LABEL/DISTRIBUTOR

1	2	THE CALLING	Wherever You Will Go / RCA (ARV)
2	1	GOO GOO DOLLS	Iris / Warner Brothers (ARV)
3	6	EVANESCENCE	Bring Me To Life / Epic/Wind-up (E)
4	3	COLDPLAY	Fix You / Parlophone (E)
5	4	MAROON 5	She Will Be Loved / A&M/Octone (ARV)
6	5	NIRVANA	Smells Like Teen Spirit / Geffen (ARV)
7	NEW	HADDAWAY	What Is Love / RCA (ARV)
8	RE	DANIEL MERRIWETHER	Red / 1 (ARV)
9	RE	COLDPLAY	The Scientist / Parlophone (E)
10	9	BOYZ II MEN	End Of The Road / Motown/Island (ARV)
11	10	ADELE	Make You Feel My Love / XL (PIAS)
12	19	NICKELBACK	If Today Was Your Last Day / Roadrunner (ADA Arv)
13	8	EVANESCENCE	My Immortal / Virgin/Wind Up (E)
14	RE	CHARLES & EDDIE	Would I Lie To You? / Capitol (E)
15	11	MARK MORRISON	Return Of The Mack / Warner Brothers (ARV)
16	RE	THE STONE ROSES	Fool's Gold / Silvertone (ARV)
17	13	AMY MACDONALD	This Is The Life / Vertigo (ARV)
18	17	THE HEAVY	Short Change Hero / Counter (PIAS)
19	RE	U2	With Or Without You / Mercury (ARV)
20	7	JAMES MORRISON FEAT. NELLY FURTADO	Broken Strings / Polydor (ARV)

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## CATALOGUE TOP 20 ALBUMS



POS LAST WK ARTIST / ALBUM / LABEL/DISTRIBUTOR

1	1	ADELE	19 / XL (PIAS)
2	2	NIRVANA	Nevermind / Geffen (ARV)
3	2	AMY WINEHOUSE	Back To Black / Island (ARV)
4	RE	THE STONE ROSES	Stone Roses / Silvertone (ARV)
5	4	LADY GAGA	The Fame / Interscope (ARV)
6	6	MUMFORD & SONS	Sigh No More / Gentlemen Of The Road/Island (ARV)
7	5	PINK FLOYD	The Dark Side Of The Moon / EMI (E)
8	7	FLORENCE + THE MACHINE	Lungs / Island (ARV)
9	8	AMY WINEHOUSE	Frank / Island (ARV)
10	10	COLDPLAY	X & Y / Parlophone (E)
11	13	COLDPLAY	Parachutes / Parlophone (E)
12	18	RIHANNA	Good Girl Gone Bad / Def Jam (ARV)
13	14	PIXIE LOTT	Turn It Up / Mercury (ARV)
14	RE	KATY PERRY	One Of The Boys / Virgin (E)
15	RE	COLDPLAY	Viva La Vida / Parlophone (E)
16	RE	JOHN MARTYN	Solid Air / Island Remasters (ARV)
17	15	BEYONCE	I Am Sasha Fierce / Columbia (ARV)
18	RE	COLDPLAY	A Rush Of Blood To The Head / Parlophone (E)
19	9	DAVID GUETTA	One Love / Postiva/Virgin (E)
20	20	KINGS OF LEON	Only By The Night / Hand Me Down (ARV)

Official Charts Company 2011



# CHARTS GENRE

## INDIE SINGLES TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	<b>CHARLENE SORAIYA</b> Wherever You Will Go / <i>Peacefrog</i> (E)
2	2	<b>LANA DEL REY</b> Video Games / <i>Stranger</i> (PIAS)
3	3	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> Aka... What A Life! / <i>Sour Mash</i> (E)
4	5	<b>ADELE</b> Set Fire To The Rain / <i>XL</i> (PIAS)
5	6	<b>ADELE</b> Someone Like You / <i>XL</i> (PIAS)
6	4	<b>LAIDBACK LUKE VS EXAMPLE</b> Natural Disaster / <i>MoS</i> (ARV)
7	NEW	<b>SNEAKBO</b> The Wave / <i>Play Hard</i> (PIAS)
8	9	<b>EXAMPLE</b> Changed The Way You Kiss Me / <i>MoS</i> (ARV)
9	7	<b>ADELE</b> Rolling In The Deep / <i>XL</i> (PIAS)
10	NEW	<b>THE SOLDIERS FEAT. ROBIN GIBB</b> I've Gotta Get A Message To You / <i>DMG TV</i> (SDU)
11	10	<b>EXAMPLE</b> Stay Awake / <i>MoS</i> (ARV)
12	11	<b>WRETCH 32 FEAT. JOSH KUMRA</b> Don't Go / <i>Levels/MoS</i> (ARV)
13	14	<b>JAMES VINCENT MCMORROW</b> Higher Love / <i>Sound Training</i>
14	12	<b>DJ FRESH FEAT. SIAN EVANS</b> Louder / <i>MoS</i> (ARV)
15	13	<b>ADELE</b> Make You Feel My Love / <i>XL</i> (PIAS)
16	8	<b>WOLFGANG GARTNER FEAT. WILL I AM</b> Forever / <i>MoS</i> (ARV)
17	18	<b>THE HEAVY</b> Short Change Hero / <i>Counter</i> (PIAS)
18	RE	<b>BOBBY BORIS PICKETT</b> Monster Mash / <i>Decca</i> (ARV)
19	NEW	<b>TWENTY TWENTY</b> Move It / <i>Nusic Sounds</i> (PIAS)
20	RE	<b>CARO EMERALD</b> That Man / <i>Dramatica/Grand Mono</i> (ADA Arv)

## INDIE ALBUMS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	<b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> Noel Gallagher's High Flying Birds / <i>Sour Mash</i> (E)
2	2	<b>ADELE</b> 21 / <i>XL</i> (PIAS)
3	NEW	<b>TOM WAITS</b> Bad As Me / <i>Anti</i> (ACA ARV)
4	NEW	<b>THE SOLDIERS</b> Message To You / <i>DMG TV</i> (SDU)
5	4	<b>ADELE</b> 19 / <i>XL</i> (PIAS)
6	5	<b>EXAMPLE</b> Playing In The Shadows / <i>MoS</i> (ARV)
7	3	<b>DANIEL O'DONNELL</b> The Ultimate Collection / <i>DMG TV</i> (SDU)
8	10	<b>CARO EMERALD</b> Deleted Scenes From The Cutting Room Floor / <i>Dramatica/Grand Mono</i> (ADA ARV)
9	NEW	<b>JUSTICE</b> Audio, Video, Disco. / <i>Because/Ed Banger</i> (ACA ARV)
10	12	<b>ARCTIC MONKEYS</b> Suck It And See / <i>Domino</i> (PIAS)
11	16	<b>BON IVER</b> Bon Iver / <i>4AD</i> (PIAS)
12	11	<b>DORIS DAY</b> The Greatest Hits & More / <i>Music Digital</i> (Delta/SonyDADC)
13	6	<b>CHRIS DE BURGH</b> Footsteps 2 / <i>DMG TV</i> (SDU)
14	13	<b>WRETCH 32</b> Black And White / <i>Levels/MoS</i> (ARV)
15	18	<b>GLEN CAMPBELL</b> Ghost On The Canvas / <i>Surfdog</i>
16	8	<b>BJORK</b> Biophilia / <i>One Little Indian</i> (PIAS)
17	19	<b>EXAMPLE</b> Won't Go Quietly / <i>Data/MoS</i> (ARV)
18	NEW	<b>CHICKENFOOT</b> Chickenfoot III / <i>earMusic</i> (Absolute)
19	15	<b>SEASICK STEVE</b> You Can't Teach An Old Dog New Tricks / <i>Play It Again Sam</i> (PIAS)
20	7	<b>M83</b> Hurry Up, We're Dreaming / <i>Naive</i> (ROM ARV)

## ROCK ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	<b>EVANESCENCE</b> Evanescence / <i>Virgin/Wind Up</i> (E)
2	RE	<b>MACHINE HEAD</b> Unto The Locust / <i>Roadrunner/Future Publishing</i> (ARV)
3	2	<b>NIRVANA</b> Nevermind / <i>Geffen</i> (ARV)
4	3	<b>YOU ME AT SIX</b> Sinners Never Sleep / <i>Virgin</i> (E)
5	6	<b>FOO FIGHTERS</b> Wasting Light / <i>RCA</i> (ARV)
6	7	<b>FOO FIGHTERS</b> Greatest Hits / <i>RCA</i> (ARV)
7	4	<b>BLINK-182</b> Neighborhoods / <i>Island</i> (ARV)
8	NEW	<b>CHICKENFOOT</b> Chickenfoot III / <i>earMusic</i> (Absolute)
9	RE	<b>GUNS N' ROSES</b> Greatest Hits / <i>Geffen</i> (ARV)
10	8	<b>MASTODON</b> The Hunter / <i>Roadrunner</i> (ADA Arv)

## DANCE ALBUMS TOP 10

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



Example Dance Albums (1)



Sneakbo Indie Single Breakers (1)



Pop Party 9 Compilation Chart (1)

## COMPILATION CHART TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	NEW	<b>VARIOUS</b> Pop Party 9 / <i>UMTV</i> (ARV)
2	1	<b>VARIOUS</b> Now That's What I Call Music 79 / <i>EMI Virgin/UMTV</i> (E)
3	2	<b>VARIOUS</b> Soul City / <i>UMTV</i> (ARV)
4	3	<b>VARIOUS</b> Now That's What I Call R&B / <i>EMI TV/Rhino/UMTV</i> (ARV)
5	4	<b>VARIOUS</b> Monster Floorfillers 2011 / <i>AATW/UMTV</i> (ARV)
6	NEW	<b>VARIOUS</b> Annie Mac Presents 2011 / <i>Island</i> (ARV)
7	NEW	<b>VARIOUS</b> My Songs 2011 / <i>EMI TV/UMTV</i> (E)
8	12	<b>VARIOUS</b> The Complete Halloween Party Album / <i>USM Junior</i> (SDU)
9	5	<b>VARIOUS</b> Addicted To Bass Classics / <i>MoS</i> (ARV)
10	11	<b>VARIOUS</b> 100 Hits - Halloween / <i>100 Hits</i> (SDU)
11	7	<b>VARIOUS</b> Ultimate Pop Princesses / <i>UMTV</i> (ARV)
12	6	<b>VARIOUS</b> Sugar Sugar - The Birth Of Bubblegum Pop / <i>Sony RCA</i> (ARV)
13	9	<b>VARIOUS</b> Princesses / <i>Walt Disney</i> (E)
14	8	<b>VARIOUS</b> The Sound Of Dubstep 3 / <i>MoS</i> (ARV)
15	NEW	<b>VARIOUS</b> Pure Garage - The Classics / <i>Rhino</i> (ARV)
16	17	<b>VARIOUS</b> Happy Halloween / <i>USM Junior</i> (SDU)
17	RE	<b>VARIOUS</b> The Ultimate Halloween Album / <i>USM Junior</i> (SDU)
18	10	<b>VARIOUS</b> Euphoria 2011 / <i>MoS</i> (ARV)
19	RE	<b>VARIOUS</b> Monster Halloween Hits / <i>EMI TV/Sony</i> (ARV)
20	16	<b>VARIOUS</b> R&B In The Mix 2011 / <i>AATW/Rhino/UMTV</i> (ARV)

## INDIE SINGLES BREAKERS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	NEW	<b>SNEAKBO</b> The Wave / <i>Play Hard</i> (Playhara)
2	2	<b>JAMES VINCENT MCMORROW</b> Higher Love / <i>Sound Training</i> (Sound Training)
3	1	<b>WOLFGANG GARTNER FEAT. WILL I AM</b> Forever / <i>MoS</i> (Mshk)
4	3	<b>THE HEAVY</b> Short Change Hero / <i>Counter</i> (Nirja Tune)
5	4	<b>MY HEARTS A STEREO</b> Stereo Hearts / <i>hmv</i> (hmv)
6	5	<b>SKY FULL OF</b> Lighters / <i>ICover</i> (ICover)
7	RE	<b>#1 CHRISTINA PERRI TRIBUTE</b> Jar Of Hearts / <i>Campbell Trax</i> (Campbell Trax)
8	NEW	<b>COVER POP</b> With Ur Love / <i>Singsongs</i> (Singsongs Music)
9	RE	<b>RICHARD O'BRIEN/PATRICIA QUINN</b> Time Warp / <i>Ode Sounds &amp; Visuals</i> (Ode Sounds & Visuals)
10	14	<b>REGGAETON MAN FLOW</b> Danza Kuduro / <i>Meta Countdown</i> (Meta Countdown)
11	11	<b>SWITCH &amp; ANDREA MARTIN</b> I Still Love You / <i>Dubsided</i> (Dubsided)
12	RE	<b>TODDLA T FEAT. SHOLA AMA &amp; JZK</b> Take It Back / <i>Nirja Tune</i> (Nirja Tune)
13	6	<b>DANZA KUDURO</b> Danza Kuduro / <i>Ma Chiato</i> (Ma Chiato)
14	12	<b>M83</b> Midnight City / <i>Naive</i> (Naive)
15	13	<b>UNICORN KID FEAT. TALK TO ANIMALS</b> True Love Fantasy / <i>Cool</i> (Cool)
16	RE	<b>TERRY BUSH</b> Maybe Tomorrow / <i>Maybe Tomorrow</i> (Maybe Tomorrow)
17	8	<b>JOE GODDARD FEAT. VALENTINA</b> Gabriel / <i>Greco-Roman</i> (Greco-Roman)
18	18	<b>JAGER</b> Moves Like Jagger / <i>Icover</i> (ICover)
19	RE	<b>FLUX PAVILION</b> Bass Cannon / <i>Circus</i> (Circus)
20	NEW	<b>GOTYE FEAT. KIMBRA</b> Somebody That I Used To Know / <i>V2</i> (Benelux) (V2 Benelux)

## CLASSICAL ALBUMS TOP 10

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

## INTERNATIONAL CHARTS

■ BY ALAN JONES



ADELE'S 21 returns to the top of the US album chart this week, after an 11 week absence. Early sales projections suggested that Casting Crowns would become the first Christian rock band to reach number one but their album Come To The Well ended up 6% adrift of 21, which sold more than 105,000 copies to lift its overall US sales to more than 4m copies. 21 has remained in the top five throughout its 35 week run

on the chart, spending 13 weeks at number one, and its return to the apex coincides with second single Someone Like You's fifth week atop the Hot 100. Many albums have topped the chart for longer than 21 but the album is unique in having risen to the top on eight separate occasions, dethroning albums by Justin Bieber, Lupe Fiasco, Britney Spears, Foo Fighters, Lady GaGa, Blake Shelton, Eric Church and Evanescence along the way.

While recapturing the US chart crown, 21 remains number one in

Australia, Canada, Croatia, Flanders, France, Italy, The Netherlands, Sweden and Wallonia. It continues to occupy a slot in the Top 10 in 15 other territories, including Mexico, where its 6-4 improvement this week brings it a new peak.

Although 21 was by far the biggest seller globally last week, it is certain to lose that title a week hence to Coldplay, whose fifth album Mylo Xyloto is expected to debut at or near the summit of most charts around the world. It

has already started, with early debuts in Argentina (number one), Japan (number three) and Hungary (number 19).

Britain's biggest new export last week, however, was Noel Gallagher's High Flying Birds. Although only able to match its domestic number one debut in Ireland, the album made the Top 10 in Italy (number two), France (number nine), New Zealand (number 10) and Switzerland (number 10). It also made the Top 40 in Germany (number 11), The

Netherlands (number 11), Norway (number 12), Flanders (number 15), Spain (number 15), Austria (number 16), Australia (number 16), Sweden (number 21) and Wallonia (number 26). It completes its portfolio by falling 3-12 in Japan, where it debuted a week ago.

Finally, Sting's new compilation, The Best Of 25 Years, starts its campaign with debuts in Poland (number 11), The Czech Republic (number 33), Canada (number 51) and The USA (number 104).

# CHARTS CLUB

Club charts are available on MusicWeek.com every Friday



UPFRONT



COMMERCIAL POP



URBAN

## Guetta and Usher take top billing on Upfront and Commercial

### ANALYSIS

BY ALAN JONES

French phenomenon David Guetta has had a great year so far, and his run continues this week, with latest single, *Without You* – which features vocals from Usher – simultaneously reaching the top of the Upfront and Commercial Pop charts. It's Guetta's third number one on the Upfront chart in 2011 – following *Who's That Chick* (feat.

Rihanna) and *Little Bad Girl* (feat. Taio Cruz and Ludacris) – and his fourth on the Commercial Pop list, where *Where Them Girls At* (feat. Flo Rida & Nicki Minaj) also ascended to the apex.

Guetta's latest Commercial Pop victory comes at the expense of an old friend – Kelly Rowland. Guetta and the Destiny's Child star teamed up for *When Love Takes Over*, which topped the Commercial Pop chart in 2009, but *Without You* denies Rowland's

*Down For Whatever*, which sprints 5-2, pulling up just 3% short of the Guetta hit. Guetta and Rowland also collaborated on *Commander*, which reached number three on the Commercial Pop chart last year.

There's no change at the top of the Urban chart, with Sub Jams' *Ricochet* (feat. Cozi) sprinting further ahead at the top, with former number one *Countdown/Love On Top* remaining in second place for Beyonce.

### COOL CUTS TOP 20

POS	ARTIST / ALBUM / LABEL
1	WRETCH 32 <i>Forgiveness</i>
2	SKEPTA <i>Hold On</i>
3	SKREAM FEAT. SAM FRANK <i>Anticipate</i>
4	COLDPLAY <i>Paradise</i>
5	TIME TAKERS FEAT. DEV & TINCHY STRYDER <i>It Goes (The Whistle Song)</i>
6	MODESTEP <i>To The Stars</i>
7	SWAY <i>Still Speedin</i>
8	EVELI SANDE FEAT. NAUGHTY BOY <i>Daddy</i>
9	RIHANNA FEAT. CALVIN HARRIS <i>We Found Love</i>
10	SWANKY TUNES & HARD ROCK SOFA <i>Phantom</i>
11	JAGUAR SKILLS & DJ WAR <i>9 Levels Of Power</i>
12	SWITCH & ANDREA MARTIN <i>I Still Love You</i>
13	X-PRESS 2 & TIMO GARCIA FEAT. AMBER JOLENE <i>Frayed Of The Light</i>
14	MICKEY MOONLIGHT <i>Close To Everything</i>
15	DIPLO & OLIVER TWIST <i>Go</i>
16	ANALOG PEOPLE IN A DIGITAL WORLD <i>Izlela Neda</i>
17	PLUMP DJS <i>Gobbstopper</i>
18	MACHINES DON'T CARE <i>Incoming EP</i>
19	ALAA & ANDREW DEE <i>Vies</i>
20	DJ SHADOW FEAT. AFRIKAN BOY <i>I'm Excited</i>

### URBAN TOP 30

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

### UPFRONT CLUB TOP 40

POS	ARTIST / ALBUM / LABEL
1	6 3 DAVID GUETTA FEAT. USHER <i>Without You / Positiva/Virgin</i>
2	11 2 LUCID <i>Can't Help Myself / MFU</i>
3	1 5 GURU JOSH <i>Infinity 2012 / White Label</i>
4	8 4 SUB JAMS FEAT. COZI <i>Ricochet / 3 Beat</i>
5	15 3 EXAMPLE <i>Midnight Run / MoS</i>
6	16 4 CHER LLOYD FEAT. MIKE POSNER <i>With Ur Love / Syco</i>
7	19 4 MONARCHY FEAT. BRITT LOVE <i>You Don't Want To Dance With Me / 100%</i>
8	12 5 DONATI & AMATO <i>Falling / E Lab Music</i>
9	7 7 LAIDBACK LUKE VS EXAMPLE <i>Natural Disaster / MoS</i>
10	18 3 THE WANTED <i>Lightning / Global Talent/Island</i>
11	20 5 FLORRIE <i>I Took A Little Something / Xenomania</i>
12	14 4 NADIA ALI FEAT. STARKILLERS & ALEX KENJI <i>Pressure / Strictly Rhythm</i>
13	2 3 FLORENCE + THE MACHINE <i>Shake It Out / Island</i>
14	21 3 REBECCA & FIONA <i>If She Was Away/Hard / Mutants</i>
15	13 22 MORY KANTE VS LOVERUSH UK <i>Yeke Yeke 2011 / Loverush Digital</i>
16	24 2 DEEKLINE & ED SOLO <i>Shake The Pressure (Part 1) / Central Station</i>
17	22 3 SARAH ATERETH <i>Without You / White Label</i>
18	3 5 KIRSTY V IGOR BLASKA <i>Green / KB</i>
19	17 4 ROGER SHAH & SIAN KOSHEEN <i>Hide U / Magic Island</i>
20	30 2 WAWA <i>Do It / Wawa Trax</i>
21	23 5 CRAIG DAVID & ERICK MORILLO <i>Get Drunk Up / Subliminal</i>
22	27 5 J LATIF <i>Anonymous / White Label</i>
23	4 2 LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR <i>Danza Kuduro (Throw Your Hands Up) / MoS</i>
24	25 3 JUS JACK <i>One Day At A Time/Can't Wait / Moda</i>
25	5 4 CHICANE <i>Thousand Mile Stare / Modena</i>
26	10 5 NERO <i>Crush On You / Mercury/MIA</i>
27	31 10 DENIS THE MENACE & MARKUS BINAPFL FEAT. RACHELLE <i>Sunshine In My Heart / Hotti Groove</i>
28	NEW MARKUS BINAPFL & ARMAND BENA <i>La La Lovesong / Tiger</i>
29	40 2 DOCTOR P FEAT. JENNA G <i>Neon / Warner Brothers</i>
30	28 5 LABRINTH FEAT. TINIE TEMPAH <i>Earthquake / Syco</i>
31	NEW MILK & SUGAR FEAT. MIRIAM MAKEBA & JUNGLE BROTHERS <i>Hi-A Ma (Pata Pata) / Milk &amp; Sugar</i>
32	NEW THE RELOUD <i>Tribute: Da Jaguar's Party/Refunk/Love To The Stars / White Label</i>
33	26 7 AFROJACK & STEVE AOKI FEAT. ALYSSA PALMA <i>No Beef / 3 Beat</i>
34	NEW DENIZ KOYU <i>Tung! / 3 Beat</i>
35	38 2 KID MASSIVE & MARK LE SAL <i>Don't Cry / Transmission</i>
36	NEW KELLY ROWLAND FEAT. THE WAVS <i>Down For Whatever / Motown/Island</i>
37	NEW ALEXANDRA STAN <i>Get Back (Asap) / 3 Beat Blue/AATW</i>
38	36 2 MATT ZARLEY <i>Wtf / Zarley</i>
39	37 3 RIHANNA FEAT. CALVIN HARRIS <i>We Found Love / Def Jam</i>
40	9 4 MAVERICK SABRE <i>I Need / Mercury</i>

### COMMERCIAL POP TOP 30

POS	ARTIST / ALBUM / LABEL
1	3 3 DAVID GUETTA FEAT. USHER <i>Without You / Positiva/Virgin</i>
2	5 3 KELLY ROWLAND FEAT. THE WAVS <i>Down For Whatever / Motown/Island</i>
3	9 2 ALEXANDRA STAN <i>Get Back (Asap) / 3 Beat Blue/AATW</i>
4	6 3 GURU JOSH <i>Infinity 2012 / White Label</i>
5	12 3 SEPTEMBER <i>Me &amp; My Microphone / AATW</i>
6	17 3 CRAIG DAVID & ERICK MORILLO <i>Get Drunk Up / Subliminal</i>
7	1 3 THE WANTED <i>Lightning / Global Talent/Island</i>
8	20 2 EXAMPLE <i>Midnight Run / MoS</i>
9	NEW 1 JLS <i>Take A Chance On Me / Epic</i>
10	15 5 ALEX SAIDAC <i>We Shine / Island</i>
11	14 4 JOE JONAS <i>Just In Love / Hollywood/Polydor</i>
12	19 4 SUB JAMS FEAT. COZI <i>Ricochet / 3 Beat</i>
13	26 2 LADY GAGA <i>Marry The Night / Interscope</i>
14	NEW 1 CHROME <i>Wake Up / Mad Energy</i>
15	4 4 CHER LLOYD FEAT. MIKE POSNER <i>With Ur Love / Syco</i>
16	23 2 PROFESSOR GREEN FEAT. EMELI SANDE <i>Read All About It / Virgin</i>
17	2 2 LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR <i>Danza Kuduro (Throw Your Hands Up) / MoS</i>
18	18 3 RIHANNA FEAT. CALVIN HARRIS <i>We Found Love / Def Jam</i>
19	21 4 J LATIF <i>Anonymous / White Label</i>
20	25 2 WILL YOUNG <i>Come On / RCA</i>
21	10 5 LABRINTH FEAT. TINIE TEMPAH <i>Earthquake / Syco</i>
22	29 2 NINA G <i>Captivation / Ultimate Dance Digital</i>
23	NEW 1 KELLY CLARKSON <i>Mr Know It All / RCA</i>
24	11 5 JENNIFER LOPEZ <i>Papi / Def Jam</i>
25	NEW 1 OLLY MURS <i>Dance With Me Tonight / Epic/Syco</i>
26	NEW 1 DAVID JONSON <i>Get Down Tonight / White Label</i>
27	24 11 SAK NOEL <i>Loca People (What The F**K!) / 3 Beat Blue/AATW</i>
28	NEW 1 THE SATURDAYS <i>My Heart Takes Over / Polydor</i>
29	NEW 1 MAJOR PLAYERS <i>Come With Me / AATW</i>
30	NEW 1 MELEKA <i>Work For Me / AMR</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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# CHARTS ANALYSIS

## SINGLES FOCUS

■ BY ALAN JONES

None seems to want to go it alone these days with each and every one of the top five singles in the midweek chart bearing artist credits including the word 'featuring'. Top of the stack, following her return to The X Factor, Cher Lloyd's *With UR Love* (featuring Mike Posner) has opened up a slender 1,060 sale lead over *Read All About It*, the Professor Green single (featuring Emeli Sande) which stormed to number one last week. Lloyd, who topped the chart with debut single *Swagger Jagger* in August, seems unlikely to hang on, however.

Nicole Scherzinger, who also took to the X Factor stage on Sunday to perform new single *Try With Me*, is rewarded with a number 16 placing on the midweeks. The only other new release on schedule for the Top 20 is Danza Kuduro (*Throw Your Hands Up*). A recent number one in several European territories, it is the introductory hit for Lucenzo & Qyote featuring Don Omar.

First week sales of 153,007 were the second highest for a



number one single this year, (958 copies fewer than *One Direction's What Makes You Beautiful* sold on its debut five weeks ago) and enough to secure a number one debut for *Read All About It* last Sunday.

It beat off fierce competition from *Earthquake*, the third collaboration between Labrinth and Tinie Tempah, which debuted at number two on sales of 115,530 copies – the highest sales for a

number two single since Rihanna's *Only Girl (In The World)* was runner-up on sales of 126,612 copies a year ago this week.

Unable to compete with the new arrivals, *We Found Love* retreated 1-3 for Rihanna feat. Calvin Harris after three weeks in pole position, but its sales were off by just 7.80% at 85,453, raising its sales-to-date to 372,268 in just 24 days. *The Wanted* made a much faster descent with latest single

*Lightning* slipping to number nine (36,718 sales), a week after debuting at number two. The Rihanna/Harris single had the highest weekly sale for a number three since the very last week of 2003, when The Darkness' *Christmas Time (Don't Let The Bells End)* filled the position on sales of 90,922 copies.

The third and last new entry to the Top 10 was *When I Was A Youngster*, the second single by Rizzle Kicks. Debuting at number eight (38,611 sales), it instantly matched the peak position of their debut hit, *Down With The Trumpets*, which reached number eight in August, just before they assisted Olly Murs on his chart-topper, *Heart Skips A Beat*.

Elsewhere on the singles chart, *Moves Like Jagger* slipped 4-5 (50,483 sales); *Lego House* climbed again for Ed Sheeran, moving 18-12 (29,157 sales); and American band *Cobra Starship* landed their second Top 20 hit with *You Make Me Feel...* (number 16, 23,614 sales).

Overall singles sales were up 5.29% week-on-week at 3,280,199 – their highest level for 22 weeks, and 13.15% above same week 2010 sales of 2,898,963.

## ALBUMS FOCUS

■ BY ALAN JONES

Florence & The Machine's debut album, *Lungs*, took 28 weeks to reach number one but follow-up *Ceremonials* is in more of a hurry, and is on course to debut atop the chart this Sunday. On the first (Tuesday) midweek sales flashes, the album's tally of nearly 38,000 sales give it a 61.5% lead over former incumbents Coldplay's *Mylo Xyloto*.

In a busy week, there are also potential Top 10 debuts for Professor Green's second album, *At Your Inconvenience*, Manic Street Preachers' compilation *National Treasures*, Rizzle Kicks' debut *Stereo Typical* and classical tenor Alfie Boe's *Alfie*, which includes an unlikely collaboration with Led Zeppelin's Robert Plant on Tim Buckley's haunting *Song To The Siren*.

Meanwhile, U2's 20th anniversary edition of *Achtung Baby!*, The Beach Boys' legendary but never previously released 1966/67 classic *Smile* and Justin Bieber's Christmas album, *Under The Mistletoe*, are set to make the Top 20.



*Mylo Xyloto* may not be able to retain pole position this weekend but it set the chart ablaze last Sunday. Extending Coldplay's proud record to five number ones from five studio albums, it debuted at number one on sales of 208,343 copies. The only album to open bigger in 2011: Lady GaGa's *Born This Way*, which sold 215,639 copies the week it dropped in June. The only other 2011 album to open with sales north of 200,000 is Adele's *21*, which sold 208,090 copies when debuting at number

one in February, and still holds the 2011 record for most sales in a week, if not first week, scorching to 257,731 sales on its 10th week at number one in April, helped by *Mother's Day* gift-buying.

Coldplay became the 22nd group to have five number one albums in their own right (some would add The Shadows, for their Cliff Richard collaborations), and are only the third to do so with their first five albums. The Beatles topped the chart with all of their 11 regular albums, and Oasis did

so with all of their seven regular albums.

Coldplay's big debut pushed Noel Gallagher's *High Flying Birds* to number two on sales of 70,837 copies. The rest of last week's top five also migrated south, with Matt Cardle's *Letters* falling 2-6 (26,443 sales), Steps' *The Ultimate Collection* tripping 3-9 (20,581 sales), Adele's *21* exiting the Top 5 for the first time, as it fell 4-8 (23,029 sales), and Ed Sheeran's + slipping 5-7 (25,441 sales).

*Mylo Xyloto* had the second smallest first week sale for a Coldplay studio album, beating only 2000 debut *Parachutes'* introductory tally of 70,935 sales

Every Teardrop Is A Waterfall, the first single from *Mylo Xyloto*, reached number six in June. Two other songs from the album made their singles chart debut on Sunday – *Paradise* entered at number 14 (27,277 sales), and *Princess Of China* (feat. Rihanna) at number 33 (10,308 sales). *Paradise* was actually released eight weeks ago but was previously ineligible for the chart, as it was being used as a free track to tempt punters into buying the album.

## 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

- **CHER LLOYD FEAT. MIKE POSNER** *With UR Love* Syco
- **LUCENZO & QWOTE** *Danza Kuduro (Throw Your Hands Up)* Dance Nation



- **NICOLE SCHERZINGER** *Try With Me* Interscope
- **KATY PERRY FEAT. KANYE WEST ET** *Virgin*
- **BIRDY** *People Help The People* 14th

Floor/Atlantic

- **BLUEY ROBINSON** *Coming Back* RCA
- **MAROON 5** *She Will Be Loved* A&M/Octone
- **JAMES VINCENT MCMORROW** *Higher Love*

Sound Training

- **BLACKSTREET FEAT. DR DRE** *No Diggity* Interscope

- **RAY PARKER JR** *Ghostbusters* Arista
- **CHASE & STATUS FEAT. LIAM BAILEY** *Blind Faith* Mercury

- **EMINEM FEAT. RIHANNA** *Love The Way You Lie* Interscope

- **BOBBY BORIS PICKETT** *Monster Mash* K.Tel

### UK ALBUMS CHART

- **FLORENCE + THE MACHINE** *Ceremonials* Island
- **PROFESSOR GREEN** *At Your Inconvenience* Virgin
- **MANIC STREET PREACHERS** *National Treasures* Columbia



- **RIZZLE KICKS** *Stereo Typical* Island
- **ALFIE BOE** *Alfie* Decca
- **BEACH BOYS** *Smile* Capitol
- **JUSTIN BIEBER** *Under The Mistletoe* Def Jam
- **U2** *Achtung Baby* Mercury
- **LOU REED & METALLICA** *Lulu* Mercury
- **MEGADETH** *Th1rt3en* Roadrunner
- **STEEL PANTHER** *Balls Out* Universal Republic
- **SLIPKNOT** *Iowa* Roadrunner
- **JETHRO TULL** *Aqualung* Chrysalis
- **SUMMER CAMP** *Welcome To Condale*

Apricot/Moshi Moshi

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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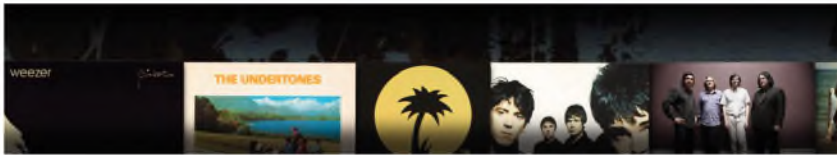
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# PRODUCT KEY RELEASES

**FORTHCOMING FEATURES**



**11/11** **ANDRE RIEU**  
Tribute to the classical polymath

## November 11

**Andre Rieu** Profile feature

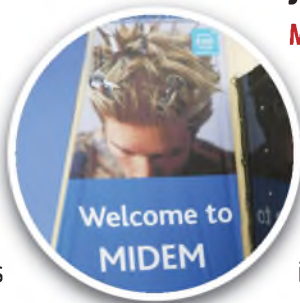
## November 18

**European Border Breakers Awards**

A look at this year's winners

## November 25

**Will Young** 10 years in the business



## 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

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.

## INDUSTRY EVENTS DATES FOR YOUR DIARY

### 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)

**8th**  
UK Music Video Awards  
Empire Leicester Square, London  
[ukmva.com](http://ukmva.com)

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

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

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

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

**February**  
**12th**  
Grammy Awards, Staples Center, Los Angeles, US  
[grammy.com](http://grammy.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)

**19th–21st**  
Sound City, Liverpool  
[liverpoolsoundcity.co.uk](http://liverpoolsoundcity.co.uk)



► **THE CURE** Disintegration 07/11



► **THE WANTED** Battleground 07/11

## NOVEMBER 7

### SINGLES

- **THE BIG PINK** Stay Gold (A&C)
- **MELANIE C** Weak (Red Gin)
- **CAGE THE ELEPHANT** Aberdeen (Relentless/Virgin)
- **CAVE PAINTING** You'll Be Running Soon EP (Hideout/Mercury)
- **CIMORELLI** EP (Island)
- **CLOUD CONTROL** Death Cloud (Infectious)
- **DUOLOGUE** A-B (Wild Game)
- **CARO EMERALD** Just One Dance/ Bad Romance (Dramatica)
- **LOICK ESSIEN** Me Without You (RCA)
- **FOUR YEAR STRONG** Stuck In The Middle (DeFacto/Island)
- **LIZ GREEN** Midnight Blues (Play It Again Sam)
- **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 (Warner 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)
- **SEAN PAUL FEAT. ALEXIS JORDAN** Got 2 Luv U (Atlantic/VF)
- **STEEL PANTHER.** If You Really Really Love Me (Island)
- **SUMMER CAMP** Down (Mushi Mushi)
- **SUNDAY GIRL** Love U More (Polydor)
- **THE SWELLERS** The Best I Ever Had (Fueled By Hamen/Atlantic)
- **TINCHY STRYDER** Off The Record (4th & Broadway)
- **TREVOR & HANNAH** Big Water (Heavenly/Cooperative)
- **WASHINGTON** Holy Moses (Mercury)
- **WONDERLAND** Need You Now (Mercury)

### ALBUMS

- **ATLAS SOUND** Parallax (4AD)
- **BIRDY** Birdy (14th Floor/Atlantic)
- **SUSAN BOYLE** Someone To Watch Over Me (Syco)

### THE BRIDGE SCHOOL CONCERTS

The Bridge School Concerts: 25th Anniversary Edition (Warner)

- **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 (DeFacto/Island)
- **WYNTER GORDON** With Music I Die (Asylum/A&M)
- **JIM HALL & PAT METHENY** Jim Hall & Pat Metheny (Nonesuch)
- **ALISON KRAUSS & UNION STATION** Paper Airplane – Special Edition (Rounder)
- **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 Catalogue)
- **PUSHA T** Fear Of God Part II: Let Us Pray (Decca)
- **ANDRE RIEU** And The Waltz Goes On (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 11

### SINGLES

- **SLOW MOVING MILLIE** Please, Please, Please Let Me Get What I Want (Island)

### ALBUMS

- **AQUASKY** Raise The Devil (Passenger)

## NOVEMBER 14

### SINGLES

- **2:54** Scarlet (fiction)
- **CHRIS BROWN** She Ain't You (Surry R&A)
- **KATE BUSH** Wild Man (Noble & Bríte)
- **CHILDISH GAMBINO** Camp (Island)
- **CLEMENT MARFO & THE FRONTLINE** FEAT. GHETTYS OverTime (Warner Brothers)
- **THE COLLECTIVE (CHILDREN IN NEED)** Teardrop (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@intentmedia.co.uk](mailto:isabelle.nesmon@intentmedia.co.uk)



► **MICHAEL BUBLE** Christmas 14/11



► **LOS CAMPESINOS!** Hello Sadness 14/11



► **KATE BUSH** 50 Words For Snow 21/11



► **THE ROLLING STONES** Some Girls 21/11



► **THE BLACK KEYS** El Camino 05/12

- **DEATH CAB FOR CUTIE** Stay Young, Go Dancing (*Atlantic*)
- **DRY THE RIVER** Weights & Measures EP (*RCA*)
- **ESTELLE** Back To Love (*Atlantic*)
- **HYDE & BEAST** You Will Be Lonely (*Tail Feather*)
- **ICONA POP** Nights Like This (*Mercury*)
- **IYAZ FEAT. TRAVIE MCCOY** Pretty Girls (*Beluga Heights/Reprise*)
- **JESSIE J** Who You Are (*Island/Lava*)
- **LETHAL BIZZLE FEAT. JAMAL HADAWAY** Look Up To The Sky (*360*)
- **JESS MILLS** Silent Space (*Island*)
- **OH LAND** White Nights (*RCA*)
- **OH MY! FEAT. SCRU FIZZER** Dirty Dancing (*Warner*)
- **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 (*Friction*)
- **SWITCHFOOT** The Original (*Atlantic*)
- **TEGAN AND SARA** Get Along (*Sire/Warner Brothers*)
- **TOM VEK** Someone Loves You (*Island*)
- **WESTLIFE** Lighthouse (*RCA*)

**ALBUMS**

- **MICHAEL BUBLE** Christmas (*Reprise/143*)
- **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*)
- **SKYLAR GREY** Invisible (*Interscope*)
- **GYM CLASS HEROES** The Papercut Chronicles II (*Fueled By Humen/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*)
- **RANDY NEWMAN** The Randy Newman Songbook Vol. 2 (*Nonesuch*)
- **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 Seaisick 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.1 (*Island*)
- **THE WHO** Quadrophenia – Deluxe (*UMC*)

**NOVEMBER 19**

**ALBUMS**

- **ROY HARPER** Songs Of Love And Loss – Vol 1 & 2 (*Salvo/Union Square*)

**NOVEMBER 20**

**SINGLES**

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

**NOVEMBER 21**

**SINGLES**

- **BLINK-182** Wishing Well (*Island*)
- **CHARLI XCX** Nuclear Seasons (*This Is Music*)
- **CHASE & STATUS & SUBFOCUS FEAT. TAKURA** Flashing Lights (*Mercury*)
- **THE DUKE SPIRIT** Don't Wait (*Fiction*)
- **EMA** Marked/Angelo (*Southern Transmissions*)
- **FLO-RIDA** Good Feeling (*Atlantic*)
- **PETER GABRIEL** Salisbury 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** Bijou EP (*Champion*)
- **LITTLE** Shake (*675/Atlantic*)
- **KARL PHILLIPS & THE MIDNIGHT RAMBLERS FEAT. SABRINA ALTAN** Dangerous EP (*Mediac*)
- **PITBULL FEAT. CHRIS BROWN** International Lover (*RCA*)
- **KELLY ROWLAND FEAT. THE WAVS** Down For Whatever (*Motown/Island*)
- **SEAL** Wishing On A Star (*Warner Brothers*)
- **BRITNEY SPEARS** Criminal (*Jive*)
- **TONY BENNETT FEAT. LADY GAGA** The

Lady Is A Tramp (*Sony*)

- **WILL YOUNG** Come On (*RCA*)
  - **WOOOOS** Fizzy Lettuce (*Moshi Moshi*)
- ALBUMS**
- **BIRDMAN** Bigga Than Life (*Cash Money/Island*)
  - **KATE BUSH** 50 Words For Snow (*Noble & Brité*)
  - **ERIC CLAPTON** Blues Box Set (*Reprise*)
  - **CARO EMERALD** Deleted Scenes From The Cutting Room Floor: Bonus Edition (*Dramatico*)
  - **MARY J BLIGE** My Life II (*Polydor*)
  - **LADY GAGA** Born This Way – The Remix (*Interscope*)
  - **NICKELBACK** Here And Now (*Roadrunner*)
  - **OH LAND** Oh Land (*RCA*)
  - **RED HOT CHILI PEPPERS** Blood Sugar Sex Magic (*Warner Brothers*)
  - **RIHANNA** Talk That Talk (*Def Jam*)
  - **THE ROLLING STONES** Some Girls (*Eagle Vision*)
  - **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*)
  - **UNDERPASS** Submergence (*Mutate*)
  - **WESTLIFE** Greatest Hits (*RCA*)
  - **THE WOMBLES** The W Factor (*Dramatico*)
  - **YELAWOLF** Radioactive (*Polydor*)

**NOVEMBER 22**

**SINGLES**

- **BOS ANGELES** Days Of Youth (*Roundtable*)

**NOVEMBER 28**

**SINGLES**

- **[STRANGERS]** EP3 (*EMJ/Epic*)
- **BRETT ANDERSON** Crash About To Happen (*Brett Anderson/EMI*)
- **THE BULLITTS** Supercool (*Outfit*)
- **CANT** Too Late, Too Far (*Warp*)
- **DALEY** Smoking Gun (*Polydor*)
- **JASON DERULO** Fight For You (*Warner Brothers/Beluga Heights*)
- **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 SONGZ** Can't Get Enough (*RCA*)
- **JAY-Z & KANYE WEST FEAT. MR HUDSON**

**AND THE LIBRARY** Why I Love You (*Roc-A-Fella/Def Jam*)

- **KING CHARLES** Bam Bam (*Island*)
- **MORNING PARADE** Us & Ourselves (*Parlophone*)
- **CHRISTINA PERRI** Arms (*Atlantic*)
- **JESSIE WARE** Strangest Feeling (*Island*)
- **PATRICK WOLF** Together (*Mercury*)
- **PATRICK WOLF** Brumelia EP (*Mercury*)
- **THE WOMBATS** 1996 (*14th Floor*)

**ALBUMS**

- **IL DIVO** Wicked Game (*Sony*)
- **GORILLAZ** The Singles Collection: 2001-2011 (*Parlophone*)
- **JOE MCELDERY** 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*)
- **N-DUBZ** Greatest Hits (*Island*)
- **KELLY ROWLAND** Here I Am (*Motown/Island*)
- **TAKE THAT** Progress Live (*Polydor*)
- **WHAM!** The Final (*Epic*)

**DECEMBER 5**

**SINGLES**

- **THE BLACK KEYS** Lonely Boy (*Cooperative/V2*)
  - **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 (*Dramatico*)
  - **FIXERS** Majesties Ranch (*Mercury*)
  - **GENUFLEX** Bludevotion EP (*Black/Domina*)
  - **TANYA LACEY** Born To Fly/Letter To My Ex (*RCA*)
  - **LADY ANTEBELLUM** We Owned The Night (*Capitol/Parlophone*)
  - **THE LOVELY EGGS** Allergies (*You Pure Singles Club*)
  - **JESS MILLS** Pixelated People (*Island*)
  - **NICKI MINAJ** I'm The Best (*Cash Money/Island*)
  - **JAMES MORRISON FEAT. JESSIE J** Up – EP (*Island*)
  - **PLAN B** My Manors III (*675/Atlantic*)
  - **SNOOP DOGG FEAT. WIZ KHALIFA & BRUNO MARS** Young, Wild & Free (*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*)
- **BRAD MEHLDAU** The Art Of The Trio (Live At The Vanguard) (*Nonesuch*)
- **MUTEMATH** Odd Soul (*Warner Brothers*)
- **THE STAVES** Mexico EP (*Atlantic*)
- **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*)
- **DRAKE FEAT. NICKI MINAJ** Make Me Proud (*Cash Money/Island*)
- **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*)
- **THE WOMBLES** Wombling Merry Christmas (*Dramatico*)

**ALBUMS**

- **ANTHONY HAMILTON** Back To Love (*RCA*)
- **NEVER SHOUT NEVER** Time Travel (*Warner Brothers*)

**DECEMBER 19**

**SINGLES**

- **JUSTIN BIEBER** Mistletoe (*Mercury*)
- **FUTURES** Start A Fire (*Mercury*)
- **TWIN ATLANTIC** Free (*Red Bull*)

**ALBUMS**

- **YOUNG MONEY YMCMB** (*Island*)

**DECEMBER 26**

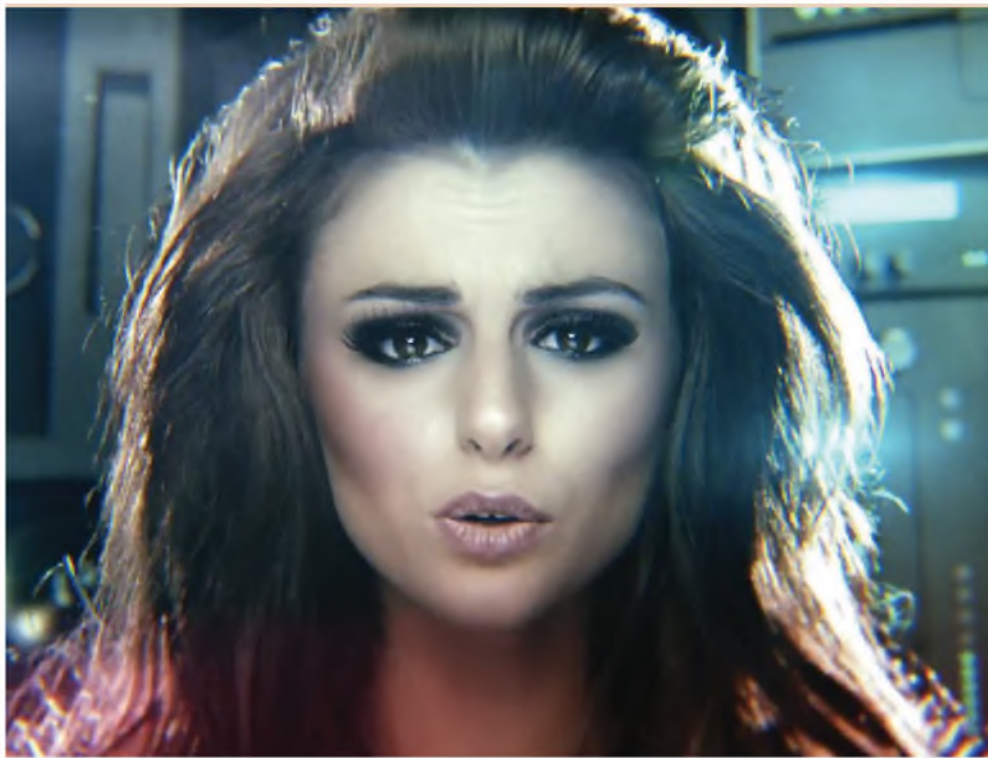
**SINGLES**

- **BOMBAY BICYCLE CLUB** Leave It (*Island*)
- **TAIO CRUZ** Troublemaker (*4th & Broadway*)
- **NERO** Reaching Out (*MIA/Mercury*)
- **RIZZLE KICKS** Mama Do The Hump (*Island*)

# PRODUCT RECOMMENDED

For more reviews visit [www.musicweek.com/reviews](http://www.musicweek.com/reviews)

## ALBUM OF THE WEEK



## A patchwork with an unbalanced edge

**CHER LLOYD**

Sticks & Stones

(Syco)



Armed with two hit singles – Swagger Jagger and With Ur Love – and writing credits from Max Martin (Britney, Katy Perry) Red One (Lady GaGa) and Savan Kotecha (Usher, GaGa), Cher Lloyd's debut album is a force to be reckoned with. Sticks & Stones not only features street-smart lyrics, tongue-trippingly fast vocals and bags of attitude, it also finds Lloyd unabashedly grabbing at a ream of different musical styles while keeping her trademark, slightly unbalanced edge. From the reggae-influenced start-stop of Grow Up (featuring Busta Rhymes) to rock-calypto medley Superhero and the slow, steamy Beautiful People, the album is a musical patchwork that often surprises with odd twists and turns. The overall result is an impeccably produced release which, whether you like it or not, will be difficult to get out of your head. **OUT NOV 7**

## TRACK OF THE WEEK



## Smooth seduction

**JLS**

Take A Chance On Me

(Syco)

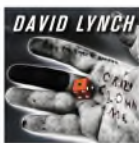


Not to be confused with the hook-laden ABBA hit of the same name, Take A Chance On Me is the second single to be taken from JLS' forthcoming album and finds the band slowing down the pace, cranking up the harmonies and turning on the charm. Gone are the infectious, dance-heavy choruses and back-breaking dance moves featured on the band's previous single, She Makes Me Wanna, replaced by a slower, smoother, heartfelt R&B plea to a special lady. With heavy airplay from the likes of Radio 1 combined with high pre-order sales of the group's forthcoming album Jukebox, JLS won't be breaking their run of Top 10 single debuts any time soon.

**OUT NOV 7**

## INCOMING ALBUMS

**DAVID LYNCH** Crazy Clown Time (Sunday Best)



A year in the making at David Lynch's own studio with engineer Dean Hurley, Crazy

Clown Time marks a musical departure for the surrealist movie director, best known in musical circles for his collaborations with Angelo Badalamenti (Twin Peaks), Danger Mouse and Sparklehorse. The album is Lynch's first solo effort and the result, much like his visual output, is one of confusion, beauty and unease. Overwhelming, cinematic soundscapes, cryptically muttered lyrics and jarring rhythms – sometimes it feels more like brief, stop-start glimpses into a dream than an album in any traditional sense. This feeling is only bolstered by the likes of punk-edged opener Pinky's Dream, featuring vocals from Karen O.

**OUT NOV 7**

**BIRDY** Birdy (Atlantic/14th Floor Records)



For a 15-year-old schoolgirl, Birdy sounds remarkably mature on her self-titled release.

Like all three of her singles to date, the record is comprised solely of covers from indie favourites including The Postal Service, Fleet Foxes, Phoenix and The National – a decision which Atlantic Records has said is to allow the singer to mature and develop as a songwriter. Recorded in the UK and US with an impressive army of producers including Rich Costey (TV On The Radio, Muse), James Ford (Arctic Monkeys) and Jim Abbiss (Adele), Birdy is an excellent introduction to the young singer who has already amassed three Top 50 singles, Radio 1 support and more than 8 million views on YouTube.

**OUT NOV 7**

**ATLAS SOUND** Parallax (4AD)



Described by label 4AD as a "fully fleshed musical landscape chock-full of pop chronicles

culled from sci-fi fever dreams and mid-century rock", Parallax is the third solo album to be taken from Deerhunter frontman Bradford Cox and it is his most accessible and mainstream to date. Gone, for the most part, are the reverberating keyboards and electronic loops and in comes a new instrument: the guitar. Dreamy, shimmering reveries reverberate around acoustic guitar solos for this shoe-gazing offering, as heard on lead single Terra Incognita. The sheer volume of Cox's output over the past few years, both as Atlas Sound and as Deerhunter, has been staggering, and some of his most heartfelt work is on Parallax, evidenced by smouldering tracks such as Te Amo and Doldrums.

**OUT NOV 7**

**REM** Part Lies, Part Truth, Part Garbage 1982 –



2011 (Warner) When REM split in September, it represented the most global hurt caused by

a baldy since Dr. Evil was around. This retrospective from Warner won't reverse any tears, but it does stand as a perfect testament to just how important and – perhaps more refreshingly – downright punky Michael Stipe's seminal mob could be. A two-CD set, this covers their entire career (and those tricky record company shifts), all the way from the early sceneric thrills of Radio Free Europe and (Don't Go Back To) Rockville, to the more melodically-rich middle age days – where At My Most Beautiful and The Great Beyond are clear highlights. Part Lies... is a categorical reflection of the highlights of REM's entire career – something no Greatest Hits up to this point can boast.

**OUT NOV 14**

**RIHANNA** Talk That Talk (Def Jam)



She loves a good crotch move, does Rihanna. Anyone who caught the Barbadian superstar on stage at

the O2 this year will know that she's no stranger to thrusting her unmentionables about the place. Happily, she's also the owner of a string of sturdy pants and – even better – a raft of belting tunes. Talk That Talk will surely add to this plethora of wonderful pop cuts, containing as it does thumping Calvin Harris vehicle (and unstoppable chart conqueror) We Found Love, alongside nine other soon-to-be fan favourites. Talk That Talk will come in a standard edition, while a Deluxe edition will be packaged with a hardback book. On both available album covers, Rihanna has something striking poking out of her mouth – smoke and a lasciviously positioned tongue. Dear Points Of View...

**OUT NOV 14**



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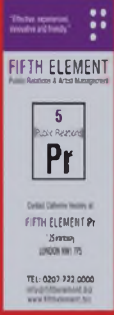
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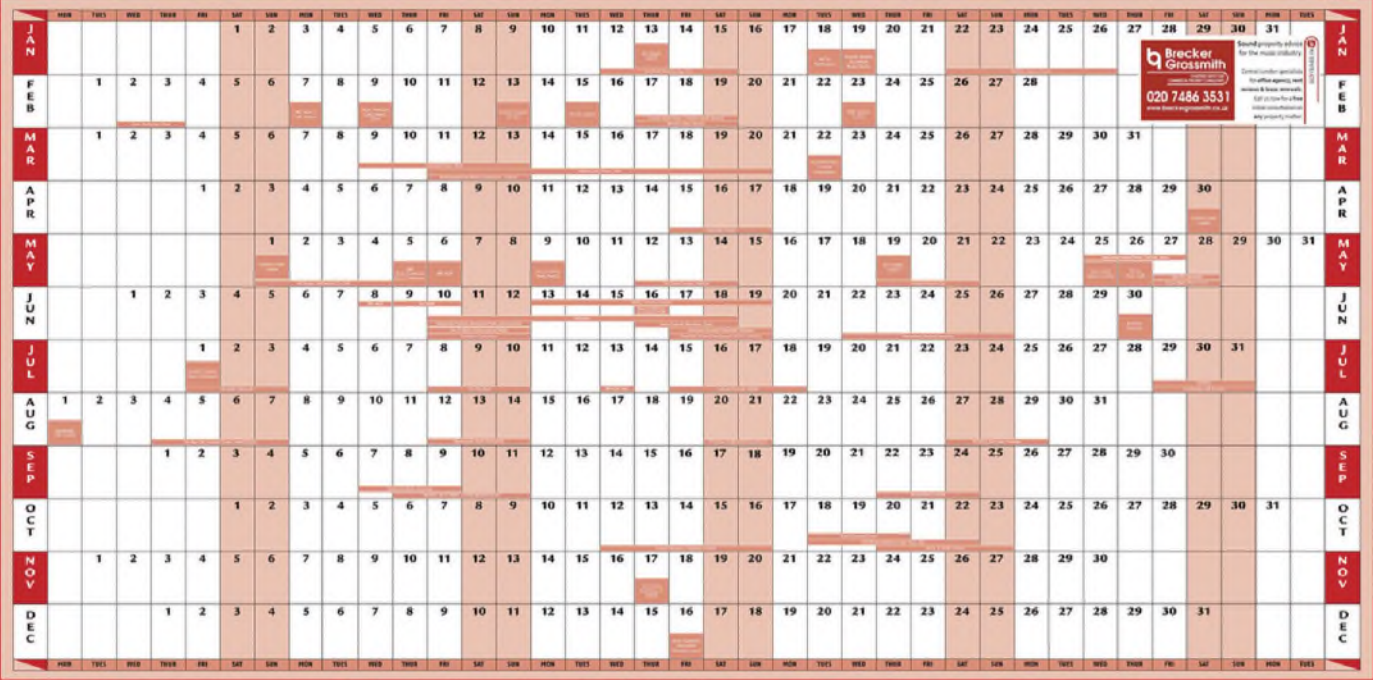
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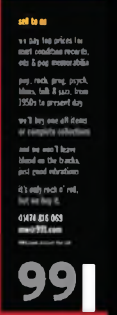
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**STONE LOVE**  
At this year's Radio 2 Children in Need show, Peter Grant chatted to Joss Stone, quite possibly about the ups and downs of self-releasing and life after Universal. Later Grant met up with X Factor judge Gary Barlow and Engelbert Humperdinck, who were also on the bill.



Future's Metal Hammer magazine has just celebrated 25 years on the newsstands. At a party marking the achievement, writers and readers mingled with promo girls, elves and, er, what is that, a deep sea diver? Anyway, ACDC tribute band, Dirt DC, headlined, a good time was had by all and the Devil Horn sign was made a total of 17,659 times.



## KEY SONGS IN THE LIFE OF...

### Kenny Gates



Founder and CEO, PIAS

First record you remember buying?

First single was the Rubettes, Sugar Baby Love.



I bought my first two albums on the same day: Pink Floyd, Dark Side of the Moon, and Donna Summer, Love To Love You Baby.

Last track you downloaded? So many. The last one will be obsolete by the time of reading.

What track would you have played at your funeral? Joy Division, Atmosphere.



What's your karaoke speciality? Singing cheesy French songs by the likes of Claude François out of tune.

What song was the 'first dance' at your wedding? Etta James, At Last.

Recommend a track Music Week readers might not have heard but should go and listen to right now. Other Lives, For Twelve.

And finally, what's your favourite single/track of all time? Queen, Bohemian Rhapsody. Sorry!



**JAMES BONDS**  
Propaganda is one of the biggest alternative club nights in the UK, taking place in 19 cities on a weekly basis and selling over a million tickets a year. James Corden recently played a guest DJ set and was 'helped' by Harley from Rizzle Kicks, Rizzle drummer, Lou, and resident Propaganda DJ, The Postman.




**▲ BIG STARS**  
Wretch 32 and Chipmunk both recently played at O2's Think Big gig, celebrating the positive role young people play in their communities. Here they are pictured with Danny Bartlett, founder of the Hands Up Who's Bored campaign, designed to encourage kids to take an interest in politics. You know, the guy from the TV ad.

## ARCHIVE MUSIC WEEK • October 27, 1984

A&M's UK boss, Derek Green, who played a central role in the label signing the Sex Pistols and then almost immediately cancelling their contract, quits the firm after 15 years... The Cars' Heartbeat City, a video compilation featuring Drive, You Might Think and, er, some others, is rush-released by Warner Home Video. That's 'rush-released'. Astonishing... David Betteridge, six months after quitting as MD of RCA, announces a new label, Siren - a joint venture with the Virgin Group... Perhaps most amazingly of all, Music Week carries an ad for a new album by Doris Stokes. Yep, Doris Stokes. It's called Welcome To My World. Tracks include Ghost Town, Don't Fear The Reaper, I Hear You Knocking and What A Load of old Bollocks...



## NEW RELEASES RECOMMENDED 31.10.84

At this stage in its life, MW wasn't actually reviewing the week's biggest forthcoming releases, just those you might not have been familiar with. So, for Culture Club's Waking Up With The House On Fire, Hall & Oates' Big Bam Boom, Aswad's Rebel Souls and Paul McCartney's Give My Regards To Broadstreet, it just baldly states



that they will go straight into the top 20. Research fails to confirm or disprove that this policy was instigated specifically to avoid offering an opinion on Macca's folly. Lower down the pecking order, Devo's Shout is dismissed as "tiresomely postured wackiness" while The Higsons' The Curse of The Higsons is "bound to do well".

## SINGLES TOP 5 31.10.84

POS	ARTIST	ALBUM
1	WHAM	Freedom
2	PAUL MCCARTNEY	No More Lonely Nights
3	MORODER/OAKEY	Together in Electric Dreams
4	STEVIE WONDER	I Just Called to say I Love You
5	CHAKA KHAN	I Feel For You



## ALBUMS TOP 5 31.10.84

POS	ARTIST	ALBUM
1	STEELTOWN	Big Country
2	U2	The Unforgettable Fire
3	SADE	Diamond Life
4	BRONSKI BEAT	The Age of Consent
5	UB40	Geffery Morgan



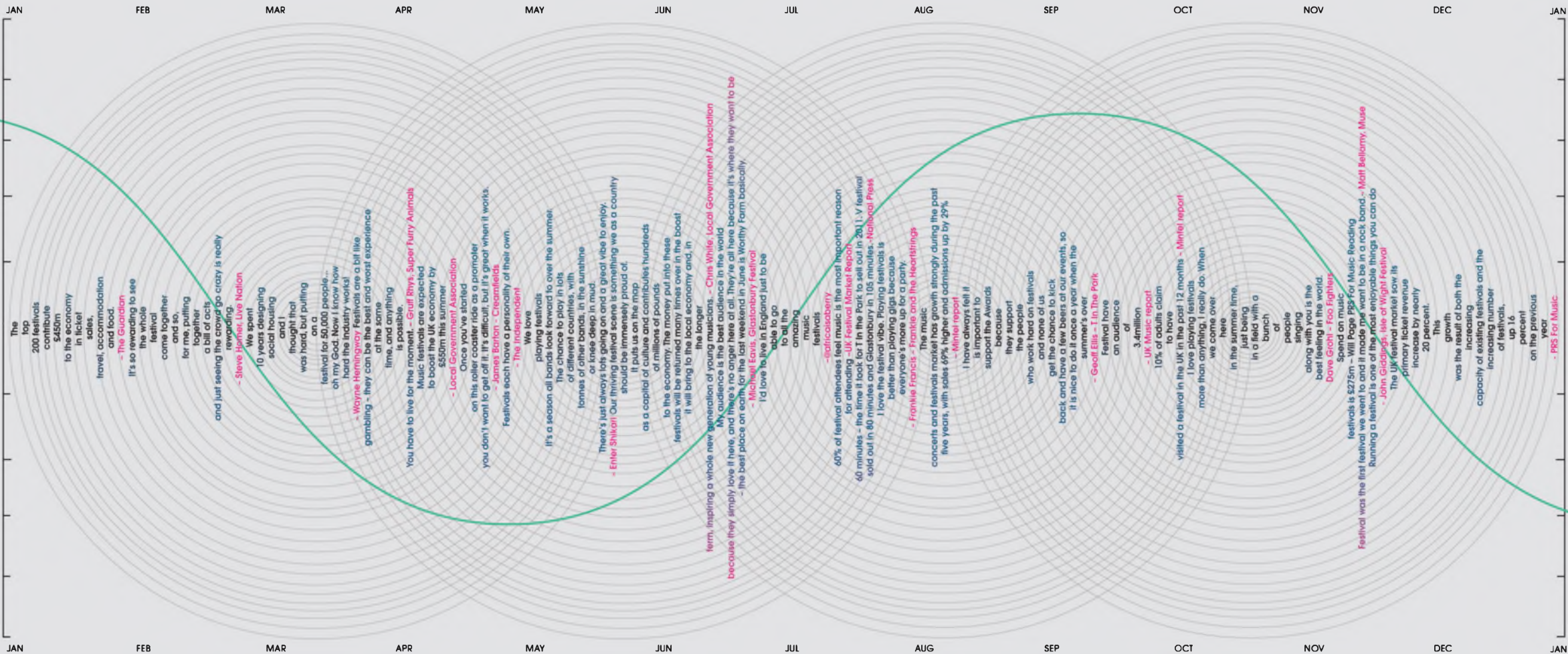
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After-show party  
DJs

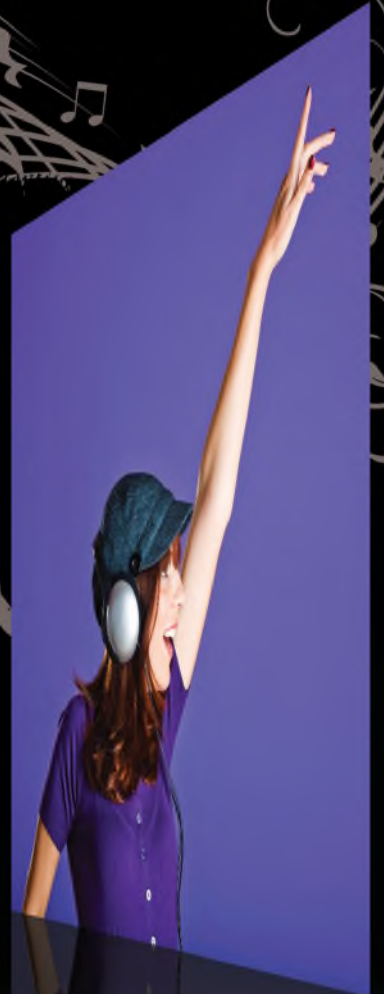
PROUD TO PARTNER WITH



IN ASSOCIATION WITH



# Music distribution



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