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MASSIVE LAUNCH CAMPAIGN PAYS OFF AS MYLO XYLOTO TOPS CHARTS IN ALL KEY TERRITORIES

New Coldplay album rules the world

SALES

■ BY PAUL WILLIAMS

Coldplay's Mylo Xyloto has reaped the rewards from the band's most extensive pre-release album promotion yet, debuting at number one in more than 30 countries.

As *Music Week* went to press, the group's fifth EMI album was confirmed to have topped the chart in 32 territories, including the US, Japan (international chart), Germany, the UK, France, Canada, Australia, the Netherlands and Italy. It was expected to follow suit in Brazil – completing a clean-sweep of the IFPI's 10 biggest global markets.

Several other smaller territories are also expected to deliver number ones for the album, putting its start on a par with Coldplay's previous two albums, 2005's X&Y and 2008's Viva La Vida..., which respectively topped the chart in 32 and 36 countries. Both went



In their place: The band's international promotional schedule has been more extensive than ever before

on to become the world's biggest-selling album in each year.

Mylo Xyloto has already comfortably hit number one in more countries this year than any other album. Nearest challenger Born This Way by Universal's Lady Gaga was number one in more than 20 markets, just ahead of XL act

Adele's 21, which remains 2011's top worldwide seller.

"[The band's manager] Dave Holmes has been quite vocal about the stated aim of creating as much pre-awareness [of Mylo Xyloto] as possible," said Kevin Brown, who worked with Coldplay as EMI international VP from 2000 to 2008 and has

collaborated with the major on the new album while working for Holmes' 3D Management.

This approach has included the release of two commercial singles before the album's release, Every Teardrop Is A Waterfall and Paradise. Rock albums are more typically led by just one single release.

The band also performed up to five new songs from Mylo Xyloto at festivals this summer. This started in June when they headlined the Rock Im Park festival in Nuremberg, giving around a five-month run-in for fans to hear the new songs before the album came out.

Coldplay's international pre-release schedule took in trips to Japan, Australia, South Africa, South America, key European markets and multiple visits to North America. Their itinerary in the US, where the album topped the Billboard 200 with 447,000 sales, according to Nielsen SoundScan, featured appearances on key TV programmes, among them Jimmy Kimmel, Letterman, Ellen and The Today Show. They are back in the States this week to perform on Saturday Night Live.

A track a day from the album was also streamed on iTunes around release, helping Mylo Xyloto to achieve the highest first-week sales to date worldwide for the digital retailer.

Sony locks down exclusive Westfield partnership

Sony Music's ammunition in this year's Christmas album chart battle has been given a major boost – as the label signs an exclusive deal to become the only music partner of retail mecca Westfield in London.

The contract covers both Westfield's west London and Stratford City locations – the latter perhaps best known as the Olympic shopping site.

Brokered by Manning Gottlieb OMD, the partnership will see Sony Music beamed into shoppers' eyes and ears via giant LCD video walls and 19.5ft x 12.5ft 'digital spectacular' revolving screens. Both will direct customers to purchase music on site at HMV.

Music and videos from some of Sony's biggest priority albums have already been signed up, including material from Matt Cardle, Cher Lloyd, JLS, Westlife, Olly Murs, Beyoncé, Rebecca Ferguson and One Direction.

Westfield director of operations Bill Giouroukos said: "We're delighted to sign this partnership. Sony Music is a globally recognised music brand and we are looking

forward to bringing their latest music, videos and content to Westfield visitors".

The Westfield London mall in Shepherd's Bush attracted 26 million visitors in 2010.

The Westfield Stratford site – slightly larger at 1.9 million sq ft – opened in September.

Ten million visitors are expected to ascend on the area during next summer's London Olympics.



NEWS

EDITORIAL

Piracy fight is gaining new friends



YOU GET THE IMPRESSION that the industry can smell blood.

Just two days after BT's block on Newzbin finally came into effect, the BPI wrote a deliberately public letter to the telecoms giant, requesting it now offer the same short shrift to label's *bête noire*, The Pirate Bay.

Geoff Taylor didn't hold back.

"The Pirate Bay is no more than a huge scam on the global creative sector," he said.

"It defrauds musicians and other creators of their wages, and it destroys UK jobs. Unlike legal music download sites, it exposes consumers to the risk of viruses, theft of personal information and inappropriate content.

"If we want economic growth, we cannot accept illegal rip-off sites on the internet. We hope that BT will do the right thing and block The Pirate Bay."

The usual sigh-worthy internet reaction transpired. Would-be torrenters spat out "old men" barbs and "waste of time" ridicule in any forum that would house their gibbering.

But read between the lines, and there is a palpable confidence in Taylor's words; as optimistically commanding as they are brutal.

"It's no coincidence that in the past fortnight, we've seen Virgin Media cosy up to Spotify and BT nod to creating its own streaming music service"

Perhaps he believes the pro-copyright lobby's golden age is now. After all, the significant timing of the BPI's request doesn't stop at the precedent set by BT's first solid action against Newzbin.

ISPs are tangibly filling up their ammunition in the fight to provide the de facto entertainment package for the UK living room. Sky, Virgin and – as is increasingly apparent – BT not only want to manage the pipes enabling you to surf the web, but the content you absorb through them, too. It's a long-term war, and the spoils are gigantic.

If these companies are going to win the ever-evolving battle for your Direct Debit, each needs to offer a compelling smorgasbord of entertainment.

The ideal model for all of them is streaming – they remain in control of content, it fosters repeat customer transactions – and music is leading the way.

It's no coincidence that in the last fortnight, we've seen Virgin Media cosy up to Spotify and BT nod to creating its own 'no profit' music service. Each knows that server-based, varied entertainment content from a single source is their future, and each is scrabbling to outdo the other.

In order to reign supreme, the likes of BT and Virgin know they need to be friends of the music industry.

But being friends of the music industry means that dismissive protests about 'policing the internet' aren't going to wash any more.

And being friends of the music industry means taking heed of the words of people like Geoff Taylor.

Tim Ingham
Editor

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

DESPITE EARLY FEARS BESTIVAL, WOMAD AND INDIES BUC

Indie festivals pump £222

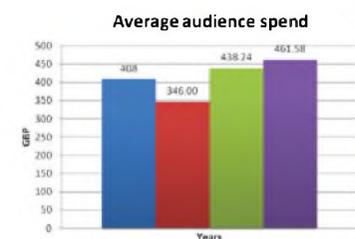
LIVE

BY TIM INGHAM

The rude health of the UK independent festival circuit is in the spotlight once more – as new figures suggest the Chancellor of the Exchequer has a lot to thank them for.

According to new research from the Association of Independent Festivals, this year's indie events approximately contributed a whopping £222 million to the British economy – £17m of which made its way into the coffers of local business.

A survey of over 2,400 festival goers showed that the 31 AIF member festivals alone – including Bestival, Womad and End of the Road Festival – attracted around 480,000 people this summer.

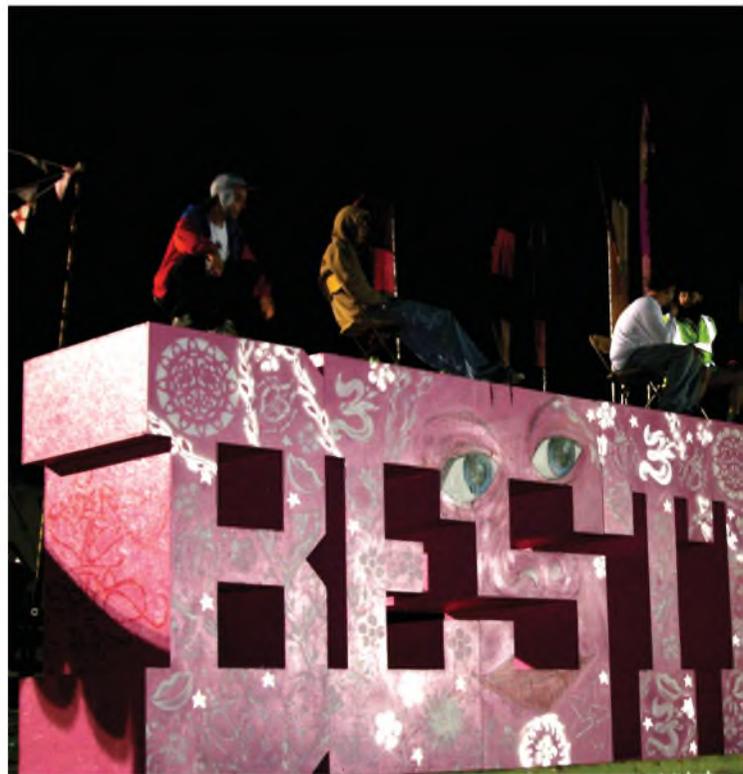


Source: AIF

Each spent an average £461 on festival costs (travel, accommodation, food, drink and entertainment), compared to £438 last year.

"Before the summer, we

heard a lot of doom and gloom about the festival circuit," Claire O'Neill, AIF General Manager told *Music Week*. "Our members went against that and actually increased capacity – and that's clearly paid off."



Spotify to grow gift card sales at retail

Spotify has revealed it is to roll out its gift card offer to other international markets after launching via supermarket chain Morrisons in the UK.

The company is to join the likes of HMV and iTunes in selling gift cards in UK stores, starting initially in Morrisons then moving onto other – as yet unnamed – retailers.

The cards come in values of £10, £30 and £50 and can be used to buy downloads or redeem for a subscription – although UK subscriptions are pegged at £4.99 and £9.99.

Spotify, which already sells virtual gift cards, valid for one, three, six or 12 months' premium subscriptions, said the pricing "simply reflects our product prices online", explaining that it was up to consumers to decide whether they spent their gift-card



credit on downloads or subscriptions.

"The gift cards have been launched as we wish to offer a variety of convenient payment and gift options to Spotify customers in all markets," said a spokeswoman for the Swedish company.

Spotify sells individual tracks for £1.15 – more than the likes of iTunes and Amazon – as well as in bundles of 10, 15, 40 and 100, with the price per track falling accordingly.

The company introduced the

download bundles in May as part of an aggressive move to build download sales, including launching its own download store to replace partner 7digital.

The spokeswoman said that the cards will be stocked at Morrisons counters – occupying a similar space to iTunes gift cards – with further retail partners and territories to come.

"We aim to offer a variety of convenient payment and gift options to Spotify customers in all markets. Gift cards are a great way to offer the gift of music to friends or loved ones, particularly around Christmas," she said. "We plan to roll out gift cards to other markets in due course."

Spotify is currently available in nine countries: USA, UK, Sweden, Finland, Norway, Denmark, France, The Netherlands and Spain.

UK TREND FOR HUGELY LUCRATIVE YEAR

£2m into economy



independent festivals are growing, and going from strength to strength, not just in terms of the amount spent, but in the number of people turning up. There's a clear benefit here for local communities as well as the UK economy as a whole. Both UK and local tourism is given a huge boost by these events."

Over 400 festivals took place across the UK this summer. 2012's landscape will be more competitive than ever, as rival festivals pitch to win customers in a Glastonbury-free year.

"These numbers don't suggest that anyone running an

independent festival should sit back and think they are going to get an easy ride – far from it," said O'Neill. "Our members are smarter than that. We know that people are buying tickets

later and festivals aren't selling out quickly, for instance. It's hard work out there – but these are very positive results, and make us really optimistic for next year."

"A hallmark of independent festivals is that they often have a unique selling point, which has helped protect them from recessionary trends.

"These numbers show that



Songwriting giants back new TV show

A television series aimed at discovering up-and-coming songwriting talent is to be aired in the UK next year – and has won some high-profile backing.

The 15-week show, *I Write The Songs*, will appear on Vintage TV at the start of 2012 and has already received the full support of BASCA, PRS for Music and the MPA.

Other backing for the show has come from Robin Gibb CBE, Sir Tim Rice, Don Black OBE, Bill Martin, Gary Kemp and Chris Difford.



Based on a talent contest format, budding composers will be given two months to submit their works for consideration. The show will call upon key industry executives and producers to help whittle down the submissions to a final 18.

The shortlisted tracks will then be developed over the course of the series with the help of producers, session musicians and publishers. Each week a panel of judges, including songwriter and presenter Mike



JOHN LEWIS GETS WHAT IT WANTS THIS CHRISTMAS

RETAIL

BY PAUL WILLIAMS

JOHN LEWIS HAS TURNED TO The Smiths catalogue to soundtrack its new Christmas TV campaign, using a reworking of the song Please Please Please Let Me Get What I Want.

The Morrissey/Marr composition, which originally appeared as the B-side to the band's 1984 single William, It Was Really Nothing, has been

recorded for the ad by actress, singer and songwriter Amelia Warner under the alias Slow Moving Millie.

Her version is released by Island Records today (Friday, November 11) to coincide with the online launch of the ad, which will debut on terrestrial TV this coming Saturday during ITV1's *The X Factor* and feature the strapline: "For the gift you can't wait to give".

It appears likely that the song will also soon appear on the John Lewis compilation album – revealed in these pages last week – which will go on sale in early December, with proceeds benefitting Save The Children.

The John Lewis TV adverts have garnered a reputation for being among the most-sought-after campaigns for music sync departments over the past few years. The retailer's 2010 Christmas campaign featured Ellie Goulding's cover of Elton John and Bernie Taupin's *Your Song*, which went on to sell around 675,000 copies in the UK, according to the Official Charts Company. UK sales of Goulding's first album *Lights* have increased by 175% to around 650,000 to date after being repackaged to include *Your Song*.

John Lewis marketing director Craig Inglis told *Music Week* this year's campaign was managed by himself and his team, the

"We chose this treatment because it's very poignant and haunting and creates a real strong emotional commitment"

CRAIG INGLIS, JOHN LEWIS PARTNERSHIP

retailer's advertising agency Adam & Eve and a number of music research companies. They ultimately settled on the Smiths

song – jointly published by Universal Publishing and Warner/Chappell – "because it fitted very well with the creative".

A brief snippet of The Smiths' *This Charming Man* opened the last John Lewis TV ad in Q3, which also featured recordings by artists including Elton John, Dusty Springfield and The Kooks.

Slow Moving Millie's version of *Please Please Please Let Me Get What I Want* has been specially recorded for John Lewis. She also penned and recorded the song *Beasts* for a 2009 Virgin Media TV commercial.

"We chose this treatment [of the song]," said Inglis, "because it's very poignant and haunting and creates a real strong emotional commitment, which is what we're trying to deliver with the advert."

"I'm proud to say we seem to have built a really strong and positive reputation with our use of music both within the music industry and with our customers," he added.



NEWS

NEWS IN BRIEF



■ **STONE ROSES:** The recently-reunited Mancunian rock band have confirmed that they will headline Scottish festival T In The Park in July 2012 as well as Benicassim festival in Spain and Fuji Rock in Japan next summer.

■ **LAST.fm:** The online music service has reached 60 billion 'scrobbles' from users – with Lady Gaga track Judas pushing the total above the XXXX.

■ **CMA:** The 45th annual Country Music Association Awards wrapped up four nights of awards ceremonies, held in Nashville, celebrating the best in the country music genre. The three previous nights saw the ASCAP Awards, SESAC Awards and BMI Awards honour country music's top songwriters, composers, publishers and performers with winners including Brad Paisley, Hilary Scott of Lady Antebellum, Taylor Swift, Carrie Underwood and Keith Urban.

■ **GARTNER:** The technology research firm has predicted that global online music revenues will rise by 7% this year to \$6.3bn (£3.9bn) – but will still be nowhere near bridging the gap created by falling CD sales.

■ **ROBERTSON TAYLOR:** Entertainment Insurance Partners has bought the music industry insurance specialist for an undisclosed sum from Oxygen Holdings. All Robertson Taylor staff and clients will transfer to EIP on completion of the sale, which is subject to FSA approval.

■ **HFA:** US licensing company The Harry Fox Agency has partnered with Retail Radio in a move which finds the organisation providing background music from its catalogue to retailers in the US and Canada.

■ **BASCA:** The British Academy of Songwriters, Composers and Authors is to partner with the Joint Audio Media Education Services (JAMES) – in a move which finds professional songwriters helping with the assessment of songwriting modules.

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MusicWeek.com

UK MD FOSTER SAYS STREAMING MODEL COULD IMPROVE IN THE FUTURE

Deezer: pay structure can evolve

DIGITAL

■ BY TOM PAKINKIS

Following a successful launch in the UK and with plans to roll out to 130 territories by early next year, streaming service Deezer is going from strength to strength.

But, with Coldplay shunning Spotify and the likes of Pete Townsend's 'inner artist' fighting against the digital age, the royalties created by streaming services are causing hot debate.

However, MD of Deezer UK Mark Foster (*inset*) is confident that, as streaming services evolve, many misunderstandings will be swept aside.

"There's a lot of, perhaps, slightly lazy journalism about things like, 'I had a thousand streams on Spotify and I only made £3.48 and couldn't even

afford to buy a set of guitar strings,'" Foster told *Music Week*.

"Those kinds of stories are taken out of context, people haven't really researched it and gotten possession of all the facts.

"Obviously this is a model that's in its infancy, there are a lot



of things that will evolve and change over time including what the per stream rates are," he explained, pointing out that record labels and rights owners had

as big a role to play in making sure everyone benefitted from digital distribution.

"The value chain, as far as we're responsible is; we charge a certain amount, we agree that with the rights owners. We pay the rights owners based on what we deliver in terms of streams. What happens to the value chain after that is beyond our control."

Foster was keen to emphasise that the future of the streaming payments is still open and we may not be too far from the right model after all: "Maybe the deal that's on the table today, with the revenue offered by streaming, is the best deal – we don't know yet.

"There's obviously a bit of concern and confusion about who's getting paid what but, in terms of a sustainable business model, in terms of a way of distributing music, maybe the ones that are being put together today are the best."

NO PLANS TO ENTER US MARKET

DEEZER is scheduled to hit territories across Europe, Asia, Africa and Latin America by early next year but has no desire to attempt a breach of the US border for the foreseeable future.

"The industry forecast is generally saying that, by 2020 anyway, 75% of the music consumed will be outside of the US," Foster explained.

"There are a lot of emerging markets where music consumption, as well as becoming legitimised because anti-piracy measures are kicking in, is becoming more monetised because people realise the value of music and they're becoming much stronger markets. So our view is, well let's go that way then."

Services model can 'react quicker' than trad labels

Another services operation is growing in stature, as it claims its third-party relationship with artists allows it to "react quicker" to industry trends than a traditional label.

Sandbag announced last week that Sigur Ros would be the first client to take advantage of its new physical retail release service. The move makes the firm a one-stop-shop for artists and managers, with clients using the company for any combination of ticketing, merchandise and record releases – both physical and digital – on a fee basis.

Sandbag's model is comparable to popular service



alternatives offered by EMI and indie distributor PIAS, both of which have enjoyed recent success.

The company, which handled the digital release of Radiohead's *In Rainbows* and King of Limbs, will release Sigur Ros' ambitious live project *Inni* into retail – which consists of a 75-minute film and 105-minute double live album. "We've learnt a lot along the way working with Radiohead," Sandbag director Christiaan Munro told *Music Week*. "Now we're employing all of that education for a new model, which Sigur Ros are pioneering with us.

"[This model] means that artists have greater control of their output, not just musically but in terms of scheduling as well. You'll see artists nowadays

who don't want to do an album, they just want to release singles. Labels are still really set up to do the album cycle."

It's for that reason, along with the setup of companies like Sandbag, that Munro feels the current trend of service-based growth is only set to continue

"I think if you want to break that cycle – and I think folk want to do it themselves – by using companies like us you become more and more popular because we're nimble, flexible and able to react a bit quicker than a label."

Radiohead will release a new live DVD for Christmas, to be brought to retail by W.A.S.T.E., Sandbag's sister company.

MITs 2011 raises more than £200k for charity, total hits £4m

This week's Music Industry Trusts Award raised more than £200,000 for charity – taking the event's 20-year benevolent contribution past the £4m mark.

The money will directly benefit the BRIT School and Nordoff Robins – the UK's largest charity to use music to transform the lives of people of

all ages with a disability, or illness.

Jools Holland received the main award on Monday evening, with former EMI and PolyGram exec – and Music Industry Trust awards committee chairman – David Munns receiving his own gong for an outstanding contribution.

Funds were raised by an auction among trade luminaries, combined with table sales and a special MITs 2011 programme – which itself generated £50,000.

"The money raised last night is another great result for MITs and, most importantly, for the charities it helps to fund," said Universal and MITs' Adam White.

"Everyone involved with the MITs takes nothing for granted, so the support – including that of our sponsors – is much appreciated, even more so in the current onomic climate.

"And seeing Jools get that industry recognition was equally gratifying."

IFPI WORKING WITH FINANCIAL GIANTS TO HINDER ILLEGAL SALES

MasterCard and Visa asked to reject rogue music sites



DIGITAL

BY CHARLOTTE OTTER

The IFPI has revealed it is in talks with two of the world's largest credit-card companies to implement checks against unlicensed music websites from using their services.

The global music trade body is calling on major banks and financial service providers – including Visa and MasterCard – to ask new music digital start-ups to prove they are licensed music providers before offering their support.

The move follows a partnership between the IFPI and the City of London Police with

Visa, MasterCard, PayPal and PhonepayPlus, which saw the payment companies retrospectively remove their services from unlicensed music sites.

“It is important that financial services and digital start-ups are educated into what is legal and what isn't,” IFPI anti-piracy department central operations coordinator Paul Warren told *Music Week*. “If extra due diligence is taken on behalf of the financial sector then we can help to curb unlicensed music sharing at the source.”

So far, the scheme has only targeted services operating out of Russia and

Ukraine, but has successfully campaigned for the payment services to remove their support from 24 sites.

An additional 38 sites are currently under investigation. Warren said the IFPI would encourage other organisations to join up and extend the scheme to other territories and services.



And, while Warren said there was an initial reluctance from the payment companies to sign up to the initiatives – for fear of appearing as if they were policing the internet – that attitude changed once they realised that they could be held criminally liable for facilitating the existence of such services.

“The criminal gain from just these first 24 sites runs into the tens of millions

of pounds. The fact we have thwarted that is fantastic, but there is still a long way to go,” said Warren. “It's great that companies with such a global footprint are taking this seriously.”

City of London Police Detective Superintendent Bob Wishart added that the move sent out a positive approach to the music industry that copyright infringement was not tolerated, noting: “By working in close collaboration we are making sure that payment avenues previously open to fraudsters to facilitate digital piracy are being blocked even before they have had the chance to exploit them.”

Music journalists power global tastemaking firm

Drowned In Sound founder Sean Adams, *The Guardian's* Paul Lester and Popjustice features editor Michael Cragg have been enlisted by music production and research company Aurotone to help discover music by underground artists for use in global syncs.

The trio will form part of The Aurotone Network, a panel of 30 tastemakers from 20 countries across the world tasked with advising on local music trends and sourcing up and coming bands for specific projects commissioned by Aurotone clients.

Soft-launched last month, the Network has already executed its first brief – a Sunilk commercial scheduled to run in Sweden, Russia, Ukraine, Turkey and Thailand.

The coming months will find the company sourcing music for worldwide syncs for Google Streetview, a new television series commissioned by Channel 4 and



Writers' camp: from left – Sean Adams (Drowned In Sound) and Paul Lester (The Guardian)



Rimmel campaign: Aurotone's commercial featuring Georgia May Jagger

a series of global commercials commissioned by Rimmel.

Aurotone creative director Pete Martin said: “Music supervisors tend to have their own agenda and often companies end up with the same music suggestions time after time,” adding that the days of all the best music coming from the UK or America were over.

Adams, Lester and Cragg will work alongside tastemakers including *Metro* record reviewer Ben Hogwood, Trunk Records'

Johnny Trunk and LA-based Alexander Tzenkoz – music editor for *Tredland* magazine.

“There's something that you get from a 17-year-old blogger or a DJ that you can't get from a music supervisor,” said Martin. “In order for us to really be able to advise our clients with the best music for their brands, we need to know we are talking to the most knowledgeable people out there and these guys are really essential in that part of the process.”

“Often there are some amazing things that have broken in different parts of the world before coming here and the Network is a great way of connecting with people who are completely immersed in their local music scene who can help provide undiscovered gems.”

Smiths renaissance to continue in 2012

The remastered studio, compilation and live albums that went into The Smiths Complete collection will be released individually next spring.

There are a total of eight standalone works: The Smiths, Meat is Murder, The Queen is Dead, Strangeways Here We Come, Hatful of Hollow, The World Won't Listen, Louder Than Bombs and Rank. They are expected to retail at around seven pounds and will benefit from a dedicated marketing and PR campaign.

The Complete collection has already been a huge success for Rhino. Some 4,000 Deluxe packages sold out within a week and the last units of the vinyl version are expected to be snapped up any day now.



Extra stocks of the CD version have been put into production to ensure plentiful supply during the Christmas period, when Rhino intends to roll out a second wave of marketing, possibly including TV ads.

NEWS

MUSIC WEEK REVEALS FINDINGS FROM NME PUBLISHER IPC ABOUT MUSIC-BUYING HABITS

Bands' web presence 'vital to success'

MEDIA

BY BEN CARDEW

New research from NME publisher IPC has thrown light on the changing music-buying habits of the British public, illustrating the vital importance of a band's online presence.

The key finding of IPC's Great British Music Survey – seen exclusively by *Music Week* – was an incredible appetite for music: of 2,000 people aged between 16 and 54 surveyed, using databases from a variety of IPC titles, 82% listened to music every day – a higher percentage, apparently, than the number of people who take a daily shower.

Despite the availability of pirate sites, this still translates into a strong desire to buy music. More than half of the people surveyed buy music every month, with respondents spending an average of £796 a year on music, more than six times the average amount they spend on shoes (£121).



The survey identified two key stages in buying music: 64% of

respondents – rising to 78% of 16- to 24-year-olds – said the first thing they did after hearing a new song they liked was to search out videos of the band online.

"If it's a band I've heard nothing about I want to see what other tracks they've done by checking them out on YouTube," said one young man in the 16- to

24-year-old age group. Some 63% of people surveyed said the next thing they did before buying a track was to search out more information about the artist.

And 31% of respondents, rising to 47% of 16- to 24-year-olds, said they always listened to an album on a music-streaming site before buying it.

"It is interesting in this day

and age that it is not enough to have a brilliant record – people want to know more about the artists," said IPC Inspire Men & Music deputy head of creative media Neil McSteen.

"The message here for people releasing music is to have all these pieces in place. When a great track hits, people want to see the video, that is the first thing."

The survey also showed a continuing strong interest in physical formats, particularly for albums: 72% of respondents had bought a CD over the last year, while 46% had paid to download music.

Finally, the survey illustrated that, despite all the advances in the digital arena, adults still view traditional media like radio, TV and magazines as the experts in the music world.

Some 41% of respondents viewed Radio 1 as an "expert" in music (45% of 16- to 24-year-olds), followed by MTV (36% of correspondents), Later... With Jools Holland (34%) and NME (34%).

"The good thing for us, when we asked adults who they view as experts in music, the thing that stood out were the older established brands like NME, Radio 1 and even our friends at Bauer with *Kerrang!* and *Q*," said McSteen.

In full view: YouTube is often the first part of call for consumers checking out new music, while 34% of respondents in the IPC survey named its title NME (below) as an 'expert' in music



Mute Records realises its American dream

Mute Records has landed a big hit in the US charts a year after splitting from EMI and going independent.

M83's *Hurry Up, We're Dreaming* has made a solid debut across the pond, arriving at number 15 in the Billboard Top 20 as well as nabbing the number one spot and a selection of single-digit spaces across a range of other US charts.

Mute bought the act during its days under EMI and picked it up again following its departure from the group last year.

Having made strong inroads stateside with predecessor *Saturdays=Youth*, Mute was able to make even bigger strides with M83's latest. But, according to MD Angie Somerside, it was an online drive – as well as a stellar effort from Mute's US marketing



Billboard climber: M83's *Hurry Up, We're Dreaming* entered the US chart at 15

team – that provided a platform for further success a second time around.

"Our US team is really strong and I think what's good about being a small company working closely together is that we've really developed our

online marketing and online promotion skills," Somerside told *Music Week*. "Acts like M83 really benefit from that groundswell; working a fanbase, working at online. That's really been improved."



"Online levels the playing fields at the starting gates..."
ANGIE SOMERSIDE, MUTE

The online world is putting power into the hands of smaller operations, as Somerside points out: "If you look, some of the blogs that are US-based are incredibly powerful."

And while she says radio is still king, a good cyber-following can provide artists with a springboard onto the airwaves: "I look at things like Sleigh Bells in the US, which has done really well built from a groundswell of online, with a great fanbase, to work in US radio and sell albums on a

level that a major label could do."

Mute is also happy to have secured a sizeable sync

opportunity with Victoria's Secret to add to M83's American assault, and looks forward to recreating its US success with

new acts like Beth Jeans Houghton (*below*).



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AND FOR ENTERING THE ALBUM CHARTS AT NUMBER 6!**

Alfie Boe

Bring Him Home Tour
STAR OF Les Misérables

DECEMBER 2011

Tuesday	06	BRISTOL COLSTON HALL	SOLD OUT
Wednesday	07	LONDON ROYAL FESTIVAL HALL	SOLD OUT
Thursday	08	BRIGHTON DOME	SOLD OUT
Monday	12	CARDIFF ST DAVID'S HALL	SOLD OUT
Tuesday	13	BIRMINGHAM SYMPHONY HALL	SOLD OUT
Wednesday	14	LIVERPOOL PHILHARMONIC HALL	SOLD OUT
Friday	16	GATESHEAD THE SAGE	SOLD OUT
Saturday	17	BLACKPOOL OPERA HOUSE	SOLD OUT
Sunday	18	NOTTINGHAM ROYAL CONCERT HALL	SOLD OUT

JANUARY 2012

Tuesday	17	LLANDUDNO VENUE CYMRU THEATRE	SOLD OUT
Wednesday	18	SWINDON OASIS	SOLD OUT
Friday	20	PLYMOUTH PAVILIONS	SOLD OUT
Saturday	21	BOURNEMOUTH INTL CENTRE	SOLD OUT
Monday	23	NORTHAMPTON DERNGATE	SOLD OUT
Tuesday	24	IPSWICH REGENT	SOLD OUT
Wednesday	25	LEICESTER DEMONTFORT HALL	SOLD OUT
Friday	27	MANCHESTER BRIDGEWATER HALL	SOLD OUT
Saturday	28	HARROGATE INTL CENTRE (MAIN AUDITORIUM)	SOLD OUT
Sunday	29	GLASGOW CLYDE AUDITORIUM	SOLD OUT
Tuesday	31	BIRMINGHAM SYMPHONY HALL	SOLD OUT

FEBRUARY 2012

Wednesday	01	SHEFFIELD CITY HALL	SOLD OUT
Friday	03	PRESTON GUILDHALL	SOLD OUT
Saturday	04	GATESHEAD THE SAGE	SOLD OUT



Sensational new Album **ALFIE** out now. Number 6th in the album charts!

LES MISÉRABLES IN CONCERT out now on DVD and Blu-ray

www.alfieboe.com



DATA DIGEST

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

▶ THE PLAYLIST



BLOOD ORANGE

Champagne Coast (Domino)
If you popped Prince in a bubble bath with The Beach Boys and mixed them all together it might sound like this. (Single, November 7)



POST WAR YEARS

All Eyes (Labour Of Love)
A stunning song from Post War Years forthcoming second album. Produced by James Rutledge (MGMT, Grizzly Bear). (Single, December 5)



GABRIELLE BRUCE

Sleep Paralysis (Off Modern)
Dark, soul charged rock from Bruce's solo debut, due next year. This single is already generating blog heat on both sides of the Atlantic. (Single, December 5)



CHARLI XCX

Nuclear Seasons (ThisIsMusic/Atlantic)
This talented Brit is music is making an impression on both sides of the Atlantic. Debut Radio One play courtesy of Fearne last week. (Single, November 21)



DALEY

Smoking Gun (A&M)
A major talent for next year, this track from Daley's new mix tape gives an indication of his skills, but there's much more to come. A promising start. (From mix tape, out now)



AMY WINEHOUSE

Our Day Will Come (Island)
A heartbreaking, previously unheard song from Winehouse's posthumous album. As good as you could hope it to be. (Single, December 5)



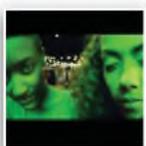
WOOWOOS

Fizzy Lettuce (Moshi Moshi)
We're not short on girl bands right now but the WooWoos offer some respite from the super clean disco pop of their contemporaries. (Single, tbc)



RUSSO

Laters I'm Off (Polydor)
Attitude-charged taster from Russo's debut, similarly titled mixtape Lights Are Off. Boasts a fiery guest appearance by Scruftizzer. (Single, February 13)



THE INTERNET

Cocaine ft. Left Brain (Odd Future)
R&B/computer funk project from Odd Future engineers Syd The King and Matt Martian who dish up a dreamy, claustrophobic sound. (Online stream, out now)



CLEMENT MARFO & THE FRONTLINE

Overtime (Warner Bros)
Overtime is already playlisted at 1Xtra with the video picking up plenty of MTV play. Urgent and infectious. (Single, November 14)

BREAKOUT



FIREFOX AK

Having just finished a European tour as main support to Hurts, this Swedish based artist is coming to London for the first time to perform songs from her newly released record *Color The Trees*. The LP was produced and recorded with power duo Lasse Mårten & Björn Yttling (Lykke Li, Peter Björn John, Sarah Blasko).

Firefox AK will perform at Music Week's Breakout night at the Proud Galleries in Camden on Wednesday, December 14.

Get on the guest list at musicweek.com/breakout

SIGN HERE



Akon has signed gospel rapper **Mali Music** to his Konvict Music imprint as the artist looks to expand his label into various genres.

GIG OF THE WEEK



Who: Agnes Obel
Where: Stereo, Glasgow
When: November 10
Why: The folk-inspired Danish singer/songwriter takes to the road with her cello-plucking live band. Expect more than just a passing similarity to Joanna Newsom.

SALES STATISTICS

CHART WEEK 44

Compiled from sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,129,214	1,730,754	280,408	2,011,162
PREVIOUS WEEK	2,853,101	1,909,031	363,359	2,272,390
% CHANGE	-4.6%	+0.5	+5.7	+1.2
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	136,672,535	65,735,416	13,149,980	78,885,396
PREVIOUS YEAR	120,161,664	66,753,061	15,838,622	82,591,683
% CHANGE	+13.7	-1.5	-16.9	-4.4

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending November 7 2011



02



03

- 01 Annual digital albums sales already ahead of 2010 total
[Monday, November 7](#)
- 02 Midweeks: Green overtakes Lloyd
[Thursday, November 3](#)
- 03 Townshend on iTunes, Jobs, the BBC and his 'inner artist'
[Monday, October 31](#)
- 04 Lady Gaga cleans up at MTV EMAs
[Sunday, November 6](#)
- 05 UK Singles chart: Professor Green is No.1
[Sunday, November 6](#)
- 06 UK Album Chart: Ceremonials hits top spot
[Sunday, November 6](#)
- 07 Live Nation: Artists happy with premium 'dynamic' pricing
[Friday, November 4](#)
- 08 Creative Industries ask BT to block Pirate Bay
[Friday, November 4](#)
- 09 Deezer set to launch in 130 markets
[Friday, November 4](#)
- 10 X-Factor ratings up
[Monday, November 7](#)

CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



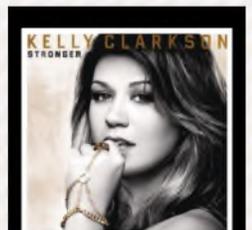
76

Adele 21



68

Adele 19



62

Kelly Clarkson Stronger

» For daily news visit musicweek.com

THE MAGIC NUMBERS

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

1,000

Letters and emails of support to save Yorkshire Libraries and Information's music and drama service

2.1million

US Dollars in damages being levelled at Insane Clown Posse in a lawsuit filed by a gothic music agency claiming copyright infringement



2billion

YouTube views passed by Justin Bieber last week. He's the first person to reach the milestone

130

Territories set to welcome Deezer by early 2012

72,000

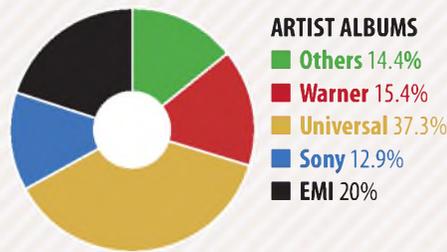
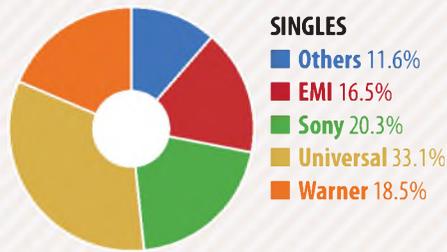
Copies of Florence + The Machine's *Ceremonials* sold just four days into its release



4

MTV Europe Music Awards picked up by Lady Gaga at the weekend

MARKET SHARES BY CORPORATE GROUP WEEK 44



FEEDBACK

● Rihanna cancels tour date an hour before show

Frank: I think that the management of Rihanna really sucks. How is it possible that she can be exhausted. It is the responsibility from the manager to take care of this girl. That would be the first priority. And not first thinking of the amount of \$\$\$ The manager is responsible that RiRi health is in danger. They had to take care of the girl.

● UK Midweek Chart update: Green overtakes Lloyd

Kyle Lopez: Hahahahaha!!! Justice finally done on the British charts. Cher Lloyd's first single, although reaching number one, was a flop!!! It fell dramatically and isn't even one of the



top 100 biggest selling singles of the year so far. There are songs that haven't even peaked inside the top 5 that have outsold Swagger Jagger. What a pile of old crap!

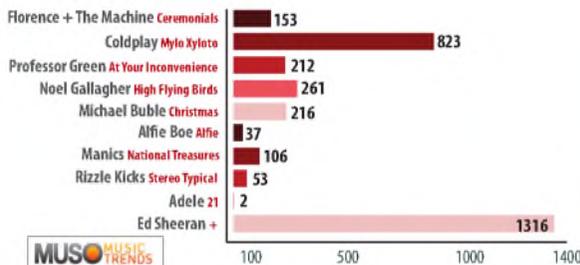
● Zane Lowe preps new 'Masterpieces' series

Kim: Smashing Pumpkins' 'Siamese Dreams' is an epic album. It still sounds great. Can't wait for the show.

Kim Richards: Hmm, I wonder how many #1 singles the Spice Girls had at this point in their careers? The Saturdays have a great team of publicists backing them. It's a shame the girls are much too boring to deliver the rest of it. I've never, in all my time, seen a record company throw so much at an act and get so little in return.

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON NOVEMBER 4

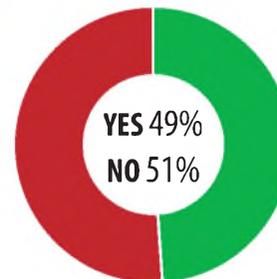


Source: Muso.com

MUSIC WEEK POLL

This week we ask...

Do you agree with Pete Townshend's description of iTunes as 'digital vampires'?



Vote at www.musicweek.com

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



@ollyofficial In the car signing album covers....5500 to do!! Having a DEJA-VU moment me doing this last year!! (Olly Murs) Wednesday, November 2



@AI_Horner Great FJ Harvey feature in GQ. She really likes Seinfeld apparently. Let England Shake would have sounded amazing with 80s slap bass. #sigh (AI Horner, Q Magazine) Wednesday, November 2



@laurenlaverne #nowplaying This is the One - The Stone Roses. If such a thing as an underrated SR song can exist, this is it. (Lauren Laverne, BBC 6 Music) Thursday, November 3



@jessieofficial It's my twitter. Please don't tell me what to do thanks :) (Jessie J) Thursday, November 3



@neil_mccormick Doing admin & tax. Only Kate Bush is keeping me sane. (Neil McCormick, Daily Telegraph) Friday, November 4



@jamaledwards I'm back! I was in Twitter jail. I was having withdrawal symptoms. Big up @rinsefm - it's been overly entertaining! (Jamal Edwards, SBTU) November 4



@Martin_Carr Is there a limper riff in rock that Steve Winwood's 'Valerie'? (Martin Carr) Friday, November 4



@JonMcClure I feel like there's something else I'm gonna do in my life besides music and I haven't quite found it yet. Always felt the same (Jon McClure) November 6



@Sharonhanley I can hear rush of panto agents calling the X Factor to book him for next year. Johnny: 'Oooh you can rub my lamp anytime Aladdin' (Sharon Hanley, Radio 2) November 6



@ladygaga Oh my Little Monsters how I love you!! The award I wanted the most we won before the show! MTV's 'Biggest Fans'! (Lady Gaga) November 6



@RichardXL Ikea Turner: soulful as hell but gets cross if he can't follow the assembly instructions for his side-table. (Richard Russell, XL) November 7



@Mr_Trick Kickstarting my day with some System of a Down. Did metal ever scale the brilliance of SOAD and Meshuggah again? Tell me what I missed... (Darren Hemmings, PIAS) November 8



Follow us on Twitter for up-to-the-minute alerts [@MusicWeekNews](https://twitter.com/MusicWeekNews)

INK SPOTS

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



No ordinary bundle of pages, issue 144 of *The Fly* is a double-month edition that rounds off the magazine's year with 2011's best bits stuffed behind its *Antlers*-adorned cover.

As part of its bumper look-back, the mag takes on the not so enviable task of naming the top 50 albums of the year, with PJ Harvey, Bombay Bicycle Club and Kurt Vile all finding themselves towards the top end.

Florence & The Machine fronts the reviews section, with *Ceremonials* picking up five stars. The latest from AA Bondy and Cass McCombs falls half a star short of the Florence fanfare.

The *Cribs* chat about their fifth album from Tarbox Road Studios in New York and Benjamin Francis Leftwich offers his thoughts on the death penalty for some not so light relief.



DATA DIGEST

PICTURE OF THE WEEK



OUT OF THIS WORLD

November 6, Belfast: Lady Gaga performs *Marry The Night* at the MTV Europe Music Awards, where she picked up four awards including best female, song and video.

THE TASTEMAKERS

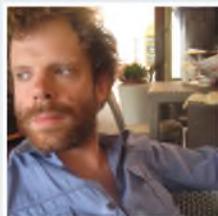
Today's opinion formers predict tomorrow's headline acts



CRAIG CHARLES (6MUSIC FUNK & SOUL SHOW)
Electric Empire - *Yes I Will*
Red Disc Records



JAMIE HAILSTONE (MAVERICK MAGAZINE)
Franc Cinelli - *Fortune Teller*
Song Definition Arts



PIERS MARTIN (VICE)
Ali Renault - *Ali Renault*
Cyber Dance



TOM ROBINSON (BBC 6 MUSIC)
Club Smith - *Call to Harm*
All Sorted!!! Records

Australia is in a musical golden era, with many incredible authentic soul, funk and Afro-Beat groups making an endless amount of excellent vintage-sounding music. Electric Empire have come straight in with timeless tune reminiscent of the best works of Donny Hathaway and Seventies-era Stevie Wonder.

Franc Cinelli's upbeat Americana is a breath of fresh air compared to some of the less-than-chipper artists that dominate the worlds of folk and country rock. His new album recalls Jackson Browne and the Eagles and, mercifully, has absolutely nothing to do with Justin Lee Collins.

Formerly the electro powerhouse in synth-pop titans Heartbreak, Ali Renault strikes out with this elegant solo affair that slinks between his signature zombie chuggers and friskier confections such as *Snow Drift* and *Fade Away*. Starring Italo singer Fred Ventura, the whole thing is laced with melancholy.

Call To Harm comes like an adrenaline jab in the arm of my flagging faith in indie guitar bands. At a radio-friendly 2'45" this is independent music new-minted with freshness and conviction. Imagine a wilder, rougher 2011 successor to *Editors* – playing as if their lives depended on it.

ON THIS DAY

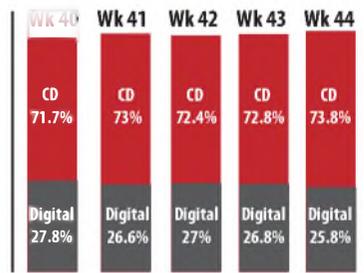


Sunday November 11, 1995



Simon Cowell signings and ex-Soldier Soldier stars Robson and Jerome claim their second UK No.1 single as *I Believe/Up On The Roof*, begins a four-week run at the top of the charts. Their previous effort, Cowell favourite *Unchained Melody*, hit No.1 in May.

DIGITAL VS PHYSICAL



The UK market share for all albums in the past five weeks

CD
Digital

Source: Official Charts Company data

CAMPAIGN SUPERNOVA

THE LOWDOWN

Released: TBC
Label: LebensStrasse Records (The Babies/Coolrunnings)
Contact: Jeff Schofield:
jeff.schofield@typepr.com



SUN GLITTERS - Everything Could Be Fine

SINGLE: Lead single *Too Much To Lose* was released last month and a 12-inch EP titled *High* is set for release on *Music Is For Losers* later this year.

LIVE: Poised to embark on a 15 date European tour having played at Binnacle festival in London and four showcases at CMJ in New York in October.

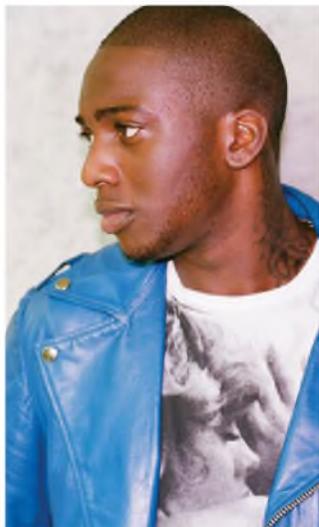
PRESS: Extensive coverage from *The Guardian*, *Independent*, *BBC* and *The Fly* with interviews pending in *Mojo* and *The Wire* over the coming months.

DIGITAL: Extensive online coverage from music blogs including *Drowned in Sound*, *Clash* and *Pitchfork*. Meanwhile *Sun Glitters'*

Soundcloud page has more than 10,000 subscribers, whilst his YouTube page has experienced more than 75,000 clicks in the past two months.

RADIO: Lead single *Too Much To Lose* has extensive airplay on *Amazing Radio* and *BBC 6 Music* from *Lauren Laverne* and *Tom Robinson* and the track is

ON THE RADAR LOICK ESSIEN



AFTER A HANDFUL CULT HITS ON the underground urban music scene and work with Labrinth, Dappy and Chipmunk to name a few, singer-songwriter Loick (pronounced Lou-week) Essien hit number two in the charts in July this year with single How We Roll, featuring fellow RCA signing Tanya Lacey.

Commenting on the single's success, 21-year-old Loick told *Music Week*: "For it to do that well is an amazing feeling. It's nice to know that the music that you're making is connecting."

Loick was previously courted by

a number of record labels and eventually signed with Sony who released his debut solo single, Love Drunk, in September 2010. This followed Loick honing his craft via "a lot of community shows and feature stuff [singing on] choruses and hooks" that got him to where he is today – in the midst of putting the finishing touches to debut solo album, Identity, that has been over three years in the making.

There will be a mixture of home-grown and esteemed international producers (including James Fautleroy and Stargate) on the record, in addition to some high-

profile guests. Loick said of the features: "I want everybody to be surprised when they get the CD. I'm going to keep [the identity of the features] close to my chest right now."

Plans are in development for a headline tour following the release of the album early next year, which will follow support slots for N-Dubz, Alexis Jordan and Wretch 32.

For now, though, Loick is focusing on the release of new single Me Without You that demonstrates his powerful vocal and shows his vulnerable side "with a raw and emotional insight into love and heartache".

LIVE & RELEASE SCHEDULE

DISCOGRAPHY

September 2010 • Love Drunk feat. Bashy
February 2011 • Stuttering feat. N-Dubz
July 2011 • How We Roll feat. Tanya Lacey

RELEASES

November 6 • single: Me Without You
Early 2012 • album: Identity

LABEL

Sony RCA - Leah Chalmers, Product Manager (020 7361 8000)

MANAGEMENT

Ramsey Pryce Management

HE SAID / SHE SAID



“Vocally, his balls have dropped”

Justin Bieber's manager **Scooter Braun** tells *Billboard* why high notes are no longer the US pop sensation's best friend.

TAKE A BOW TEAM MATT CARDLE



Album: Letters

Highest chart position: No.2

Label: Label:
Columbia Records

A&R: Chris Briggs

Manager:
Will Talbot, Modest Management

Marketing:
Jo Power

National press:
Louise Mayne

Online press:
Imran Malik

Regional press:
Warren Higgins – Chuff Media

National radio:
Sam Potts

Regional radio:
Gary Hobson

TV: Zoe Wheeler

MUST-SEE MUSIC TICKETING CHARTS

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	2	STONE ROSES
2	6	GLEN CAMPBELL
3	3	STEPS
4	NEW	RED HOT CHILI PEPPERS
5	5	WESTLIFE
6	NEW	STYLISTICS
7	NEW	ALFIE BOE
8	7	ED SHEERAN
9	1	NOEL GALLAGHER
10	NEW	GEORGE MICHAEL
11	13	JLS
12	NEW	FLORENCE + THE MACHINE
13	NEW	EXAMPLE
14	NEW	MICHAEL BUBLE
15	19	ONE DIRECTION
16	14	OLLY MURS
17	NEW	IL DIVO
18	NEW	JINGLE BELL BALL
19	20	RIHANNA
20	18	PROFESSOR GREEN

VIAGOGO

Secondary Ticketing Chart

POS	EVENT
1	RED HOT CHILI PEPPERS
2	WESTLIFE
3	JINGLE BELL BALL
4	THE STONE ROSES
5	COLDPLAY
6	TINIE TEMPAAH
7	RIHANNA
8	KASABIAN
9	BRYAN ADAMS
10	NEW ORDER
11	NOEL GALLAGHER
12	NKOTBSB
13	EVANESCENCE
14	THE WANTED
15	DEF LEPPARD
16	STEPS
17	GEORGE MICHAEL
18	PAUL MCCARTNEY
19	INCUBUS
20	EXAMPLE

TIXDAQ

Primary Ticketing Chart

POS	PREV	EVENT	£m
1	1	GEORGE MICHAEL	5,43
2	2	RIHANNA	3,34
3	3	JLS	2,48
4	12	WESTLIFE	1,66
5	18	THE WANTED	1,37
6	4	PAUL MCCARTNEY	1,13
7	5	KASABIAN	1,09
8	6	ONE DIRECTION	1,02
9	7	BRYAN ADAMS	0,93
10	NEW	CAPITAL JINGLE BELL B	0,87
11	9	STEPS	0,87
12	8	COLDPLAY	0,86
13	NEW	NKOTBSB	0,86
14	10	STONE ROSES	0,74
15	11	X FACTOR LIVE 2012	0,67
16	NEW	NOEL GALLAGHER	0,66
17	13	RAMMSTEIN	0,60
18	14	DURAN DURAN	0,59
19	15	THE SATURDAYS	0,53
20	16	EXAMPLE	0,52

HALL&NOTES



THE BORDERLINE, LONDON

Orange Yard, off Manette Street
London
WC2H 0EA
Tel 0207 734 5547
Web www.theborderline.co.uk
Bands contact
borderline@meanfiddler.co.uk

THE BEST LIVE VENUES IN THE UK

Main room capacity
300

Coming up

11/11 9 Below Zero
12/11 The Reasoning
14/11 Gabrielle Aplin



16/11 Kate McGill
17/11 RubyLuxe
18/11 Stan Webb's Chickenshack
19/11 Jim Lauderdale
21/11 The Twilight Sad
22/11 Orphaned Land – The Tour to OR Shalem
23/11 Urge Overkill

THE BIG INTERVIEW NEIL McCALLUM



"What we're doing this quarter just doesn't happen on other terrestrial channels..."

NEIL McCALLUM, CHANNEL 4



Labels say that once an artist has broken, to a degree, it's hard to keep up that momentum.

How are you helping?

There's definitely an acknowledgement that we give many artists their first break in terms of TV because we have so many different outlets. The challenge is to keep that momentum going over the cycle of a 12- to 18-month album.

We will have supported many artists at the top of the year with projects such as TopMan CTRL MX or Abbey Road Debuts. Then we've followed that up later in the year with perhaps a 15-minute short with the 4Play strand. But then you'll see them filter through into one of the multi-artist shows – be it Album Chart Show Spotlight or Live From Abbey Road itself.

There's definitely a series of formats there that will let you grow an artist and very quickly. Quite often those artists will move into our coverage of festivals over summer or we'll move them into T4 if they're not there already.

We hear a lot of people talking about going back to the Top Of The Pops days...

Yes. I read it frequently.

How far down the line do you think television is as a whole – and Channel 4 particularly – to making up for the deficit TOTP has left?

It's just about seeing things in a different light. When I tot up the amount of music hours that we've broadcast on the main channel in the last 12 months, we'll yet again probably be reaching a total of over 300 hours of original music programming. That's on the main channel alone.

We clock-up over 100 hours just with Freshly Squeezed, which sits two-and-a-half hours a week over a full year. You've then got what we do on T4: that's on-air all weekend. I'd like to think on an average weekend we'd do two to three hours there. So times that by 52. Then do the same with late night – we're probably putting music shows on the Channel 4 schedule three to four nights a week and, again, generating around two hours of original programming and probably another hour and a half of repeats.

You add all that up and you think, "Wow, there's a terrestrial channel that's originating 300 hours." Admittedly there isn't a single destination in there that you would want to prioritise or fanfare [like

THIS MEANS FOUR

Channel 4's head of T4 and music reveals why he believes other terrestrial networks can't compete with his channel's music output

MEDIA

BY TIM INGHAM

Channel 4's autumn line-up, across November and December, contains no fewer than 11 new shows, including artist specials, Live sessions and Christmas-themed performances.



ABOVE RIGHT
Supporting artists: Channel 4 showcased new acts in 2011 with shows such as TopMan CTRL (here presented by Huw Stephens and The Cribs' Ryan Jarman)

The broadcaster is proud of its output – both in quantity and quality – but it comes at a time when much of the industry believes support from terrestrial TV is lacking. (Indeed, a recent *Music Week* poll showed fewer than 5% of readers believe channels are doing enough for labels and artists.)

It is a perceived problem Channel 4's head of T4 and music, Neil McCallum, is all too aware of.

And as he tells *Music Week*, your view on the matter all depends on interpretation...



TOTP] but what you're doing with T4 at weekends is kind of an extension and an evolution of what Saturday morning telly used to be like 10 or 15 years ago, where many of these acts are going to get their debut.

Things have moved on and it's not that I'm saying it's for better or worse, I just feel that for me there's volume and quality in our offering. I look to our terrestrial peers and they're not delivering on that front – they're doing it in a different way.

Talking of refocused priorities, would you say that you're screening more music than in previous years?

What I would say is we've got more single-artist specials in this last quarter than I think we've had from previous memory. I don't remember a time that it's been quite so strong. People are sort of tapping into Ed Sheeran, who's had a phenomenal year; it only feels right that his half-hour show from Shepherd's Bush Empire should sit on Channel 4. We've given him a huge amount of support across Channel 4 but also not least across the box channels so it's great to see that kind of recognition come back to us and for the record companies to want to put that piece of programming on Channel 4.



Some of the things we've put out in the last couple of weeks show that. We had a half-hour special with Noel Gallagher. I've not seen another Noel Gallagher special on a terrestrial channel in the last month so it's great to be working with the label and making sure that's coming through as well.

Do you think you stand above your competitors in terms of the window of opportunity you offer labels in the industry?

I think so, yeah. T4 is now in its 13th year. There isn't a comparable in daytime telly – be it at weekends or during the week – that is offering targeted programming to young audiences. So that's brilliantly exciting and it's great to be reminded that T4 is a destination for so many artists.

Also, the direct relationship that we have with labels is important. Part of our success comes from a huge support to labels, which we never underestimate. I think we have a very open, honest dialogue. We appreciate the need to schedule very close to release dates and we're a fairly small team here; that allows us to manoeuvre fairly quickly and work very closely with the scheduling department.

So, while it makes it incredibly busy at times, having the ability to have a one-stop conversation with a record company who say: "Okay, we're going to film this Ed Sheeran show, what can we do with it?" and we can suddenly say, "Okay, we'll place it in this part of the Channel 4 schedule, we'll take extracts from it and place it into Freshly Squeezed, I'll then migrate that show onto Q or 4Music..."

Very, very quickly we can offer impressive [support] across a range of channels. That

conversation just couldn't exist at the BBC.

There's not that level of support to music across the board, across those channels outside of what they do very well around the festivals. So what we're doing in this last quarter just doesn't happen on those other terrestrial channels.

How much pressure do commercial implications play in your music programme planning?

I'd be lying if I said there weren't commercial pressures. Certainly in T4 you're more than mindful of that and it's about making sure you've got the right balance. That can come from a range of formats, the sorts of artists and the durations of these shows. Quite often it is seen as a risk to hand over 30 minutes or 60 minutes to certain artists – can they sustain that? Are they going to bring in a broad enough audience?

That said, something like our SBTV documentary is doing very different things to a half-hour special with The Saturdays.

Sometimes you just park those commercial pressures and go, "Is this a good idea, are we going to get something really exciting and interesting?" That's what we've done with the SBTV documentary, and it's great.

When it comes to our late-night shows, we have a huge freedom. Sometimes you shouldn't take it for granted, but it's brilliant that I can put music shows on the main channel four nights a week. Of course you're working around some bigger entertainment comedy pieces that do a very different job, but we can sit in behind those and inherit a really good audience.

This summer we did a series of Ibiza Rocks, (pictured above) which is probably about the fourth year of doing it. Editorially that worked brilliantly off the repeats of The Inbetweeners – we were finding audiences of 250,000 coming to that show post-midnight during the week, so it can work.

There is obviously a commitment to music in your Q4 line-up. Can you promise the industry that that will be sustained once 2012 rolls around?

Oh God, absolutely. I know already that we've got a commitment from the schedulers here to keep T4 on screen for the whole of next year.

Next year T4 will be celebrating our 14th year alongside Channel 4 celebrating its 30th year. So T4 absolutely more of the same, a huge part of the weekend schedule.

We're already looking at a number of brand new shows in January. At this stage I would say we're trying to create some sort of synergy behind some new series and some returning series in January that very much stamp our commitment to new music. And we'll be able to announce more on that in the next two to three weeks.

We're kicking off 2012 with probably a more cohesive music offering than we've had in previous years – but the volume will be there as well.

FOUR FOR QUARTER 4 C4'S MUSIC SCHEDULE



Shows coming to Channel 4's listings this Q4 include:

NOVEMBER

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

DECEMBER

- InputOutput (Hosted by Mighty Boosh star Rich Fulcher, featuring two new up-and-coming bands each week)
- Live from Abbey Road (New series)



- T4 Stars of 2011 (Music event hosted at London's Earls Court with performances from The Wanted (pictured), Jessie J, Wretch 32, Professor Green, Example, Ed Sheeran, Pixie Lott and Dappy)
- A Very Cee Lo Christmas (One-off programme filmed in the UK)
- The Album Chart Show Introduces... (Featuring exclusive performances and chat with the likes of Labrinth, Cover Drive (left) and Cher Lloyd)



LEFT
Audience puller: C4's Ibiza Rocks coverage broke 250,000 viewers off the back of The Inbetweeners repeats

"We're already looking at a number of brand new shows in January... that very much stamp our commitment to new music..."

NEIL McCALLUM, CHANNEL 4

BUSINESS ANALYSIS

BUSINESS BRIEFING

Let's celebrate indie success – but with a measure of temperance



AIM's ALISON WENHAM is keeping the Champagne on ice, even though our analysis of the first nine months of this year shows what an exceptional time the independents have had. But she is right to hold back.

Even leaving aside the astonishing 4.2 million albums Adele contributed, the indies collectively still sold an additional 800,000 artist albums between January and September this year compared to the same period in 2010. And that increase was spread over a variety of titles and numerous labels, illustrating the diversity of the UK's independent sector.

“What has happened this year gives no guarantee or even indication the tide has turned away from the majors and towards the independents...”

But a snapshot like this is just that – a moment in time – and what has happened this year gives no guarantee or even indication the tide has turned away from the majors and towards the independents, so Wenham's caution is advisable.

What the stats do tell us, though, is that it is the four major record companies that have suffered the heavy losses this year in the artist albums market (the percentage decline on compilations is even worse) and, given that the decline has been widespread, there has to be a real fear the substantial fall that has occurred is a trend rather than a blip.

The story for the independents is another matter. A phenomenon like Adele this year is rare – if not unique – while it is too early to judge whether the extra sales generated by other independent titles have just been a fluke of the release schedule (in that a number of strong indie releases happened to all enter the market around the same time) or evidence this sector is weathering the storm of a growing decline in album sales better than the majors.

But, as the independents gather this week for the first AIM Awards, we should all be celebrating their success. At a time when this industry could soon be facing the prospect of having just three major record companies, further reducing competition and options for artists, we need as many labels as possible to be performing at the top of their game. It seems very clear a number of UK independents are doing just that.

Paul Williams, Head of Business Analysis

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

EXECUTIVE SUMMARY

■ **Independents sold 14.95 million artist albums between January and September, nearly 50% up on the year**

■ **Indie artist album sales still increased by 815,000 units and 8.2% on the year even if Adele is excluded from the calculations**

■ **Highest number of indie albums (14) in Top 100 artist sellers in first nine months of the year since 2001**

■ **XL Beggars finished top independent singles and albums group during 2011's first three quarters with Ministry of Sound second in both markets**

INDIES MAINTAIN A STEADY SHIP

It has been a phenomenal year for independent labels collectively – but they are taking care not to indulge in too much self-congratulation with no guarantee that 2011's impressive feats will be repeated



SINGLES FOCUS INDIES PICK THEIR CHART BATTLES

Ministry men: Example and Wretch 32 broke Adele's stranglehold on the indie singles Top 10



INDEPENDENTS SOLD 7.15 MILLION EXTRA SINGLES in the first nine months of 2011 compared to a year ago, but more than half the increase was down to just XL Beggars and Ministry of Sound.

Although the indie sector's singles sales collectively rose in the period by 60.4% year-on-year as it sold 18.99 million units between January and September, non-majors labels were largely absent from the very biggest sellers.

Eleven of the 100 biggest singles in the first three quarters of the year, according to the Official Charts Company, were released by independents, but only one of these came from a group other than XL Beggars and Ministry. The exception to the rule was C'mon (Catch 'Em By Surprise) by Tiesto Vs Diplo/Busta Rhymes, released by PIAS Recordings' Wall Of Sound and the 84th top seller of the period.

The independents' presence among the top sellers was even more concentrated than just two corporate groups as all of XL Beggars' four hits in the Top 100 for January to September came from Adele, while Ministry's six contributions – although more varied –

ALBUMS FOCUS

BY PAUL WILLIAMS

Whether by luck or design, the first ever AIM Awards take place in London this week in what has turned out to be a momentous year for the independent sector.

When the trade organisation announced in February it was planning to roll out its own awards for the first time after another frustrating Brits, when no non-major acts were among the winners, it could never have imagined how successful a year the indies would have.

Adele's phenomenal sales have undoubtedly helped – and the entire music industry will be grateful for them – but even if you strip out her two albums' 2011 sales, independent labels collectively sold significantly more artist albums in the first nine months of the year than they managed over the same period in 2010.

Including the XL artist's albums 21 and 19, which were the first and second biggest sellers between January and September, independents sold 14.95 million artist albums during the period, nearly five million more than the first nine months of 2010. That represents a year-on-year increase of 50.0% at a time when overall artist album sales actually fell – by 1.2%. It demonstrates that the four majors have taken a big hit in terms of sales this year, selling 5.69 million fewer artist albums than the previous year – a drop of 9.7%.

For the independents that rise to nearly 15 million albums means they have in 2011 sold more units in the first 39 weeks of the year than since 2006, the year before the sector lost both Sanctuary and V2 to Universal and one which had its own 'Adele moment' when the indie-signed Arctic Monkeys achieved what was then the fastest-selling debut album in history.

Without the contribution of Adele, who sold 4,165,787 albums during 2011's first nine months, sales of independent artist albums drop to 10.79 million units.



Clearly the picture is not anywhere near as impressive without her, but that is still around 815,000 more artist titles sold than the indies managed in the first three quarters of 2010 – an 8.2% rise – and better than January to September 2009 when 10.39 million independent artist albums were bought. The rise comes in defiance of the overall artist albums market, which was 3.5% smaller up to the end of September this year than it was over the same period two years ago.

AIM chairman and CEO Alison Wenham describes the numbers as “very impressive” for the independents, but she is quick to add: “I do think

TOP INDEPENDENT ARTIST ALBUMS

POS	OVERALL SALES POS	ARTIST/TITLE / LABEL	Weeks 1-39, 2011
1	1	ADELE 21 XL	
2	2	ADELE 19 XL	
3	24	CARO EMERALD Deleted Scenes From... Dramatico	
4	26	ARCTIC MONKEYS Suck It And See Domino	
5	27	EVA CASSIDY Simply Eva Blix Street	
6	40	BEADY EYE Different Gear, Still Speeding Beady Eye	
7	52	FLEET FOXES Helplessness Blues Bella Union	
8	53	EXAMPLE Playing In The Shadows Ministry of Sound	
9	56	SEASICK STEVE You Can't Teach An Old Dog... PIAS Recordings	
10	69	RADIOHEAD King Of Limbs XL	

Source for charts: Official Charts Company

still relied on just three artists: Example, Wretch 32 and DJ Fresh.

It is a similar picture below the period's Top 100 sellers with six independent releases showing up in positions 101 to 200 in the Top 200 chart for the nine months, but five of them come from Ministry of Sound. Domino sneaks in with Arctic Monkeys' Don't Sit Down 'Cause I've Moved Your Chair in 169th position, meaning there were only four independent groups represented in the year's Top 200 sellers up to the end of September.

As with albums, the position for independents in the singles market is skewed this year by Adele whose Someone Like You is the overall biggest seller with Rolling In The Deep coming seventh. But since the launch of iTunes in the UK in 2004, which transformed the singles market from near death to record-breaking numbers, sales of independent singles have grown at a far more modest rate than the overall market.

While his company has enjoyed the kind of singles success this year normally associated with a major, XL Recordings managing director Ben Beardsworth acknowledges the Top 40, “with a few exceptions, is now the domain of youthful commercial pop”.

TOP INDEPENDENT SINGLES

POS	OVERALL SALES POS	ARTIST/TITLE / LABEL	Weeks 1-39, 2011
1	1	ADELE Someone Like You XL	
2	7	ADELE Rolling In The Deep XL	
3	14	EXAMPLE Changed The Way You Kiss Me Ministry of Sound	
4	20	DJ FRESH FEAT. SIAN EVANS Louder Ministry of Sound	
5	32	ADELE Set Fire To The Rain XL	
6	47	ADELE Make You Feel My Love XL	
7	65	WRETCH 32 FEAT. JOSH KUMRA Don't Go Ministry of Sound	
8	71	WRETCH 32 FEAT. EXAMPLE Unorthodox Ministry of Sound	
9	81	WRETCH 32 FEAT. L. Traktor Ministry of Sound	
10	84	TIESTO VS DIPL0/B RHYMES C'mon (Catch...) Wall Of Sound	

“You have to pick your battles and we're bothered about signing great album acts and it's not a priority of ours to compete in the singles market,” he says.

Looking at sales just between January and September each year, the singles market grew in unit terms by 455.1% between 2004 and 2010 and by 529.6% from 2004 to this year. However, just for independent releases the increase was 177.9% from 2004 to 2010 and 345.8% from 2004 to 2011.

we must be cautious and not be self-congratulatory. It does show the majors are struggling more than the independents, but the market is fiercely competitive. I would love to have this consistency next year when we could definitely say there's been a substantial shift away from mainstream pop to more eclectic music but, that said, Adele is a mainstream pop record.”

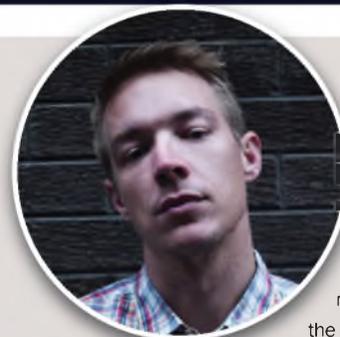
Wenham's caution is echoed by PIAS managing director Peter Thompson who says it has been a strong year for independents, but suggests part of the year-on-year rise in album sales in 2011 could partly be explained by the simple fact “last year was quite a bad year [for independents] and this year is an exceptionally good one”.

“A lot of the bigger independent artists have come through this year with new albums and some of the act are getting bigger and bigger,” says Thompson, whose company is Adele's distributor but, like the rest of the independent sector, PIAS's 2011 achievements have been far more than about just one artist or label.

Alongside Adele's two titles, another dozen of the 100 biggest-selling artist albums during the first nine months of this year were by non-major signings, the sector's greatest share of the top sellers over this period of a year since 2001 when 15 of the 100 top titles between January and September were released by independents. And back then the sector could draw on many more “bigger” indies than now, some of which – such as BMG purchase Zomba – were subsequently bought by the majors and others, including Telstar, which went out of business. In the first nine months of last year the indies provided eight of the 100 biggest sellers.

Despite those label losses over the last decade, a healthy nine different independent corporate groups figure among the top 100 artist sellers in the first nine months of this year. Besides Adele, XL Beggars is represented by XL's Radiohead, Rough Trade's The Strokes and 4AD's Bon Iver, while Domino has the period's 26th top artist

continued on page 16 »

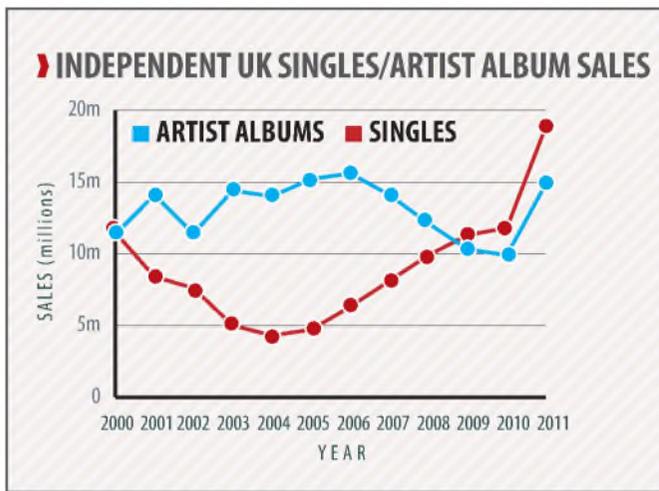


ABOVE
Breaking the mould: Wall Of Sound's Diplo, along with Tiesto and Busta Rhymes, was the only non-XL/MoS act in the indie singles Top 10

As mentioned above, a big chunk of that spurt this year has come from XL Beggars and Ministry, but that still leaves another 3.29 million extra independent singles that were sold in the first nine months of this year compared to the same period in 2010. These additional sales have come from literally hundreds of different indies, more than a dozen of which sold at least 100,000 singles in the period, but many more contributed a few thousand sales or fewer. But collectively they helped the independent singles market grow this year to unprecedented new levels.

PIAS managing director Peter Thompson says his company is having “a lot of surprises” with singles coming through now and selling in respectable quantities while Ministry of Sound Recordings managing director David Dollimore notes: “Because of who the audience is [the singles market] is less artist-based and more about songs and we are going to see a lot more one-song singles next year.”

BUSINESS ANALYSIS



seller with the latest Arctic Monkeys album *Suck It and See*. Also present is *Dramatico* via Caro Emerald, its most successful artist since Katie Melua, *Blix Street* (Eva Cassidy), *Beady Eye* (self-released), *Bella Union* (Fleet Foxes), *Ministry of Sound* (two *Example* albums), *PIAS Recordings* (*Seasick Steve*) and *Demon* (Daniel O'Donnell).

Encouragingly for artist development, the vast majority of those independent successes come from acts on their second albums or beyond, reflecting what Thompson believes is far less pressure on having to break an artist immediately compared to the majors.

"It's the right way forward. You look at all your artists and you've got to be developing careers," he says. "It's never been a plan; it's just the way it happens with independent artists. We don't tend to be under the same pressure as the majors and don't have to break an act first time. Certainly any artist we talk to, it is about two or three albums."

XL Recordings managing director Ben Beardsworth suggests in the world of the majors sometimes every last sale is wrung out of a first album, which can mean overexposure and damage to the artist in the long term.

"The fact we didn't do that with Adele's first album probably helped her campaign," he says, adding: "She's been really careful how she's profiled herself and who she's associated herself with. It's a question of less is more."

The importance of building careers beyond a debut album is also illustrated by a category in the AIM Awards called *Best Difficult Second Album*, which comes with a shortlist comprising Adele, *Bon Iver*, *Fleet Foxes*, *Friendly Fires* and *Toddla T*.

"It probably was the most hotly-debated of the award categories because we were looking to avoid just looking at sales as a measure, but artistry," says Wenham. "The second album is often very difficult for very different reasons. Maybe you've written all your best songs and you've got nothing else in you."

Another element of the independents' success this year has been the diversity of labels finishing among this year's top sellers. They mix long-time players such as XL Beggars, the likes of *Bella Union* and *Domino*, which have only been experiencing significant chart success in recent years, club and compilations

ABOVE
Line of progress: Unit sales of independent artist albums and singles in the UK each year for chart weeks 1 to 39

Source: Music Week research/Official Charts Company



ABOVE/BELOW
Building careers: *Bon Iver* (top) and *Toddla T* are in line for AIM's Best Difficult Second Album award



BELOW
Suck up: Arctic Monkeys have the fourth best-selling indie album of the year so far

super brand *Ministry of Sound*, whose endeavours into A&R have this year delivered their biggest rewards so far, especially in the singles market (see previous page), and an increasing number of artists self-releasing their albums. These have this year included former Oasis members *Beady Eye* via EMI Services and veteran acts *Duran Duran*, *Marti Pellow* and *Status Quo*.

"Over the years, contrary to expectations, we have seen a growth in membership [of AIM]," says Wenham. "We've seen lots of new companies formed and they're all doing okay."

But, while there is clearly new blood, *Dramatico* founder and chairman Mike Batt suggests continuing pressure at retail on margins as prices fall makes it harder and harder for successful labels to step up to the next level of development – as used to happen.

"It would be easier to build on a small, successful indie like *Domino* or ourselves into a *Chrysalis* or *A&M* in the old days when the margins were higher," he says.

Of course, most of those big indies like *Chrysalis* were eventually lost to the majors, a trend that has continued into this century, which may explain why since the peak year of 2005 for the artist albums market in the UK, independent sales have fallen at a much sharper rate than the sector as a whole. Comparing just the first nine months of 2005 with the first nine months of 2011, artist album sales as a whole dropped 26.5%. However, the number of indie albums sold over the same period fell by 29.5%, if you exclude Adele's 2011 sales, although if these are included the drop is only 2.2%.

But, with or without Adele, the decline in independent albums business has slowed since 2008, helped perhaps by the fact that since Universal's *Sanctuary* and *V2* takeovers in 2007 no other significant independents have been swallowed up by one of the majors.

As much as the indies will have plenty to celebrate at the AIM Awards this week in what has been a banner year so far, the phenomenon of Adele and XL means 2011 does have to be put down as something of a one-off. But, beneath their incredible success story, other artists and labels have shown real strength in depth built heavily on record companies sticking with acts long term rather than for just one or two albums.

THERE'S

MARKET SHARE

BY PAUL WILLIAMS

XL Beggars sold nearly triple the number of albums in the first nine months of 2011 as it managed across the whole of last year as it significantly closed the gap on the majors.

The leading independent sold 5.2 million full- and mid-price albums between January and September this year, just 2.3 million fewer than fourth-placed major EMI. Over the same period last year it was 7.6 million sales behind EMI, while among indies was outperformed by *Ministry of Sound*.

But, as *Ministry's* own album sales dropped on the year as it shifted nearly 480,000 fewer compilations, XL Beggars added another 3.9 million albums to its own tally as Adele led the veteran indie to a record-breaking year.

With 21 and 19 respectively not just the biggest two independent albums during 2011's first nine months but the top two sellers overall, XL Beggars commanded an incredible 30.8% of the indie market for full- and mid-price albums and has won widespread praise from across the music industry for what it has achieved.

"A company like Beggars has been built up over an awful long time and deserves all the success it gets," says *Dramatico* chairman Mike Batt who also serves as BPI deputy chairman. "When it gets someone like Adele it shows it can be world beating and that's the sector at its best. It's an indie that's put Adele where she is."

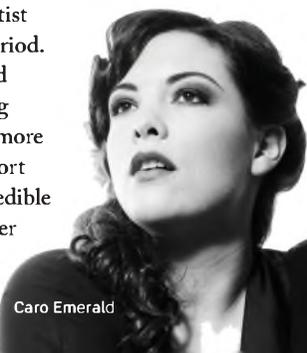
XL Recordings managing director Ben Beardsworth suggests his company's success with Adele shows there are no limits for independents.

"I'm sure it gives some confidence to the independent sector because if an independent has the right artist and the right record there isn't a ceiling," he says.

XL Beggars' share of the independent artist market in the first nine months of the year is almost three-and-a-half times more than nearest rival *Ministry of Sound*, which claimed an 8.9% share and whose fall-back in its traditional compilations base was partially made up by a growth in artist album sales led by *Example's* *Playing In The Shadows* and *Won't Go Quietly*.

Although it clearly suffered from a compilations market which overall fell by 16.5% year-on-year up until the end of September, *Ministry* remained one of the sector's leading players, again outperforming Warner. Its performance was led by *The Sound Of Dubstep 2*, the seventh biggest-selling compilation during the first nine months of the year, while in all it accounted for an incredible 42.1% of all indie various artist albums sold in the period.

Ministry of Sound Recordings managing director David Dollimore says: "We had in a short space of time an incredible result with the number ones we had this



Caro Emerald

NO LIMIT FOR INDEPENDENTS

The indies have come out of the shadows with XL Beggars dominating and Ministry of Sound upping its artist album sales despite a fall in compilations – but the rest are some way behind



RIGHT
Standing tall: Example was one of Ministry's artist successes in a year that saw the label's compilation sales tumble

year, but more can always be done. We want to sell more albums, more singles. It's always difficult. It gets tougher and tougher breaking records and artists but I'm optimistic about next year."

XL Beggars' own albums successes over the nine months was neatly spread across the group, although naturally XL Recordings dominated with its Adele albums, while also providing Radiohead's *The King Of Limbs*, Friendly Fires' *Pala* and The Horrors' *Skying*. Rough Trade's main contribution was The Strokes' album *Angles*, while 4AD led with Bon Iver's self-titled second album.

Demon was the period's third top independent albums group with its 4.7% of the full- and mid-price market led by Daniel O'Donnell's *Moon Over Ireland* and it sold around an extra 100,000 units compared to the previous year. Catalogue specialist Union Square was fourth with a 2.9% independent share, which included more sales from the Madness oeuvre it looks after.

Almost identically matching Union Square for sales but with a very different music make-up, Domino increased its album sales by 51.4% year-on-year between January and September, largely thanks to the Arctic Monkeys' *Suck It And See*.

Despite there being no new album from its biggest-selling artist Katie Melua as there was in 2010, Dramatico actually sold around 100,000 extra albums during the first nine months of the year compared to the same timeframe last year. The main reason for this was Dutch jazz singer Caro Emerald (below left) who, outside Adele, was behind the biggest-selling independent title during the year's first three quarters with *Deleted Scenes From The Cutting Room Floor*. It sold 202,130 copies, making it the period's 24th top artist title overall.

Dramatico's Batt says the presence of four or five singles on the Emerald album has meant the label has been able to build it gradually. "It also appeals across the market," it adds. "Advertisers love her music, because it's happy. It's cool as well as jazzy."

Just ahead of Dramatico in sixth place, Bella Union also had one very big album in the period – Fleet Foxes' *Helplessness Blues* – while Blix Street finished among the Top 10 indie album groups in eighth place after delivering another hit album from the late Eva Cassidy. PIAS Recordings made it to ninth, helped by Seasick Steve, with the 10th-ranked independent Cooking Vinyl's showing included the live Prodigy album *World's On Fire*.

On singles, the market is top heavy with XL Beggars and Ministry of Sound collectively



ABOVE
Label leaders: Daniel O'Donnell (*Demon*), Fleet Foxes (*Bella Union*) and Eva Cassidy (*Blix Street*)

accounting for 37.7% of all independent releases sold up until the end of September this year. But the other 62.3% of the indie sector is made up of hundreds of other labels, ranging from the likes of Domino, which sold singles in the hundreds of thousands, to around 350 labels which shifted between 5,000 and 100,000 units.

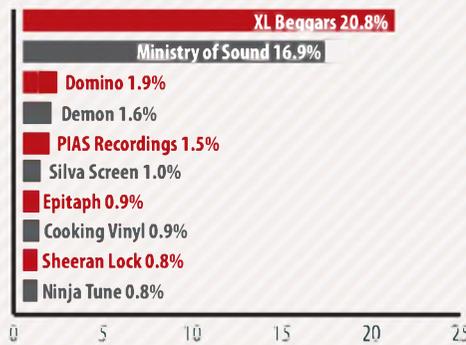
More than one in five independent singles sold across the nine months was released by XL Beggars, which claimed 20.8% of the indie singles market. This, of course, was led by Adele whose *Someone Like You* was the period's top seller, while she accounted for more than 70% of all the group's nearly 4 million singles sales across the nine months.

Ministry, with a 16.9% share of independent singles sales, was less reliant on one artist for one what amounted to 3.2 million units sold, 70.8% higher than during the same period last year. It released six of the 100 top sellers between January and September, three from Wretch 32, two by Example and one by DJ Fresh.

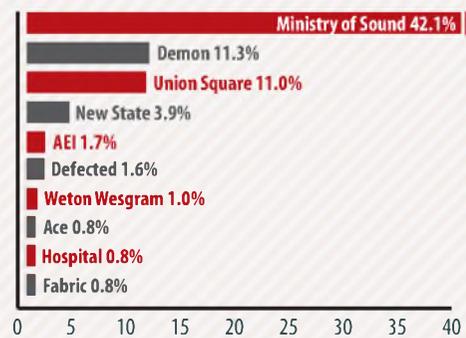
Further emphasising this is a market dominated by just two independents, the third top player Domino was nearly ninth the size of Ministry. It sold around 360,000 singles across the nine months and its biggest release, the Arctic Monkeys' *Don't Sit Down 'Cause I've Moved Your Chair*, was the period's 169th top seller overall.

Among the other 10 biggest independent singles group was Sheeran Lock, which sold more than 150,000 units of material recorded by Ed Sheeran prior to him signing to Atlantic.

SINGLES SHARE

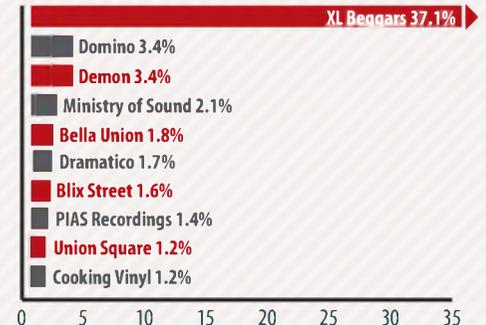


COMPILATION ALBUMS SHARE

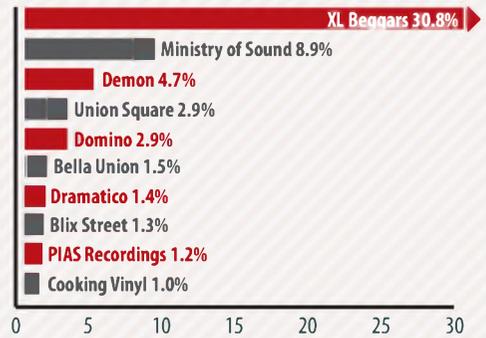


LEFT/RIGHT
Market share breakdown: Share in various independent sectors for chart weeks 1 to 39, 2011

ARTIST ALBUMS SHARE



TOTAL ALBUMS SHARE



CONFERENCE

AWARDS

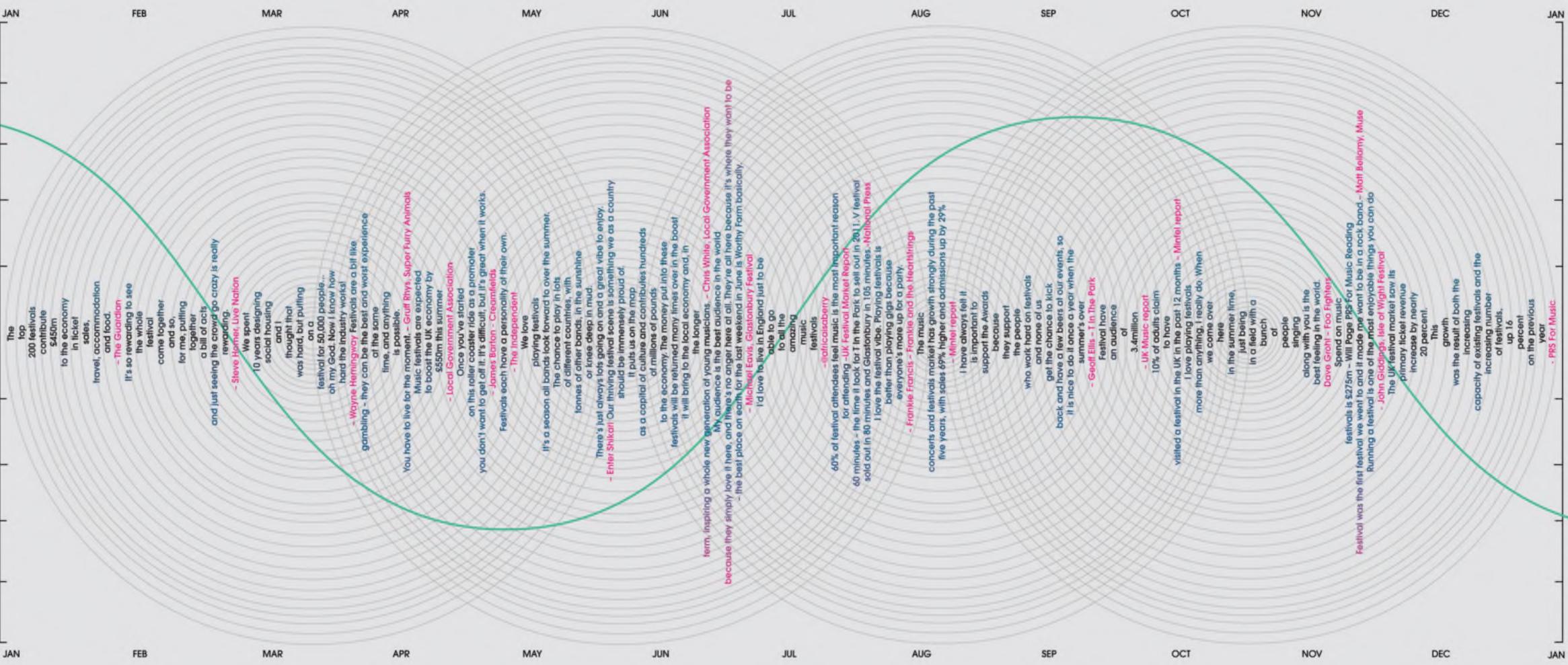
HMV Forum, London

Six panels and dedicated networking sessions, to give you the connections and critical industry insights needed to make your business a success.

The Roundhouse, London

Gala presentation show including:
Gourmet dinner
Complimentary drinks
After-show party
DJs

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FEATURE THE WOMBLES

FANFARE FOR THE COMMON MAN

Mike Batt's achieved a great deal in his 40 year career, but he's best known as the man who made The Wombles the biggest pop stars in Britain. Now he's plotting their return

TALENT

BY DAVE ROBERTS

Considering that the then radical idea of recycling was at the heart of the Wombles' message back in their '70s heyday, it's entirely appropriate that Wimbeldon's litterati should be returning in 2011.

And if anyone is thinking the 'rubbish' association is also apt, let's remember that in 1975, when the charts were not exactly short of massive pop acts, The Wombles sold more singles than anyone else. Plus, Remember You're A Womble could have been a Slade song. Praise doesn't come much higher.

Mike Batt, now chairman of Dramatico, then a jobbing songwriter and musician, was originally asked to compose a theme tune. Instead, he suggested an actual song, including vocals. In return, he asked if he could waive his £200 fee and be granted the worldwide 'entertainment' rights instead.

It turned out to be a smart move. The Wombling Song, released by CBS in 1973, spent 23 weeks on the chart and peaked at number four. Batt had a hit – and already knew he'd have more.

"I made a rod for my own back", he recalls. "As an artist and an A&R man, I'd studied the art of following-up: when someone had a hit, how did they have a second hit? Was the second single the same? Radically different? Different but not too different?"

"I knew that when I had a hit I'd

be ready to have another one. The Wombles were my first hit, so that was it, I had to follow it up."

And how. Remember You're a Womble reached number three and was followed by six more top forty entries in quick succession, including the number two, Wombling Merry Christmas.

Batt says: "I went from someone who did arrangements and jingles, to a successful artist, on Top of the Pops pretty much every other week – albeit in a costume made by my mum."

The Wombles' run of success ended quite shabbily. The franchise was spread too thin by the parent company and their appeal waned sharply. Batt wasn't party to the dilution – or especially upset by the decline.

"I went from someone who did arrangements and jingles, to a successful artist, on Top of the Pops pretty much every other week – albeit in a costume made by my mum"

MIKE BATT, SONGWRITER

"I was 23 and I wanted to get on with the rest of my life." And so he did, enjoying a successful solo career in mainland Europe and, in the early Noughties, founding Dramatico, discovering Katie Melua and helping to nurture her into a multi-platinum selling artist.

Then, this summer, The Wombles played Glastonbury. Batt says: "The farmer, Mr Eavis, said he'd booked us 'by mistake' and there was an outcry. Within an hour we were trending on Twitter, there were letters to the Times. Most importantly, in our time slot we pulled a bigger audience than the main stage act. We played for an hour and it was a huge success." It was not, however, just a moment in the sun. It was the start of a long term plan which, Batt believes, will see The Wombles not only return to the charts and TV screens, but to the forefront of pop culture consciousness.



ABOVE Mike Batt: Waived his initial fee to be granted 'worldwide entertainment' rights to The Wombles

BELOW Wombling Back: Batt brings back The Wombles via Glastonbury to quarter four

A greatest hits album, The W Factor, is released on November 28th, followed by a single, Wombling Merry Christmas, on December 12th.

Batt stresses, however, that this is merely the second step of a long journey: a fairly minor ingredient, in fact, in a truly multimedia mix.

"We've done a few things in the last 20 years or so, but only as a source of gigglement, really. This time it's a structured, concerted and slow-burn strategy. We have bought FilmFair, the company that made the TV shows, and we've bought the worldwide production rights.

"We've formed a joint venture company with the estate of Elisabeth Beresford [author of the original books] and we will be promoting and marketing the Wombles on a level never seen before. They were a massive merchandising phenomenon in the Seventies, but we're taking it a step or two further this time.

"The album and the single are just to tickle people's fancy, really. We don't expect to sell hundreds of thousands, but we might do some daytime TV, maybe a gig or two, just letting people know that The Wombles are on their way back. It's a PR exercise more than a commercial venture at this point."

Over the next year or two it will become all sorts of things – most significantly, a new TV series. 52 eleven-minute episodes are currently in production and Batt expects them to be aired in around 18 months. Talks are already ongoing with a number of terrestrial broadcasters in several countries, including the UK.

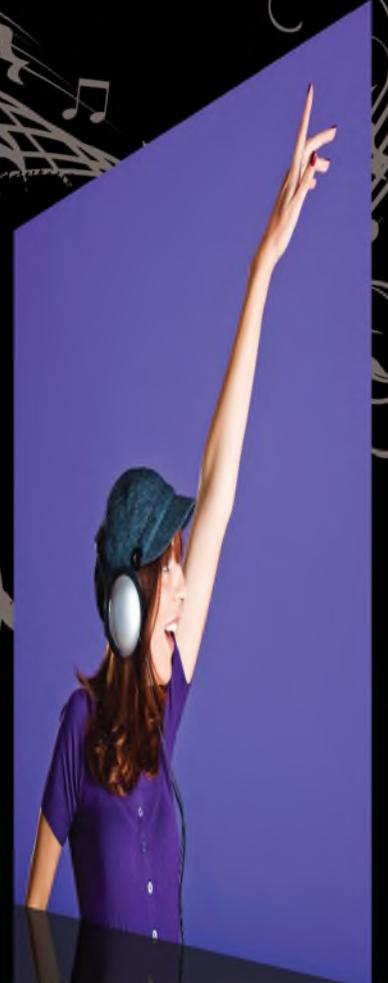
There are also plans to create a digital strategy that will see websites, interactive games and an almost Moshi Monsters-style online eco system.

You get the feeling that after their initial stellar rise, Batt became, if not bored by The Wombles then possibly burdened by them. Now, having proved a success in so many other areas, territories and styles, he's ready to put them back on centre stage.

He has, there's no avoiding this, remembered he's a Womble.



Music distribution



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FEATURE OPEN EMI

EMI'S GOT IT ALL APP'D UP

DIGITAL

BY TIM INGHAM

The explosion in the app market over the past few years has been driven by one factor above all else: convenience

Apps are quick, simple and take you straight into the heart of the action. No loading times, no complicated installations, no fuss

Yet on the technical side of their creation, the music industry has been making things far from straightforward. Software developers – particularly independent software developers – have often found themselves without the legal and industry know-how to tackle music publishing's myriad royalty, licensing and copyright pitfalls

That's why EMI has moved to make things easier for app creators the world over, with its Open EMI sandbox. Built in conjunction with music intelligence platform The Echo Nest, the aim is to put thousands of songs and music video, photos and artwork in the hands of more than 10,000 software developers.

"One of the issues that the developers told us about was licensing," explains EMI Music VP of digital projects Niel Tinegate. "They had to negotiate with various different people in various different departments in various different countries. We've taken those pain points away."

EMI is hopeful that its instantly market-ready initiative will lead to fewer app developers being intimidated by using licensed music – and, therefore, a boon in the cre-

ation of music-based apps.

The setup is tellingly straightforward. Developers can register for an API key, and submit application concepts to EMI and The Echo Nest. Approved apps – both free (ad-supported) and paid – will be released for the web, iPhone, iPad, Android, and other app platforms by EMI, with the underlying intellectual property in the app retained by the developer.

"The payment structure is a division of revenue between the content side – people like ourselves, the publishers and the artists – which gets 60%, and the technical side, which gets 40%," explains Tinegate.

"That 40% revenue goes to The Echo Nest and they negotiate with the developer.

"They get a good deal. The licensing task goes away and they've got access to content that they couldn't ordinarily get to. On top of that, we're going to market the app so they've got the promotional muscle of EMI. For a small developer to get all of those things covered off is quite a big deal."

According to SVP of global digital marketing for EMI Music Bertrand Bodson, artists are fully on board with the idea.

"We saw developers talking about labels not being open enough," he adds. That was the beginning of it. Since then we've lined up a lot of people on both the EMI Publishing side and recorded music side and it's snow-balled."

Label explains how it's made it easier for developers to use its repertoire

The sandbox already offers app developers material from EMI artists including Gorillaz, Tinie Tempah, Professor Green and Eliza Doolittle, as well as access to a big chunk of the label's Blue Note jazz back catalogue. Gorillaz like it so much, they've created their own guide for software creators.

Bodson hopes to add many more artists in the near future – and believes the model could change the industry's licensing structure for years to come. "I think it's going to really be big," he says.

"That's why we spent so much time planning it, and that's why we have so much support. "To be quite candid, in an ideal world we would love all artists to be available to developers and not just from EMI – from the entire industry. But we are starting by taking our own control. This is just a first step."



EMI MUSIC LABEL SERVICES

THE ECHONEST APP partnership isn't the only innovation that's come out of EMI Music in recent months.

As *Music Week* reported in the last issue, EMI's Label Services has achieved its first No.1 album, working with Noel Gallagher and his Sour Mash label for his super-selling High Flying Birds release.

Label Services allows artists and smaller labels to pick from a suite of offerings from EMI, including marketing and distribution.

In another major deal for the division, digital and physical distribution of Peter Gabriel's full catalogue of solo recordings will now be handled through EMI Label Services.



BY:LARM 15YRS

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FEATURE ANDRE RIEU

ANDRE THE GIANT

In the world of classical music, Andre Rieu is certainly a colossus, playing to vast audiences around the world and selling over 30 million albums. 2012 will see one of his biggest tours to date

PROFILE

■ BY CHRIS BARRETT

A 62-year old Dutch violinist with a passion for Waltz music – could there be a more unlikely global music megastar?

But then the 'King Of The Waltz' truly is one of a kind. Not only does André Rieu reside in a castle in Maastricht where the real D'Artagnan, whom Dumas's character was based on, is said to have lived, he has also sold more than 30 million albums around the world.

Then there are the live shows, for which the words 'flamboyant' and 'remarkable' seem somewhat drab. While conducting his 60-strong Johann Strauss Orchestra with the bow of his 1732 Stradivarius, the wild-haired Dutchman adopts a rock star persona that has won over audiences from South America to Japan.

Rieu plays to approximately 700,000 fans every year and tickets are already selling fast for his December 2012 UK arena tour, which is set to include a night at the O2 Arena.

Rieu is signed to Universal for the world but every element of his international activity is overseen by his own multi-million Euro business. Based a few miles from his Maastricht castle, André Rieu Productions handles the production of albums, DVDs, TV specials, live shows, merchandise and relations with his 200,000 strong fanbase. It has some 120 people on the payroll, including Rieu's son Pierre who has managed him since 2001.

Pierre Rieu describes the vast family owned studio in Maastricht as the best investment his father ever made. "The luxury of having the whole set ready to record is great. There is one complete set of instruments, microphones, music stands, chairs; everything ready and waiting for the next recording. When André wants to record something, the entire orchestra receives an SMS and the day after they can record. It works great," he says.

A phenomenon in every sense of the word, André Rieu may have taken his time to break the UK but break it he certainly has, and in his own inimitable style. At the tail end of 2009 the release of the album *Forever Vienna* via Decca saw him climb to number two on the pop charts, a new chart high for a classical violinist. The follow up, 2010's *Moonlight Serenade*, peaked at number five. Both albums dominated the classical specialist chart for many weeks after release and with Rieu's shows being so visually

spectacular he is also a significant ongoing presence in the music DVD chart and currently has five titles in the Top 20.

"Rieu taps into a heady mix of fantasy and nostalgia, and being such amazing visual extravaganzas, his stage shows certainly transfer well onto DVD especially at Christmas or at other gifting times," says HMV music range buyer Amy Hart.

November 7 saw Decca unleash Rieu's latest album, *And The Waltz Goes On*, complete with a bonus DVD. The album is named after the lead track, a new waltz composed especially for Rieu by Oscar-winning Welshman Sir Anthony Hopkins.

Off the radar Hopkins has been writing music for many decades and Rieu was surprised and flattered

"Rieu taps into a heady mix of fantasy and nostalgia, and being such amazing visual extravaganzas, his stage shows certainly transfer well onto DVD especially at Christmas or at other gifting times"

AMY HART, HMV



ABOVE
Extravaganza: Fantasy and nostalgia are all part of the mix

when Hopkins first contacted him six months ago.

"He had seen several of my concert specials on TV in the U.S. and loved the way we make music. Next thing I know, I am talking to Sir Anthony Hopkins. We've been friends ever since. He is not only one of the best actors in the world but also an extremely talented composer," says Rieu.

As a child Rieu and his five siblings were surrounded by classical music and all of them played an instrument. Both his mother and father, a professional conductor, encouraged him to take up violin lessons at the age of five.

"I had a blonde, beautiful 18-year-old teacher, so I didn't object at all," he smiles.

Rieu continued his musical training at conserva-

FEATURE ANDRÉ RIEU

toires in Liège, Maastricht and Brussels. He assembled his first orchestra in 1978, the Maastricht Salon Orchestra. Nine years later he founded the Johann Strauss Orchestra, initially just 12 members strong.

The orchestra's first album, *From Holland With Love*, was released in 1994 and held on to a place in the Top 10 in the Netherlands for more than a year while also going top five in Germany.

Since then his orchestra and global reach have grown dramatically but wherever he goes his trusty Stradivarius stays by his side.

"I have a beautiful mature Stradivarius from 1732. It is such a privilege and joy to play on this violin. It is always in the room with me," he says.

The violin not only plays a key role in the recordings, but also acts as something of a prop during his live performances, with Rieu conducting his orchestra with the violin bow, much like his hero Johann Strauss before him.

"I feel it is important to face my audience and interact with them while I conduct and play the violin," he explains. "Therefore I move a lot on stage. I not only conduct with my violin bow, but with my whole body and facial expressions."

When it comes to staging a show Rieu doesn't like to hold back, but he outdid himself with his *A Romantic Vienna Night* concert series involving a stage set-up that incorporated a replica of the Castle of Schönbrunn, two ice rinks, two working fountains and hundreds of dancers, musicians and artists.

When the tour hit Australia in 2008, the interest of the local audience had been sparked by a series of TV specials that had such powerful results they prompted Decca Records Group managing director Mark Wilkinson to start paving the way for Rieu in the UK.

"Within six to nine months they were selling CDs and DVDs by the hundreds of thousands in Australia," says Wilkinson. "So we created a platform with Sky Arts similar to the one created in Australia and we secured a slot for André on the Royal Variety Show. That was a pivotal moment; it took him and his unique brand of entertainment into 9.5 million homes in the UK on a wet Sunday. We also had a mini-season of André Rieu concerts running on Channel 5 on two consecutive Sundays and there was an almost constant presence for a month on Sky Arts. That created the perfect environment for us to take the product to market."

With TV having played such an important role in breaking André Rieu in the UK, naturally it is the media of choice for the *And The Waltz Goes On* campaign. A number of appearances on the Alan Titchmarsh show are lined up, but most



ABOVE
No holds barred: André Rieu prefers facing the audience as he plays and conducts

BELOW
Maestro: Rieu has studied the violin since the Fifties

significantly he will be appearing on *Strictly Come Dancing* with his orchestra on Remembrance Sunday for a performance of *We'll Meet Again*.

Decca has also constructed an André Rieu season of programmes on Channel 5 running from Sunday November 27 for five consecutive Sundays concluding on Christmas day with a network premiere of a concert special filmed in Maastricht. There will also be activity on Sky Arts and Classic FM, a longtime supporter of Rieu.

"We have backed him since the first album and gave it its first play," says Classic FM managing director Darren Henley, whose station broadcast an André Rieu day on November 7.

"André is a classical musician with pop star status. He has an amazing joy de vivre; his performances are very feel good and they fit well with Classic FM. He plays core classical music but is someone that can play it on BBC 1 primetime on Saturday night. Classical music needs artists like him in the mix."

Chelsea Music Publishing owner Eddy Levy is another senior executive that values André Rieu's contribution very highly, not least in these challenging times.

Levy publishes many traditionally arranged pieces of music that Rieu includes in his repertoire and has worked with him for a couple of years through a publishing deal to represent his catalogue in the UK.

"I have a very good knowledge of the market because I represented Andre Bocelli for 16 years – I know the value of the middle market," says Levy. "It's great for the music industry because his audience are the kind that rarely download, especially not illegally, they will go and buy a CD in Morrisons or Tesco. It is a dream product for the record companies."

Wilkinson describes the kind of consumer that

Rieu's music appeals to as the "massive passive" and points out that although they generally only buy a few albums a year, when they do buy, they buy in their millions..

In a move to encourage digital consumption among this less tech-savvy, older fanbase Wilkinson reveals that Decca is undertaking a big push on the internet through the Daily Mail and Classic FM websites, whilst December will see the Sunday Express offer a free download for

readers to sample André Rieu in the digital space.

Also encouraging online interaction is Rieu himself who is active on social network sites including Facebook and Twitter. Then there is the impressive official André Rieu website and dedicated YouTube channel.

"We experienced that there was a huge demand for this type of communication," says his manager Pierre Rieu. "André tweets and tries to keep his fans up to date with the future plans and our tour agenda so we can make sure they don't miss us when we are in the neighborhood."

Another key partner in the André Rieu story is the National Postcode Lottery in the Netherlands, which has staged concerts fully funded by players with tickets offered to winners. Launched in the UK as the People's Postcode Lottery (PPL) its ties with Rieu have been maintained and in April 2011 2,000 UK lottery winners were presented with tickets to see the king of the waltz in Newcastle.

PPL is marking the release of *And The Waltz Goes On* with a swathe of activity that includes sponsorship of the Channel 5 series and an insert in the CD case that points fans to a specially created website landing page featuring exclusive video material.

But in the early days of PPL's partnership with Rieu its managing director Jo Buccini needing some convincing that the Dutch violinist was right for the UK market and PPL's customers.

"I was upfront with André and said that I didn't see that the UK market would be right for it; classical music in an arena," says Buccini. "But I couldn't have been more wrong, I saw him after the Newcastle concert and said, 'I have to bow to you, I would have never have thought you would have an entire British audience up and dancing'".

Not short of energy, imagination or confidence, Rieu has performed at venues around the world ranging from football pitches to theme parks and palaces. Rieu is convinced that whatever the town or country that he, his Stradivarius, and the 60-piece orchestra roll into a warm welcome is assured.

"The beautiful thing about music is that it has no language; everybody can understand it," says Rieu. "All over the world, I see people clapping, dancing, laughing, crying - music has one universal language and if it touches my heart, it will also touch the heart of the audience."



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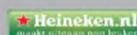
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BODY TALK AIM

A MAJOR DEAL FOR THE 'NO-NAMES'

Why this week's Independent Music Awards matter so much

EVENTS

BY ALISON WENHAM, AIM CHAIRMAN



When I was working at an independent record company in the Eighties, I was invited to attend an industry Classical Committee meeting. It was there I heard, for the first time - but not the last - the phrase 'No-Names'. It took me 20 minutes to realise that this was the nickname for independent record companies.

After an initial 'what the... ' reaction, I underwent an almost biblical conversion; before then I had had zero perspective of an industry whose players could define themselves in this way, and it was a huge wake-up call. I converted overnight to being an indie flag-bearer, one who was determined to ensure that the unsung would get their day in the spotlight.

It therefore seems natural that in 2011, as the year draws to a close with an incredible performance by the indie sector (see page 14 for more on that), that we celebrate our first awards event, proudly putting both a name and a face to the No-Names.

I am often asked about the relationship between Indies and Majors, almost as if that is the single biggest priority of the independents. Aside from ensuring that the trade associations do their job in



ABOVE: Bring Me The Horizon: Grindcore protagonists are up for three gongs at the AIM Awards

maintaining a fair and open market, I would doubt that any indie is at this moment sweating over his or her major company competitor. They will be hard at it, generally working with the grain of new markets and finding that reward and success in equal measure is a combination of quite subtle criteria.

The timing of the first AIM awards just seems so natural. As the indies take the stage on November 10, they will share and celebrate the success of all the artists, companies and individuals in the sector.

I know there will be great respect in the room - and across the industry - because we all know that independent success comes by the skin of the teeth, through belief, risk-taking, patience, tenacity and talent; because the only measure of success that matters to an independent is that which they apply to themselves, and that is what defines the sector.

So winning or losing is not the real point of the AIM awards - it is to shine a light on the incredible artists and people who choose to work in the independent sector. AIM has waited a long time before deciding to launch these awards, and it already feels like the most natural thing in the world.

With a waiting list of over 400, we have seriously underestimated the demand for such an event. But I should say that next year does not promise to be bigger; we simply promise to showcase another year of extraordinary success, from artists, entrepreneurs and companies who define the independent sector - and who are anything but 'No-Names'.

GET INVOLVED»

Music Week's Body Talk gives the industry's trade groups a platform from which to address the entire trade. If you wish to contribute, mail tim.ingham@intentmedia.co.uk.

BULLETINS



1. AIM SPONSORS INDEPENDENT LABEL

MARKET: PIAS BENEFIT

Independent Label Market are proud to announce a special Christmas market in association with AIM, to support the labels who lost their stock in the PIAS fire earlier this year. The market will bring together the heads of various PIAS distributed labels to sell their wares directly to the customers on a market stall. Simon Raymonde, Bella Union said: "Love was all around. Special moments were in abundance. People love to buy music when they can see it and touch it like that. No question it should be a regular event."

For further announcements, please see <http://independentlabel-market.tumblr.com/> and <http://www.musicindie.com>

2. SELL-OUT AIM DIGITAL TRAINING DAY RETURNS

(London, 15th December 2011)

Presented by Good Lizard Media's David Riley (Prodigy's 'Invaders Must Die' digital campaign) and Sam McGregor (campaigns for Suede, Chicane, The Subways), the day covers all critical aspects of digital; from the digital retail value chain and digital marketing to retail and advertising. David and Sam will also work with attending labels to create theoretical digital campaigns using the tools and techniques learnt throughout the day.

Tickets for the AIM Digital Training Day cost £140 + VAT, however MusicWeek readers can take advantage of a 25% discount by emailing James Farrelly at james@musicindie.com. Tickets are available from <http://www.musicindie.com/events/aim>

3. LAST FEW PLACES AVAILABLE FOR 'MANAGING A MUSIC BUSINESS ENTERPRISE' COURSE

AIM has teamed up with Generator to deliver their very successful Managing a Music Business Enterprise (MMBE) qualification in London at the AIM offices in Chiswick.

The thirteen-week course, commencing 24th November, covers the fundamental areas of building a music successful business including digital media and marketing strategies, revenue streams, business models and digital platforms. The programme supports all commercial music ventures including artist managers, promoters, booking agents, record labels, publishing companies, song writers, DIY artists and more. Every element of the course contributes to a live business plan that is developed throughout the programme and can be implemented immediately.

Just a few places on this course currently remain - for further information on the course please visit www.mmbe.co.uk or contact Jonny Gray on 0191 255 4469 / email jonny@generator.org.uk

FEATURED MEMBER BELLA UNION

- Founded: 1997
- Key artists: Fleet Foxes, Midlake, Explosions In The Sky, Beach House, John Grant, Philip Selway, The Walkmen, The Low Anthem, Laura Veirs, I Break Horses, Lanterns On The Lake, Veronica Falls
- Select upcoming releases: Andrew Bird - *Break It Yourself*. Peter Dinklage - <http://www.itstartshear.com>
- Mission statement: "I think having a musician running a record label is a bit like a footballer running a football club. Shouldn't really work, so I have to admit, it is somewhat of a miracle to find myself still here almost 15 years later. Not quite sure what happened. Ethos of the label? To run a label I would like to have been signed to myself." (Simon Raymonde, Founder)



PEOPLE

PERSONNEL NEW MUSIC WEEK TEAM TAKES SHAPE

■ INTENT MEDIA

Music Week has hired two new editorial staff members, to bolster the title yet further under new owner, Intent Media.

Tom Pakinkis arrives as senior staff writer, moving over from Future Publishing, where he worked on titles included *ComputerAndVideoGames.com*, *Official PlayStation Magazine* and *Official Xbox Magazine*. He is joined on the *Music Week* team by new staff writer Tina Hart, already well-known in music circles for her work on MSN's

entertainment blog.

"New *Music Week* is enthusiastic, talented and open to change – and the recruitment of both Tom and Tina couldn't demonstrate that any better," said editor Tim Ingham.

"Both know their music inside-out, can sniff a story from a mile off and even have the temerity to be optimistic about the future of the industry. We're delighted."

Pakinkis and Hart join recently hired editor Ingham and new publisher Dave Roberts on the *Music Week* team.

■ INTELLIX

The access control and cashless payment system company has announced two key appointments and a new UK office to focus on the European festival market in 2012.

Steve Jenner, founder of Virtual Festivals who most recently worked as Digital Director at UK promoter Kilimanjaro Live, is confirmed as VP Director of Operations, UK and Europe. Also joining Intellitix is Greg Parmley, former editor of live music industry title *IQ Magazine*, who will oversee

global communications in his role as Chief Information Officer.

Intellitix activated over 1 million RFID wristbands at festivals in North America this summer. Sites included Coachella, Bonnaroo, Lollapalooza, Outside Lands, Austin City Limits, Electric Zoo, Moogfest and Le Festival d'été de Québec. The company's RFID access control systems securely sealed the festival sites.

■ CR2

The independent electronic music labels has appointed Jennifer Cochrane as Events director and Head of its Cr2 Artist Management division.

Cochrane previously spent six years at Ministry of Sound (MoS) where she held the position of director of tours & events, growing the branded global touring business.

During her time at MoS she was heavily involved in the acquisition of the Hed Kandi brand, responsible for shaping it into, and one of the UK's most successful Club / Bar brands.



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, Paul Strive and MYNC – whose FM radio show broadcasts in over 30 countries and attracts over 4 million listeners a week.



NEED TO KNOW

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#4 Max Lousada, Chairman, Atlantic UK

Most major labels and their imprints are keen to talk up the importance of A&R these days, but Max Lousada has proved himself one of the most successful at executing the strategy.

Having come through the Atlantic A&R trenches, Lousada's great recent successes include Paulo Nutini – whose jazzier, less poppy style he endorsed and encouraged, leading to the Scottish singer's commercial and critical hit *Sunny Side Up*.

He also signed much sought-after talent Ed Sheeran and, alongside management at Asylum, gave the artist real promotional and creative freedom – both of which had a direct bearing on the Suffolk superstar's success this year.

In addition, Lousada's artist-centric attitude led to the creation of Atlantic's pioneering '360-degree' expanded rights deal. No wonder Plan B – an act not afraid of speaking his mind – has nice things to say about him.

MY BIG BREAK How UK luminaries arrived in the music industry...

Matt Cook director of UK talent and programming, MTV

"When I finished university, I moved down to London from Hull, wanting to get into the music industry. I approached Handle Recruitment, as a fresh-faced young pup, and then basically started working in post rooms, including Virgin and Sony. Funnily enough, I moved furniture at MTV for two weeks, and washed a few cars in the car park.

"Eventually I got an interview at MCA International as a marketing assistant. I blagged my way in, got offered the job and worked my arse off. I loved it. I went from adoring the Happy Mondays as a student to working on Black Grape records, and I also got to handle Julian Cope records – one of my proper heroes. I was parachuted into that and it was brilliant. I had a couple of years there, moved to MCA UK and then became a product manager during the heady Britpop times."



TOP TIP If you want to work in music for the right reasons then you've got a head start anyway because of your natural enthusiasm. But you can't be afraid to get your hands dirty.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

When did you first open Rat Records?

The current store is now in its 14th year. I did have a couple of previous shops in Greenwich but this one has just proved to be rather more successful than the others. So 14 years in the current spot.

What do you think has made this store more successful?

Camberwell is quite an interestingly diverse area. How can I put it? It's half rich, half poor, it's half black, it's half white, it's not in town but it's not a suburb. There's a lot of music, there's a lot of creative people there, there's Camberwell College of Arts... so we have all that but the real, real factor that has allowed us to survive is that it doesn't have a proper high street and it doesn't have space where multiples can get in.

That is the frank reason why we've managed. We haven't

ever had to face down any of the chains that have come and gone nor, in our particular spot, do we have to deal with Costa Coffee saying, "We'd like your premises" or anything like that. So that I think is part of the reason.

But the nice reason is because it's a really interesting, vibey, alive area and that brings in the kind of people who want music and particularly want records as well.

There's a lot of talk about a tough time for retail. Do you feel that you've found a protective bubble then?

I think so, yes. The side we're suffering on is CD sales.

If we have decent vinyl, we can sell it and that's what our customers secretly, at heart, want. They buy CDs but they love records – I think that's the difference.

Also, just last week we brought out a huge jazz



RAT RECORDS

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Manager: Tom Fisher



"If we have decent vinyl, we can sell it and that's what our customers secretly, at heart, want. They buy CDs but they love records..."

TOM FISHER, RAT RECORDS

collection and we had a load of Sun Ra albums in there which are extremely rare, avant-garde jazz records.

That's the sort of thing that customers have been going crazy for even if they don't want to buy them.

It's just that thing about a record shop having interesting music in it, interesting music being played out over the sound system and the kind of guys in the shop that say, "Try this, try that." Just a genuine interest in music across genres, really.

How's business now compared to last year and when you first started?

When we started – and this is probably the reverse of what other people are going to say – business was a lot harder than it is now because we just weren't established, so we had to start from scratch and ours isn't an immediately obvious retail site.

We're on a junction, our customers are pretty much the same customers because we don't have many people wandering by like you might

have in central London. So that was actually quite hard.

Then things got better as we got more and more established and actually – again this is a horrible thing to say – as a lot of other bricks and mortar places have closed down, we've actually picked up quite a lot of customers from that.

But I think some of that is actually to do with better customer service and better stock.

Against last year I would say we are finding this year tougher on CDs. We now have what I would say is a really sharp, competitive pricing policy on CDs.

We don't want our customers thinking twice about buying a CD; we want to price it so they'll buy it on the spot

INTERNET vs HUMAN

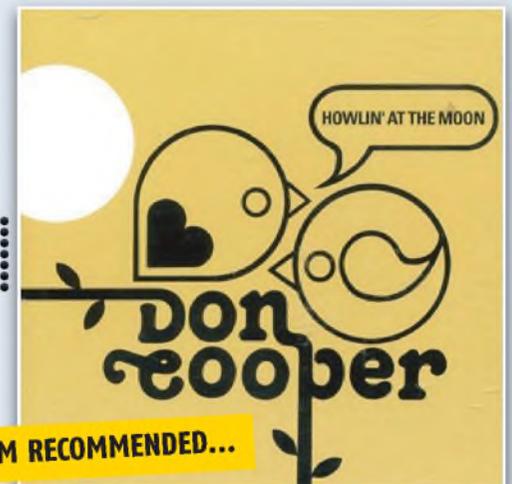
This week's High Street Hero, Tom Fisher, takes on his digital rivals ...



NOEL GALLAGHER'S High Flying Birds



COLDPLAY Mylo Xyloto



DON COOPER Howlin' At The Moon

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	COLDPLAY	Mylo Xyloto
2	TOM WAITS	Bad As Me
3	NOEL GALLAGHER	Noel Gallagher's High Flying Birds
4	RYAN ADAMS	Ashes & Fire
5	JUSTICE	Audio Video Disco
6	BJORK	Biophilia
7	BRIAN ENO	Another Green World
8	BRUCE SPRINGSTEEN	Promise
9	THE POLICE	Greatest Hits
10	BRIAN ENO	Ambient 1: Music For Airports

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	JUSTIN BIEBER	Under The Mistletoe (Deluxe)
2	FLORENCE + THE MACHINE	Ceremonials (Deluxe)
3	COLDPLAY	Mylo Xyloto
4	ANGELS & AIRWAVES	Love, Pt. 2
5	ADELE	21
6	YO YO MA	The Goat Rodeo Sessions
7	JUSTIN BIEBER	Under The Mistletoe
8	MICHAEL BUBLÉ	Christmas
9	FLORENCE + THE MACHINE	Ceremonials
10	ANGELS & AIRWAVES	Love, Pt. 1

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	21
8	NICOLE SCHERZINGER	Killer Love
9	AMY WINEHOUSE	Back To Black
10	DAVID GUETTA	Nothing But The Beat

REISSUE/REPACKAGE

CARO EMERALD Deleted Scenes From The Cutting Room Floor (Platinum Edition) **Dramatico / November 21**



Deleted Scenes... marked Dutch singer Caro Emerald's debut in her homeland last year and broke the Netherlands record (previously held by Michael Jackson's Thriller) when it bagged a 27th non-consecutive week at number one. This new deluxe Platinum Edition comes in special silver digi packaging and boasts a 23-track bonus DVD. Emerald is set to play a sold-out gig at Shepherd's Bush Empire on December 13 with further UK dates announced for March 2012.

PRICE CHECK		Prices correct as of 03.11.2011				
ARTIST / ALBUM		amazon	hmv.com	iTunes	TESCO	zavvi
	FLORENCE + THE MACHINE Ceremonials	£8.99	£8.99	£7.99	£8.99	£8.95
	ADELE 21	£6.99	£6.99	£7.99	£7.49	£7.95

AMY'S LIONESSE BREAKS INTO PRE-RELEASE CHARTS ACROSS THE BOARD

THE NEWS OF AMY Winehouse's posthumous album, to be released next month, has had an instant impact right across *Music Week's* pre-release retail charts.



on top 10 spots at Amazon, HMV and Play.com. The newly unveiled album sits at number 15

Lioness: Hidden Treasures breaks into top 20 lists across the board, narrowly missing out

at Amazon, 12 at HMV and 13 at Play.com.

Take That hold their place at

HMV with Progress Live, in a pecking order that mirrors last week's standings as far as the top three are concerned: JLS and One Direction remain at numbers two and three.

Play.com shows similar consistency at the top with Ollie Murs' In Case You Didn't know still in pole position. JLS'

Jukebox drops significantly this week (2-10) to be replaced by last week's number three, Westlife's Greatest Hits.

Kate Bush slips a place at Amazon as her 50 Words For Snow is leapfrogged by last week's number two Now! 80. The compilation album holds commanding positions at other

retailers as well, taking the number three spot at Play.com and number six at HMV.

REM's greatest hits album, Part Lies, Part Heart, Part Truth, Part Garbage, occupies the middle of the pack at Amazon and Play.com (13 and 14 respectively) while just sneaking into HMV in the number 20 spot.

AMAZON PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	VARIOUS Now! 80 EMI TV
2	KATE BUSH 50 Words For Snow Noble & Brite
3	SNOW PATROL Fallen Empires Fiction
4	ONE DIRECTION Up All Night Syco
5	JLS Jukebox Epic
6	WESTLIFE Greatest Hits RCA
7	IL DIVO Wicked Game Sony
8	OLLY MURS In Case You Didn't... Epic/Syco
9	ANDREW L WEBBER Phantom... Really Useful
10	REBECCA FERGUSON Heaven Epic
11	NICKELBACK Here And Now Roadrunner
12	THE WHO Quadrophenia UMC
13	REM Part Lies, Part Heart... Warner Brothers
14	PINK FLOYD The Wall EMI
15	AMY WINEHOUSE Lioness Island
16	RIHANNA Talk That Talk Def Jam
17	ANDREA BOCELLI Concerto Sugar/UCJ
18	PIXIE LOTT Young Foolish Happy Mercury
19	NIGHTWISH Imaginaerum Nuclear Blast
20	THE ROLLING STONES Some Girls A&M

HMV PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	TAKE THAT Take That: Progress Live Polydor
2	JLS Jukebox Epic
3	ONE DIRECTION Up All Night Syco
4	KATE BUSH 50 Words For Snow Noble & Brite
5	WESTLIFE Greatest Hits RCA
6	VARIOUS Now! 80 EMI TV
7	SNOW PATROL Fallen Empires Fiction
8	RIHANNA Talk That Talk Def Jam
9	THE SATURDAYS On Your Radar Polydor
10	OLLY MURS In Case You Didn't... Epic/Syco
11	DRAKE Take Care Cash Money/Island
12	AMY WINEHOUSE Lioness Island
13	PIXIE LOTT Young Foolish Happy Mercury
14	JLS Eyes Wide Open Epic
15	NICKELBACK Here And Now Roadrunner
16	KYLIE MINOGUE Aphrodite Live Parlophone
17	REBECCA FERGUSON Heaven Epic
18	LADY GAGA Monster Ball Tour Interscope
19	IL DIVO Wicked Game Sony
20	REM Part Lies, Part Heart Warner Brothers

PLAY.COM PRE-RELEASE	
POS	ARTIST/ALBUM/LABEL
1	OLLY MURS In Case You Didn't... Epic/Syco
2	WESTLIFE Greatest Hits RCA
3	VARIOUS Now! 80 EMI TV
4	PIXIE LOTT Young Foolish Happy Mercury
5	SNOW PATROL Fallen Empires Fiction
6	ONE DIRECTION Up All Night Syco
7	NICKELBACK Here And Now Roadrunner
8	KATE BUSH 50 Words For Snow Noble & Brite
9	TAKE THAT Progress Live Polydor
10	JLS Jukebox Epic
11	DR DRE Detox Interscope
12	RIHANNA Talk That Talk Def Jam
13	AMY WINEHOUSE Lioness Island
14	REM Part Lies, Part Heart... Warner Brothers
15	DRAKE Take Care Cash Money/Island
16	IL DIVO Wicked Game Sony
17	REBECCA FERGUSON Heaven Epic
18	MAVERICK SABRE Lonely Are... Mercury
19	THE SATURDAYS On Your Radar Polydor
20	EMELI SANDE Our Version Of Events Virgin

LAST.FM HYPED TRACKS	
POS	ARTIST/ALBUM/LABEL
1	MEGADETH New World Order Roadrunner
2	KELLY CLARKSON Breaking... RCA
3	KELLY CLARKSON Dark Side RCA
4	KELLY CLARKSON Don't Be A Girl RCA
5	PUSCIFER Tiny Monsters Puscifer Ent.
6	PUSCIFER Horizons Puscifer Ent.
7	MEGADETH Sudden Death Roadrunner
8	KELLY CLARKSON I Forgive You RCA
9	MEGADETH Public Enemy No1 Roadrunner
10	KELLY CLARKSON Let Me Down RCA
11	CHARLENE SORAIA Wherever... Peacefrog
12	MICHAEL BUBLÉ I'll Be Home... Reprise
13	COUNTERPARTS Jumping Ship Victory
14	DEER TICK Clownin Around Partisan
15	DEER TICK The Bump Partisan
16	SURFER BLOOD Miranda Kanine
17	DEER TICK Main Street Partisan
18	DEER TICK Walking Out The Door Partisan
19	DEER TICK Funny Word Partisan
20	THE BEACH BOYS Our Prayer Nonesuch

SHAZAM TAG CHART	
POS	ARTIST/ALBUM/LABEL
1	FLO RIDA Good Feeling Atlantic
2	T-PAIN/KHALIFA/L ALLEN 5 O'Clock Jive
3	KELLY ROWLAND Down For... Universal
4	AVICII Levels Island
5	NICOLE SCHERZINGER Try With Me A&M
6	THE SATURDAYS My Heart Takes... Polydor
7	MAGNETIC MAN/KATY B Crossover Sony
8	OLLY MURS Dance With Me Tonight Epic
9	BASTILLE Get Home Young And Lost Club
10	SWAY Still Speedin' 3 Beat
11	NOAH & THE WHALE Waiting For... Mercury
12	REBECCA FERGUSON Nothing's Real... Syco
13	DRAKE/N MINAJ Make Me Proud Young Money
14	CHASE & STATUS Flashing Lights Mercury
15	LLOYD Dedication To My Ex Def Jam
16	JASON DERULO Fight For You Warner
17	STOOSHE Betty Woz Gone Warner
18	EXAMPLE Midnight Run Ministry Of Sound
19	KASABIAN Re-Wired Columbia
20	SKREAM/SAM FRANK Anticipate Columbia

NOW! THAT'S WHAT I CALL MUSIC



30
Massive Tracks
including 16 UK No.1s
Tinie Tempah, Rihanna,
Jessie J, JLS & The Wanted

**NOW That's What I Call Music!
Dance & Sing** looks set to take
centre stage with its eagerly
awaited Christmas release
on Nintendo's Wii™.

NOW That's What I Call Music! Dance & Sing
preparing for its explosive festive launch and is
expected to generate strong mass market appeal.
The launch will be perfectly supported with a
punchy and engaging heavy weight TV campaign
which will showcase the addictive playability of the
game, its unrivalled track list and stunning game
choreography and will focus on our key messages
of fun, participation and music!



The NOW That's What I Call Music! Dance & Sing
launch will also be supported with strong social
media participation and engaging competitions
centred around the games phenomenal track
list which will be free to enter and provides a
truly incredible prize!



For further information about
**NOW That's What I Call Music!
Dance & Sing** join our party at
www.nowthegame.com

Terms & Conditions apply. Details on www.nowthegame.com



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32 SINGLES & ALBUMS

Cher Lloyd is this week's highest new entry on the Official Singles Chart at No.4

CHARTS FOCUS



34 CATALOGUE

Warner releases Tom Waits' Original Album Series set PLUS Adele tops yet another chart

35 GENRE / INTERNATIONAL

Coldplay's Mylo Xyloto sweeps Adele's 21 from the global summit

36 CLUB

Example gains seventh Upfront No.1 as Kelly Rowland celebrates Commercial Pop crown



37 AIRPLAY

Rihanna's collaboration with Calvin Harris makes gains across TV and radio

38 ANALYSIS

We crunch the numbers and highlight the week's movers and shakers

40 PRODUCT

JLS' Jukebox is our album of the week PLUS we introduce our weekly staff pick

CHARTS SINGLES



For all charts and credits queries email isabelle.nesmon@intentmedia.co.uk

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DAYS IN CHART)
1	1	2	PROFESSOR GREEN FEAT. EMELI SANDE Read All About It <i>Virgin GBAAA1100291 (E)</i> (TMS & Ishi) Sony ATV/Bucis (Barnes/James/Kellisher/Kohn/McInderson)	
2	3	5	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam USUM71115507 (ARV)</i> (Harris) EMI (Harris)	
3	2	2	LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco GB1101100464 (ARV)</i> (Labrinth/Da Ciggla) EMI/Sire (Labrinth/McKenzie/Williams)	
4	New		CHER LLOYD FEAT. MIKE POSNER With Ur Love <i>Syco GBHMU1100099 (ARV)</i> (Shellback) Sony ATV/EMI/Kobalt/Maratone AB/Mr Kenani/North Greenway (McIntin/Schuster/Katechi/Posner)	HIGHEST NEW ENTRY
5	5	12	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>ABM/Octone USUM71109132 (ARV)</i> (Shellback/Blanco) Universal/Kobalt (Levine/Levin/Malik/Schuster)	
6	12	5	ED SHEERAN Lego House <i>Asylum GB4HS1100205 (ARV)</i> (Gosling) Warner Chappell/Sony ATV/BD (Sheeran/Gosling/Leonard)	SALES INCREASE
7	7	7	LMFAO Sexy And I Know It <i>Interscope USUM71108090 (ARV)</i> (Party Rock) Yes H/Baby/Chebra/Petry Rock (Gordy/Oliver/Robertson/Listenbee/Beeck)	
8	6	5	CHARLENE SORAIA Wherever You Will Go <i>Peacock GBWEK1100079 (E)</i> (Hutchison) Universal (Band/Kemm)	
9	4	3	KELLY CLARKSON Mr Know It All <i>RCA GBCTA1100219 (ARV)</i> (Kennedy/Jones) Universal/Warner Chappell/Peermusic/B-Unique/Dante Jones/Team BK/External Combustion/Brett James/All For Melodie (Jones/James/Seals/Dean)	
10	13	10	DAVID GUETTA FEAT. USHER Without You <i>Postiva/Virgin GB2BK1100030 (E)</i> (Guetta/Tunfort/Rivestner) EMI/Sony ATV/Rivast Editions/Presant Time/What A Publishing/Burk (Guetta/Tunfort/Rivestner/Cruz/Remond/Loev)	SALES INCREASE
11	9	3	THE WANTED Lightning <i>Global Talent/Island GBUM71108150 (ARV)</i> (Mac) Warner Chappell/Peermusic/RoStone (Mac/Hector/Crewett)	
12	15	3	LANA DEL REY Video Games <i>Stranger GBUM71107964 (PIAS)</i> (Robopop) EMI/Sony ATV (Del Rey/Parker)	SALES INCREASE
13	New		LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR Danza Kuduro (Throw Your Hands Up) <i>Dance Nation GBCEM1101725 (ARV)</i> (Barkati) Sony ATV/EMI/Hella/Together (Don Omar/Lucenzo/Barkati/Pitbull/Qwote/Fitzgerald)	
14	11	19	CHRISTINA PERRI Jar Of Hearts <i>Atlantic USAT21001508 (ARV)</i> (Yeressian) Warner Chappell/Philosophy Of Sound/Wixen/Piggy Dog (Perri/Yeressian/Lawrence)	
15	10	4	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts <i>Decadance/Fueled By Ramen USAT21101071 (ARV)</i> (Benny Blanco/ROBOPOP) Universal/EMI/Kobalt/February 22nd/Epileptic Caesar/High Deal/Rubye A R (Levine/McCoy/Levin/Malik/Lowery/Cmelio)	
16	8	2	RIZZLE KICKS When I Was A Youngster <i>Island GBUV71101397 (ARV)</i> (The Rural) Chrysalis/BMG/Fairwood/Panache/Stage Three (Alexander/Sule/Stephens/Street/Dring/Edwards/Ray)	
17	14	2	COLDPLAY Paradise <i>Parlophone GBAYE110143 (E)</i> (Dravs/Green/Simpson) Universal/Opal/Upala (Berryman/Buckland/Champion/Martin/Eno)	
18	New		NICOLE SCHERZINGER Try With Me <i>Interscope USUM71116605 (ARV)</i> (tbc) Notting Hill/CC (Schack/Hurley/Nervo/ Nervo)	
19	17	3	SEAN PAUL FEAT. ALEXIS JORDAN Got 2 Luv U <i>Atlantic VP USAT21101550 (ARV)</i> (Stargate/Paul) EMI/Kobalt/Write 2 Live/Dutty Rock (Henriques/Ericksen/Hermansen/Tedder)	
20	16	2	COBRA STARSHIP FEAT. SABI You Make Me Feel... <i>Decadance/Fueled By Ramen USAT21100959 (ARV)</i> (Mac) Rokstone/Peermusic/P&P (Mac/Woldsen)	
21	36	24	ADELE Set Fire To The Rain <i>XL GBKS1000348 (PIAS)</i> (F1 Smith) Universal/Chrysalis (F1 Smith/Adkins)	+50% SALES INCREASE
22	20	21	ED SHEERAN The A Team <i>Asylum GB4HS1100095 (ARV)</i> (Sheeran/Gosling) Sony ATV (Sheeran)	
23	18	8	ONE DIRECTION What Makes You Beautiful <i>Syco GB1101100318 (ARV)</i> (Falk/Paroub) EMI/Kobalt/Rami/BMG Rights/Chrysalis/Mr Kanan (Yaroub/Falk/Waterha)	
24	21	6	SAK NOEL Loca People (What The F**k!) <i>3 Beat/AATW ES61A0800031 (ARV)</i> (Noel) EMI/Ultra Tunes (Noel)	
25	23	7	DAPPY No Regrets <i>AATW/Island GBD621100550 (ARV)</i> (IMS) Sony ATV (Contostavlos/Kohn/Kelleher/Barnes/Ihink)	
26	57	5	FLORENCE + THE MACHINE Shake It Out <i>Island GBUM71107355 (ARV)</i> (Epworth) EMI/Universal (Welch/Epworth/Hull)	HIGHEST CLIMBER
27	26	7	JAMES MORRISON I Won't Let You Go <i>Island GBUM71104692 (ARV)</i> (Taylor) Sony ATV/Amagem (Morrison/Robson/Brammer)	
28	29	8	THE CALLING Wherever You Will Go <i>RCA USRC10001047 (ARV)</i> (Tanner) Universal (Kamin/Band)	
29	19	2	BRUNO MARS Runaway Baby <i>Elektra USAT21001885 (ARV)</i> (The Smeezingtons) EMI/Bug/Windward/Warner Chappell/Roc Nation/Music Famamamem/Toy Lane/Late 80's/Westside (Mars/Lawrence/Levine/Brown)	
30	24	18	BRUNO MARS Marry You <i>Elektra USAT21001887 (ARV)</i> (The Smeezingtons) EMI/Bug/Windward/Warner Chappell (Mars/Lawrence/Levine)	
31	22	8	NOEL GALLAGHER'S HIGH FLYING BIRDS AKA What A Life! <i>Sour Mash GB02H1100007 (E)</i> (Gallagher/Sandy) Sony ATV (Gill/gher)	
32	25	10	NICKI MINAJ FEAT. RIHANNA Fly <i>Cash Money/Island USCMS1000717 (ARV)</i> (Rotem) Universal/Sony ATV/Hercules/Bonnie/Money Mack/Rondor/Net Worth (Minaj/Rotem/Hissink/Jordan/Rishi/D)	
33	New		BIRDY People Help The People <i>4th Floor/Atlantic GB4HS1100351 (ARV)</i> (tbc) Sony ATV (Aldred)	
34	28	7	GOO GOO DOLLS Iris <i>Warner Brothers USWB10704707 (ARV)</i> (Goo Goo Dolls/Cavallo) EMI (Reznick)	
35	39	3	BEYONCE Countdown <i>Columbia/Parkwood Ent USMS11102909 (ARV)</i> (Knowles/Taylor) Universal/Warner Chappell/P&P/Zone/Downtown/2020/B Day/Carola/Smith/Total/Famous/Mike Tice/Ther/Taylor/Knowles/Dean/Laura/Pross/Brown/Morris/More)	SALES INCREASE
36	30	11	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Epic/Syco GB4RL1100728 (ARV)</i> (The Fratless) Universal/Sony ATV/BMG Rights/B-Unique/Kobalt (Smith/Preston/Eliot/Alexander-Sule/Stephens)	
37	34	9	PIXIE LOTT All About Tonight <i>Mercury GBUM71105710 (ARV)</i> (Kidd/Droh) Universal/All Minded Up/Pretty Woman/Purple Cap/Sunier Phonic (Droh/Kidd/Limes)	
38	32	9	DELILAH Go <i>Atlantic GB4HS1100223 (ARV)</i> (Delilah/Balistic) Sony ATV/EMI/Full Keel (Wolinski/Delilah/Stewart-Jones/Sutherland)	

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DAYS IN CHART)
39	31	26	NICKI MINAJ Super Bass <i>Cash Money/Island USCMS1000734 (ARV)</i> (Kane) Universal/Peermusic/Money Mack/2412 (Minaj/Polanski/Earl)	
40	New		KATY PERRY FEAT. KANYE WEST E.T. <i>Virgin USCA21001256 (E)</i> (Dr Luke/Armo/Martin) Kobalt/Each Note Counts/KP52 Money/Maratone AB/When I'm Rich You'll Be My Bitch (Ferry/Gottwald/Coleman/Nazirika)	
41	35	7	JASON DERULO It Girl <i>Warner Bros/Island USWB11102211 (ARV)</i> (Kirkcoul) Universal/Sony ATV/Kobalt/Fc/dm/Here's Lookin At You Kido/Beluga (Derulo/Kirkcoul/Beluga/Here's Lookin At You Kido/Beluga)	
42	47	18	RIZZLE KICKS Down With The Trumpets <i>Island GBUV71100891 (ARV)</i> (Leigh Kobalt/Future Cut/Spencer) Future Cut/Kobalt/Stage Three/BMG Rights (Stephens/Alexander-Sule/Levin/Levine/Beeck)	SALES INCREASE
43	27	11	CALVIN HARRIS Feel So Close <i>Columbia GB4RL1100748 (ARV)</i> (Harris) EMI (Harris)	
44	38	6	NERO Crush On You <i>Mercury/M.A. GBUM71104961 (SRD)</i> (Stephens/Roy) Universal (Knight/Zeman)	
45	43	41	ADELE Someone Like You <i>XL GBKS1000351 (PIAS)</i> ★ (Adkins/Wilson) Universal/Chrysalis/Sunier Like (Adkins/Wilson)	
46	58	5	JAY-Z 99 Problems <i>Mercury USJMD400068 (ARV)</i> (Rabin) Universal/Sprint/CC (Westster/Ventura/Lindsay/Ripley/Center/Rubin/Souler/West/Narcrow/Readers/Clawson)	SALES INCREASE
47	37	19	BAD MEETS EVIL FEAT. BRUNO MARS Lighters <i>Interscope USUM71108179 (ARV)</i> (The Smeezingtons/Battle Roy/Emmer) Universal/Warner Chappell/EMI/Bug/tbc (Montgomery/Barron/Levin/Levine/Levine/Beeck)	
48	New		HIGH CONTRAST FEAT. TIESTO & UNDERWORLD The First Note Is Silent <i>Hospital GBCEM1100215 (SRD)</i> (tbc) tbc (tbc)	
49	33	2	COLDPLAY & RIHANNA Princess Of China <i>Parlophone GBAYE110184 (E)</i> (Dravs/Green/Simpson) Universal/Opal/Upala (Berryman/Buckland/Champion/Martin/Svensson/Bac)	
50	42	20	FOSTER THE PEOPLE Pumped Up Kicks <i>Columbia USMS11002951 (ARV)</i> (Foster) Sony ATV (Foster)	
51	54	17	THE WANTED Glad You Came <i>Global Talent/Island GBUM71104495 (ARV)</i> (Mac) Rokstone/Peermusic/Warner Chappell (Mac/Hector/Crewett)	
52	40	11	RIHANNA Cheers (Drink To That) <i>Def Jam USUM71102659 (ARV)</i> (The Berners/Rodrik/Kotting/Kill/Universal/Warner Chappell/EMI/Sony ATV/Kobalt/Warner Bros/When I'm Rich You'll Be My Bitch (Ferry/Gottwald/Coleman/Nazirika)	
53	61	3	CHRIS BROWN She Ain't You <i>Sony RCA US11100076 (ARV)</i> (Free School) Universal/Warner Chappell/Sony ATV/Bug/Windward/Cherry Lane/Novus (Brown/Kocum/Benedict/Bey/Duncan/Rettie/Ferraro/Kidill)	
54	46	12	EMELI SANDE Heaven <i>Virgin GBAAA1100192 (E)</i> (Nightingale/Spencer/Crue/Haw) Sony ATV/EMI/Sire (Sander/Kher/Crue/Chegwinn/Spanner)	
55	56	11	WILL YOUNG Jealousy <i>RCA GB1101100347 (ARV)</i> (Richard X) Sony ATV (Young/Earl/Silwell)	
56	Re-entry		JESSIE J Who You Are <i>Island/Lava USUM71029865 (ARV)</i> (Ged) Sony ATV/EMI/Kobalt/AB/RBCR (Peiken/Gil/Combs)	
57	60	33	LMFAO FEAT. LAUREN BENNETT & GOONROCK Farty Rock Anthem <i>Interscope USUM71100061 (ARV)</i> (LMFAO/GoonRock) Farty Rock/Global Talent (Goroy/Cony/Listenbee/Schreier)	
58	73	9	EVANESCENCE Bring Me To Life <i>Epic/wind-up USWU0200095 (E)</i> (Fortman) State One (Woody/Le/Hodges)	SALES INCREASE
59	41	26	LADY GAGA The Edge Of Glory <i>Interscope USUM71106458 (ARV)</i> (Ladys Gaga/Garibay/D) White Shadow/Universal/Sony ATV/Warner Chappell/CC (Germanna/Cant/yl/Blair)	
60	New		JAMES VINCENT MCMORROW Higher Love <i>Scand Training KAAAY119326 (ARV)</i> (tbc) tbc (tbc)	
61	55	3	KATY PERRY The One That Got Away <i>Virgin USCA21001266 (E)</i> (Dr Luke) Warner Chappell/Kobalt/KP52 Money/Maratone AB/Francis/When I'm Rich You'll Be My Bitch (Ferry/Gottwald/Coleman/Nazirika)	
62	69	42	ADELE Rolling In The Deep <i>XL GBKS1000335 (PIAS)</i> ★ (Epworth) EMI/Universal (Adkins/Epworth)	
63	Re-entry		KATY PERRY Firework <i>Virgin USCA21001262 (E)</i> ★ (StarGate/Vee) Warner Chappell/EMI/Ultar/Times/Timelove/Peermusic/CC/ComEd (Wardner/Banks/Morriser/Williams/Earl)	
64	51	29	MARTIN SOLVEIG FEAT. DRAGONETTE Hello <i>3 Beat/AATW GBXS1000198 (ARV)</i> (Solveig) EMI (Solveig/Sorbara)	
65	68	29	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>USJAY1100032 (ARV)</i> ★ (Afrojack) Sony ATV/Universal/Afrojack/Tpizz/Banks/Felix In The Crowd (Ferez/Ne-Yo/WallSmith)	
66	67	42	RIHANNA Only Girl (In The World) <i>Def Jam USUM71023200 (ARV)</i> ★ (StarGate/Vee/Harrell) EMI/True Love (Tobiasen/Ericksen/Hermansen/Wilhelm)	
67	50	21	KATY PERRY Last Friday Night (T.G.I.F.) <i>Virgin USCA21001264 (E)</i> ★ (Dr Luke/Warner) Kobalt/Warner Chappell/When I'm Rich You'll Be My Bitch (Wardner/Banks/Gottwald/Martin/McKee)	
68	72	3	JUSTIN BIEBER Mistletoe <i>Mercury USUM71106290 (ARV)</i> (The Messengers/Harrell) Universal/Sony ATV/Three Dimension/Messy/Fc/ets & Helix/Bieber Time (Atwell/Messinger/Bieber)	
69	62	10	ED SHEERAN You Need Me, I Don't Need You <i>Asylum USSTC0109480 (ARV)</i> (Gosling/Huggill) Sony ATV (Sheeran)	
70	44	5	LAIDBACK LUKE VS EXAMPLE Natural Disaster <i>Mos GBCEM1101220 (ARV)</i> (Laidback Luke/Ferman) Universal/Bucks/Next Era/Teiga (Van Saeken/Planger/Cheave/Farmer)	
71	49	13	DRAKE FEAT. NICKI MINAJ Make Me Proud <i>Cash Money/Island USCMS1100305 (ARV)</i> (T-Minus) EMI/Warner Chappell/LiveWrite/Universal/Brother Bagz (Minaj/Crawford/Williams/Seaborn)	
72	64	22	EXAMPLE Changed The Way You Kiss Me <i>Mos GBCEM1100336 (ARV)</i> (Woods) Universal/Chrysalis (Cleaver/Woods)	
73	Re-entry		CHER LLOYD Swagger Jagger <i>Syco GBHMU1100035 (ARV)</i> (The Berners/The Vezichs) Sony ATV/Warner Chappell/EMI/Sire/Kobalt/Beginning of the End/Rompage (Lloyd/Kohn/Levin/Levine/Beeck/Lofthouse)	
74	70	9	THE SATURDAYS All Fired Up <i>Polydor GBUM71105947 (ARV)</i> (Knoxon/Aliggins) Xenon/n/n/warner Chappell/EMI/Sony ATV/Strap (Aliggins/Dreil/Coyle/Mack/Restri/Cocqer/Well/Peccard/Chebe/Fisher/Peermusic)	
75	New		BLACKSTREET FEAT. DR DRE No Diggity <i>Interscope USRC1000978 (ARV)</i> (Dr Dre/tbc) Universal/Notting Hill/Jmg/gem/Singer/Bliv/BMC Rights/M/Kobalt (Withers/Stewart/Riley/Romulus/Vickill/Waters)	

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As used by Radio 1

CHARTS ALBUMS



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (ISSUE/PROVOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (ISSUE/PROVOR)
1	New		FLORENCE + THE MACHINE Ceremonials <i>Island</i> 2782808 (ARV) (Epworth)				HIGHEST NEW ENTRY
2	1	2	COLDPLAY Mylo Xyloto <i>Parlophone</i> 9875531 (E) (Dravs/Green/Simpson/Harrell)				
3	New		PROFESSOR GREEN. At Your Inconvenience <i>Virgin</i> CDV3792 (E) (16bit/Youngboyz/Scharrf/TMS/SHI/Hayes/Mojam/Camo & Krooked/Naughtyboy/Hudson/Clifton/LJ Khalil/Itc.)				
4	2	3	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash JDNCD10 (E)</i> (Gallagher/Sandy)				
5	3	2	MICHAEL BUBLE Christmas <i>Reprise</i> 143 9362495323 (ARV) (Foster/Rock/Gatica)				
6	New		ALFIE BOE Alfie <i>Decca</i> 2777376 (ARV) (Ibi.)				
7	8	41	ADELE 21 <i>XL CD520 (PIAS)</i> 10 ★ 2★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)				SALES INCREASE
8	7	8	ED SHEERAN + <i>Asylum</i> 5249864652 (ARV) (Gosling/Hugall/Sheeran/No 1 U)				SALES INCREASE
9	New		RIZZLE KICKS Stereo Typical <i>Island</i> 2780337 (ARV) (Whiting/The Rural/Spencer/Future Cut/Dodds/Barratt/Fat boy slim/Chirelli/Caruane)				
10	New		MANIC STREET PREACHERS National Treasures: The Complete Singles <i>Columbia</i> 88697946152 (ARV) (Various)				
11	4	42	BRUNO MARS Doo-Wops & Hoologans <i>Elektra</i> 7557892721 (ARV) 2★ ★ (The Smeagingtons/Needlz/The Supa Dups)				
12	6	3	MATT CARDLE Letters <i>Columbia/Syco</i> 89697843592 (ARV) (Stannard/Howes/Berlow/White/Wheatley/Walsh/James/Green/Thornalley)				
13	New		JUSTIN BIEBER Under The Mistletoe <i>Def Jam</i> 2783397 (ARV) (Ibi.)				
14	5	2	KELLY CLARKSON Stronger <i>RCA</i> 88697961872 (ARV) (Kennedy/Usen/Jones/Karstin/Abraham/Oliver/God/Roberts/Miley/Halbert/Jenkins/Lindell/DuSiefano/Benson)				
15	13	12	MAROON 5 Hands All Over <i>A&M/Octone</i> 2749821 (ARV) (Lange)				SALES INCREASE
16	9	4	STEPS The Ultimate Collection <i>Sony RCA</i> 88697962512 (ARV) (Topham/Twigg/Watkinson/Frampton/Kreuger/Elofsson/Romdane/Larossi/Stark/Taylor/Kennedy/Jeywardena)				
17	12	6	JAMES MORRISON The Awakening <i>Island</i> 2778944 (ARV) (Butler/Taylor)				
18	14	51	RIHANNA Loud <i>Def Jam</i> 2752365 (ARV) 5★ 2★ (StarGate/Vee/Harrell/Bozeman/The Runners/Riddick/Pelow/Caron/Sham/Mo/R/Mu/S/Stewart/Cean/Soundz/Alex Ca Kid)				SALES INCREASE
19	15	111	ADELE 19 <i>XL CD313 (PIAS)</i> 6★ (Abbiss/White/Ronson)				SALES INCREASE
20	11	2	THE SOLDIERS Message To You <i>DMG TV DMGTV346 (SDU)</i> (Patrick)				
21	18	62	KATY PERRY Teenage Dream <i>Virgin</i> CDV3084 (E) 2★ ★ (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Amme/Wells)				
22	16	9	EXAMPLE Playing In The Shadows <i>Mos Music</i> 278212 (ARV) (Walden/Stephens/Ray/Woods/Ladstar/Fathes/Clark/Ladback/Luke/Parnar/Sheldrake/Havers/The Brooke/Bother/Charz & Status/Coof/Jone/Nevo/Dirty South/Jerkkr/Selgi/K)				
23	21	25	CARO EMERALD Deleted Scenes From The Cutting Room Floor <i>Dramatica/Gemini</i> 871709204107 (ACA ARV) (Schreurs/Wienngen)				SALES INCREASE
24	17	3	DANIEL O'DONNELL The Ultimate Collection <i>DMG TV DMGTV345 (SDU)</i> (Ryan)				
25	New		BEACH BOYS The Smile Sessions <i>Capitol/Parlophone</i> CD276582 (E) (Wilson/Ingram/Boyd)				
26	20	7	KASABIAN Velociraptor! <i>Columbia</i> 89697933572 (ARV) (Pizzorno/Lian the Automator)				
27	30	36	JESSIE J Who You Are <i>Island/Lava</i> 2758627 (ARV) 2★ (Dr. Luke/Brissett/Cornish/Martin/K/Oak/The Invisible Men/Parker & James/Thomas/Gad/Gordon)				SALES INCREASE
28	23	7	TONY BENNETT Duets II <i>Sony RCA</i> 98697692532 (ARV) (Ramone)				
29	19	10	DAVID GUETTA Nothing But The Beat <i>Positiva/Virgin</i> PV7839942 (E) (Guetta/Vee/Caren/Tunfort/Riesterer/Black/Raw/Mroja/K/Luttrell/Avicii)				
30	32	107	MICHAEL BUBLE Crazy Love <i>Reprise</i> 9362496277 (ARV) 8★ (Foster/Rock/Gatica/Chung)				SALES INCREASE
31	24	11	WILL YOUNG Echoes <i>RCA</i> 98697947792 (ARV) (Richard X/Eliot/Hofmann)				
32	26	52	CEE LO GREEN The Lady Killer <i>Warner Brothers</i> 7567889289 (ARV) 2★ (FT Smith/The Smeagingtons/Allen/Marsh/Reem/Simpkins/Splash/Dr. Luke/Ng/ish/Green)				
33	25	7	CHRISTINA PERRI Lovestrong <i>Atlantic</i> 7567889945 (ARV) (Chirelli/Hodges)				
34	New		MEGADETH Th1rt3n <i>Roadrunner</i> RR774072 (ADA ARV) (Johnny K/Mustaine)				
35	New		U2 Achtung Baby 20th Anniversary <i>Mercury</i> 2778825 (ARV) (Llanos/Eno)				
36	New		LOU REED & METALLICA Lulu <i>Vertigo</i> 2781597 (ARV) (Reed/Metallica/Wilner/Hidslman)				
37	New		STEEL PANTHER. Balls Out <i>Universal Republic/Island</i> 2783267 (ARV) (Ruston)				
38	10	2	TOM WAITS Bad As Me <i>Anti</i> ANTI171511 (ACA ARV) (Waits/Brennan)				
39	67	105	FLORENCE + THE MACHINE Lungs <i>Island</i> 2797940 (ARV) 4★ (Epworth/Ford/Mackie/Hughal/White)				HIGHEST CLIMBER
40	56	8	LMFAO Sorry For Party Rocking <i>Interscope</i> 2774463 (ARV) (Party Rock/Aluni/Harris/Feedoo/LMFAO)				SALES INCREASE
41	34	24	LADY GAGA Born This Way <i>Interscope</i> 2764126 (ARV) ★ (Lady Gaga/Ganbay/Laursen/D/White Shadow/Reed/One/Sparks)				
42	31	4	EVANESCENCE Evanescence <i>Virgin/Wind Up</i> 6785792 (E) (Reskullme)				
43	28	35	NOAH & THE WHALE Last Night On Earth <i>Mercury/Young & Lost</i> 2760096 (ARV) (Fink/Lader)				
44	37	11	JOE MCELDERRY Classic <i>UCJ</i> 2779934 (ARV) (Baker/Morcon/Pochini)				
45	47	57	TINIE TEMPAH Disc-Overy <i>Parlophone</i> 9055132 (E) 2★ (Ledgell/Cline/Shaw/Wickens/Rickets/Hill/SH/Swedish House Maffin/Boyne/Naughty Boy/Harris/C)				SALES INCREASE
46	44	108	AMY WINEHOUSE Back To Black <i>Island</i> 1713041 (ARV) 6★ 6★ (Ronson/Salaco/mem.com)				
47	39	204	NIRVANA Nevermind <i>Geffen</i> 2777903 (ARV) 2★ (Vig/Nirvana/Montgomery/Jones/Gaffir/Wallice/Adhikari)				
48	27	2	STING The Best Of 25 Years <i>A&M</i> 2783931 (ARV) (Fitzmaurice/Sting/Cofman/Loren/Pacchiani)				
49	41	19	BEYONCE 4 <i>Columbia/Parkwood Ent</i> 88597908242 (ARV) (Knowles/Mosh/Stewart/Basker/Taylor/Babyface/Direct/51/West/Switch/De/Pl/Te/Ce/er/Kutler)				
50	Re-entry		ALFIE BOE Bring Him Home <i>Lecca</i> 2759210 (ARV) (Morgan/Pochini)				
51	38	5	BEN HOWARD Every Kingdom <i>Island</i> 2777485 (ARV) (Bend)				
52	33	4	JOHNNY MATHIS The Ultimate Collection <i>Sony</i> 88597958322 (ARV) (Deusch/Gold/Miller/Ham/Albshamer/Mollin/Horcz/Ell/Rodgers/Ewors/Feller)				
53	36	5	LADY ANTEBELLUM Own The Night <i>Capitol/Parlophone</i> 5807032 (E) (Wolkey/LaCye/Antebellum)				
54	53	10	RED HOT CHILI PEPPERS I'm With You <i>Warner Brothers</i> 9352495444 (ARV) (Rebin)				
55	45	43	THE OVERTONES Good Ol' Fashioned Love <i>Warner Music Entertainment</i> 255454958 (ARV) ★ (Southwood)				
56	22	2	RONAN PARKE Ronan Parke <i>Epic/Syco</i> 88597952502 (ARV) (Lipson)				
57	46	4	KATHERINE JENKINS Daydream <i>Warner Music Entertainment</i> 5249880582 (ARV) (Shanks/Foster/Class 1/Mae/Gold)				
58	54	147	LADY GAGA The Fame <i>Interscope</i> 1785477 (ARV) 4★ ★ (RedOne)				
59	59	108	MUMFORD & SONS Sigh No More <i>Gentlemen Of The Road/Island</i> 2722538 (ARV) 4★ (Dravs)				SALES INCREASE
60	68	42	THE WANTED The Wanted <i>Geffen</i> 2744607 (ARV) (Mac/Jeberg/Cutler/Ram/Falk/The Wicked/Keatin/Barry Blue/Phat Febe/Woodford/Chambers/Flack/Dreamlab/Hatimaru/Commeric/h/Comer)				SALES INCREASE
61	74	8	LAURA MARLING A Creature I Don't Know <i>Virgin</i> CDV3091 (E) (Johrs)				SALES INCREASE
62	57	18	ARCTIC MONKEYS Suck It And See <i>Domino</i> WIGCD258 (PIAS) (Ford)				
63	48	49	NICKI MINAJ Pink Friday <i>Cash Money/Island</i> 2754184 (ARV) (Kane/Swizz Beatz/Crawford/Money/Peter/D'Neese/Ca/K/7-Minneapolis/Liam/Drew/Money)				
64	Re-entry		ELBOW Build A Rocket Boy! <i>Fiction</i> 2762328 (ARV) ★ (Potter)				
65	62	40	CHASE & STATUS No More Idols <i>Mercury</i> 2745135 (ARV) ★ (Kennard/Milton/Nowels/Sub Focus/Plan B)				
66	58	82	PLAN B The Defamation Of Strickland Banks <i>679/Atlantic</i> 5186584712 (ARV) 3★ 2★ (Drew/Epworth/Appscolley/McKewin)				
67	42	4	CLIFF RICHARD Soulicious <i>EMI</i> 0881522 (E) (Dozier/Ashford/Simpson)				
68	50	69	COLDPLAY Viva La Vida <i>Parlophone</i> 2121140 (E) 4★ 3★ (Emo/Dravs/Simpson)				
69	52	4	RYAN ADAMS Ashes & Fire <i>Columbia</i> 88597958022 (ARV) (Johm)				
70	Re-entry		NICOLE SCHERZINGER Killer Love <i>Interscope</i> 2766515 (ARV) (RedOne/Beat/Keek/Immy/oker/Falk/Josefson/Ram/Al/Pecker/Steinberg/orsin/Nason/Swisky/Stercote/Vee/Stewart/Ned/Phemell/Taylor/Ec/100/Maver/Boys/H/merell)				
71	Re-entry		OASIS Time Flies: 1994 - 2009 <i>Big Brother</i> 88697222662 (PIAS) ★ (Casis/Coyle/Morris/Stein/Scardy/Cellegher)				
72	49	142	COLDPLAY Parachutes <i>Parlophone</i> 5277831 (E) (Kelsou)				
73	51	4	JASON DERULO Future History <i>Warner Brothers/Beluga Heights</i> 9352495351 (ARV) (The Fligtones/Kinskou/D/Frank/Roim/RedOne/Beat/Geek/Cee Slam/Walke/W/Kinney/Nash/The Outermints/Roberts/Jeanette/Kelly/Cesrou/ew/Thral/Rom/abo)				
74	63	50	TAKE THAT Progress <i>Polydor</i> 2748474 (ARV) 8★ (Price)				
75	61	25	PROFESSOR GREEN. Alive Till I'm Dead <i>Virgin</i> CDV3086 (E) (Naughty Boy/Future Cut/Jones/TheThemic/C/ez/Mojam/Labrinth/Ca/Giggler/Tweet/ger/Semry/Tel/Snow/F/Phillips/Fink/H/eyes)				

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Key
★ Platinum (300,000)
● Gold (100,000)
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CHARTS CATALOGUE

REISSUES REVIEWS

TOM WAITS



Original Album Series: Closing Time/The Heart Of Saturday Night/

Nighthawks At The Diner/Small Change/Foreign Affairs (Elektra/Rhino 8122797470)

The idiosyncratic singer/songwriter logged only his second UK Top 10 entry, and his first in America, with critically acclaimed new album, *Bad As Me*. It's an ideal time, therefore, for Warner Music's excellent no-frills Original Album Series to release this terrific box set which contains his first five albums in cardboard replica sleeves. An opportunity to bag five albums for the price of one. Originally released on Asylum between 1973 and 1977, the albums were only modestly successful at the time but in retrospect they are works of great merit. Not quite rock, they mix folk and jazz influences to create a unique and engrossing body of work. Waits' downbeat raspy delivery certainly draws the best out of the material, which includes *Ol' 55*, which was covered by The Eagles, and Tom Traubert's *Blues*, which is based loosely on *Waltzing Matilda*, and eventually became a hit for Rod Stewart. Great stuff from a performer who has been making challenging and important music for nearly 40 years.

THE CRITTERS



Awake In A Dream: The Project 3 Recordings (Now Sounds CRNOW 28)

An excellent 'sunshine pop' act that achieved several American hits, most notably *Mr Dieingly Sad* and *Younger Girl* – The Critters had lost impetus by the time they signed for Enoch Light's Project 3 label. Neither of the two albums they cut for the imprint – 1968's *Touch 'N Go* and the following year's *Critters* – sold particularly well but 40 years on they are rightly regarded as minor masterpieces of soft psychedelia, and now make their CD debut in a package that also includes the bonus track *Lisa, But Not The Same* and a 16 page booklet with extensive liner notes. A pleasing selection of songs, with the perky *Younger Generation* and the nicely harmonised *Let's Love* among the highlights.

DAVE DAVIES



Hidden Treasures (Sanctuary 2777653)

Ray Davies senior role in The Kinks

meant that few of Dave's songs were given much weight but – with Ray and the rest of The Kinks in uncredited supporting roles – he did have a major hit single in 1967, reaching number three with his debut solo release, the haunting *Death Of A Clown*. Follow-up Susannah's *Still Alive* fared less well, reaching number 20, and subsequent singles, lifted from the sessions for what was to have been his first solo album, failed to chart leading to the album being shelved. More than 40 years on, Andrew Sandoval has remastered the tracks intended for the album to create *Hidden Treasures*, which also includes outtakes, rarities and alternate mixes, and is a fine, musically varied period piece, which will undoubtedly attract much attention from The Kinks' faithful fanbase.

ROY WOOD



Music Book (EMI C 7312212)

Venerated for his work with The Move, Wizzard,

ELO and solo, Roy Wood has been in the industry for 45 years and marks the landmark with this double disc set, comprising recordings he selected and sequenced himself. A brilliant singer, songwriter, arranger and producer, Wood is unique and a great mimic at the same time, constructing walls of sound *a la* Phil Spector (See *My Baby Jive*), out-harmonising The Beach Boys (Forever), rocking like Bill Haley (Are You Ready To Rock), and taking his cue from Mason Williams for ELO's *First Movement*. Included are less derivative masterpieces like *Flowers In The Rain* (covered by Nancy Sinatra) and Status Quo's cover of *I Can Hear The Grass Grow*. Several tracks here are previously unissued, including a new version of *Blackberry Way*, The Move's only number one, which Wood has chosen to augment with extra strings.

CATALOGUE TOP 20 HITS



POS	LAST WK	ARTIST / ALBUM / LABEL/DISTRIBUTOR
1	5	GUNS N' ROSES <i>Greatest Hits</i> / Geffen (ARV)
2	1	THE MOODY BLUES <i>The Very Best Of</i> / JMTV (ARV)
3	2	THE BEATLES <i>1</i> / EMI (E)
4	RE	FOO FIGHTERS <i>Greatest Hits</i> / RCA (ARV)
5	RE	ABBA <i>Gold - Greatest Hits</i> / Polar (ARV)
6	7	EMINEM <i>Curtain Call - The Hits</i> / Interscope (ARV)
7	6	DIRE STRAITS & MARK KNOPFLER <i>Private Investigations - The Best Of</i> / Mercury (ARV)
8	4	THE CARPENTERS <i>Gold - Greatest Hits</i> / A&M (ARV)
9	8	LED ZEPPELIN <i>Motherhip - Best Of</i> / Atlantic (ARV)
10	15	MICHAEL JACKSON <i>Number Ones</i> / Epic (ARV)
11	9	RED HOT CHILI PEPPERS <i>Greatest Hits</i> / Warner Brothers (ARV)
12	10	PETER FRAMPTON <i>Frampton Comes Alive</i> / A&M (ARV)
13	12	MEAT LOAF <i>Piece Of The Action - The Best Of</i> / Camden Deluxe (ARV)
14	RE	BEACH BOYS <i>The Very Best Of</i> / Capitol/Parlophone (E)
15	11	STEREOPHONICS <i>A Decade In The Sun - Best Of</i> / V2 (ARV)
16	NEW	THE STONE ROSES <i>The Very Best Of</i> / Silvertone (ARV)
17	RE	BOB MARLEY & THE WAILERS <i>Legend</i> / Tuff Gong (ARV)
18	RE	ELVIS PRESLEY <i>Elvis - 30 Number 1 Hits</i> / RCA (ARV)
19	14	TOM PETTY & THE HEARTBREAKERS <i>Greatest Hits</i> / Geffen (ARV)
20	18	MADNESS <i>Complete Madness</i> / Union Square (SDU)

Official Charts Company 2011

CATALOGUE TOP 20 SINGLES



POS	LAST WK	ARTIST / ALBUM / LABEL/DISTRIBUTOR
1	2	GOO GOO DOLLS <i>Iris</i> / Warner Brothers (ARV)
2	1	THE CALLING <i>Wherever You Will Go</i> / RCA (ARV)
3	RE	JAY-Z <i>99 Problems</i> / Mercury (ARV)
4	3	EVANESCENCE <i>Bring Me To Life</i> / Epic/Wind-up (E)
5	4	COLDPLAY <i>Fix You</i> / Parlophone (E)
6	5	MAROON 5 <i>She Will Be Loved</i> / A&M/Octone (ARV)
7	NEW	BLACKSTREET FEAT. DR DRE <i>No Diggity</i> / Interscope (ARV)
8	RE	MICHAEL JACKSON <i>Thriller</i> / Epic (ARV)
9	RE	OASIS <i>Stop Crying Your Heart Out</i> / Big Brother (PIAS)
10	6	NIRVANA <i>Smells Like Teen Spirit</i> / Geffen (ARV)
11	RE	PRINCE <i>Purple Rain</i> / Warner Brothers (ARV)
12	RE	GUNS N' ROSES <i>November Rain</i> / Geffen (ARV)
13	7	HADDAWAY <i>What Is Love</i> / RCA (ARV)
14	RE	RAY PARKER JR <i>Ghostbusters</i> / Arista (ARV)
15	RE	KELLY CLARKSON <i>Because Of You</i> / RCA (ARV)
16	NEW	THE STONE ROSES <i>I Wanna Be Adored</i> / Silvertone (ARV)
17	RE	GUNS N' ROSES <i>Sweet Child O' Mine</i> / Geffen (ARV)
18	RE	BON JOVI <i>Always</i> / Mercury (ARV)
19	RE	COLDPLAY <i>Viva La Vida</i> / Parlophone (E)
20	RE	BOBBY BORIS PICKETT <i>Monster Mash</i> / Decca (ARV)

Official Charts Company 2011

CATALOGUE TOP 20 ALBUMS



POS	LAST WK	ARTIST / ALBUM / LABEL/DISTRIBUTOR
1	1	ADELE <i>19</i> / XL (PIAS)
2	NEW	MICHAEL BUBLE <i>Crazy Love</i> / Reprise (ARV)
3	2	NIRVANA <i>Nevermind</i> / Geffen (ARV)
4	3	AMY WINEHOUSE <i>Back To Black</i> / Island (ARV)
5	11	COLDPLAY <i>Parachutes</i> / Parlophone (E)
6	15	COLDPLAY <i>Viva La Vida</i> / Parlophone (E)
7	5	LADY GAGA <i>The Fame</i> / Interscope (ARV)
8	10	COLDPLAY <i>X & Y</i> / Parlophone (E)
9	6	MUMFORD & SONS <i>Sigh No More</i> / Gentlemen Of The Road/Island (ARV)
10	18	COLDPLAY <i>A Rush Of Blood To The Head</i> / Parlophone (E)
11	8	FLORENCE + THE MACHINE <i>Lungs</i> / Island (ARV)
12	7	PINK FLOYD <i>The Dark Side Of The Moon</i> / EMI (E)
13	4	THE STONE ROSES <i>Stone Roses</i> / Silvertone (ARV)
14	9	AMY WINEHOUSE <i>Frank</i> / Island (ARV)
15	13	PIXIE LOTT <i>Turn It Up</i> / Mercury (ARV)
16	NEW	SNOW PATROL <i>Up To Now</i> / Fiction (ARV)
17	RE	ELBOW <i>The Seldom Seen Kid</i> / Fiction (ARV)
18	NEW	NOAH & THE WHALE <i>The First Days Of Spring</i> / Mercury (ARV)
19	12	RIHANNA <i>Good Girl Gone Bad</i> / Def Jam (ARV)
20	RE	KELLY CLARKSON <i>Breakaway</i> / RCA (ARV)

Official Charts Company 2011

CHARTS GENRE

INDIE SINGLES TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	CHARLENE SORAIA Wherever You Will Go / <i>Peacefrog</i> (E)
2	2	LANA DEL REY Video Games / <i>Strange</i> (PIAS)
3	NEW	LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR Danza Kuduro / <i>Dance Nation</i> (ARV)
4	4	ADELE Set Fire To The Rain / <i>XL</i> (PIAS)
5	3	NOEL GALLAGHER'S HIGH FLYING BIRDS AKA What A Life! / <i>Sour Mash</i> (E)
6	5	ADELE Someone Like You / <i>XL</i> (PIAS)
7	NEW	HIGH CONTRAST FEAT. Tiesto & UNDERWORLD The First Note Is Silent / <i>Hospital</i> (SRD)
8	13	JAMES VINCENT MCMORROW Higher Love / <i>Sound Training</i>
9	9	ADELE Rolling In The Deep / <i>XL</i> (PIAS)
10	6	LAIDBACK LUKE VS EXAMPLE Natural Disaster / <i>MoS</i> (ARV)
11	8	EXAMPLE Changed The Way You Kiss Me / <i>MoS</i> (ARV)
12	11	EXAMPLE Stay Awake / <i>MoS</i> (ARV)
13	10	THE SOLDIERS FEAT. ROBIN GIBB I've Gotta Get A Message To You / <i>DMG TV</i> (SDU)
14	14	DJ FRESH FEAT. SIAN EVANS Louder / <i>MoS</i> (ARV)
15	12	WRETCH 32 FEAT. JOSH KUMRA Don't Go / <i>Levels/MoS</i> (ARV)
16	NEW	ARCTIC MONKEYS Evil Twin / <i>Domino</i> (PIAS)
17	15	ADELE Make You Feel My Love / <i>XL</i> (PIAS)
18	7	SNEAKBO The Wave / <i>Play Hard</i> (PIAS)
19	NEW	SWITCH & ANDREA MARTIN I Still Love You / <i>Dubsided</i>
20	NEW	ARCTIC MONKEYS Suck It And See / <i>Domino</i> (PIAS)

INDIE ALBUMS TOP 20

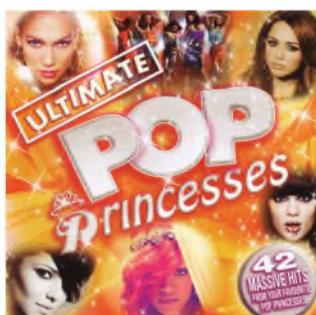
THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / <i>Sour Mash</i> (E)
2	2	ADELE 21 / <i>XL</i> (PIAS)
3	5	ADELE 19 / <i>XL</i> (PIAS)
4	4	THE SOLDIERS Message To You / <i>DMG TV</i> (SDU)
5	6	EXAMPLE Playing In The Shadows / <i>MoS</i> (ARV)
6	8	CARO EMERALD Deleted Scenes From The Cutting Room Floor / <i>Dramatica/Grand Mono</i> (ADA Arv)
7	7	DANIEL O'DONNELL The Ultimate Collection / <i>DMG TV</i> (SDU)
8	3	TOM WAITS Bad As Me / <i>Anti</i> (ADA Arv)
9	10	ARCTIC MONKEYS Suck It And See / <i>Domino</i> (PIAS)
10	12	DORIS DAY The Greatest Hits & More / <i>Music Digital</i> (Delta/SonyDADC)
11	15	GLEN CAMPBELL Ghost On The Canvas / <i>Surfdog</i>
12	19	SEASICK STEVE You Can't Teach An Old Dog New Tricks / <i>Play It Again Sam</i> (PIAS)
13	9	JUSTICE Audio, Video, Disco. / <i>Because/Ed Banger</i> (ACA Arv)
14	14	WRETCH 32 Black And White / <i>Levels/MoS</i> (ARV)
15	RE	CLIFF RICHARD & THE SHADOWS Move It - Best Of The Early Years / <i>Music Digital</i> (Delta/SonyDADC)
16	11	BON IVER Bon Iver / <i>4AD</i> (PIAS)
17	17	EXAMPLE Won't Go Quietly / <i>Data/MoS</i> (ARV)
18	16	BJORK Biophilia / <i>One Little Indian</i> (PIAS)
19	NEW	SHE & HIM A Very She & Him Christmas / <i>Double Six</i> (PIAS)
20	NEW	SUMMER CAMP Welcome To Condale / <i>Apricot/MoshiMoshi</i> (PIAS)

ROCK ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	NEW	MEGADETH Th1rt3n / <i>Roadrunner</i> (ADA ARV)
2	NEW	LOU REED & METALLICA Lulu / <i>Vertigo</i> (ARV)
3	NEW	STEEL PANTHER Balls Out / <i>Universal Republic/Island</i> (ARV)
4	1	EVANESCENCE Evanescence / <i>Virgin/Wind Up</i> (E)
5	3	NIRVANA Nevermind / <i>Geffen</i> (ARV)
6	4	YOU ME AT SIX Sinners Never Sleep / <i>Virgin</i> (E)
7	NEW	SLIPKNOT Iowa - 10th Anniversary Edition / <i>Roadrunner</i> (ADA ARV)
8	6	FOO FIGHTERS Greatest Hits / <i>RCA</i> (ARV)
9	2	MACHINE HEAD Unto The Locust / <i>Roadrunner/Future Publishing</i> (ARV)
10	5	FOO FIGHTERS Wasting Light / <i>RCA</i> (ARV)

DANCE ALBUMS TOP 10

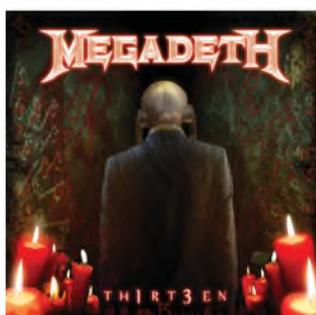
THIS	ARTIST / ALBUM / LABEL
1	EXAMPLE Playing In The Shadows / <i>MoS</i>
2	DAVID GUETTA Nothing But The Beat / <i>Positiva/Virgin</i>
3	NERO Welcome Reality / <i>Mercury/MIA</i>
4	CHASE & STATUS No More Idols / <i>Mercury</i>
5	JUSTICE Audio, Video, Disco. / <i>Because/Ed Banger</i>
6	KATY B On A Mission / <i>Columbia/Rinse</i>
7	NEW JOKER The Vision / <i>4AD</i>
8	RE DAVID GUETTA One Love / <i>Positiva/Virgin</i>
9	VARIOUS Addicted To Bass Classics / <i>MoS</i>
10	RE SKRILLEX Scary Monsters And Nice Sprites / <i>MauStrap</i>



Pop Princesses Compilations climber (7)



She & Him Indie Albums Breakers (1)



Megadeth Rock Albums (1)

COMPILATION CHART TOP 20

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

INDIE ALBUMS BREAKERS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	NEW	SHE & HIM A Very She & Him Christmas / <i>Double Six</i> (PIAS)
2	NEW	SUMMER CAMP Welcome To Condale / <i>Apricot/MoshiMoshi</i> (PIAS)
3	1	M83 Hurry Up, We're Dreaming / <i>Naive</i> (ROM ARV)
4	3	THE PHOENIX FOUNDATION Buffalo / <i>Memphis Industries</i>
5	2	TOBY KEITH Clancy's Tavern / <i>Hump Head</i>
6	4	CIVIL WARS Barton Hollow / <i>Sensibility</i>
7	NEW	WE ARE THE IN CROWD Best Intentions / <i>Hiccupless</i>
8	12	JAMES VINCENT MCMORROW Early In The Morning / <i>Believe Digital</i>
9	NEW	JOKER The Vision / <i>4AD</i> (PIAS)
10	NEW	CHRISTMAS HITS 40 Worlds Greatest Christmas Hits 2011 / <i>Lushgroove</i>
11	13	BONNIE PRINCE BILLY Wolfroy Goes To Town / <i>Domino</i> (PIAS)
12	9	GHOSTPOET Peanut Butter Blues And Melancholy Jam / <i>Erowns:wocá</i>
13	5	BLACK VEIL BRIDES We Stitch These Wounds / <i>Standly</i>
14	NEW	BILL BAILEY Bill Bailey In Metal / <i>Gilvra Black</i>
15	6	LITTLE ROY Battle For Seattle / <i>Ak</i>
16	10	BEIRUT The Rip Tide / <i>Pompeii</i>
17	RE	SHELBY LYNNE Revelation Road / <i>Everso</i>
18	RE	KING CREOSOTE & JON HOPKINS Diamond Mine / <i>Double Six</i> (PIAS)
19	20	SBTRKT SBTRKT / <i>Young Turks</i> (PIAS)
20	8	REAL ESTATE Days / <i>Domino</i> (PIAS)

CLASSICAL ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	KATHERINE JENKINS One Fine Day / <i>Decca</i> (ARV)
2	2	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / <i>Decca</i> (ARV)
3	4	ALFIE BOE Love Was A Dream / <i>Decca</i> (ARV)
4	5	ANDRE RIEU Dreaming / <i>Decca</i> (ARV)
5	7	ANDRE RIEU The Collection / <i>Philips</i> (ARV)
6	3	HAYLEY WESTENRA AND ENNIO MORRICONE Paradiso / <i>Decca</i> (ARV)
7	8	LUDOVICO EINAUDI Islands - Essential Einaudi / <i>Decca</i> (ARV)
8	6	KATHERINE JENKINS Sweetest Love / <i>Decca/Spectrum</i> (ARV)
9	NEW	ANDRE RIEU Strauss & Co / <i>Philips</i> (ARV)
10	NEW	GEWANDHAUS ORCHESTRA/CHAILLY Beethoven/The Symphonies / <i>Decca</i> (ARV)

INTERNATIONAL CHARTS

BY ALAN JONES



Top of the chart in nine countries last week, Adele's 21 is now number one nowhere. It is the first time since the album was released 40 weeks ago that it hasn't been top of at least a handful of charts. Falling 1-2 in Australia, Flanders, France and Wallonia, 1-3 in Canada and Italy, and 1-4 in the Netherlands, Sweden and the US it is replaced atop each of the charts by the same album - Coldplay's Mylo

Xylo. With first week sales of 447,000 in the USA, 65,000 in Canada, 57,000 in France and 35,000 copies in Australia - the only four countries from which sales tallies have leaked - Mylo Xylo also debuts at number one in Germany, Ireland, New Zealand, Portugal and Switzerland, and spends its second week atop the charts in Argentina. Mylo Xylo completes its portfolio with debuts at number two in Austria, The Czech Republic and Finland, number three in Spain, number five

in Iceland, number 12 in Taiwan and number 23 in Mexico, while improving 19-7 in Hungary and slipping 3-4 in Japan.

Although Mylo Xylo was by far the week's biggest new attraction, albums from Kelly Clarkson, Michael Buble and Tom Waits also debuted widely. Buble's Christmas came early to a dozen countries, faring best with number two debuts in Argentina, Hungary, Ireland and his native Canada. Kelly Clarkson's Stronger also debuted at number two in her homeland (The USA) but

of 12 other countries in which it was a new entry, the album only made the top five in Australia (number three) and Canada (number four). At the age of 61, Tom Waits has the most successful album of his career, with Bad As Me racking up debuts in 20 countries, 13 of them inside the Top 10. The album's best performance came in Norway, where it debuted at number one. It is his second chart-topper there, following 1999's Mule Variations. It also debuts at number three in The

Netherlands and Switzerland, number five in Austria and Ireland, number six in Canada, Portugal, Sweden and The USA, number seven in Italy and Germany, number nine in Spain and number 10 in The Czech Republic.

Noel Gallagher's High Flying Birds suffers reversals in 14 territories, including 1-3 in Ireland and 2-11 in Italy but debuts in four more, Argentina (number eight), Denmark (number 27), Finland (number 29) and Mexico (number 58).

CHARTS CLUB

Club charts are available on MusicWeek.com every Friday



UPFRONT



COMMERCIAL POP



URBAN

Lucky seven for Example, Green goes Urban and Kelly comes home

ANALYSIS

BY ALAN JONES

Midnight Run is the seventh single in little more than two years to feature Example as the primary artist – and the seventh to reach number one on the Upfront club chart. In mixes by Wideboys, Funkagenda, Sheldrake, Funk Pavilion and Wilkinson, the track jumps 5-1 this week, overcoming the sustained challenge of Lucid's I Can't Help Myself – which holds at number

two – by 10.28%. Midnight Run is the third number one from Example's third album, *Playing In The Shadows*, following *Changed The Way You Kiss Me* and *Stay Awake*. He previously topped the chart with *Two Lives*, *Won't Go Quietly*, *Kickstarts* and *Last Ones Standing*.

Kelly Rowland pulled up just short of the Commercial Pop chart summit last week, but *The X Factor* mentor presses home her advantage this week, with *Down For Whatever* making that final step to the apex,

gaining pole position at the expense of JLS, whose *Take A Chance On Me* jumps 9-2. It's Rowland's second number one in a row – she led the list in May, collaborating with Italian DJ Alex Gaudino on *What A Feeling*.

After two weeks atop the Urban chart, Sub Jams' *Ricochet* steps down, allowing Professor Green to take over with *Read All About It*. It is his second number one, coming 16 months after *Just Be Good To Green* topped the list.

COOL CUTS TOP 20

POS	ARTIST / ALBUM
1	MODESTEP <i>To The Stars</i>
2	COLDPLAY <i>Paradise</i>
3	TIME TAKERS FEAT. DEV & TINCHY STRYDER <i>It Goes (The Whistle Song)</i>
4	EMELI SANDE FEAT. NAUGHTY BOY <i>Daddy</i>
5	CHASE & STATUS FEAT. SUBFOCUS <i>Flashing Lights</i>
6	DAVID GUETTA FEAT. USHER <i>Without You</i>
7	RIHANNA FEAT. CALVIN HARRIS <i>We Found Love</i>
8	STEVE SMART <i>Memory</i>
9	BENNY BENASSI FEAT. GARY GO <i>Close To Me</i>
10	X-PRESS 2 & TIMO GARCIA FEAT. AMBER JOLENE <i>Frayed Of The Light</i>
11	SWITCH & ANDREA MARTIN <i>I Still Love You</i>
13	ARCHEO <i>Mr General</i>
13	JACK BEATS <i>End Of Love</i>
14	ANALOG PEOPLE IN A DIGITAL WORLD <i>Izlele Neda</i>
15	NERVO/AFROJACK/STEVE AOKI <i>We're All No One</i>
16	JAGUAR SKILLS/DJ WAR <i>9 Levels Of Power</i>
17	THOMAS GANDEY <i>The Piano Track</i>
18	DONATI & AMATO <i>Fallin</i>
19	BART B MORE & RUBIX <i>Ari EP</i>
20	JULES SPINNER <i>Beat Dropz</i>

URBAN TOP 30

POS	ARTIST / ALBUM / LABEL
1	5 5 PROFESSOR GREEN FEAT. EMELI SANDE <i>Read All About It / Virgin</i>
2	1 6 SUB JAMS FEAT. COZI <i>Ricochet / 3 Beat</i>
3	2 7 BEYONCE <i>Countdown/Love On Top / Columbia/Parkwood Ent.</i>
4	3 6 LABRINTH FEAT. TINIE TEMPAH <i>Earthquake / Syco</i>
5	NEW 1 SWAY <i>Still Speedin' / 3 Beat</i>
6	9 4 OFFICIAL <i>Blah Blah / Urban Vibes</i>
7	10 4 CIRCLE OF FUNK FEAT. LIFFORD <i>Feelin It / Slapped Up Soul</i>
8	13 4 RIHANNA FEAT. CALVIN HARRIS <i>We Found Love / Def Jam</i>
9	4 4 BEVERLEY KNIGHT <i>Southern Freez / Hurricane</i>
10	8 7 LOICK ESSIEU <i>Me Without You / RCA</i>
11	6 5 BLUE ROBINSON <i>Coming Back / RCA</i>
12	15 3 STOOOSHE <i>Betty Woz Gone / One More Tune</i>
13	28 2 FLO-RIDA <i>Good Feeling / Atlantic</i>
14	11 12 JASON DERULO <i>It Girl / Warner Brothers/Beluga Heights</i>
15	7 4 JENNIFER LOPEZ <i>Papi / Def Jam</i>
16	12 17 STARBOY NATHAN FEAT. WRETCH 32 <i>Hangover / Vibes Cornet/Mona</i>
17	20 5 TIMBALAND FEAT. PITBULL & DAVID GUETTA <i>Pass At Me / Interscope</i>
18	16 5 TINCHY STRYDER <i>Off The Record / 4th & Broadway</i>
19	29 6 SKEPTA <i>Hold On / 3 Beat</i>
20	NEW 1 WRETCH 32 FEAT. ETNA BOND <i>Forgiveness / Levels/MoS</i>
21	18 3 KARDINAL OFFISHALL <i>Anywhere (Of Time Killin' Part 2) / Bystorm</i>
22	14 11 MS DYNAMITE <i>Neva Soft / Relentless/Dynamic Ventures</i>
23	19 4 BIG SEAN FEAT. KANYE WEST & ROSCOE DASH <i>Marvin & Chardonnay / Good/Def Jam</i>
24	NEW 1 TAI0 CRUZ <i>Troublemaker / 4th & Broadway</i>
25	23 9 RARA LOUD <i>Lala Liar / White Label</i>
26	NEW 1 JASON DERULO <i>Fight For You / Warner Brothers/Beluga Heights</i>
27	NEW 1 JLS <i>Take A Chance On Me / Epic</i>
28	17 8 KENNY THOMAS <i>Breathe / Solus</i>
29	NEW 1 MZ BRATT <i>Tear It All Down / Atlantic</i>
30	25 8 IANNA HARVEY <i>Save You / Rockizm</i>

UPFRONT CLUB TOP 40

POS	ARTIST / ALBUM / LABEL
1	5 4 EXAMPLE <i>Midnight Run / MoS</i>
2	2 3 LUCID <i>Can't Help Myself / MFU</i>
3	12 5 NADIA ALI FEAT. STARKILLERS & ALEX KENJI <i>Pressure / Simply Delicious/Strictly Rhythm</i>
4	4 5 SUB JAMS FEAT. COZI <i>Ricochet / 3 Beat</i>
5	8 6 DONATI & AMATO <i>Fallin / ELab Music</i>
6	9 6 LAIDBACK LUKE VS EXAMPLE <i>Natural Disaster / MoS</i>
7	35 3 KID MASSIVE & MARK LE SAL <i>Don't Cry / Transmission</i>
8	1 4 DAVID GUETTA FEAT. USHER <i>Without You / Positiva/Virgin</i>
9	16 3 DEEKLINE & ED SOLO <i>Shake The Pressure (Part 1) / Central Station</i>
10	31 2 MILK & SUGAR FEAT. MIRIAM MAKEBA & JUNGLE BROTHERS <i>Hi-A Me (Paté Paté) / Mth & Sugar</i>
11	14 4 REBECCA & FIONA <i>If She Was Away/Heard / Mutants</i>
12	21 6 CRAIG DAVID & ERICK MORILLO <i>Cet Drunk Up / Subliminal</i>
13	17 4 SARAH ATERETH <i>Without You / White Label</i>
14	19 5 ROGER SHAH & SIAN KOSHEEN <i>Hide U / Magic Island</i>
15	20 3 WAWA <i>Do It / Wawa Trax</i>
16	18 1 KIRSTY V IGOR BLASKA <i>Green (Part One) / AB</i>
17	34 2 DENIZ KOYU <i>Tung! / 3 Beat</i>
18	24 4 JUS JACK <i>One Day At A Time/Can't Wait / Moda</i>
19	22 6 J LATIF <i>Anonymous / White Label</i>
20	6 5 CHER LLOYD FEAT. MIKE POSNER <i>With Ur Love / Syco</i>
21	3 6 GURU JOSH <i>Infinity 2012 / White Label</i>
22	27 11 DENIS THE MENACE & M BINAPFL/RACHELLE <i>Sunshine In My Heart / Hoti Groove</i>
23	28 2 MARKUS BINAPFL & ARMAND BENA <i>La La Lovesong / Tiger</i>
24	29 3 DOCTOR P FEAT. JENNA G <i>Neon / Warner Erotic/ers</i>
25	NEW BENNY BENASSI FEAT. GARY GO <i>Close To Me / A&JW</i>
26	13 4 FLORENCE + THE MACHINE <i>Shake It Out / Island</i>
27	NEW DANCE4DADDY FEAT. JACY MAI <i>Hiccup / Dance4daddy</i>
28	23 3 LUCENZO & QWOTE/PITBULL/DON OMAR <i>Danza Kuduro / Dance Nation</i>
29	26 6 NERO <i>Crush On You / Mercury/MTA</i>
30	30 6 LABRINTH FEAT. TINIE TEMPAH <i>Earthquake / Syco</i>
31	10 4 THE WANTED <i>Lightning / Global Talent/Island</i>
32	39 4 RIHANNA FEAT. CALVIN HARRIS <i>We Found Love / Def Jam</i>
33	38 3 MATT ZARLEY <i>WTF / Zaney</i>
34	33 6 AFROJACK & STEVE AOKI FEAT. ALYSSA PALMA <i>No Beef / 3 Beat</i>
35	32 2 THE RELOU <i>Tribute: De Jaguar's Party/Refunk/Love To The Stars / White Label</i>
36	NEW KARI G & JAMESIE FEAT. UNDERSOUND <i>Can't Breathe (Part Two) / Barr. Te Dance</i>
37	NEW ALISSON & TURNER <i>La Trumpete Loco / Tokopi</i>
38	NEW WRETCH 32 FEAT. ETNA BOND <i>Forgiveness / Levels/MoS</i>
39	NEW SEPTEMBER <i>Me & My Microphone / A&JW</i>
40	NEW PROFESSOR GREEN FEAT. EMELI SANDE <i>Read All About It / Virgin</i>

COMMERCIAL POP TOP 30

POS	ARTIST / ALBUM / LABEL
1	2 4 KELLY ROWLAND FEAT. THE WAVS <i>Down For Whatever / Motown</i>
2	9 2 JLS <i>Take A Chance On Me / Epic</i>
3	8 3 EXAMPLE <i>Midnight Run / MoS</i>
4	16 3 PROFESSOR GREEN FEAT. EMELI SANDE <i>Read All About It / Virgin</i>
5	5 4 SEPTEMBER <i>Me & My Microphone / AATW</i>
6	12 5 SUB JAMS FEAT. COZI <i>Ricochet / 3 Beat</i>
7	13 3 LADY GAGA <i>Marry The Night / Interscope</i>
8	23 2 KELLY CLARKSON <i>Mr Know It All / RCA</i>
9	3 3 ALEXANDRA STAN <i>Get Back (ASAP) / 3 Beat Blue/AATW</i>
10	NEW 1 PIXIE LOTT FEAT. PUSHA T <i>What Do You Take Me For? / Mercury</i>
11	11 5 JOE JONAS <i>Just In Love / Hollywood/Polydor</i>
12	1 4 DAVID GUETTA FEAT. USHER <i>Without You / Positiva/Virgin</i>
13	25 2 OLLY MURS <i>Dance With Me Tonight / Epic/Syco</i>
14	22 3 NINA G <i>Captivation / Ultimate Dance Digital</i>
15	20 3 WILL YOUNG <i>Come On / RCA</i>
16	28 2 THE SATURDAYS <i>My Heart Takes Over / Polydor</i>
17	26 2 DAVID JONSON <i>Get Down Tonight / White Label</i>
18	NEW 1 THE COLLECTIVE (CHILDREN IN NEED) <i>Teardrop / Island</i>
19	29 2 MAJOR PLAYERS <i>Come With Me / AATW</i>
20	18 4 RIHANNA FEAT. CALVIN HARRIS <i>We Found Love / Def Jam</i>
21	7 4 THE WANTED <i>Lightning / Global Talent/Island</i>
22	NEW 1 TAI0 CRUZ <i>Troublemaker / 4th & Broadway</i>
23	NEW 1 KATY PERRY <i>The One That Got Away / Virgin</i>
24	30 2 MELEKA <i>Work For Me / MMR</i>
25	15 5 CHER LLOYD FEAT. MIKE POSNER <i>With Ur Love / Syco</i>
26	21 6 LABRINTH FEAT. TINIE TEMPAH <i>Earthquake / Syco</i>
27	17 3 LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR <i>Danza Kuduro... / Dance Nation</i>
28	NEW 1 NICOLE SCHERZINGER <i>Try With Me / Interscope</i>
29	19 5 J LATIF <i>Anonymous / White Label</i>
30	NEW 1 ENRICO DELVES <i>Fairytale / Taurus Music Group</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 AIRPLAY

Radio playlists are online at www.musicweek.com

CHARTS KEY

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

UK RADIO AIRPLAY CHART TOP 50



POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	16	5		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i>	4774	-1.95	67.21	-5.11
2	3	4	2		RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i>	3007	7.24	64.7	22.33
3	5	7	17		COLDPLAY Paradise <i>Parlophone</i>	2774	4.92	51.97	7.04
4	7	5	10		DAVID GUETTA FEAT. USHER Without You <i>Positiva/Virgin</i>	1923	5.25	51.61	15.33
5	6	6	9		KELLY CLARKSON Mr Know It All <i>RCA</i>	3789	12.17	50.35	6.49
6	12	2	6		ED SHEERAN Lego House <i>Asylum</i>	1639	34.01	49.79	38.73
7	10	5	1		PROFESSOR GREEN FEAT. EMELI SANDE Read All About It <i>Virgin</i>	2155	29.9	48.03	9.41
8	2	5	11		THE WANTED Lightning <i>Global Talent/Island</i>	3189	0.16	46.51	-22.12
9	4	13	37		PIXIE LOTT All About Tonight <i>Mercury</i>	3539	1.32	46.35	-6.16
10	9	6	15		GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts <i>Decaydance/Fueled By Ramen</i>	1662	1.9	39.9	-9.71
11	19	2	12		LANA DEL REY Video Games <i>Stranger</i>	787	3.15	38.98	34.23
12	31	3	3		LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco</i>	986	57.51	38.5	68.79
13	18	4	7		LMFAO Sexy And I Know It <i>Interscope</i>	1223	5.07	37.98	21.11
14	11	11	30		BRUNO MARS Marry You <i>Elektra</i>	2733	-2.81	37.7	-1.26
15	8	14	36		OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Epic/Syco</i>	2747	-12.79	36.57	-18.22
16	30	2			JLS Take A Chance On Me <i>Epic</i>	2194	22.91	33.61	46.45
17	13	24	65		PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>J</i>	1508	-14.17	32.65	-6.09
18	14	10	27		JAMES MORRISON I Won't Let You Go <i>Island</i>	3000	-9.47	32.54	-0.91
19	45	4	4		CHER LLOYD FEAT. MIKE POSNER With Ur Love <i>Syco</i>	1188	46.85	31.64	65.48
20	15	19	76		BEYONCE Best Thing I Never Had <i>Columbia/Parkwood Ent.</i>	2403	-3.88	31.44	-4
21	16	9	23		ONE DIRECTION What Makes You Beautiful <i>Syco</i>	2898	-7.94	31.4	-1.84
22	17	19	22		ED SHEERAN The A Team <i>Asylum</i>	2242	-6.82	30.8	-2.25
23	29	2			PIXIE LOTT FEAT. PUSHA T What Do You Take Me For? <i>Mercury</i>	1141	10.03	28.35	22.41
24	41	2			MANIC STREET PREACHERS This Is The Day <i>Columbia</i>	838	4.1	26.82	35.87
25	23	44	62		ADELE Rolling In The Deep <i>XI</i>	1463	1.81	26.48	5.41
26	75	NEW	56		JESSIE J Who You Are <i>Island/Lava</i>	737	0	26.05	0
27	27	5	31		NOEL GALLAGHER'S HIGH FLYING BIRDS Aka... What A Life! <i>Sour Mash</i>	755	13.36	25.72	10.67
28	21	13	14		CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i>	2105	1.15	25.65	-4.78
29	35	2	8		CHARLENE SORAIA Wherever You Will Go <i>Peacock</i>	1933	25.52	25.46	18.64
30	22	20	67		KATY PERRY Last Friday Night (TGIF) <i>Virgin</i>	1657	-10.67	25.35	-5.19
31	54	1			KELLY ROWLAND FEAT. THE WAVES Down For Whatever <i>Motown/Island</i>	863	0	25.02	0
32	20	21	21		ADELE Set Fire To The Rain <i>XI</i>	1912	-9.51	24.94	-14.06
33	34	6	47		BAD MEETS EVIL FEAT. BRUNO MARS Lighters <i>Interscope</i>	768	-0.9	24.75	14.24
34	28	36	45		ADELE Someone Like You <i>XI</i>	1384	3.36	24.12	3.92
35	32	4			THE PIERCES Kissing You Goodbye <i>Polydor</i>	404	-10.42	23.85	5.02
36	40	23	99		ALEXANDRA STAN Mr Saxobeat 3 <i>Beat/A&M</i>	1140	0.71	23.36	16.33
37	39	4	32		NICKI MINAJ FEAT. RIHANNA Fly Cash Money <i>Island</i>	914	4.58	23.23	15.51
38	NEW	1	16		RIZZLE KICKS When I Was A Youngster <i>Island</i>	770	0	23.15	0
39	33	8	41		JASON DERULO It Girl <i>Warner Brothers/Beluga Heights</i>	1649	-5.61	21.88	-3.27
40	25	14	55		WILL YOUNG Jealousy <i>RCA</i>	2040	-14.79	21.46	-11.8
41	44	2			MAVERICK SABRE I Need <i>Mercury</i>	496	15.35	20.55	7.02
42	37	2			GLEN CAMPBELL Any Trouble <i>Sirduog</i>	191	141.77	20.33	-0.64
43	50	2			BRUNO MARS It Will Rain <i>Elektra</i>	1050	11.7	19.76	15.89
44	56	1			SNOW PATROL This Isn't Everything You Are <i>Fiction</i>	726	0	19.51	0
45	46	2	26		FLORENCE + THE MACHINE Shake It Out <i>Island</i>	443	6.24	19.16	2.35
46	NEW	1	35		BEYONCE Countdown <i>Columbia/Parkwood Ent.</i>	336	0	18.74	0
47	26	25			DAVID GUETTA FEAT. FLO-RIDA & NICKI MINAJ Where Them Girls At <i>Positiva/Virgin</i>	610	-19.21	18.6	-21.19
48	48	49			CEE LO GREEN Forget You <i>Warner Brothers</i>	1069	7.65	18.46	1.48
49	36	4			NOAH & THE WHALE Waiting For My Chance To Come <i>Mercury/Young & Last</i>	517	-4.08	18.24	-13.06
50	47	2			NICKELBACK When We Stand Together <i>Roadrunner</i>	295	52.06	18.24	-1.41

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Enigma FM, 107.6 Juice FM, 107.7 Brunel FM, 2(R)-FM, 4 Music, 95.8 Capital FM, 96.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Virgin FM, 99.5 Radio Norwich, Absolute Radio, Absolute Xtra, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Bearcat FM, Choice FM, London, Citybeat, 96.7FM, Clyde 1 FM, Clyde 2, 104i FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South West, 103.2 FM, Galaxy Yorkshire, Gaydar Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.8, Heart 102.9, Heart 103, Heart 103.5, Heart 105, Heart 106, Heart 106.2, Heart 106.3, Heart 106.4, Heart 106.5, Heart 106.6, Heart 106.7, Heart 106.8, Heart 106.9, Heart 107, Heart 107.1, Heart 107.2, Heart 107.3, Heart 107.4, Heart 107.5, Heart 107.6, Heart 107.7, Heart 107.8, Heart 107.9, Heart 108, Heart 108.1, Heart 108.2, Heart 108.3, Heart 108.4, Heart 108.5, Heart 108.6, Heart 108.7, Heart 108.8, Heart 108.9, Heart 109, Heart 109.1, Heart 109.2, Heart 109.3, Heart 109.4, Heart 109.5, Heart 109.6, Heart 109.7, Heart 109.8, Heart 109.9, Heart 110, Heart 110.1, Heart 110.2, Heart 110.3, Heart 110.4, Heart 110.5, Heart 110.6, Heart 110.7, Heart 110.8, Heart 110.9, Heart 111, Heart 111.1, Heart 111.2, Heart 111.3, Heart 111.4, Heart 111.5, Heart 111.6, Heart 111.7, Heart 111.8, Heart 111.9, Heart 112, Heart 112.1, Heart 112.2, Heart 112.3, Heart 112.4, Heart 112.5, Heart 112.6, Heart 112.7, Heart 112.8, Heart 112.9, Heart 113, Heart 113.1, Heart 113.2, Heart 113.3, Heart 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183.6, Heart 183.7, Heart 183.8, Heart 183.9, Heart 184, Heart 184.1, Heart 184.2, Heart 184.3, Heart 184.4, Heart

CHARTS ANALYSIS

SINGLES

■ BY ALAN JONES

Shooting for their sixth number one single from eight releases, JLS top the singles midweek sales flashes with *Take A Chance On Me* selling 32,300 copies on its first two days in the shops. Initially helped by the band's appearance on *The X Factor* results show on Sunday, it faces a tough battle against the Rihanna/Calvin Harris collaboration *We Found Love*, which – with saturation radio airplay and huge TV exposure of its promotional videoclip – is in resurgent mood, with sales up 10.9% week-on-week as it remains at number two. Apart from JLS, the only act likely to debut inside the Top 10 this week is Pixie Lott, whose new single, *What Do You Take Me For* – which also features Pusha T – aced to number six, on sales of more than 15,000 copies.

Read All About It slips to number four on the midweeks, having continued atop the singles chart last weekend for Professor Green feat. Emeli Sande, even though its sales were



off 44.20% week-on-week at 85,302. The track was lagging in second place on last week's midweek sales flashes to Cher Lloyd's second single, *With UR Love* (feat. Mike Posner) before reasserting itself. Lloyd's good start – facilitated by a return to her old stomping ground at *The X Factor* to publicise the song – faded as the week progressed, but *With UR Love*'s eventual debut at number four was attended by higher sales than her

debut, *Swagger Jagger*, sold when it entered at number one 12 weeks ago – 74,030 against 66,316. With *UR Love*'s sales last week were the highest for a number four song since Rihanna's *Only Girl (In The World)* sold 74,248 copies when placing fourth some 50 weeks ago.

After debuting at number two, *Earthquake* eased to number three (75,918 sales) for *Labrinth* feat. *Tinie Tempah*,

while Kelly Clarkson's *Mr Know It All* fell 4-9 (35,910 sales). The Rihanna/Calvin Harris collaboration, *We Found Love* shows greater tenacity and nearly regained pole position from Professor Green, rising 3-2, with sales off a modest 3.90% at 82,089.

Ed Sheeran's + album surrendered its third Top 10 hit, with *Lego House* climbing 12-6 (42,655 sales).

A recent number one in Austria, Germany, Italy, The Netherlands, Spain and Switzerland, *Danza Kuduro* (Throw Your Hands Up) debuted at number 13 (27,706 sales) for *Lucenzo & Qwote* feat. *Don Omar*. The trio are truly international: *Lucenzo* is French, *Omar* is Puerto Rican and *Qwote* is Haitian, whilst their hit includes English, Spanish and Portuguese lyrics.

Nicole Scherzinger's debut solo album *Killer Love* surrenders its sixth hit, as *Try With Me* debuts at number 18 (21,315 sales).

Overall singles sales were down 4.60% week-on-week at 3,129,214 – 9.68% above same week 2010 sales of 2,853,101.

ALBUMS

■ BY ALAN JONES

After debuting at number one last Sunday, Florence + The Machine's second album, *Ceremonials*, remained in pole position when the first of the midweek sales flashes were revealed on Tuesday. The album's tally of nearly 22,000 sales so far this week was boosted by a performance on *The X Factor* results show on Sunday but that effect is likely to fade as the week progresses, leaving the album susceptible to a trio of new entries that are currently tucked in just behind it. Leading the chase, *Susan Boyle's Someone To Watch Over Me* has already sold 19,000 copies, as has *The Wanted's Battleground*, with *Cher Lloyd's* debut album *Sticks & Stones* a further 1,500 sales in arrears. Dutch violinist *Andre Rieu's* latest set, *And The Waltz Goes On*, and the eponymous debut album by 15 year old *Birdy* are also on schedule to make the Top 10.

Ceremonials dashed to a number one debut last Sunday on sales of 94,050 copies, even



though first two singles – *What The Water Gave Me* and *Shake Out* – failed to breach the Top 20, peaking at number 24 and number 27 respectively. *Florence + The Machine's* debut album, *Lungs*, took rather longer to reach number one, doing so at the 28th attempt, in January 2010 but – released only days after Michael Jackson's death – spent its first five weeks at number two, behind *The Essential Michael Jackson*. It was the longest run at number two

assembled by any album since 2002, when *Blue's One Love* endured a similar spell as second best. While *Ceremonials* is off to a better start than *Lungs*, it will have its work cut out to remain ahead of its illustrious predecessor, which sold 63,032 copies on its debut week, but has since gone on to sell 1,417,810 copies.

Professor Green's debut album, *Alive Till I'm Dead*, also entered at number two – albeit in a softer market on sales of 27,409

in September 2010 – but despite the runaway success of introductory single *Read All About It*, which roared to number one on first week sales of 153,007, and continued atop the singles list on Sunday, his second album, *At Your Inconvenience*, had to settle for a lower debut, arriving at number three. That's clearly more a consequence of being released at a more competitive time of year than anything else – its first week sales were 44.59% higher than *Alive Till I'm Dead's* at 39,631.

Forming a buffer zone between the *Florence + The Machine* and *Professor Green* albums, *Mylo Xyloto* dipped 1-2 for *Coldplay*, on sales of 67,132 copies.

Never having previously advanced beyond number 72, *Alfie Boe* made his breakthrough with last album *Bring Him Home*. Released at the end of 2010, it debuted at number 24, and eventually peaked at number nine, selling 209,093 copies. *Boe* consolidated his breakthrough with follow-up *Alfie* debuting at number six (32,192 sales) last weekend.

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

● **PIXIE LOTT FEAT. PUSHA T** *What Do You Take Me For* Mercury

● **LOICK ESSIEU** *Me Without You* RCA

● **MAVERICK SABRE** *I Need* Mercury

● **BRUNO MARS** *It Will Rain* Elektra

● **TINCHY STRYDER** *Off The Record* Island

● **AFROJACK/STEVE AOKI** *No Beef* UMTV



● **MODESTEP** *To The Stars* A&M

● **NICKELBACK** *When We Stand*

Together Roadrunner

● **KELLY CLARKSON** *Beautiful Disaster* RCA

● **BIRDY** *Skinny Love* 14th Floor/Atlantic

● **JACKIE WILSON** *Reet Petite* Brunswick

UK ALBUMS CHART

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

● **THE WANTED** *Battleground* Global Talent

● **CHER LLOYD STICKS & STONES** Syco

● **ANDRE RIEU & JOHANN SRAUSS ORCHESTRA** *And The Waltz Goes On* Decca

● **BIRDY BIRDY** 14th Floor/Atlantic

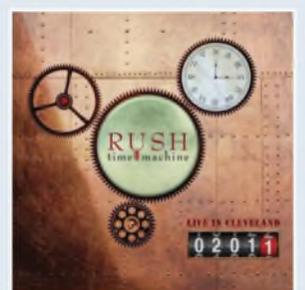
● **PINK FLOYD** *Wish You Were Here* EMI

● **PINK FLOYD** *A Foot In The Door – The Best Of* EMI

● **SUGUR ROS** *Inni* Krunk

● **DIANA ROSS** *The Greatest* UMTV

● **RUSH** *Time Machine – Live In Cleveland* Roadrunner



● **THEA GILMORE & SANDY DENNY**

Don't Stop Singing Island

● **DAVID LYNCH** *Crazy Clown Time*

Sunday Best

● **DISTURBED** *The Lost Children* Reprise

● **SIMON & GARFUNKEL** *Greatest Hits* Sony

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

Source: Official Charts Company



INDUSTRY EVENTS DATES FOR YOUR DIARY



15/11 UK FESTIVAL AWARDS
Roundhouse, Camden

November

10th
AIM Awards - Florida, London musicindie.com

15th
UK Festival Awards Roundhouse, Camden, London festivalawards.com

18th
Nordoff Robbins Pop Quiz, Regenets Park Marriott Hotel, London nordoff-robbins.org.uk

January

19th–22nd
NAMM, Anaheim, US namm.org

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

February

12th
The Grammys, Staples Center, Los Angeles grammy.com

21st
BRIT Awards, The O2 arena, London brits.co.uk

March

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

April

29th–2nd (May)
MUSEXPO musexpo.net

May

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

19th–21st
Sound City, Liverpool liverpoolsoundcity.co.uk

November 18
European Border Breakers Award

A look at this year's winners

Music Week Presents Volume 14 CD

November 25
Will Young

Celebrating 10 years in the business

Scotland Focus
Plus digital playlist

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

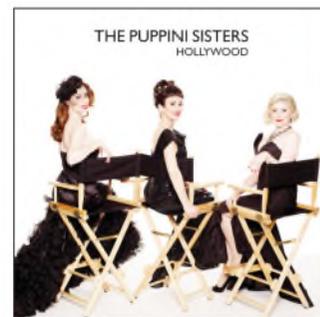
To discuss a range of print and digital commercial opportunities associated with Music Week's forthcoming features, please email Darrell.Carter@intentmedia.co.uk or Archie.Carmichael@intentmedia.co.uk or telephone 020 7354 6000.

* All feature dates subject to change

PRODUCT KEY RELEASES



► **DRAKE** Take Care 14/11



► **THE PUPPINI SISTERS** Hollywood 14/11

NOVEMBER 14

SINGLES

- **BOWLING FOR SOUP** I've Never Done Anything Like This (*Branda/Gue-Sa*)
- **CHRIS BROWN** She Ain't You (*Sony RCA*)
- **KATE BUSH** Wild Man (*Noble & Brite*)
- **CHILDISH GAMBINO** Camp (*Island*)
- **CLEMENT MARFO & THE FRONTLINE FEAT. GHETTYS** Overtime (*Warner Brcthers*)
- **THE COLLECTIVE (CHILDREN IN NEED)** Teardrop (*Island*)
- **DEATH CAB FOR CUTIE** Stay Young, Go Dancing (*Atlantic*)
- **DRY THE RIVER** Weights & Measures EP (*RCA*)
- **RUBY GOE** Cet On It (*Goe*)
- **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*)
- **ONE DIRECTION** Cotta Be You (*Syco*)
- **OWL CITY** Dreams Don't Turn To Dust (*Island*)
- **RED HOT CHILI PEPPERS** Monarchy Of Roses (*Warner Brcthers*)
- **THE ROLLING STONES** No Spare Parts (*V&A*)
- **THE SATURDAYS** My Heart Takes Over (*Polydor*)
- **ED SHEERAN** Lego House (*Asylum*)
- **SKREAM FEAT. SAM FRANK** Anticipate (*Tempa/Rinse*)
- **SNOW PATROL** This Isn't Everything You Are (*Fiction*)
- **SWITCHFOOT** The Originz (*Atlantic*)
- **TEGAN AND SARA** Get Along (*Sire/Warner Brcthers*)
- **TOM VEK** Someone Loves You (*Island*)
- **WESTLIFE** Lighthouse (*RCA*)

- **SKYLAR GREY** Invisible (*Interscope*)
- **DAVID GUETTA** Fuck Me I'm Famous (*Positiva/Virgin*)
- **GYM CLASS HEROES** The Papercut Chronicles II (*Fueled By Hamen/Atlantic*)
- **JLS** Jukebox (*Epic*)
- **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*)
- **PORTUGAL. THE MAN** In The Mountain In The Cloud (*Atlantic*)
- **THE PUPPINI SISTERS** Hollywood (*Decca*)
- **REM** Part Lies, Part Heart, Part Truth, Part Carbage 1982-2011 (*Warner Brcthers*)
- **THE ROYAL BAND OF H.M. MARINES** Summon The Heroes (*Decca*)
- **SEASICK STEVE** Walkin' Man: The Very Best Of Seaside Steve (*Rhino*)
- **FRANK SINATRA** Best Of The Best (*EMI Catalogue*)
- **SNOW PATROL** Fallen Empires (*Fiction*)
- **ROBIN THICKE** Never Give Up (*Interscope*)
- **THIS MORTAL COIL** This Mortal Coil Boxset (*4AD*)
- **VARIOUS** Electro Swing Iv (*Wagram*)
- **THE WHO** Quadrophenia - Deluxe (*UMC*)
- **ROY WOOD** Music Box (*EM*)

NOVEMBER 21

SINGLES

- **BLEEDING KNEES CLUB** Teenage Girls (*Columbia*)
- **BOS ANGELES** Days Of Youth (*Soundtable*)
- **CHARLI XCX** Nuclear Seasons (*This Is Music*)
- **CHASE & STATUS & SUBFOCUS FEAT. TAKURA** Flashing Lights (*Mercury*)
- **CIMORELLI EF** (*Island*)
- **DIMITRI FROM PARIS & DJ ROCCA** Erodiscotique (*Gon.ma*)
- **THE DUKE SPIRIT** Don't Wait (*Fiction*)
- **EMA** Marked/Angelo (*Southern Transmissions*)
- **FLO-RIDA** Good Feeling (*Atlantic*)



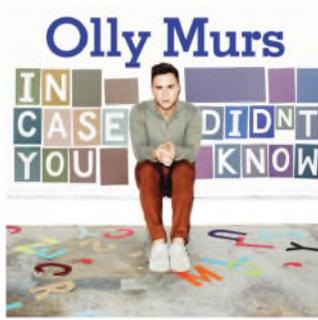
NEXT WEEK FREE CD

Music Week Presents...
Volume 14

Deadline for next CD: December 19



▶ OH LAND Oh Land 21/11



▶ OLLY MURS In Case You Didn't Know 28/11



▶ AMY WINEHOUSE Lioness 05/12



▶ TYGA Careless World 12/12



▶ TAI0 CRUZ Ty. 0 02/01

- **PETER GABRIEL** Solsbury Hill (*Real World/Em*)
- **GROUPOVE** Lovely Cup (*Canvasback/Atlantic*)
- **ENRIQUE IGLESIAS FEAT. PITBULL** I Like How It Feels (*Interscope*)
- **MARY J BLIGE** 25/8 (*Geffen*)
- **KASABIAN** Re- Wired (*Columbia*)
- **THE KING BLUES** The Future's Not What It Used To Be (*Transmission*)
- **LADY GAGA** Born This Way - The Remix (*Interscope*)
- **TONY LIONNI** Bijou Ep (*Champion*)
- **LITTLE** Shake (*679/Atlantic*)
- **KARL PHILLIPS & THE MIDNIGHT RAMBLERS** FEAT. SABRINA ALTAN Dangerous Ep (*Medica*)
- **PITBULL FEAT. CHRIS BROWN** International Lover (*RCA*)
- **KELLY ROWLAND FEAT. THE WAVS** Down For Whatever (*Motown/Island*)
- **SEAL** Wishing On A Star (*Warner Brothers*)
- **SERENADES** Come Home EP (*Polydor*)
- **BRITNEY SPEARS** Criminal (*Jive*)
- **TONY BENNETT FEAT. LADY GAGA** The Lady Is A Tramp (*Sony*)
- **WILL YOUNG** Come On (*RCA*)

ALBUMS

- **ANVIL** Monument Of Metal: The Very Best Of Anvil (*Sony*)
- **BIRDMAN** Bigga Than Life (*Cash Money/Island*)
- **KATE BUSH** 50 Words For Snow (*Noble & Brits*)
- **ERIC CLAPTON** Blues Box Set (*Reprise*)
- **MARY J BLIGE** My Life II (*Polydor*)
- **ROY HARPER** Songs Of Love And Loss - Vol 1 & 2 (*Salvo/Union Square*)
- **LADY GAGA** Born This Way: The Collection (*Interscope*)
- **NICKELBACK** Here And Now (*Roadrunner*)
- **OH LAND** Oh Land (*RCA*)
- **ONE DIRECTION** Up All Night (*Syco*)
- **RIHANNA** Talk That Talk (*Def Jam*)
- **THE ROLLING STONES** Some Girls (*A&M*)
- **SADE** Live (*Rca*)
- **THE SATURDAYS** On Your Radar (*Polydor*)
- **SEAL** Soul 2 (*Warner Brothers*)
- **THE SWELLERS** Good For Me (*Atlantic*)
- **TAYLOR SWIFT** Speak Now (*Big Machine/Mercury*)

- **TAKE THAT** Take That: Progress Live (*Polydor*)
- **TIM WHEELER & EMMYTHE GREAT** This Is Christmas (*Infectious*)
- **TWIGGY** Romantically Yours (*EMI TV*)
- **WESTLIFE** Greatest Hits (*RCA*)
- **YELAWOLF** Radioactive (*Polydor*)

NOVEMBER 28

SINGLES

- **ALPHABET BACKWARDS** British Explorer (*Highline*)
- **BRETT ANDERSON** Crash About To Happen (*Brett Anderson/EMI*)
- **BLINK-182** Wishing Well (*Island*)
- **DALEY** Smoking Gun (*Polydor*)
- **JASON DERULO** Fight For You (*Warner Brothers/Beluga Heights*)
- **EMELI SANDE FEAT. NAUGHTY BOY** Daddy (*Virgin*)
- **NEWTON FAULKNER** It Must Be Love (*Ugly Truth/RCA*)
- **FIXERS** Imperial Goddess Of Mercy EP (*Mercury*)
- **GOTYE** Easy Way Out (*Communion/Island*)
- **BEN HOWARD** The Fear (*Island*)
- **J COLE FEAT TREY SONGZ** Can't Get Enough (*RCA*)

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

- **KING CHARLES** Bam Bam (*Island*)
- **LENNY KRAVITZ** Push (*Roadrunner*)
- **MORNING PARADE** Us & Ourselves (*Parlophone*)
- **CHRISTINA PERRI** Arms (*Atlantic*)
- **STOOSHE** Betty Woz Gone (*Warner Brothers*)
- **PATRICK WOLF** Together (*Mercury*)
- **THE WOMBATS** 1996 (*14th Floor*)
- **THE X FACTOR FINALISTS 2011** Charity Single (*Syco*)

ALBUMS

- **ADELE** Live At The Royal Albert Hall (*XL*)
- **ANDREA BOCELLI** Concerto: One Night In Central Park (*Sugar/UK*)
- **IL DIVO** Wicked Game (*Sony*)
- **GORILLAZ** The Singles Collection: 2001-2011 (*Parlophone*)

- **LIZ GREEN** O, Devotion! (*Play It Again Sam*)
- **JOE MCDERRY** Classic Christmas (*UCJ*)
- **KYLIE MINOGUE** Aphrodite Les Folies - Live In London (*Parlophone*)
- **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

- **BRYAN ADAMS** Merry Christmas (*J&M*)
- **JACK BEATS** End Of Love (*Deconstruction*)
- **BEYONCE** Love On Top (*Columbia/Parkwood Ent*)
- **THE BLACK KEYS** Lonely Boy (*Cooperative/V2*)
- **MATT CARDLE** Starlight (*Columbia*)
- **CAVE PAINTING** Rio (*Hideout/Mercury*)
- **CHILDISH GAMBINO** Bonfire (*Island*)
- **COLDPLAY** Christmas Lights (*Parlophone*)
- **DJ SHADOW FEAT. LITTLE DRAGON** Scale It Back/Redeemed (*Island*)
- **CARO EMERALD** Stuck (*Dramatico*)
- **ESTELLE** Back To Love (*Atlantic*)
- **THE FEELING** Rose (*Island*)
- **REBECCA FERGUSON** Nothing's Real But Love (*Epic*)
- **FIXERS** Majesties Ranch (*Mercury*)
- **IRON & WINE** Morning Becomes Eclectic Ep (*4AD*)
- **TANYA LACEY** Born To Fly/Letter To My Ex (*RCA*)
- **LADY GAGA** Marry The Night (*Interscope*)
- **LLOYD FEAT. ANDRE 3000 & LIL WAYNE** Dedication To My Ex (Miss That) (*Polydor*)
- **NICKI MINAJ** I'm The Best (*Cash Money/Island*)
- **JAMES MORRISON FEAT. JESSIE J** Up - EP (*Island*)
- **CHRISTINA PERRI** A Thousand Years (*Atlantic*)
- **KATY PERRY** The One That Got Away (*Virgin*)
- **PLAN B** My Manors III (*679/Atlantic*)
- **SNOOP DOGG FEAT. WIZ KHALIFA & BRUNO MARS** Young, Wild & Free (*Atlantic*)
- **SOUNDGIRL** Planes In The Sky (*Mercury*)

- **SUNDAY GIRL** Love U More (*Polydor*)
- **T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN** 5 O'Clock (*Jive*)
- **THE VACCINES** Wetsuit (*Columbia*)
- **AMY WINEHOUSE** Our Day Will Come (*Island*)

ALBUMS

- **THE BLACK KEYS** El Camino (*Nonesuch*)
- **BRIGHTON & HOVE GAY MEN'S CHORUS** Brighton & Hove Gay Men's Chorus (*Island*)
- **THE CURE** Bestival Live 2011 (*Sunday Best*)
- **THE FEELING** The Feeling Singles 2006-2011 (*Island*)
- **REBECCA FERGUSON** Heaven (*Epic*)
- **MELANIE FIONA** The M.F. Life (*Island*)
- **FOSTER THE PEOPLE** Call It What You Want (*Columbia*)
- **GO WEST 3D** (*Blueprint*)
- **ENRIQUE IGLESIAS** Euphoria Reloaded (*Interscope*)
- **MOTLEY CRUE** Motley Crue's Greatest Hits (*Eleven Seven/EMI*)
- **T-PAIN** Revolver (*Jive*)
- **VARIOUS** This Warm December Vol. II (*Island*)
- **WHITE DENIM** Last Day Of Summer (*Downtown/Cooperative*)
- **AMY WINEHOUSE** Lioness: Hidden Treasures (*Island*)
- **BOW WOW** Underrated Us (*Cash Money/Island*)

DECEMBER 12

SINGLES

- **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*)
- **LADY ANTEBELLUM** We Owned The Night (*Capitol/Parlophone*)
- **ANNIE LENNOX** The Holly And The Ivy (*Island*)
- **MOBY FEAT. INYANG BASSEY** The Right Thing (*Little Idiot*)
- **DOT ROTTEN** Keep It On A Low (*Mercury*)

- **LAURENT WERY FEAT. SWIFT KID AND DEV** Hey Hey Hey (Pop Another Bottle) (*One More Tune/Warner*)

ALBUMS

- **ANTHONY HAMILTON** Back To Love (*RCA*)
- **MONICA** New Life (*J*)
- **NEVER SHOUT NEVER** Time Travel (*Warner Brothers*)
- **TYGA** Careless World (*Island*)

DECEMBER 19

SINGLES

- **BAXTER DURY** Isobel (*Fatdog/arc*)
- **THE JAPANESE POPSTARS** Shells Of Silver (*Virgin*)
- **KATY B FEAT. MS DYNAMITE** Lights On (*Columbia/Kinse*)
- **LIL' WAYNE FEAT. BRUNO MARS** Mirrors (*Cash Money/Island*)
- **NIKI & THE DOVE DJ**, Ease My Mind/Under The Bridges (*Island/Moshi Meshi*)
- **SLOW MOVING MILLIE** Please, Please, Please Let Me Get What I Want (*Island*)

DECEMBER 26

SINGLES

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

JANUARY 2

SINGLES

- **AVICII** Levels (*Island*)
- **COVER DRIVE** Twilight (*Geffen*)
- **NOAH & THE WHALE** Give It All Back (*Mercury/Young & Lost*)
- **VARIOUS CRUELITIES** Great Unknown (*Hideout/Mercury*)

ALBUMS

- **TAIO CRUZ** Ty. 0 (*4th & Broadway*)

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ALBUM OF THE WEEK



JLS Jukebox

Epic
NOVEMBER 14



It makes mathematical sense: the closer we get to the gifting season, the higher the number of albums released by former contestants on Simon Cowell franchises. JLS' Jukebox is the latest record vying for mainstream attention and the third studio album from the X Factor finalists is a richly produced and much anticipated release.

The record includes the singles She Makes Me Wanna and Take a Chance on Me – now rapidly climbing up the radio airplay chart having debuted at number five on the TV airplay chart last week. It's also sitting at No.2 on the Play.com pre-release chart. Jukebox will be released in four different editions, each featuring a slip-case that contains the face of each individual member of the group.

TRACK OF THE WEEK



PIXIE LOTT FEAT. PUSHA T What Do You Take Me For?

Mercury
NOVEMBER 14



The second single to be taken from Lott's sophomore album finds the cute-as-a-button singer teaming up with rapper Pusha T to warn off any boys who think she maybe a cheap date. An uplifting, empowering release, it features just a smattering of urban bass influence. And while references to the exorcist may be a little out of date now Halloween has passed, given that her come-back release, All About The Night, debuted at number one on the OCC chart after Lott performed it live for the first time on the Red or Black it is clear that Mercury have the singer's future meticulously plotted. The new track is already doing well at radio, topping the airplay pre-release chart.

INCOMING ALBUMS

CHARLENE SORAIA Moonchild (Peacefrog)



The debut album from guitar-virtuoso and Brit School alumni Charlene Soraia is already generating a buzz, after the singer-songwriter's debut single, Wherever You Will Go featured in the ad campaign for Twinings Tea. The song – a cover of early Noughties band The Calling – peaked at number three on the singles chart and has sold more than 170,000 units since its release last month. The rest of the album features intricate finger-picked guitar melodies, Soraia's own distinctive take on 'fret flexing' and tracks which swing between the light-hearted and uplifting to more earnest, serious offerings. Raised on Bob Dylan and a keen follower of David Bowie, the teenaged Soraia is an undeniable talent and one who is mature beyond her years. Her debut album precedes a live tour next February. **NOVEMBER 21**

CHRIS CORNELL Songbook (UMe)



Songbook is the fourth solo album to be released by former Soundgarden and Audioslave star Cornell. His latest release is a collection of live performances, featuring original works penned by Cornell along with a number of covers including John Lennon's Imagine and Led Zeppelin's Thank You. The album also includes The Keeper – a poignant track also featured in film Machine Gun Preacher – which was premiered at the Toronto Film Festival last month. Next year finds Cornell back in the studio working on new material with the newly-reformed Soundgarden but, in the meantime, Songbook captures Cornell's spontaneity and improvisation from his live performances and is likely to become a firm favourite on the alternative rock scene. **NOVEMBER 21**

IL DIVO Wicked Game (Syco)



Opera singers Carlos Marin, Sebastian Izambard, David Miller and Urs Buhler have returned with their seventh album to date, Wicked Game. Produced by Per Magnusson and David Krueger, with additional production from Richard Stannard, the record is named after the quartet's re-working of Chris Issak's classic hit – which was first premiered by the group on UK television in September. Other notable tracks include a cover of Roy Orbison's Crying, a take on Samuel Barber's Adagio For Strings, and the majestic Dove L'Amore – which was first performed live at the Classical Brit Awards earlier this year. Since forming in December 2003, the singers have earned themselves 150 gold and platinum discs. Currently resting at number four within the Amazon pre-release charts, this album look set to continue Il Divo's run of success. **NOVEMBER 28**

STAFF PICK: TOM PAKINKIS, SENIOR STAFF WRITER



CASS MCCOMBS

Humor Risk (Domino)
I'm told Cass
McCombs
deliberately shies

away from the limelight. Unfortunately for the Californian singer/songwriter, that might be about to get a whole lot tougher, as his second album is far less aloof – and instantly more loveable – than impressive predecessor Wit's End. Humor Risk is stuffed with catchy refrains and must-play-that-again melodies, delivered in McCombs' beguilingly languid style. From the fuzzy, staccato-ridden rocking opener Love Thine Enemy onwards, it's clear that McCombs is no longer a stranger to a (reasonably) up-tempo approach to songwriting, and is perhaps



happy to marry the starker, bleaker elements of his previous work with a bit of toe-tapping. As a result, we get bone-fide joys such as To Every Man His Chimera, and a jaunty (if charmingly wonky) channelling of Tom Petty on the likes of Mystery Mail. There's even a turn into upbeat psychedelia with The Same Thing. Those who had pigeonholed McCombs as a depressing, soul-wrenching loner will be surprised; those who loved his previous tear-jerking material will find him on a rich vein of form; and those who have never previously heard of him are in for a real treat. There's still an undercurrent of suffering here, but it comes bundled with a wry wit, an openness to groove and even a slightly unbalanced pop sensibility. Cheerfully gloomy. **OUT NOW**

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MIT'S A KIND OF MAGIC

The 20th MITS ceremony welcomed a veritable conveyor belt of industry luminaries - not least deserving award winner David Munns (pictured left with Lord Levy). Harvey Goldsmith (bottom left) won himself some dancing lessons - watch out *Strictly* - while other famous faces included main man Jools Holland, Jennifer Saunders, Bob Geldof and previous MITS recipient Rob Dickens.

KEY SONGS
IN THE LIFE OF...

KEITH HARRIS



Chairman,
Music Tank

First record you remember buying?

Still, by Karl Denver (right), which I bought because my older brother didn't want me to.



Last track you downloaded?

It was either For What It's Worth by Buffalo Springfield or Further On Down The Road by Taj Majal. It was the same batch, but I don't know which arrived first.

What track would you have played at your funeral?



Na Na Hey Hey Kiss Him Goodbye, by Steam.

What's your karaoke speciality?
I hate karaoke with a passion.

What song was the 'first dance' at your wedding?
I can't remember and nor can my wife - it was a long time ago.

Recommend a track Music Week readers might not have heard but should go and listen to right now.
Spirits, by Jamie Woon (below).



And finally, what's your favourite single/track of all time?
That's an impossible question to answer!



ARCHIVE

RECORD RETAILER August 9, 1969



In a new twist to the ongoing format wars, Decca backs cassette and eight-track... Fleetwood Mac are expected to sign a long-term deal with Warner, beating stiff competition from CBS, Philips and Apple... Tesco experiments with 'cut-price rack-jobbing' in a dozen stores... Fontana is praised for getting Jane Birkin (left) and Serge Gainsbourg's Je T'Aime Moi Non Plus in the charts despite being banned by the Beeb... The centrepiece of the issue is an interview with EMI's Joseph Lockwood as, at 65, he switches from chief executive to chairman. Asked about Alan Klein's ongoing attempts to get the sort of royalty agreement The Beatles 'deserve', he replies: "I don't know what 'deserve' means. They knew their rights. They got a large sum of money and the deal was explained to them in great detail."



NEW RELEASES RECOMMENDED 09.08.69

CROSBY STILL & NASH Crosby Stills & Nash

Record Retailer, quite rightly, hails this "latest supergroup" as being "truly worthy of the name" and describes it as "an album that should go high"; history doesn't record if this was a deliberate pun by some giggling hippy. Also recommended: James Brown, Soul Fire; Sam and Dave, Soul Men; Buffalo Springfield, Last Time Around; The Rascals, Freedom Suite.



BEE GEES Don't Forget To Remember

The pick of the pops as far as RR is concerned this week sees Barry taking lead vocal on "a country-style ballad delivered with a nasally twang". It carps that the song is "rather less ambitious than some recent Bee Gee work", but adds that, "given support, it should be big". Also recommended: The Foundations, Born to Live; Aretha Franklin, Share Your Love; Fifth Dimension, Sunshine of Your Love.



SINGLES TOP 5 09.08.69

POS	ARTIST	SINGL F
1	THE ROLLING STONES	Honky-Tonk Women
2	PLASTIC ONO BAND	Give Peace A Chance
3	ROBIN GIBB	Saved By The Bell
4	CLODAGH RODGERS	Goodnight Midnight
5	ELVIS PRESLEY	In The Ghetto



ALBUMS TOP 5 09.08.69

POS	ARTIST	ALBUM
1	JETHRO TULL	Stand Up
2	JIM REEVES	According To My Heart
3	VARIOUS	2001 - Space Odyssey Soundtrack
4	RAY CONNIFF	His Orchestra, His Chorus, His Singers...
5	ELVIS PRESLEY	Flaming Star





◀ **PRIME OPPORTUNITY**

When you're promoting your charity single, there's one place you want to be above all else: 10 Downing Street. Jeff Chegwin and Nick Patrick, creators and producers of The Soldiers, managed just such a feat for I've Just Got To Get A Message To You, featuring Robin Gibb. David Cameron smiled throughout and was very welcoming to both band and team, including Vintage TV's Mike Read. Clearly, nobody mentioned the euro.

▼ **A TASTE OF ALICE**

Music and spoken-word London festival OneTaste took place last weekend at The Bedford. Over 50 artists were showcased in one day, including headliner Alice Russell – pictured here with OneTaste crew Danni Evans, Stac, Alice Russell, Jess Fleming and Debbie Zeffman.



◀ **BERG IS KING**

At least three decades of friends, rivals and colleagues packed into Camden's Gilgamesh Studios last week to salute TV concept king and Dreamboats & Petticoats mastermind Brian Berg as he left Universal for pastures new after an incredible 30 years. Pictured left to right are Jimmy Devlin, N-Dubz man Fazer, Berg, Jonathan Shalit and Berg's wife Lynn.

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The Bay City Rollers, Barry Manilow, Dionne Warwick, Aretha Franklin, Whitney Houston (pictured below), Avril Lavigne, Pink, Usher.

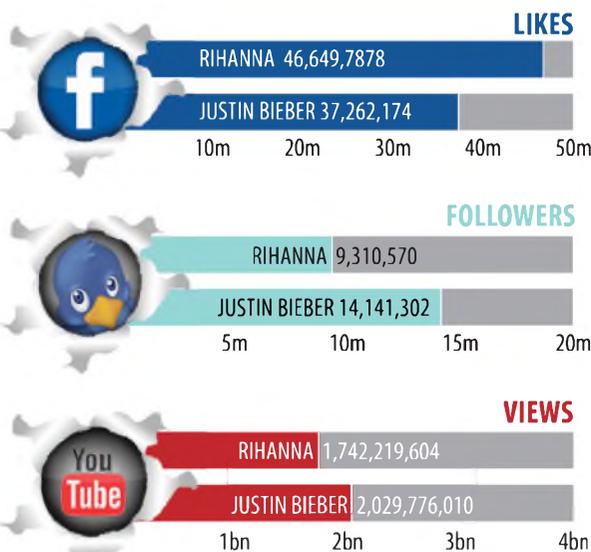


Having been fired by CBS in 1973, music industry legend Clive Davis (pictured left) was hired by Columbia Pictures to sort out their music strategy. He decided to fold the firm's legacy imprints (Colpix, Colgems and Bell) into one new label, Arista. Columbia sold it to German-based Ariola in 1979, eventually ending up as part of the Bertelsmann Music Group. In the early Nineties it entered into a joint venture with Sean 'Puffy' Coombs to form Bad Boy Records. Davis was ousted as label head in 2000, with LA Reid taking over. When BMG and Sony merged, Reid was let go and Arista, always an independently managed label until this point, was merged with J Records as part of the Sony-owned RCA Music Group (RCA, at the time, was run by Clive Davis, meaning he was back in charge of the label he'd founded). In the summer of 2011 RCA underwent a restructure that saw the scrapping of the Arista label.

Did You Know?

Arista was immortalised in the Rockpile song They Call It Rock, with the lyric: "Arista says they love you/But the kids can't dance to this..."

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