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BLACKBERRY AND GOOGLE LAUNCH 'SOCIAL' RIVALS – COULD iTUNES BE 'YESTERDAY'S STORY'?

Apple faces double trouble

DIGITAL

BY TIM INGHAM

Apple's dominance of the mobile music market is facing its toughest challenge yet – as Google and BlackBerry go all out to woo the iTunes generation.

Google boasts 200 million active Android handsets worldwide, with BlackBerry Messenger (BBM) appearing on a further 50 million. That collaboratively matches the total number of iOS devices around the globe, according to Apple numbers.

BlackBerry's BBM Music allows users to share songs from a library of 10 million with friends on the move.

Alistair Mitchell, VP of BBM platform and integrated services at BlackBerry told *Music Week*: "BlackBerry is built to be social. When you put the passion and inherent social requirement of music with BBM, I think you create a firecracker opportunity.

"This is an experience that allows you to discover music like

none other. Digital music storefronts [such as iTunes] are an important part of the ecosystem – but it's yesterday's story as far as we're concerned."

Tracks can be streamed and listened to offline via a cache. The firm expects its library to grow by another five million tracks – and is backed by all four majors.

"We stand alone in being able to convert that rather static music experience – where you search, find and download in a siloed, individual way – into being able to experience music in real time together," added Mitchell.

Meanwhile, Google Music offers consumers an option to stream and download tracks –

and encourages them to share music over social media platform Google Plus.

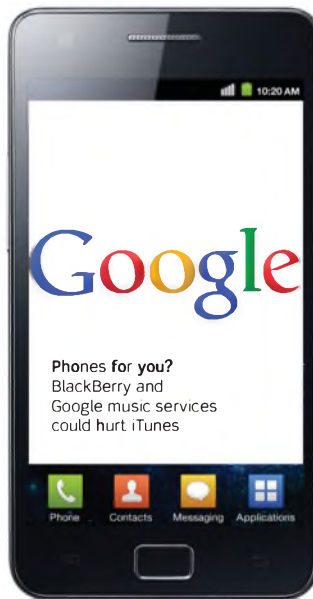
The service, which offers 13 million songs, has been backed by EMI, Sony and Universal – but not Warner.

"As the phone becomes the MP3 player, more and more digital media is competing for space on your device," a Google spokesperson told *Music Week*. "With Google Music everything is stored in the Cloud – from your personal music collection to the

new songs you buy through Android Market. So you can stream and access all of your music and have it instantly available across your devices.

"Similarly, Google Music offers a web player so you can stream your music from any web browser. Other features like instantly syncing playlists and Instant Mix also add differentiation."

Google Music launched in the US this week. A UK launch timeline is yet to be confirmed.



ROYALTIES THE PRICE IS RIGHT

BOTH GOOGLE AND BLACKBERRY have pledged to support artists with fair royalties, as streaming services increasingly come under pressure for poor pay-outs.

BlackBerry's Alistair Mitchell said: "We are perfectly positioned to bring superb value to the music industry in ways that others probably can't."

A Google spokesperson added: "We think products like Google Music offer great benefits for publishers, songwriters and

artists alike. Our revenue sharing model is split 70/30, with 70% going to the content provider and 30% going to Google. This is true whether the content provider is a label or an individual artist coming through the artist hub.

"We're also very excited about the valuable partnerships we were able to forge with key publishers in the short time before launch, and we look forward to expanding our outreach in the months ahead."

Sony Music reflects Sign Of The Times with new label launch

Sony has formed an all-new label with Simon Fuller, called Sign Of The Times.

The imprint will be a joint venture between Sony Music UK, Fuller's firm XIX Entertainment and Dougie Bruce – who will lead the enterprise.

Bruce, a well-respected A&R figure, signed acts such as Adele, Lily Allen and MGMT to Universal Publishing before

joining XIX Entertainment in 2009.

There he managed acts including Aloe Blacc, who enjoyed a top three hit with I Need A Dollar this year.

The label's first signing is Essex band The Milk, whose self-financed single, (All I Wanted Was) Danger, was released earlier this year. Their first Sign Of The Times release,

B-Roads, will be released on December 19, with a UK tour planned in early 2012.

Chairman and CEO of Sony Music UK Nick Gatfield said: "Dougie Bruce is an executive with very strong all round business acumen in both A&R and management. This deal significantly ramps up our A&R firepower."

XIX CEO Fuller said: "Sign

Of The Times has been shaped around Dougie's unique set of skills; he's got a great track record for delivering hit acts and we're delighted to be partnering with him."

Bruce added: "I've always wanted my own label, and to creatively manage the process through from signing a complete unknown to delivering a No.1 act in the UK.



"It's fantastic to know I've got the strategic weight and resource of Nick Gatfield, Sony Music and XIX Entertainment behind me."

NEWS

EDITORIAL



The share necessities

FAIRYTALE OF NEW YORK is set to enter the Official Singles Chart next week. One Direction are dressing up like Pound Store Saint Nicks. And Michael Bublé's warbling about bloody Santa Claus all over the shop.

Sod it. If everyone's going to get in the Christmas spirit early, I'm joining them.

And that to any nerdy music fan means one thing above all other: a Best Of 2011 list.

Only thing is, mine has very little to do with hot new albums or blistering in-concert performances. But it's filled with magic musical moments all the same:

No. 3: telling *Music Week's* Tom Pakinkis that his perfectly-coiffed six-string hero John Mayer was "mushy and forgettable" – and witnessing the subsequent volley of URLs furiously typed into my Firefox browser as disputed 'evidence'.

No. 2: a school friend demanding – no buts – I spend my hard-earned on sadly-forgotten Pretty Things album Parachute right there and then, on my iPhone, at his mum's house. It's a decision I haven't once regretted all year.

No. 1: watching my tipsy Sabbath-worshipping mate's eyes widen in disbelief at My Morning Jacket's mammoth 11-minute live rendition of Dondante on YouTube – followed up by the sucker punch I'd snapped up tickets for us to see them for his birthday.

"The enjoyment of music has been enriched, enhanced and amplified by sharing – but that hasn't really evolved in in the iTunes age"

Since time began, the enjoyment of music has been enriched, enhanced and amplified by sharing – whether motivated through adoration or aggravation.

And yet the stipulation that those involved usually have to be standing in the same room has rather hindered the evolution of that truism, even in in the iTunes age.

Yes, people love posting their Spotify playlists all over Twitter – but that doesn't mean we love reading them. And yes, Facebook seems very keen to batter our eyeballs with all of the songs our acquaintances are checking out right that second – but have you honestly ever taken the time to listen to a single one in response?

Fair play, then, to BBM and Google for having a go to turning that clear opportunity into a reality this week. They might not have the world's biggest social media sites in their corner, and they might struggle even more than Amazon to take a bite out of Apple.

But for once, social music is an innovation Cupertino's finest haven't cracked – with its tacked-on Ping network rather lagging behind the competition in terms of promotion and prestige.

Spotify might have faced the most overt grilling from industry corners this week – but it's Apple's frighteningly huge market share that has been quietly endangered.

Tim Ingham
Editor

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

THE LA'S TO PLAY FIRST US GIG IN 20 YEARS AT EVENT'S

Sound City takes over

LIVE

BY TIM INGHAM

Liverpool's Sound City is set to become a truly worldwide proposition: *Music Week* can today reveal that the industry-friendly festival is expanding into the US.

The first ever Sound City: New York will take place on March 12 next year and will feature the first US performance from Liverpool band The La's for two decades.

The one-day festival will maintain Sound City's traditional trade-focused element. It will be centred on a 'Six Of The Best' theme – with half a dozen "innovators, creatives, thinkers and practitioners" each from New York and the UK involved in one-to-one sessions and wider conferences.

The theme will continue when it comes to performances, with six bands made up of UK and US acts on stage, including the Lee Mavers-fronted La's who will headline the event.

"We're going to make the New York event an annual thing," said Sound City festival director Dave Pichilingi.

"Since day one we've been



There he goes: Lee Mavers and The La's are America-bound for Sound City tie-in

thinking about where we can take this event. We've taken it to Norway, to Dubai – New York is a logical next step. For many years, New Yorkers and Scousers have shared a cultural affinity."

The event is being supported

by groups including Liverpool Vision and UK Trade & Investment – who Pichilingi says may be able to finance delegates' attendance at the New York festival.

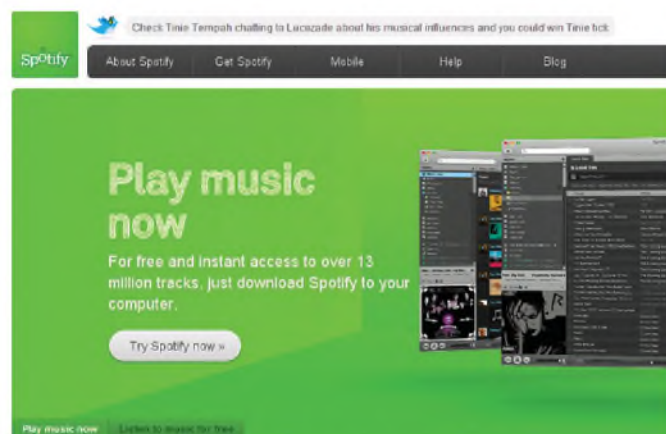
Tickets for UK visitors will

PRS backs Spotify in royalty debate amidst

PRS for Music has given its support to Spotify after songwriters attacked the platform for allegedly paying them meagre royalties.

Coldplay kept their album *Mylo Xylo* from being available on the service last month, after which independent distributor ST Holdings removed much of its catalogue, citing "negligible" royalties and accusing Spotify of "cannibalising revenue from the likes of iTunes".

The outcry hit new levels last week when Mercury-nominated songwriter and performer Jon Hopkins tweeted: "Got paid £8 for 90,000 plays. Fuck Spotify." He later added: "Radio 1 pay about £50 for each play."



Spotify in the firing line: The company will announce a 'new direction' next week

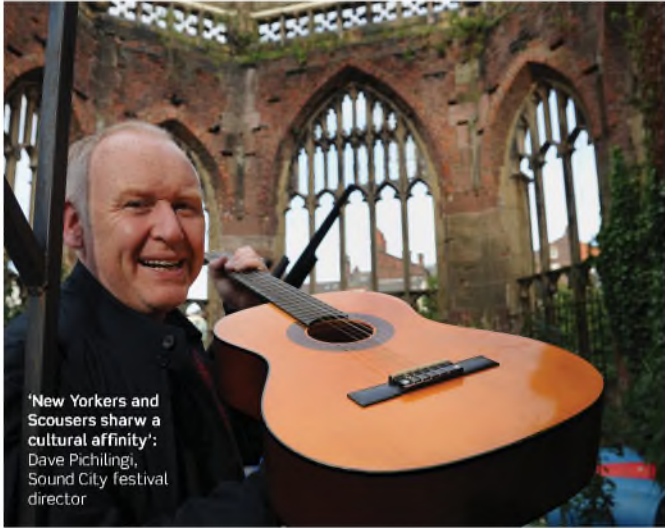
However, director of media licensing at PRS William Booth told *Music Week*: "Spotify is one of a number of new digital streaming services at the forefront, along with

download services, of providing a legal alternative to piracy online.

"Spotify has always done the right thing and worked with rights holders to ensure their

FIRST EVER FESTIVAL IN NEW YORK

the world



'New Yorkers and Scousers share a cultural affinity': Dave Pichilingi, Sound City festival director

cost £75, which includes conferences, lunch and an evening cocktail reception – as well as the chance to witness the bands on show.

The New York event will be one of four headline festivals for Sound City this year, including an event in Norway in June and another in the Middle East in November.

Sound City: Liverpool's fifth anniversary event will take place between May 17 and 19 in 2012.

"2012 will be about consolidating what we've got and growing our position," added Pichilingi. "We've

brought in four years of business to Liverpool alongside the opportunity to attend an event and a conference that are second-to-none – with a whole range of packages from widespread networking to one-to-one meetings. And, of course, Liverpool's the coolest city in the world."

Music Week has entered into a major media partnership with Sound City, covering the Liverpool event and its other international properties.

• For more information, visit www.newyorksoundcity.com or email info@liverpoolsoundcity.co.uk

DOMINO IS FRONT-RUNNER AS BAND'S DEAL EXPIRES

Next Arctic Monkeys album still unsigned

LABELS

■ BY TIM INGHAM

Arctic Monkeys are yet to sign their next album to a record label – but the rest of the industry will have to go some to beat long-standing partner Domino Records.

The Sheffield band's status as free agents has unsurprisingly attracted a host of industry interest. Labels understood to have made enquiries into signing them include Sony's Columbia, which currently has the likes of Kasabian, Miles Kane and The Vaccines on its books.

However Domino, which has released all four Monkeys albums since record-breaking debut *Whatever People Say I Am, That's What I'm Not*, is the clear front-runner, and so far the only label to have even discussed the next album with the band.

"It is true that the latest album from Arctic Monkeys is their last under the current arrangement with Domino," manager Ian McAndrew told *Music Week*.

"We have not entered into

Bet they look good on the dancefloor: Interest in the Arctic Monkeys is sure to be intense



discussions with any other prospective label although we have received plenty of enquires. Domino has been a great label for the band and afforded us fantastic support and therefore will be at the front of any future discussions we may have about further albums."

The Monkeys' loyalty to Domino boss Laurence Bell was apparent in a tribute video they made in response to the exec picking up his Pioneer gong at the AIM Awards earlier this month.

Songwriter and lead singer Alex Turner said of Bell: "He's turned me on to some bloody great records," whilst praising the exec's "great guidance" – which included "knowing his way around a barbecue".

The Sheffield band's last LP, *Suck It And See* – released by Domino in June – reached No.1 in the Official UK Album Chart.

It will be the first Arctic Monkeys album to spawn four singles, with *Black Treacle* lined up for a 2012 release.

criticism of 'negligible' rates Sony appoints Tuer as Gatfield's deputy

music offering is fully licensed before launch.

"Our writers and publishers are earning royalties from digital music and this is a growing part of our business; we all need to support these services that are giving users a legal, virus-free and high-quality alternative to peer-to-peer sites and generating an additional income stream for creators.

"Comparisons with radio or TV broadcasts that may have millions of listeners or viewers are difficult and not always either accurate or appropriate."

Spotify has promised to announce a "new direction" for the service at a press conference next Wednesday (November 30) in New York.



"Got paid £8 for 90,000 plays. Fuck Spotify"

JON HOPKINS (ABOVE)

"Comparisons with radio or TV broadcasts... are not always appropriate"

WILLIAM BOOTH, PRS FOR MUSIC

Sony Music UK & Ireland has appointed Nicola Tuer as executive vice president – reporting directly to chairman and CEO Nick Gatfield.

Tuer moves up from her role as SVP commercial sales for Sony Music. After taking the position in 2008 she merged Sony's commercial and sales divisions.

Her promotion comes after a successful spell overseeing all of Sony's sales and new digital business, as well as taking overall responsibility for all legacy artist releases, catalogue, mainstream, artist Best Of's, TV compilations and licensing.

Gatfield said: "Nicola is one of the most experienced and skilled executives in the UK music business and her



contribution to Sony Music UK has been immense. I'm delighted to have her at my right hand as we build for the future and continue to evolve and grow Sony Music."

Tuer commented: "I am both delighted and excited about the new role, and very much look forward to working alongside Nick and playing my part in a re-energised Sony team.

"I am confident that with the ongoing support of our media and retail partners Sony Music will continue to develop a successful commercial framework here in the UK which will recognise new opportunities and allow our artists to flourish in a constantly shifting business landscape."

Tuer was promoted to SVP of sales during the merger of the Sony and BMG businesses in 2005. She took the leading role in harmonising all commercial terms, pricing and retail marketing for the company.

NEWS

NEWS IN BRIEF

■ **ABBEY ROAD:** A worldwide search for previously undiscovered composers by the Studios is over – and the winners' material will be available to download on Monday (November 28) from abbeyroad.com.

The Anthem Competition was open to musicians of all backgrounds. Winners were given the opportunity to record their original work in Abbey Road's famous Studio One with the London Symphony Orchestra.

■ **DROWNED IN SOUND:** The specialist music site is celebrating its biggest year of traffic ever, racking up 26 million page views between January and November.

That's matched by around half a million unique users each month, according to Google Analytics – including 485,000 in October.

"We've had a tumultuous past three years post BSKYB and all that, and the traffic this year has been giddy," said DIS founder Sean Adams. "It still amazes me that some blog I started in my bedroom eleven years ago gets us interview time with the likes of Bjork, PJ Harvey and Trent Reznor."

Meanwhile, Adams has also distanced himself from reports surrounding his involvement with music discovery firm Aurotone. He added: "I did suggest two tracks to Aurotone for a Debenhams advert back in June. But I've never met them and haven't swapped any emails since June. I am not on the payroll nor an active member of a 'tastemakers' network."

■ **MERLIN:** The indies group has elected its third board. Martin Mills, Michel Lambot, Florian Von Hoyer, Horst Weidenmueller, Colin Daniels and Hilton Roth are re-elected, whilst new joining members include Erik Brataas (Phonofile), Oke Göttlich (finetunes) and Luciana Pegorer (Delira Musica). AIM's Alison Wenham also returns.

■ **OASIS:** Noel and Liam Gallagher looks set to end their current dispute in court as neither wants to back down over libellous accusations of inflammatory behaviour fired in both directions.

■ **AMAZON:** The online retailer is tipped to release a smartphone by the end of 2012, making the Kindle company the latest to stack competition against Apple.

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MusicWeek.com

BRITISH PHYSICAL OUTLETS TURNING INTO DIY LABELS FOR LOCAL ARTISTS

Indies start doing it for themselves

RETAIL

■ BY TOM PAKINKIS

Thirty-four years after London-based shop Beggars put out its first record, independent music retail stores are once again taking it upon themselves to give unknown acts a leg up.

Like Beggars and Rough Trade before it, London's Flashback Records, owned by Mark Burgess, has taken the name of its popular store and made it into a label.

"What we're trying to do is build up a roster of artists and have an identity that represents the north London scene," he explained to *Music Week*.

Burgess hopes to help guide and finance pressing, promotion and distribution for artists who have an album but are short on exposure opportunities.

"We've got a well respected brand, we know a lot about vinyl, we've got a lot of contacts, we've got loads of people all over the world who are customers," Burgess pointed out.

More importantly, Flashback is willing to take a risk, he said. "Distributors seem to be concentrating very much on reissues and dead certs at the moment," he continued. "There's definitely not a feeling that they're going to experiment,



Mark Burgess

partly because the retail outlets aren't there anymore."

Kevin Buckle is fighting the same battle. He owns Avalanche Records, an Edinburgh store that he is using to promote local artists.

Buckle has built relationships with indie retailers and DJs from all over the world; a network to which he is pushing music from unsigned Edinburgh acts.

"They're all regular travellers who drop by whenever they visit the Scottish capital and are keen to add the newest, unsigned

"We've just been played on Lauren Laverne, what do we do?"

Star Wheel Press's album is now close to selling its first thousand copies, according to Buckle.

"It's going to get re-pressed in the New Year and, because we get so many shops all over the world in contact with us, we're actually going to make it available in New York, Melbourne, Berlin and Barcelona all on the same day. It all just came from the artist phoning us and Ian Rankin picking up on it.

"A good shop is a gateway to all these opportunities," concluded Buckle, who plans to

turn his distribution effort into a more formal business setup next year.

"In the future, there's more chance of shops working in a more global nature just because of contacts that they've got and I think that might well be a

talent from our isle to their stock or station playlist," he said.



Star Wheel Press

Avalanche is currently helping promote Aberfeldy band Star Wheel Press (pictured), who have been backed by Scottish author Ian Rankin.

Said Buckle: "They phoned me up out of the blue and said

way forward," he adds.

Red Horses Of The Snow's Territories will be released on Flashback Records on Monday, December 5.

■ **Read our High Street Heroes interview with Kevin Buckle on page 36**

CHEW EXITS POLYDOR, MORTIMER IN AS A&R BOSS

POLYDOR HAS APPOINTED Island's Ben Mortimer as its new head of A&R.

He replaces the department's former director Ben Chew, who *Music Week* understands has left the business.

President of Polydor Ferdie Unger-Hamilton said:

"Ben Mortimer is a hugely talented and considered A&R person with the ability to cut through and find the artists which are important. I worked with Ben at Virgin where he discovered Jamie T. He then went on to Island where he signed Florence & The Machine.

"The appointment of Ben will consolidate Polydor's position as

the number one record label. With Lana Del Rey and Michael Kiwanuka coming out at the beginning of next year, it feels very exciting."



SONGWRITING SUFFERS FROM MALE-DOMINATION, CLAIMS HITMAKER

INTERNATIONAL POP HITMAKER Andrea Martin has suggested to *Music Week* that male bias still exists in the world of chart songwriting.

Martin's impressive credits include En Vogue classic Don't Let Go, as well as Leona Lewis' Better in Time. Her 20-year career has also seen her create songs for the likes of Janelle Monae, Alicia Keys and Alexandra Burke.

However, Martin – who is once again stepping into the performing spotlight by lending her vocal talent to Switch's (Beyonce, MIA) current single, I Still Love You on the

Dubsided label – claims that despite her success, she still faces prejudice as a songwriter.

"I think songwriting women have given up which is sad," she said. "The market is very male dominated and there's not enough female songwriters nowadays.

"It's very hard as a woman to be on the [credits] nowadays unless you get a hit. It's so much easier as a male writer to convince someone to do your record, more than a woman – it's always been that way. For the people coming in now, songwriting is so male dominated."



ARTISTS AND LIVE SECTOR ENCOURAGED TO LOBBY GOVERNMENT BEFORE NEXT WEEK

'Industry must help cut live music red tape'

LIVE

■ BY CHARLOTTE OTTER

Small venues putting on live music may soon be able to host gigs without applying for a licence – as the deadline for a Governmental review of the cumbersome regulations that govern the live industry draws to a close.

A consultation of the Licensing Act 2003 was welcomed with open arms by industry when it was announced in September after organisations including UK Music and the Musicians' Union lobbied extensively for a more transparent and straightforward system.

And, as the December 3 cut-off date for review submissions looms, the music industry is quietly hopeful that many of the headaches which dog promoters and venues looking to host live music will be cured.

"At the very least, we hope that the result will be to implement an exemption for small venues putting on live music with fewer than 200 people in attendance," said MU



"Many authorities didn't always understand or recognise there were positive benefits to a local community if live music was played in a bar"

KATE NICHOLLS, ALMR

general secretary John Smith, whose organisation, along with UK Music, is encouraging people within the music industry to lend their voice to the review.

The current Licensing Act means that any venue looking to promote live music events with less than a 5,000 capacity has to apply for permission from their

local authority. Association of Licensed Multiple Retailers strategic affairs director Kate Nicholls told *Music Week* that the review was a return to "common sense", noting: "Many authorities didn't always understand or recognise that there were positive benefits to a local community if live music was played in a bar and so put in place conditions such as the installation of triple glazing,

double doors and acoustic lobbies – which deterred many from continuing with their live music offering."

However, Nicholls said the organisation was still concerned with the carrying over of the conditions – which would mean that while new venues applying to host live events would not be hindered by regulation, existing applicants would still be affected by the old law. She said that a best-case scenario of the review would scrap them completely.

UK Music acting CEO Jo Dipple commented that previous consultation on the issue in 2010 found that three-quarters of respondents supported an exemption for small venues.

"If we could achieve a similar result in 2011, it could make all the difference," she noted – adding it was essential for musicians, promoters, venues and bars to lend their voice to the review.

UK Music has placed two letter templates on its site which people looking to make their views heard could use. These can be read at UKmusic.org.

Roundhouse and EMI make commitment to new talent initiative

Guy Chambers, Steve Levine and Trevor Horn have enlisted their services to a youth music project by EMI and London venue the Roundhouse, aimed at developing new and emerging talent.

Titled Roundhouse 30/30, the scheme offers 30 young artists aged between 16 and 25 the chance to work with a top-name producer to record and mix one of their tracks in the Camden venue's in-house studio.

Now into its third year, 30/30 received more than 400 submissions from emerging artists from across the UK, in 2011.

The final recordings are to be released next Monday (December 5) through the venue's in-house label, Roundhouse Records.

Roundhouse music programme coordinator Oli



From left: Guy Chambers, Steve Levine, Trevor Horn and 30/30 acts James Craise and Maverick Sabre

Kluczewski said: "We want to be able to provide opportunities for young artists to develop and grow into the next generation of bands", adding that for many of the artists involved it was a chance for their work to be heard and potentially picked up by a major label.

30/30 act Maverick Sabre went on to sign with Mercury Records after taking part in the

scheme in 2009 and fellow alumnus James Craise is set to return to the studio with songwriter Guy Chambers after working together this year.

Meanwhile former Culture Club producer Steve Levine said ideas from 30/30 band The Homesick Hustlers had inspired him when working with artists signed to his own Hubris Records.

"They [The Homesick Hustlers] have this dual voice going on which I was really drawn to. I was using it with one of my own artists, Patch Williams, but have since used it on others too like Natalie McCall," he said.

Levine added he was impressed with the quality of the facilities at the Roundhouse, which he likened to a high-end

demo studio. "It's just fantastic that young people have been given the chance to use these facilities – if they had been around in my day, I would have never left," he commented.

30/30 Album 2011, is available to buy via iTunes, with all of the proceeds going towards creating further opportunities for young people within music.

NEWS

'SPECIAL' STORE IS NAMED AS FIFTH BEST SHOP IN LONDON BY TIME OUT COMPETITION

Rough Trade East beats rivals to accolade

RETAIL

BY TIM INGHAM

Rough Trade East has encouraged fellow independent music outlets to differentiate themselves from the rest of the High Street, after being named the fifth best retail store in London by *Time Out*.

The business was placed ahead of rivals including HMV, John Lewis, TopShop and Marks & Spencer in the rankings and was praised by the respected magazine for being "just a nice place to be".

Its coffee bar, photo booth, free gigs and film screenings all caught the judges' attention, alongside a solid core offering of music, books and entertainment.

Co-owner of the Rough Trade Retail group Stephen Godfroy told *Music Week* that the achievement – which also saw *Time Out* call RTE "a special place" – marked a turning point for the company's status.

"This credit comes from a mainstream consumer publication, not a niche music fanzine – and it's this wider context that is significant, not just to Rough Trade, but to the industry we find ourselves representing," he said.



"Rough Trade East now pioneers the relevance of High Street music retail, not to a declining niche, but to a more discerning mainstream. With renewed perspective and further support from our suppliers, we can hopefully continue to meet this increasingly mainstream demand for such inspiring retail."

The top-rated store in the list was famous London fashion

A 'special place': Rough Trade East rated higher than Fortnum & Mason, HMV, Harrods and Harvey Nichols

house Liberty, but Rough Trade East was placed higher than the likes of Harrods, Harvey Nichols, Fortnum & Mason and Oxford Street's TopShop,

"There are many reasons for our emerging relevance and success," added Godfroy. "Many of these are unique to the

company, but there are some key lessons for any retailer to take confidence from – the first of which is not being misguided by pro-digital media coverage. Digital formats only reinforce the value of physical formats, so take confidence in the polarisation of the market and give vinyl a worthy showcase.

"Secondly, a place of purchase is just one role of the



"Rough Trade East now pioneers the relevance of High Street music retail, not to a declining niche, but to a more discerning mainstream"

STEPHEN GODFROY, ROUGH TRADE

independent store, so don't forget the rest – a place to meet like-minded music lovers, a place of refuge away from surrounding commoditised retail experiences. Thirdly, it's delivering the unknown and unfamiliar that brings people back, that adds that destination appeal. These are just a few general lessons, and we continue to learn new ones each day."

Hospital celebrates turning 15 with CD and book release

Renowned drum&bass label Hospital Records is celebrating its 15th anniversary this year with a special compilation album and a "visual compendium" of its history.

The album, entitled *Fifteen Years Of Hospital Records* and released on November 28, is a two-CD and download release, including 15 previously unreleased tracks and a "History of Hospital" mix from Cyantific.

CD-one includes brand new tracks, remixes and VIP versions of classic Hospital songs, as well as Nu:Tone's remix of Adele's *Rolling In The Deep*.

Featured artists include Hospital stalwarts High



Contrast, London Elektriccity and Danny Byrd, who reached 36 on the UK singles charts last year with *Ill Behaviour*.

The label's 15th anniversary coincides with its 200th recorded release which arrives alongside a 160-page book

about the label's history.

The book, called *NHS 200*, is intended as a "visual compendium" giving an in-depth look at the label's journey from niche drum&bass imprint in 1995 to a current incarnation that includes publishing



Hospitalised: Cyantific (left) plays one of the memorable Hospitality nights. Above: Hospital Records' two-CD compilation album

company *Songs In The Key Of Knife*, sister label *Med School Music*, an online store and an events business that will stage 47 club nights this year.

It is released on December 5 and will be available from the Hospital Shop and selected

retailers via SRD distribution.

"We are stubborn old bastards," explained Chris Goss, who founded Hospital with Tony Colman in 1996. "And we have been blessed with some fantastic artists who have understood us as a label and wanted to join us for the long term. We have also been blessed with employing some amazing staff."

Goss, now managing director of Hospital, is primed for another 15 years. "I have no idea what else I could do. I'm utterly unemployable," he jokes.

"Whether we try and release drum&bass or try and get involved in rock music or films, this is our passion; this is what drives us."

HIGH HIGHS ARE 'PERFECT' FOR BUSINESS OPERATION

Elton John readies first Rocket label release

TALENT

■ BY TINA HART

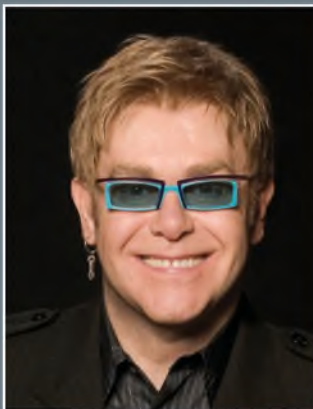
Elton John's Rocket Records is preparing its first release in its modern guise – with the label's head honcho predicting big things for the High Highs.

Rocket has been revived for its third incarnation under the Rocket Music Entertainment Group, and has secured the licensing rights for its first release – the High Highs' self-titled debut EP.

The Your Song hitmaker's Rocket Group colleague, Todd Interland, told *Music Week* that he discovered the High Highs whilst checking out *NME*'s 'Top 50 best new bands of 2011' list.

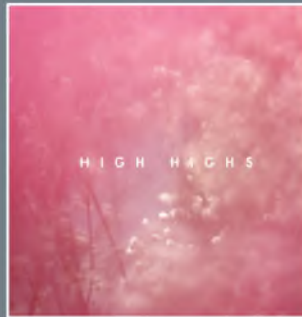
Interland played their music to John, whose immediate reaction was: "My god, this would be perfect for Rocket Records' first release."

The band's sound has been described as "ambient pop" and they have been compared to Simon & Garfunkel and Fleet



Foxes. Support is pouring in from press and radio with XFM, Zane Lowe and Lauren Laverne championing the act who count Lily Allen, Ed Sheeran and Oh Land among their fellow Rocket Management peers.

Of the decision to license the EP and not sign the band to a full record deal, Interland said: "We've licensed the EP intentionally. In the current state of the industry with fast changes happening as well as artist development stories being all over the place, we thought it would be helpful to the band if we ourselves licensed an EP, put



it out, hired independents and worked ourselves to raise the profile of the band.

"Therefore, as it goes into a situation for doing a deal with a publisher and record company, we'd have done some of the work already. It's something we've learnt over the years ourselves – we realise a lot of groundwork is necessary before a band is poised to do a deal with any major."

The High Highs' debut EP is now available digitally and the band will perform at The Old Queen's Head in Islington this week. Their debut studio album is due in spring 2012.



"It's something we've learnt over the years – we realise a lot of groundwork is necessary before a band is poised to do a deal with any major"

TODD INTERLAND, ROCKET GROUP

Generator celebrates its 20th birthday with new initiatives

Leading UK music development agency Generator is celebrating its 20th anniversary by setting up two new courses to enhance its offering.

The organisation, which has aided the development of bands including Maximo Park and last year won a major European Regional Development Fund award, is set to launch the Artist Development Scheme and the Urban Music Training Academy. It will also see a massive expansion of its already flourishing Managing a Music Business Enterprise course.

With the new initiatives, Generator hopes that it will radically bolster support for UK talent from its base in north-east England. The Artist Development Scheme will foster promising acts by offering them developmental opportunities "once afforded to them by labels that are now reigning in their development budgets."

In turn, Generator's Urban Music Training Academy, set to launch in January, will offer courses to DJs, producers and vocalists in Newcastle's newly refurbished

creative hub, Hoults Yard.

Meanwhile, the Managing a Music Business Enterprise course – which allows small businesses to develop their own business plan and achieve a full level three Diploma in 13 weeks – is expected to quadruple from 60 to 240 places in the coming year.

"The music industry is undergoing a radical period of change," said BPI Chairman and former chairman and CEO of EMI Music UK and Ireland, Tony Wadsworth. "But with the support and guidance of a unique organisation like Generator, people embarking on a career in the industry will find themselves so much better equipped and motivated to make the most of the opportunities which the future will undoubtedly provide."

"There are Music Development Agencies, and then there is Generator, in a league of its own," added chairman and chief executive of AIM Alison Wenham. "The north-east is very lucky to have such an energetic and well run body providing support to the local communities music makers."

Shaw retrieves her catalogue

Sandie Shaw has taken back the rights to her catalogue from EMI after months of discussion.

Shaw licensed her repertoire to the label eight years ago, and their agreement still had two years to run. However, EMI has now terminated her contract.

The news comes after the recent announcement of the copyright extension term, which added 20 years to the previous 50-year royalty expiration time.

Shaw said: "I couldn't believe the timing coinciding with the termination of my contract. I really felt the gods were smiling on me. You can imagine how much it has increased my focus on singing again."

Shaw's recording career began in 1964, when she enjoyed her



first No.1 single with Burt Bacharach's (There's) Always Something There To Remind Me. Her other hits include Long Live Love, I'll Stop at Nothing and 1967 Eurovision winner Puppet On A String.

In the 1980s, she memorably collaborated with The Smiths on Hand In Glove. Recently she has begun to perform again, after her first live show in two decades last year at the Vintage Festival.

She recorded the title track to UK movie Made In Dagenham with David Arnold last year, and has begun working with Massive Attack's producer Neil Davidge.

Shaw plays the Royal Albert Hall with Jools Holland this evening (Friday, November 25) and tomorrow.

High hopes: The New York-based Aussies' debut EP (above) was released digitally earlier this week



TAKE THAT

PROGRESS LIVE 2011



AN ENORMOUS THANKS FROM THE
FIVE OF US TO SIMON MORAN,
ALL AT SJM CONCERTS, KENNEDY
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WE'LL NEVER FORGET 2011



NEWS

BRANDS WILL SHAKE UP RECORDED MUSIC WORLD, SAYS FIRM

Quiksilver launches label**LABELS**

■ BY TOM PAKINKIS

Everything manufacturer Quiksilver has launched its own music label, with the aim of producing music to complement its extreme sports brand while also pushing out into the choppy waters of unsigned talent.

With first signing Charlotte O'Conner (pictured right) set to release her debut single Shine On next year, general director digital Nicolas Foulet, hopes to use the Quiksilver label, Drop in Music, to do more with undiscovered talent.

"At the moment people like Universal aren't scared of us and they don't have to be because we have no ambition to be competitors to those big guys," he

told *Music Week*. "But maybe in the future that will change.

"I think the music world is going to evolve for sure. It's already changing a lot but currently [the majors] still have the power," he explained.

"I have a lot of friends that are working in the music industry

drop in
MUSIC

and most of them want to leave because they don't recognise themselves with what's happening with the majors today: the way they invest a lot of money into artists when they are sure of a return but don't develop up-and-coming artists anymore."

That's where Quiksilver come in, according to Foulet – and the pool of ignored and undiscovered

talent in the UK

is a prime opportunity for other non-music brands, he says: "You see a lot of other brands trying to do the same as what we're doing with Quiksilver. I think the future is going to be like this

and it's going to be good for the artists."

Foulet said that Drop in Music could provide a balance to 'play it safe', the attitude of the major labels: "I see a lot of bands that have amazing potential and they can't even record their music properly. So what we want to do is provide a starting platform."

Charlotte O'Connor is set to release her debut single Shine On via Drop In Music on January 26th 2012. Her forthcoming debut album For Kenny is slated for a March 26th 2012 release.

**Camden Crawl expands into Ireland**

The organisers behind one of London's largest music festivals – the Camden Crawl – are to launch a sister event in Dublin as the company looks to tap into the Irish music market.

Titled Camden Dublin Crawl, the festival will take place the week after next year's Camden Crawl – on May 11 and 12, 2012, and will be held in iconic Dublin venues including Whelans, Button Factory, Grand Social and the Mercantile.

A total of 30% of the festival's line-up will comprise of local Irish acts, chosen by a selection of Irish tastemakers including Richter Collective's Michael Roe, Body Tonic's Trevor O'Shea, State Magazine's Phil Udell and Jim Carroll from the Irish Times, and headliners for the event are slated to announcement in January 2012 in tandem with those for the Camden Crawl.

It is expected there will be a large cross-over of artists between

the two events and also acts playing at Brighton's Great Escape festival – with a number of acts travelling to Ireland after performing at the UK festivals.

Camden Crawl organiser Lisa Paulon said Dublin was an ideal choice for the sister event pointing to the city's strong musical heritage and high number of venues.

"Ireland is our second biggest territory in terms of ticket sales and so it made complete sense to

expand the event over to Dublin. The reaction from the industry over there has been phenomenal," she noted, adding the company had been keen to launch the festival in a new city for a number of months.

Tickets for the 2012 event will be priced between €20-€30 for a day pass and €35-€45 for a weekend ticket, Paulon said. This was to do with the fact that



Lisa Paulon

punters in Dublin associated gig prices with venues rather than the acts playing at them.

Marketing will be predominantly focussed in Ireland and connected UK towns including Liverpool and Paulon added she was keen for the Camden Crawl events to mirror that of the Edinburgh Fringe rather than SxSW – with music-related comedy, performance and art set to be on show.



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SPECIAL REPORT: UK FESTIVAL CONFERENCE

'The idea that this industry isn't healthy is ludicrous'

EVENTS

BY DANIEL GUMBLE

Regardless of where you stand on the subject, it goes without saying that 2011 has raised a number of pressing questions as to which way the future of UK festivals is set to be heading.

With this year providing one of the most eventful festival seasons in recent memory, there have been rumblings from various sections of the media that the festival industry is in a state of decline due to the number of events cancelled, while speculation is still rife with regards to the 2012 Olympics Games and its potential impact on sponsorship income.

However, in response to the somewhat gloomy forecast predicted by some, there are many who have been quick to counter such arguments, claiming that the figures being bandied around for the past few months offer no greater cause for concern than any other season – in some cases offering the perspective that 2011 has seen a multitude of festivals selling record numbers of tickets.

On a broader scale, 2011 has seen a series of international events making the headlines as a result of the appalling atrocities witnessed at Belgium's Pukkelpop festival and the Indiana State Fair, in which freak weather conditions caused main stage structures to collapse.

Each of these topics, plus a host of others were at the heart of this year's UK Festival Conference last week. Now in its fourth year, the conference provides a unique platform for the industry's key figures to converge and converse, offering a range of panel discussions and presentations to analyse the latest

developments in the festival world.

Taking place at the HMV Forum, Kentish Town, London, this year's event was essentially dominated by three key themes: the affect of social networking on bringing in audiences; the potential flaws and benefits caused by the 2012 Olympics and how to deal with adverse conditions.

Kicking things off with a session entitled 'Keeping Up Appearances' was John Robb, moderating a panel made up of James Algate of Angel Music Group; Creamfields founder James Barton; John Probyn, chief operating officer of Live Nation, and Paul Glossop, head of digital, V Festival. Taking centre stage for this discussion was the topic of social networking and its role as a key tool in maintaining a festival's fan base, whilst also providing a substantial source of market research via user forums.

This topic continued into the discussion 'From Online to Onsite' whereby the focus shifted slightly to the realm of social commerce and how to generate additional revenue streams through social media. One idea raised by Mark Ellis, UK managing director of Syzygy, was harnessing a similar platform to that of Facebook's Farmville game, which has seen millions of people across the globe purchasing virtual goods with real money. Furthermore, the increased development of smart phone technology and its ability to provide a more personalised service to the user – as well as offer companies a greater indication as to which customers to target – was also high on the agenda.

A short presentation from Steve Wild, CEO of Virtual Festivals offered an intriguing insight into the attitudes of

festival goers, revealing that in the absence of Glastonbury next year, two thirds of regular attendees will look elsewhere, with many seeking cheaper options in mainland Europe.

The utilisation of Facebook was once again brought back to the fore during a discussion on the introduction of RFID (Radio Frequency Identification) wrist bands, which allow users to simply swipe their band at a given location as a means of checking themselves in on Facebook to let their friends know exactly what they're up to and when. Its potential to facilitate the close monitoring of consumer behaviour certainly appealed to many, at UKFC in spite of its slightly Orwellian overtones.

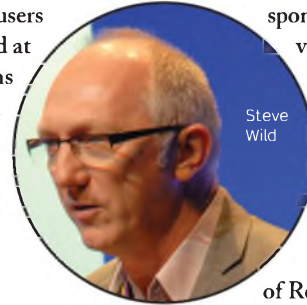
Conversations centred on the tragic events of Pukkelpop and the Indiana State Fair drew generally unanimous conclusions in a session named 'Weather or Not'. Despite the aforementioned tragedies, the room concluded there were adequate regulations in place to ensure UK festivals should proceed safely, with the onus on clear decision making and

safety procedures being in place should a major incident occur. Equal attention was also paid to the importance of safety surrounding smaller festival structures and facilities, such as toilets and drinks tents.

As the Conference approached its finale, a session on the potential effects of the 2012 Olympics on festival sponsorship produced mixed views amongst the panel, with suggestions that while music and sport can certainly work well together, it is difficult to speculate over how events will proceed next summer.

Keynote speaker and head of Reading and Leeds festivals Melvin Benn took to the stage for the final session of the day, as he spoke of his early days in the business and his high hopes for the future of live music events in the UK, making his stance perfectly clear on what was ultimately the key question of the day: what does the future hold for UK festivals?

"The idea that the industry is not healthy is just ludicrous," he stated, bringing proceedings to a close on an altogether positive note.



Steve Wild

BY:LARM 15 YRS

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DATA DIGEST

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

▶ THE PLAYLIST



THE MACCABEES

Pelican (Fiction)
An assured, infectious return which bodes well for their forthcoming studio album. The sound of a band about to scale new commercial heights. (Single, January 1)



FLORENCE + THE MACHINE

No Light No Light (Island)
Second single proper from Welch's new album, another Paul Epworth production which looks set to keep the fire burning at retail well into the new year. (Single, tbc)



DELILAH

Love You So (Atlantic)
Delilah returns with this infectious slice of cool-pop. MistaJam got the ball rolling with its first radio play. (Single, December 19)



MARGER FT. JOSH OSHO

This Year (tbc)
Premiered by MistaJam on 1Xtra last week, this is a soaring, epic single that sees Margers urgent rap juxtaposing Osho's soaring chorus. (Single, tbc)



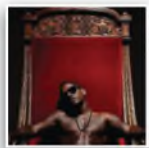
WORSHIP

House Of Glass (Killing Moon)
Fresh from supports with Dry The River and Everything Everything, Worship deliver this rousing new single which bristles with a melancholic intensity. (Single, November 21)



LITTLE BOOTS

Shake (679)
This is a club-friendly start to her second album campaign and its release coincides DJ mini-world tour which culminates in London next month. (Single, November 14)



LLOYD FT. ANDRE 3000...

Dedication To My Ex (Miss That) (Polydor)
B-listed at Radio One, A-listed at 1Xtra and a record of the week spot courtesy Fearne Cotton. A strong start. (Single, December 5)



SUNLESS '97

Illuminations (Abeano)
Kwes-produced track from the bands debut EP. Dreamy electronic soundscapes underpin an infectious pop sensibility. (Single, November 28)



THEME PARK

Milk (LuvLuvLuv)
A slice of electro splashed, indie-pop from the LuvLuvLuv label. A reworked version of the single will appear on Kitsune's Maison 12 compilation. (Single, December 12)



WU LYF

We Bros (LYF)
Live favourite and a solid highlight from the band's debut, We Bros is already generating plenty of online heat with early specialist support at Radio One. (Single, out now)

BREAKOUT



THE DODOZ

Murrayfield Music
Toulouse-based indie rock band The Dodoz will kick off proceedings on the main stage at December's Christmas Breakout event on Wednesday December 14. Their album Forever I Can Purr has been mixed by Mike Crossey (Arctic Monkeys, Razorlight) and is scheduled for release next spring.

The band will be joined by Firefox AK, Lois & the Love and King Charles on the main stage.

Get on the guest list at musicweek.com/breakout

SIGN HERE



Vertigo Records has signed Brooklyn-based **Pure Love** (Frank Carter and Jim Carroll) to a worldwide deal. They have begun work on their debut album and will appear at London's Bush Hall in February 2012

GIG OF THE WEEK



Who: J. Cole
Where: Koko, Camden
When: November 27
Why: Following his sell-out January gig, the first rapper of Jay-Z's Roc Nation label returns to Koko with Dot Rotten and G FrSH in tow.

SALES STATISTICS

CHART WEEK 46

Compiled from sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,112,103	2,067,807	373,419	2,441,226
PREVIOUS WEEK	3,133,149	1,864,585	350,067	2,214,652
% CHANGE	-0.7	+10.9	+6.7	-10.2
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	142,917,787	69,667,808	13,873,466	83,541,274
PREVIOUS YEAR	126,054,073	71,406,245	16,703,242	88,109,487
% CHANGE	13.4	-2.4	-16.9	-5.2

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending November 22 2011



- 01** Mercury nominee - 'F*ck Spotify'
Thursday November 17
- 02** Midweek chart: Rihanna outselling One Direction
Tuesday, November 22
- 03** Early Radiohead demos appear online
Tuesday, November 22
- 04** Apple now UK's second biggest online retailer
Tuesday, November 22
- 05** Spotify to announce 'new direction' next week
Monday, November 21
- 06** UK Singles Chart Analysis
Monday, November 21
- 07** Buble outsells JLS by just 569 units
Monday, November 21
- 08** Oasis brothers fight in court
Monday, November 21
- 09** Vaughan quits Capital, wants to 'go out on a high'
Friday, November 18
- 10** Amazon smartphone coming - analyst
Monday, November 21

CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



85

R.E.M.
Part Lies Part Heart Part Truth Part Garbage: 1982-2011



78

Sigur Rós
Inni [Live]



64

Spill Out
Pterodactyl

» For daily news visit musicweek.com

THE MAGIC NUMBERS

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

1m

Copies of 21 sold on iTunes makes Adele the first artist in Europe to reach the milestone with an album on Apple's digital platform



18,000

Downloads send the late Heavy D back into the Billboard charts with Now That We Found Love

93

Mph in a 40mph zone means Stone Roses' Ian Brown could face a driving ban, according to reports

20,000

Pounds spent by Rhythmix in legal fees during naming battle with SyCo, now settled with an undisclosed donation from Cowell's company

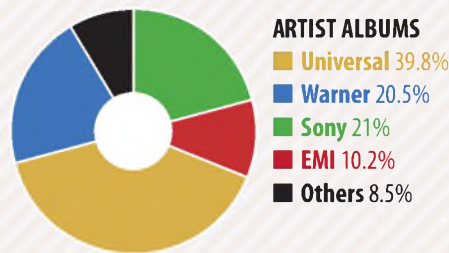
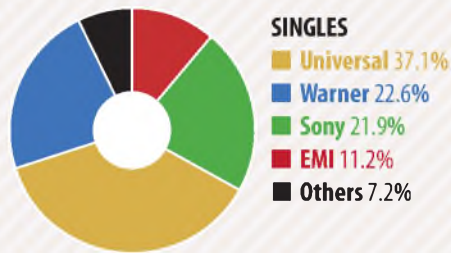
10

AMAs acquired by Taylor Swift throughout her career after picking up three more on Sunday night

18

Studio albums for Bruce Springsteen with the release of his next in 2012

MARKET SHARES BY CORPORATE GROUP WEEK 46



FEEDBACK

Mercury nominee says 'f*ck Spotify'; UK industry voices opinion

Steve: If people like Jon Hopkins don't want to be paid at a fair rate for the service they are providing they should go get a proper job. Christ. Spotify is amazing, I'm sure a lot of Mr. Hopkins' fans were generated through listening to him on Spotify or similar methods, personally I've found several bands I eventually love in this way. Making Music for Money < Music for fulfillment of self and fans!

Seventy seven: "Streaming can never replace sales as a major income source - but many people are stealing, not



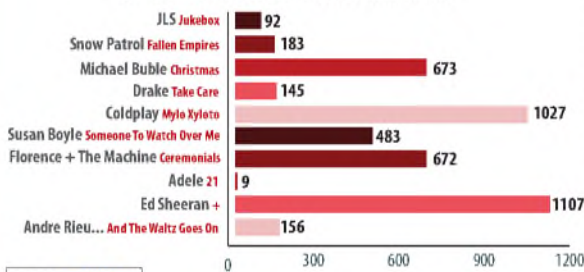
buying... I think the killer point is artists get SOMETHING from @Spotify whereas they get NOTHING from illegal downloading." I have had it with these condescending comments from major label dimwits! The "something" from Spotify is so MISERABLE that it is virtually the same as "nothing". It's totally insulting. F*ck Spotify!

Matt Stokes: The people responsible for pulling music from Spotify have the exact same mindset as the major record executives that refused to embrace the internet in the early 2000's, thereby landing us in this whole mess. Spotify may not be perfect and a long way from what people want, but its far better than the alternative. I applaud the points made by Steve Marsh and Sentric publishing.

Mark Winters: How much is Spotify making from the plays, that is the question!?"

PIRATES' BAY

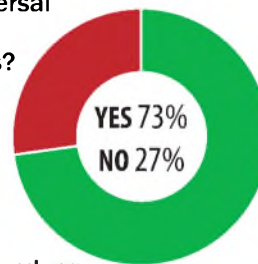
NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON NOVEMBER 18



Source: Muso.com

MUSIC WEEK POLL

This week we ask... Will the sale of EMI Music to Universal get through the regulators?



Vote at www.musicweek.com

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



@JonMcClure I'm looking for a yard. A warehouse, an old church, a loft. A space you know. To rent or to buy. In Sheffield. Let me know if u know any plz (Jon McClure) Monday, November 14



@Simon_Harper So, the new album from The Maccabees is sounding pretty damn spectacular. Epic in parts. (Simon Harper, Clash Magazine) Monday, November 14



@robbiesharp Taking a pop at "hipsters" (the only term) in web videos is becoming the comedic equivalent of mocking George W. Bush for his intelligence. (Rob Sharp, The Independent) Monday, November 14



@jj_dunning THIS JUST IN: Typing "boiled egg" into <http://hmv.com> brings up a picture of Adele as its first result. (JJ Dunning, The Fly) Tuesday, November 15



@SimonCowell It's official, I know it's taken a while. It's really me! We're live in 10 minutes. I'll keep you posted. Lots of love #iamsimon (Simon Cowell) Thursday, November 17



@DizeeRascal @realjoecalzage LENGEND! Im ready to spar let me know (Dizee Rascal) Tuesday, November 15



@roughidea State of music retail in UK & elsewhere is TRAGIC!!!! The offer and excitement = @georgeatasda. Music (like fashion) deserves much more. (Stephen Godfroy, Rough Trade) Wednesday, November 16



@we7_clive @helienne @MusicWeekNews a play is a play and should have the same collective rate for labels and another for publishers. just like radio. (Clive Gardiner, we7.com) Wednesday, November 16



@Tim_Burgess Springsteen doing gigs, not a huge fan but am jealous of him being called 'The Boss'. Need me a nickname. Is 'The Assistant Manager' taken? (Tim Burgess) Monday, November 21



@VenusInFaux @MusicWeekNews @SentricMusic Spotify: actively choosing to hear tracks, radio: more passive. Need for a more sophisticated royalty system? (David Jagggs, Venus In Faux) Thursday, November 17



@mrstevelevine Just 14 more and I hit 900 followers spread the love. (Steve Levine, producer) Sunday, November 20



@mr_trick This quote from Wayne Coyne re: Coldplay & Spotify seemed to speak volumes: "It seems like a bad idea. Maybe they need more cash?" (Darren Hemmings, PIAS) Monday, November 21



@mrstevelevine Just 14 more and I hit 900 followers spread the love. (Steve Levine, producer) Sunday, November 20

INK SPOTS

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



The axe-wielding **Jeff Beck** strikes a pose on the front of December's issue of *Classic Rock* accompanied by the title 'Living Legend', which he now holds officially according to the mag's own awards, doled out earlier this month. Of course there's a tour bus-load of other rock royals between the pages of issue 165 as well.

Bob Erzin, The Who, Queen, Roger Waters and the **Foo Fighters** only partially make up the ranks, each lending their words to the award special.

Beyond the silverware, there's the usual selection of straight talking reviews with **Tom Waits' Bad As Me** leading the line - and by example - getting an 8/10 stamp of approval. Meanwhile **Pink Floyd's Wish You Were Here - Immersion Version** reissue gets critiqued by guest reviewer **Martin 'Youth' Glover**.



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

DATA DIGEST

PICTURE OF THE WEEK



THE BEARD AND THE WONDERFUL

November 21, Milton Keynes: Boy band One Direction celebrate their album flying out of Amazon's depot in time for Christmas

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



JOHN LEWIS (UNCUT)
Baron Bane - LPTO *Despotz Records*

Swedish synth pop with a suicidal undertone: Baron Bane marry joyous pop melodies with deep, Scandinavian melancholy. On tracks like Love.Cure.All, Sordid Eyes and Transience, vocalist Ida Long walks a thin line between Madonna-style disco ecstasy and suicidal, vodka-drenched misery.



ALAN PEDDER (WEARS THE TROUSERS)
Chapter 24 - Spindle / 4454
Odd Box Records

A narrow line sets ecstasy apart from terror and Spindle charges down it in 100 art-rock seconds of lurching punk rattle and Claire Smith's frantic vocals. Banging on the panic room door, Chapter 24 are both inside and out of their minds.



TOM AYLOTT (PUNKTASTIC / ROCK SOUND)
&U&I - Light Bearer *OnDyland*

Dark, dirty and determined, Light Bearer is a progressive post-hardcore stampede of noise, and a perfect example of the strength and variety in the UK alternative scene. The band are effortlessly aggressive, and the haunting moodiness makes it very hard to put down.



KINGSLEY ABBOTT (RECORD COLLECTOR)
aCivilian - Invention *Hungry Audio*

A bold and energetic debut album with strong indie rock influences. Intelligent lyrics empathise with the tribulations of society's less fortunate. Standout track The Same Hands leads the way on a set of songs that deserve far wider attention.

ON THIS DAY

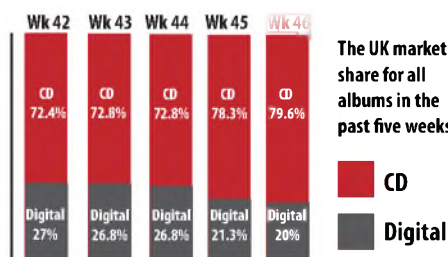


Thursday November 25, 1999

Creation Records boss Alan McGee announces he is leaving the label - the legendary home to acts including Primal Scream, Oasis, Super Furry Animals and Teenage Fanclub.



DIGITAL vs PHYSICAL



Source: Official Charts Company

CAMPAIGN SUPERNOVA

GoGoBOT • The See Saw Series



THE LOWDOWN

Released: November 27
Label: Grizzly Records
Contact: Lisa MacDonald Ross
Lisa@nohalfmeasures.com

SINGLES

The year-long project has seen the release of six bi-monthly singles, including the forthcoming We Are Here.

RADIO

Airplay on Radio 1 Scotland's Introducing show, Radio 2 and BBC 6 Music as well as extensive play on Scottish regional stations including Clyde 1 and 2 and Central FM.

PRESS

Support from all the Scottish nation-

al press, including *The Sun*, *Daily Record*, *Sunday Mail*, *Metro*, *Herald* and *The Scotsman* as well as features in monthly free-sheet, *The Skinny*.

ONLINE

The videos to all six singles have racked up thousands of views on YouTube plus extensive blog coverage.

LIVE

As well as support slots for JLS, Olly Murs, Simple Minds

and Big Country, the band have played a showcase at Live Nation's Live Connection initiative in Islington and are set to perform at PRS for Music's Almost Famous sessions and The December Sessions at The O2 arena in London next month.

OTHER

The track Do You Remember has been used as the walk-on music for comedian Stewart Francis (left).



ON THE RADAR STOOOSHE

WILL THEY BE THE BEST THING Syco never had?

Hot new girl band on the block, StooShe, showcased to a number of labels before signing a record deal with Warner. Impressed by their bank of written material, non-nonsense style and substance (all three ladies are singers and can rap and write too) the band was soon marked as a priority act.

Alex, Courtney and Karis are already entering mainstream consciousness after their intended 'soft launch' single, Betty Woz Gone, landed on the Radio 1 playlist. It also bagged the accolade of the most viewed YouTube video



in the UK within hours being posted – not bad for a series of animated lyrics never meant as a 'proper' music video. For their official debut single, the girls are being flown out to LA to film a 'proper' video with the director behind Cee Lo Green's Forget You.

This female trio is all about pushing boundaries. Lead singer

Karis told *Music Week*: "We told Warner we weren't prepared to compromise, settle or change for anything if they were going to sign us."

She described the band's sound as "Very urban-pop: the most urban that pop can go and the most pop that urban can go," and says that inspiration for StooShe material comes from "real life experiences from everyday living in London".

The band only formed in January but have already toured as a support act for N-Dubz and garnered thousands of downloads for 'The StooShtape' release.

For now, Karis said the band is putting the finishing touches to the album – which is lined up for a

mid-2012 release. They are gigging relentlessly and will be joining label-mate and international popstar Jason Derulo as support on his tour next year.

StooShe's album has been produced by Futurecut who've lent their hand to Lily Allen, Plan B, Wretch 32, Professor Green and Kelis. Friends of the band's manager Futurecut also work on StooShe's A&R at Warner, after their chance meeting with an industry friend in a nightclub led to their record deal in the first place.

LABEL
Warner Bros Records

MANAGEMENT
Jo Perry – The Qworkz

LIVE & RELEASE SCHEDULE

DISCOGRAPHY

Sept 28 The StooShtape

RELEASES

Nov 28 Soft launch single: Betty Woz Gone
March 5 Official debut single: Love Me

LIVE

November
Fri 25 University of Essex
Sat 26 D.A.N.C.E - Hippodrome, Kingston

December

Fri 2 Last FM - The Garage, Highbury Corner
Sun 18 AKA and Starz Christmas Party – indig02, London

HE SAID / SHE SAID



Ting Tings singer **Katie White** tells *NME* she definitely won't be resting on her artistic laurels, or a sun lounger, anytime soon.

“The second we're lying on a beach going 'Didn't we do well?' then we're going to end up writing shit music because we're too content”

TAKE A BOW TEAM FLORENCE



THE LOWDOWN

Album: *Ceremonials*
Highest chart position: No. 1

Label: Island Records

President: Ted Cockle & Darcus Beese

A&R: Ben Mortimer

Manager: Mairead Nash, Luv Management

Marketing: Tom March

National press: Ruth Drake and Beth Drake – *Toast*

Regional press: Monique Wallace

National radio: Phil Wits and Steve Pitron

Regional radio: Jess Clarke

TV: Andrea Edmondson

MUST-SEE MUSIC TICKETING CHARTS

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	4	COLDPLAY
2	NEW	LADY GAGA
3	10	ONE DIRECTION
4	1	WESTLIFE
5	7	RIHANNA
6	6	ED SHEERAN
7	2	SNOW PATROL
8	11	MICHAEL BUBLE
9	16	OLLY MURS
10	12	STEPS
11	20	DOWNLOAD
12	3	JLS
13	NEW	STING
14	14	EXAMPLE
15	13	RED HOT CHILI PEPPERS
16	NEW	PALLADIUM
17	NEW	JESSIE J
18	NEW	MCFLY
19	NEW	SKRILLEX
20	NEW	ANDRE RIEU

VIAGOGO

Secondary Ticketing Chart

POS	EVENT
1	COLDPLAY
2	WESTLIFE
3	RIHANNA
4	SNOW PATROL
5	KASABIAN
6	X FACTOR LIVE
7	JINGLE BELL BALL
8	NYE RE-WIRED
9	RED HOT CHILI PEPPERS
10	JLS
11	BRYAN ADAMS
12	STING
13	BOB DYLAN
14	ED SHEERAN
15	THE STONE ROSES
16	GEORGE MICHAEL
17	STEPS
18	THE WANTED
19	PAUL MCCARTNEY
20	ONE DIRECTION

TIXDAQ

Primary Ticketing Chart

POS	PREV	EVENT	£m
1	1	GEORGE MICHAEL	7,94
2	14	COLDPLAY	2,39
3	4	WESTLIFE	2,31
4	2	RIHANNA	1,86
5	19	RAMMSTEIN	1,58
6	NEW	THE VACCINES	1,56
7	NEW	CHRIS REA	1,50
8	NEW	ELECTRIC 6	1,41
9	7	CAPITAL FM BALL	1,37
10	6	THE WANTED	1,35
11	5	ONE DIRECTION	1,29
12	8	OLLY MURS	1,28
13	NEW	EMELI SANDE	1,24
14	NEW	ASKING ALEXANDRIA	1,23
15	11	THE SATURDAYS	1,09
16	NEW	JASON DERULO	1,02
17	12	NKOTBSB	1,01
18	10	PAUL MCCARTNEY	0,91
19	NEW	WRETCH 32	0,89
20	NEW	PIXIE LOTT	0,79

HALL & NOTES



Main room capacity
700

Upstairs capacity
200

THE WATERFRONT

139 King St,
Norwich
Norfolk
NR1 1QH

Tel: 01603 632717

Web:

www.waterfrontnorwich.co.uk

Bands contact: Paul Ingleby
p.ingleby@uea.ac.uk

THE BEST LIVE VENUES IN THE UK

Coming up

28/11 Mariachi El Bronx
29/11 DJ Fresh
1/12 Zebrahead
4/12 Every time I Die



5/12 Fish
8/12 The Beat
10/12 The Doors Alive
12/12 Ginger
Wildheart & Friends
14/12 Vintage Trouble
15/12 Oli Brown
18/12 Napalm Death

THE BIG INTERVIEW BOB SHENNAN & JEFF SMITH

STATION TO STATION

We talk to the BBC Radio 2 and 6 Music bosses about concerts, collaborations and cuts

MEDIA

BY TIM INGHAM

With a Q3 Rajar audience of more than 14 million, BBC Radio 2 is an optimistic place to be right now.

Sister station 6 Music also enjoyed a good showing in last month's figures – with a stable listenership in excess of a million.

But in a fiercely competitive market – and with headline-grabbing BBC cuts on the horizon – the stations' controller Bob Shennan and head of music Jeff Smith are a long way from complacent.

Music Week caught up with the pair after a hugely successful run of *In Concert* live events, with recent shows from Elbow and Noel Gallagher watched by around a million people each at home. The events culminate next month in a trio of shows from Will Young, Coldplay and Michael Bublé.

As Shennan and Smith explain, a live presence in 2012 – and the continued growth of both stations – is very much at the forefront of their plans...

BELOW
Bob Shennan:
Controller of
Radio 2 and
6 Music

Your *Elbow In Concert* broke a Red Button live record and your Noel Gallagher gig (*right*) was watched by more than a million people. Is there now a case for these type of shows to be available on standard BBC TV channels?

BS: It's not fair to compare them with TV viewing BARB [figures], but you could certainly take those numbers and make a case to look at BBC Four and say: 'That's a very popular piece of television content.' They may be interested in having a look at it. Elbow was really well supported by Radio 2. We promoted it properly and it was a very special event. It's really gratifying to know that people will come and watch it. Crucially, we're a 14-million radio station and we can leverage the interest of that audience.

What's the criteria for deciding who you choose for *In Concert*?

JS: It sounds simple, but it's about Radio 2. It's about a mix of core artists and heritage artists and people who are on the up and up. We're really pleased with our success supporting artists like Lady Antebellum, who has also made significant in-roads off the back of Radio 2 support. It's great to celebrate them at the very start of the season. Then we've got people like Tony Bennett in there, which shows the breadth of what we do.

Next year we'll see on-demand IPTV becoming prevalent. What opportunities are there for Radio 2 and 6 Music in that mix?

BS: For all the popular music stations the BBC has, there's a really interesting opportunity. We've been really keen across the BBC, starting primarily with Radio 1, to visualise our content. Increasingly I think our audience expects not only to be able to see certain performances, but also to be able to choose when and how they see it. The whole IPTV phenomenon is just around the corner and that could be the moment that all this work we've all been doing in a slightly fragmented or experimental way starts to come together around our big, powerful brands. People really trust these radio brands and in a very fragmented and confusing landscape.

Radio 1 has notoriously been tasked with making its audience younger. Do you feel the need to change R2's listenership?

BS: We like it just the way it is. The average age of Radio 2's audience is 51 – as it was five years ago. Our reach now is over 14 million – and has been over 14 million for most of the last 12 months. That's an astonishing number.



Our target audience is 35-plus, and roughly half our audience is under 55 and half is over 55. We're not trying to get younger or older – we like the balance we've got. When we talk about some of the artists we've covered in live music, from Noel Gallagher to Tony Bennett, Lady Antebellum or Coldplay, that demonstrates the range our multi-generational audience enjoys. We need to stay broad, big and distinctive.

When it comes to your playlist, how aware do you have to be of YouTube views, Facebook likes etc?

JS: It's part of what the playlist committee and myself look at, but we don't make a big point of it. I don't go into our meetings with loads of data and information. We go there with the intention of finding the best music that week. There is artist support – we say when we can support an artist through two or three records – but we won't do it at all costs. The data doesn't ultimately decide which records we choose. It's a similar situation with 6 Music.

What were your feelings about the recent Rajar results?

BS: I thought the Radio 2 numbers were extraordinary. What was pleasing was our share was back up high on 16%, a very healthy number. I was pleased that a number of specialist music shows in the seven o'clock slot have posted record highs at different points this year. I don't think that's an accident – the core daytime programmes are really embracing and promoting them, particularly Simon Mayo at drive, who has a real interest in the music that comes after him, whether that's blues, jazz, soul or country.

It's best not to get carried away with the Rajar ups and downs, though – it's the overall trend that's important. And the trend at Radio 2 is finding further growth where nobody thought more growth was possible.

What about 6 Music's results?

BS: I'm quite heartened that even though we've sort of plateaued – we've been around 1.2 or 1.3 million for the last year – we've maintained our audience and a platform from which to grow. It could have been that after the burst of publicity we had last year – during the furore of "is 6 going to close or not?" – we had a spike of interest that dropped off. But we've doubled our audience and they've stayed loyal.

My feeling about 6 and its trajectory is that we have a good station that's clear in its purpose and remit right across the schedule. We brought in Lauren Laverne and Maconie and Radcliffe this year. They're high-quality operators, out of the very top drawer. It's starting to have an impact. If we stick with what we're doing and make it as open and accessible as it possibly can be while remaining

"The whole IPTV phenomenon is just around the corner and that could be the moment that all this work we've all been doing in a slightly fragmented or experimental way starts to come together around our big, powerful brands"

BOB SHENNAN

CORPORATION CRUNCH THE BEEB HAS ITS WORK CUT OUT

THE BBC HAS AGREED to make budget cuts of 20% by 2016/17, with planned savings of £47 million a year – and Radio 2 is not escaping unscathed.

However, controller Bob Shennan believes that a reduction in spending doesn't have to mean a noticeable drop in quality.

"With both Radio 2 and 6 Music, the approach has been to find ways of saving money that will least impact on the audience," he tells *Music Week*. "Our priority is ensuring that we can offer services that are as good as possible and cause the audience the least possible disruption. Having said that, we're taking approximately 20% out of the budgets over the next five

years. It's very difficult to do that without the audience noticing certain things. You have to therefore prioritise and inevitably make some difficult and painful decisions.

"But you can also take the opportunity to do certain things behind the scenes that the audience won't necessarily be aware of. We'll share more between 2 and 6. There'll be a hell of a lot more sharing of people and expertise and taking out duplication across 2 and 6 and indeed where possible with Radio 1 and 1Xtra.

"In terms of Radio 2 specifically during the course of this period, there will be fewer programmes; we'll stretch some programmes, we'll take a few out, there'll be fewer presenters. It's hard to be prescriptive

now, but we have to work towards some kind of targets where we reduce the volume in terms of number of shows. The audience will clearly notice that over a period of time.

We recently took out a programme called *Melodies For You* with Alan Titchmarsh on Sunday evenings. The audience has certainly noticed that. It's difficult to remove programmes from the schedule without it having an impact on the audience's appreciation.

"We will also try to be more judicious about where we commit to live performance. That means in terms of a programme like *In Concert*, we'll reduce the volume, but I hope we won't reduce the impact. We will always have room for the *Elbow*-type show. We



would very much intend to repeat the '12 weeks to Christmas' of *In Concerts* next year. We'll probably do fewer – they won't be every week in the course of the year.

"But when we do them I hope that we will demonstrate the same breadth and range and will be high quality with high impact. We'll continue to do sessions on shows like *Jo Whiley*, who's had a really great start to her time at Radio 2 – and she's the host of *In Concert*. And we'll be back in Hyde Park next year."

distinctive it will grow still further over the next 12 months. That's what we hope it will do.

Is 6 Music a stable station now?

BS: I think it's more stable than it's ever been. It obviously has had a fairly traumatic time in the last 12 to 18 months, but the most important thing is that we have well over a million loyal listeners who really love it. Our measurements of how much people appreciate it are very high. It's a high-quality product and distinctive in the market. As long as we keep it like that, I think the prognosis is extremely good. We could ruin it if we went in the wrong direction and we have no intention of doing that.

What can the industry do to help?

JS: We have very good support from the industry across the board. Finding new artists is more and more difficult for Radio 2 because [most new acts] seem to be delivering to a younger audience, a Radio 1 crowd. I would ask the industry to look at our audience and think about relevant artists. I think there's tremendous potential for finding new artists who really fit – like *Beth Hart*, *Jonathan Jeremiah*, *Rumer* or *The Pierces*, who we've supported this year.

Would you say Radio 2 breaks more new music than its commercial competitors?

JS: I've been in commercial radio and it's tough. You have to bet on winners, you have to be sure what you're doing. It's great that we exist really in the sense that Radio 1 and Radio 2 are there to break new artists and break new UK music. It's an opportunity for us to lead on things that it's sometimes difficult for commercial radio to do. A lot of these artists are then backed up by support on stations like *Magic* or *Smooth* and on television as well. I think what we do is a good thing.

BS: I think that's an imperative. It's something that's more difficult for commercial radio to do because they've got to have a winner every time. We as the BBC consider not always having to back a winner part of our job.

That's reflected in the whole approach that Jeff and his team take to selecting new music. He doesn't try to cover all the bases – he uses his experience and his ears to make proper quality decisions, rather than just using data and audience testing. It's really healthy.

How did your September Live in Hyde Park event go down – and how far did it go to replacing the Electric Proms?

BS: We were really excited by the day. It was not like anything we've done before around the Hyde Park moment, which has always been primarily about supporting to *Proms In The Park* event. What we delivered this year is really the formula we want to pursue in the future. It was an extended festival in a day, reflecting the full range of Radio 2's music repertoire. The fortunate accident of ending up with *Gary Barlow* headline was perfect. We felt we touched the right nerve with the audience at home and in the park. It's now the blueprint for us in the future – showing the whole of Radio 2, not just a part of it. To have *Bellowhead* and *Gary Barlow* comfortably on the same stage is what we do every day on the radio. We want to build on that model and build our whole roster of talent in to the day. We want it to be unique and special and a big high point in the year.

JS: It was a shame to lose the *Electric Proms*, but towards the end part of this year with Radio 2 in *Concert* and the Hyde Park event, we've taken elements of what made *Electric Proms* great and added it to those events.

Will you perhaps be looking for fuller TV coverage next year?

BS: I think we're still working out how to make sure our radio and TV channels and stations work seamlessly together on some of these big events and shows. In a way I think maybe *Electric Proms* will be superseded by the way IPTV and visualised radio are sort of converging and moving in the future.

What we've got to work out in the BBC is how we can be really clever in how we work on these events in future. We've talked about some of the numbers that can be achieved by radio stations, and I think you'll see far greater levels of collaboration [with BBC TV] which will result in better output for all of our audiences. Look at Radio 1's *Big Weekend*, which is now a big part of the BBC Three calendar, as well as a huge moment in the year of Radio 1. That's a really interesting collaboration that has grown and grown to be a really special pan-BBC event that is now reaching wider and broader audiences than just Radio 1. It's an interesting model and that's the direction we're moving in.

BELOW
Jeff Smith:
Head of Music,
Radio 2 and
6 Music



"Finding new artists is more and more difficult for Radio 2... I would ask the industry to look at our audience and think about relevant artists. There's tremendous potential for finding new artists who really fit"

JEFF SMITH

BUSINESS ANALYSIS

EDITORIAL

Jumping aboard the Bandier wagon for a new era



AT ANY OTHER TIME Sony/ATV would be in raptures about its Q3 market share performance after finishing as top singles publisher for the first time in two-and-half years and claiming its highest score yet on albums.

However, this is not any other time but a momentous point not only in the history of this particular publishing company but in the history of the entire music publishing sector.

In short, Sony/ATV's deal to buy EMI Music Publishing, if approved by the regulators, will change everything.

"This is a momentous point not only in the history of Sony/ATV but in the history of the entire music publishing sector"

It is an undoubted personal triumph for its chairman and CEO Marty Bandier who has long dreamed about and plotted to win back control of the songs he used to oversee as boss of the rival major.

There is still a very, very long way to go before the day Bandier and Sony/ATV will have the chance to actually get their hands on their prize.

But ahead of that the company's performance in Q3 clearly highlights just how far it has come since he took over as its worldwide boss four-and-half years ago.

Back then Sony/ATV was languishing not only behind the top two of EMI and Universal but Warner/Chappell, too; Bandier was not going to be satisfied with that as he only knows about being number one and does not settle for anything less.

Besides his continued ambition of reclaiming EMI, that has meant the company digging deep in its pockets for some deals, including for Kasabian whose *Velociraptor!* was one of Sony/ATV's biggest successes in the quarter.

And this year it has also been blessed by having signed two of the biggest breakthroughs of 2011 in Ed Sheeran and Jessie J.

And we have not even mentioned yet Lady Gaga whose second album *Born This Way* has further swelled its numbers.

In UK market share terms the EMI buyout will have no bearing on the 2011 rankings where the main battle remains between Universal and a pre-takeover EMI as nothing will get finalised until long after this year has ended.

But after that we could be entering a very different era with Universal up against a new main rival to be top music publisher.

Paul Williams, Head of Business Analysis

EXECUTIVE SUMMARY

■ Sony/ATV top singles publisher for first time in two-and-a-half years with 21.2% share, while claiming its highest score yet on albums

■ Universal finishes as top albums publisher for third successive quarter with 24.0% share as Adele yet again, Example and Chase & Status (pictured below) deliver

■ EMI in second place on both singles and albums, in the latter market taking its greatest share in two years

■ Warner/Chappell recovers on singles to move back ahead of Kobalt for fourth place, but slips on singles

■ Kobalt is top indie singles publisher with 23.5% share, while 17.9% is enough for BMG Chrysalis to lead independent albums



SONY/ATV SHINES IN HISTORIC QUARTER

Sony/ATV turned in its strongest performance yet just as word of its EMI Publishing deal became headline news

PUBLISHING

■ BY PAUL WILLIAMS

Sony/ATV delivered its strongest market share performance yet in the UK in Q3, even if the triumph is likely to be completely overshadowed by the EMI Music Publishing takeover deal. Ed Sheeran, Lady Gaga and Kasabian led managing director Rak Sanghvi and his staff to an exceptional third quarter as it finished as top singles publisher and claimed its highest stake yet of the albums market.

In what ranks as its most successful three-month period to date in market-share terms, Sony/ATV claimed a 21.2% share of the singles market to put it narrowly ahead of EMI Music Publishing, which had finished top during the previous three quarters. On albums, while Universal was first and EMI second, Sony/ATV's 18.2% share in third place was its highest quarterly score so far in the market.

Although Sony/ATV had registered higher previously on singles, having claimed 23.5% of the market during the first quarter of 2009 when it last came top, the publisher had its hands on a number of Q3's biggest hits, including a half-share of the DJ Fresh hit *Louder* through Sian Evans who was the featured vocalist on the track, which was the period's second biggest seller. Meanwhile, its signing Ed Sheeran's *The A Team* was the period's third favourite single.

Despite being edged out by both Universal, which had 24.0% of the market and EMI with 21.2%, in many ways Sony/ATV's performance on albums was more impressive with its roll-call including 70% of Sheeran's debut album +, 80% of Will Young's *Echoes*, 77% of Lady Gaga's *Born This Way* and 100% of Kasabian's *Velociraptor!*, the first album by the band since they left their original publisher EMI. These albums respectively finished as the sixth, seventh, 10th and 12th top sellers of the quarter, while Sony/ATV signing Jessie J's *Who You Are* was 17th.

The publisher's high Q3 scores in both markets represented something of a remarkable spike as the figures were far higher than it had experienced during the first six months of the year. On singles it was the third top company in quarters one and two, controlling around 15% of the market both times, while on albums it opened 2011 with 10.6% of the market, nearly 72% lower than its Q3 score.



Super share: Sony/ATV had 77% of Lady Gaga's *Born This Way* album

Universal's albums share was sharply down on the first two quarters of the year, when it led with market shares of 31.6% and 30.3% respectively. Despite a quarter-on-quarter drop of 20.7%, it finished as top albums publisher for a third successive period with Adele yet again its star attraction. Her second album *21*, with 54.6% of Universal writing credits, was the quarter's second top seller behind *Now!* 79, while 19 was the fourth most popular album and was 87.5% controlled by the publisher.

Example strongly delivered in both markets for Universal with his *Playing In The Shadows* the period's 14th most popular album, while *Changed The Way You Kiss Me* co-penned with BMG Chrysalis' Michael Woods was the 16th favourite single and the follow-up *Stay Awake* ranked 23rd.

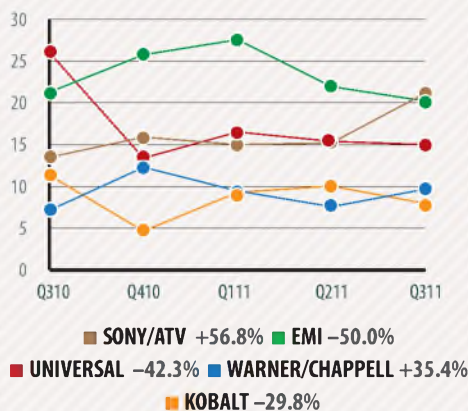
On singles, Universal finished third with a 15.0% share and hits including 25% of *Moves Like Jagger*, the quarter's biggest seller, through Maroon 5 frontman Adam Levine.

This quarter marks a significant shift in the way *Music Week* compiles the music publishing market shares. Up until now *MW* has created separate singles and albums tables ranking publishers according to their shares of, respectively, the 100 top-selling singles of the quarter (the main songs, not any additional tracks) and Top 50 albums, but it has also produced 'combined' market shares. The combined shares bring together the separate albums and singles percentage figures to create an overall market share, but there has been continued debate within the publishing community about the methodology used.

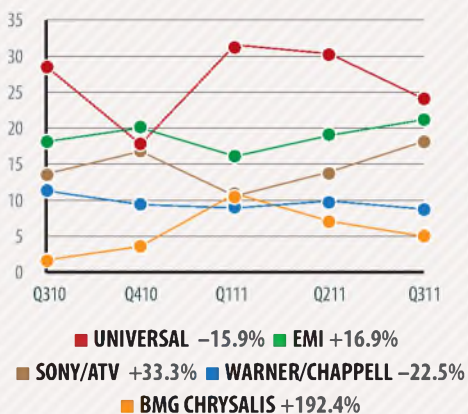
Equal weighting has always been given to singles and albums performance so the sale of one single is treated the same as the sale of one album when calculating the combined figures. Some publishers have argued albums performance should be worth more to reflect albums housing a number of songs as opposed to just one track as with a single, but the counter-argument is having a successful single reflects not only download sales, but airplay, possible syncs and other successes.

However, this quarter draws a line under the debate as we have decided to scrap the combined market shares and instead simply focus on the individual singles and albums market shares, just as we do when analysing record company performance. For EMI Publishing the change this quarter puts in it the unfortunate position of being runner-up on

TOTAL SINGLES SHARE YEAR-ON-YEAR



TOTAL ALBUMS SHARE YEAR-ON-YEAR



both albums and singles and previously it would have topped the combined league table.

However, what is still the case is that Guy Moot and his team delivered their best albums performance in two years, capturing 21.2% of the market, although its presence was clawed back on its usual stronger base of singles where its share dropped quarter-on-quarter from 22.0% to 20.2%, its lowest score since the closing three months of 2009.

EMI's albums lift poignantly came partially on the back of a wave of tribute buying for Amy Winehouse whose second album *Back To Black* was 95% controlled by the publisher and was the period's third top seller, while its predecessor *Frank* was in 21st position. However, EMI also claimed sizable interests in a number of the quarter's other top sellers, including Beyoncé's 4, Joe McElderry's *Classic* and Bruno Mars' *Doo-Wops & Hooligans*.

On singles it enjoyed 100% control of Calvin Harris's *Feel So Close* and *Bounce*, the period's 11th and 20th top sellers, and had smaller shares in hits by Beyoncé, JLS and One Direction.

Having seen its singles share in Q2 drop to the lowest level since the second period of 1999, Warner/Chappell experienced something of a recovery over the following three months as its score lifted from 7.6% to 9.7%.

However, despite the company controlling all of Red Hot Chili Peppers' chart-topping *I'm With You*, its albums share went the other way, dropping from 9.9% to 8.8%, leaving it 9.4 percentage points behind third-placed Sony/ATV. In the first quarter of this year just 1.7 points separated the pair.

There is no doubt Sony/ATV's incredible Q3 performance was something special, rather than the norm, but what has been clear for a good few quarters now is the publisher is leaving

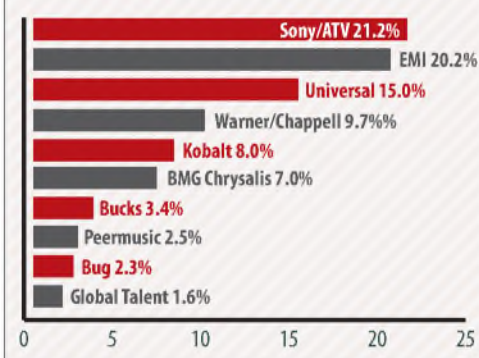
TOP 10 SINGLES Q3 2011

POS	ARTIST/TITLE / WRITER / PUBLISHER
1	MAROON 5 FEAT. CHRISTINA AGUILERA <i>Moves Like Jagger</i> Levine, Levin, Malik, Schuster Kobalt 75%, Universal 25%
2	DJ FRESH FEAT SIAN EVANS <i>Louder</i> Stein, Evans Bucks 50%, Sony/ATV 50%
3	ED SHEERAN <i>The A Team</i> Sheeran Sony/ATV 100%
4	THE WANTED <i>Glad You Came</i> Mac, Hector, Drewett Warner/Chappell 66.76%, Peermusic 33.3%
5	CHRISTINA PERRI <i>Jar Of Hearts</i> Perri, Yeretian, Lawrence Warner/Chappell 33.3%, others 66.7%
6	OLLY MURS FEAT. RIZZLE KICKS <i>Heart Skips A Beat</i> Smith, Preston, Eliot, Alexander-Sule, Stephens Universal 47%, Sony/ATV 31.3%, Kobalt 15.7%, BMG Chrysalis 6%
7	BEYONCÉ <i>Best Thing I Never Had</i> Edmunds, Dixon, Knowles, Smith, Taylor, Griffin, McCampbell EMI 43.3%, Bug 18.3%, Universal 18.3%, Downtown 15%, others 5.0%
8	JLS FEAT. DEV <i>She Makes Me Wanna</i> Sandell, Thornfeldt, Jannusi, Williams, Humes, Gill, Merrygold, Talles Sony/ATV 50%, EMI 30%, Warner/Chappell 20%
9	ONE DIRECTION <i>What Makes You Beautiful</i> Yacoub, Falk, Kotecha BMG Chrysalis 33.3%, EMI 33.3%, Kobalt 33.3%
10	ADELE <i>Set Fire To The Rain</i> Adkins, T Smith BMG Chrysalis 50%, Universal 50%

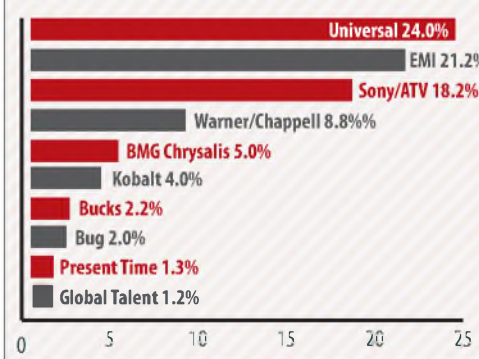
TOP 10 ALBUMS Q3 2011

POS	ARTIST/TITLE / PUBLISHER
1	VARIOUS ARTISTS <i>Now! 79</i> EMI 26.4%, Sony/ATV 14.8%, Universal 14.8%, BMG Chrysalis 8.9%, Kobalt 7.2%, Warner/Chappell 6.9%, Bucks 2.6%, others 18.4%
2	ADELE <i>21</i> Universal 54.6%, BMG Chrysalis 15.5%, EMI 13.6%, Kobalt 11.8%, Sony/ATV 4.6%, others
3	AMY WINEHOUSE <i>Back To Black</i> EMI 94.7%, IQ 4.6%, Sony/ATV 0.7%
4	ADELE <i>19</i> Universal 87.5%, Sony/ATV 8.3%, Kobalt 4.0%, EMI 0.2%
5	BEYONCÉ <i>4</i> EMI 24.8%, Warner/Chappell 16.0%, Universal 14.5%, Sony/ATV 13.8%, Edward Kassner 12.8%, Bug 5.5%, Peermusic 4.0%, others 8.6%
6	ED SHEERAN + Sony/ATV 70.1%, Bucks 10.6%, Warner/Chappell 5.6%, BMG Chrysalis 4.2%, EMI 2.8%, others 6.7%
7	WILL YOUNG <i>Echoes</i> Sony/ATV 80.1%, Warner/Chappell 10.3%, Kobalt 7.7%, others 1.9%
8	JOE MCELDERRY <i>Classic</i> EMI 28.1%, Warner/Chappell 20.8%, Bucks 13.9%, Universal 12.9%, BMG Chrysalis 6.3%, others 18.0%
9	BRUNO MARS <i>Doo-Wops & Hooligans</i> Bug 44.6%, EMI 28.8%, Warner/Chappell 8.4%, Sony/ATV 7.3%, Universal 4.0%, Carlin 2.5%, others 4.4%
10	LADY GAGA <i>Born This Way</i> Sony/ATV 77.3%, Warner/Chappell 11.3%, Universal 8.5%, others 2.9%

SINGLES SHARE



ALBUMS SHARE



Warner/Chappell further behind and getting a bit closer to the 'big two' of EMI and Universal. If the regulators play ball Sony/ATV will become one of the 'big two' ultimately anyway as the purchaser of EMI, but in the meantime the company has shown on its day it can be a match for anyone.

INDEPENDENT FOCUS A BANG FOR BUCKS

BMG CHRYSALIS AND KOBALT shared the spoils of newly-launched independent albums and singles publishing market shares in Q3 as Bucks excelled in both sectors.

In line with a decision to scrap the overall combined quarterly market shares (see main story), *Music Week* has also decided to axe the quarterly combined league table for indie publishers and replace it with separate rankings for singles and albums. Despite the change, there was familiarity at the top of the two tables with Kobalt claiming a 23.5% share to finish as top indie singles publisher and the other leading player BMG Chrysalis doing the same on albums with a 17.9% share.

The results would have looked somewhat different had BMG Chrysalis' figures also included contributions from Bug, which it bought in September in a deal reportedly worth more than \$300m (£188m). However, Bug is listed separately as it remained a separate entity during Q3. Even without this boost BMG's albums interests were extensive and included around 15% of Adele's 21 and 9% of Jessie J's *Who You Are*, while it was placed second on singles with a 20.6% share of the independent market with stakes including one-third of One Direction's chart-topping *What Makes You Beautiful* and 60% of Rizzle Kicks' *Down With The Trumpets*, respectively the quarter's ninth and 14th top sellers.

Kobalt also has its own significant interest (11.8%) in the second Adele album as it finished runner-up on the indie albums league table with a 14.4% share, while on singles it claimed a 75% interest in Maroon 5 featuring Christina Aguilera's *Moves Like Jagger*, the period's biggest seller.

The great run by Bucks in the quarter ensured the top three independent publishers were the same on both singles and albums, albeit in a different order, as it finished in third place in the two markets. Its 10.0% singles share included half of DJ Fresh featuring Sian Evans' *Louder*, which was outsold in the quarter only by the Maroon 5 hit, while credits on releases by acts including Ed Sheeran and David Guetta contributed to a 7.9% indie albums share.

In its separate listing from BMG Chrysalis, Bug was fourth on albums (7.3%) as the publisher's 45%-controlled Bruno Mars debut *Doo-Wops & Hooligans* sold another 145,000 copies and it was fifth on singles (6.7%), while *The Wanted* hit co-writer Steve Mac led Peermusic to fourth spot on singles (7.4%) and it came in seventh on albums (4.0%).

TOP 10 INDEPENDENT SINGLES / ALBUM PUBLISHERS Q3 2011

POS	ALBUMS	PUBLISHER SHARE	SINGLES	PUBLISHER SHARE
1	BMG CHRYSALIS	17.9%	KOBALT	23.5%
2	KOBALT	14.4%	BMG CHRYSALIS	20.6%
3	BUCKS	7.9%	BUCKS	10.0%
4	BUG	7.3%	PEERMUSIC	7.4%
5	PRESENT TIME	4.7%	BUG	6.7%
6	GLOBAL TALENT	4.5%	GLOBAL TALENT	4.9%
7	PEERMUSIC	4.0%	PRESENT TIME	3.1%
8	IMG	3.8%	NOTTING HILL	1.1%
9	IMAGEM	3.4%	EDWARD KASNER	0.8%
10	NOTTING HILL	2.3%	P&P	0.7%



ABOVE
Quarter
contenders:
Ed Sheeran,
Adam Levine
of Maroon 5 and
Beyoncé

TEN YEARS AT THE TOP CONGRATULATIONS WILL

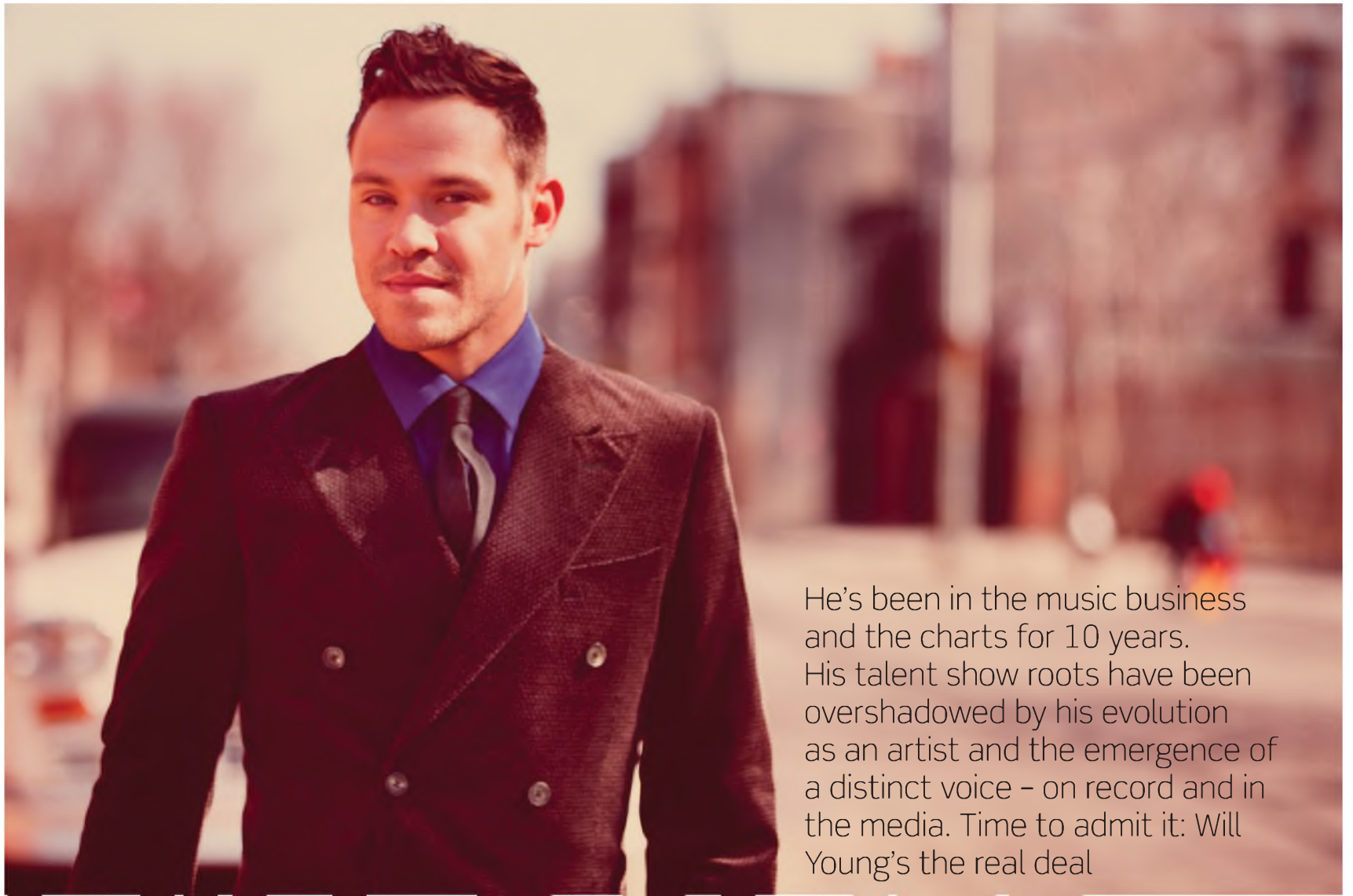
*From Simon, Terri, Faye &
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XIX

MUSIC
MATTERS

PROFILE WILL YOUNG



He's been in the music business and the charts for 10 years. His talent show roots have been overshadowed by his evolution as an artist and the emergence of a distinct voice – on record and in the media. Time to admit it: Will Young's the real deal

WILL POWER

TALENT

■ BY BEN CARDEW

Will Young might just be the model modern pop star. Among other 21st Century archetypes, he shot to fame via a reality TV show, famously winning *Pop Idol* in 2002;



came out to widespread support to avoid a tabloid expose; and has recorded a string of hits that runs the length of the ever-changing pop field from tear-y covers (Evergreen) to lounge soul (*Light My Fire*), show tunes (*Your Game*), classic pop (*Leave Right Now*) and, on his most recent album, 2011's *Echoes*, a modern dance sound curated by Richard X.

"Every decision is always based on a five-year plan. I did want to stay around and there were things that I and other people around me turned down because it is a long-term game"

WILL YOUNG

And yet, while Young is probably one of the most famous male solo singers in the UK, with eight million sales to his name, you still never quite know what to expect of him. His everyman, "nice Will Young" appeal means he can get away with playing *Bestival*, *The Prince's Trust 30th Birthday* and *Ronnie Scott's* and he has worked with everyone from *Groove Armada* to *Gareth Gates*. He has, in other words, a range that would

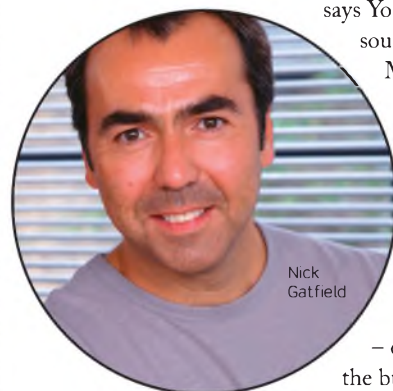
shame most other modern pop acts.

He is modest too and eminently likeable – "I would much rather be seen as 'nice Will Young' than as 'Will the arsehole'," he tells *Music Week* – but this down-to-earth charm conceals an ambition that has helped him spend 10 years in the music business at the top of his game, with a new album that has topped the charts and won critical acclaim.

"Did I expect to last 10 years? I hoped to and decisions were made based on that," says Young, as he prepares to sound check at the Manchester Apollo.

"Every decision is always based on a five-year plan. I did want to stay around and there were things that I and other people around me turned down because it is a long-term game."

That Young has survived – even flourished – so long in the business is due in part to his own hands-on role in his career. It was him, for example, who chose *Jealousy* as the lead



Nick Gatfield

PROFILE WILL YOUNG

single from Echoes, giving him a top five, and he took to songwriting from the start, with several credits on his debut album, *From Now On*.

Sony, his label for his entire career, must of course also take credit for his prolonged success. But the name that comes up again and again when talking about Young is that of Simon Fuller and his 19 management company (now XIX), who signed the young singer back in 2002, on the very same night he won *Pop Idol*.

"Will was the first winner of *Pop Idol* and

Britain decided I should manage him," Fuller tells *Music Week*. "I am very grateful for this as Will is a special talent who has certainly stood the test of time. Nobody can ever assume or take for granted success that spreads over many years for any artist, although as a manager you always strive for longevity and continued success."

Young explains that Fuller's careful management – which included turning down potentially lucrative, but inappropriate, deals like a hair wax sponsorship – set him up for long-term success

and also transformed the way he was seen in a music industry that was still dismissive of the talent show format.

"What people in the industry think is really important," Young says. "There are people that will support you, will play your record or have you on their TV programme. They are just as important as the people buying the records sometimes. If you lose their respect you could have a short shelf life."

Such understanding of the machinations of the industry is still – comparatively – rare for a modern pop star. But it is precisely this intelligence and self awareness that has helped Young to survive for so long in what can be a cut throat business, according to Sony UK chairman and CEO Nick Gatfield, who worked with Young on Echoes.

"Having success a decade on requires a large amount of intelligence about who you are and who your audience is. Will is a very intelligent guy," explains Gatfield. "What Will has done, 10 years on, is he has transcended that reality show background and he has become something of a national treasure."

"What Will has done, 10 years on, is he has transcended that reality show background and he has become something of a national treasure"

NICK GATFIELD, SONY UK

"Will is determined, hard working and great fun to work with," adds XIX's Terri Hall, who manages Young with Fuller. "I've worked with a lot of great acts over the years and have to say it has been both surprising and inspiring to observe such professionalism."

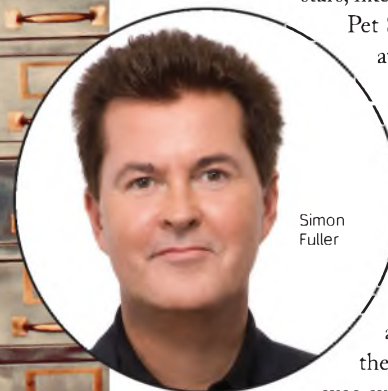
Gatfield goes even further in his praise: he claims Will Young is among the rare breed of pop stars, like Kylie Minogue or the Pet Shop Boys, whose audience will follow them through changing styles and fashions, rather than shrink away at the first hint of change.

"He is one of those artists that the British public are always intrigued by what they are doing," the Sony exec explains.

"Will has a special relationship with his fans," adds Fuller. "His open and endearing personality and his constant touring has allowed his audience to feel very connected to him, not just as an artist but as a person too."

"There is a special bond between Will and his audience. This connection and trust has meant that Will's audience has grown up and evolved with him, giving him the confidence to pursue his musical journey and the reassurance of knowing his audience will always be there for him."

Sales stats certainly bear this out: Young's albums have consistently sold well, even without a massive hit single to spur them on, and his latest,



Simon Fuller



WILL YOUNG

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PROFILE WILL YOUNG



"I would really like to do a classical record, all countertenor singing"

WILL YOUNG

Echoes, took Young back to the top of the album chart for the first time in more than five years, despite a significant shift in sound.

Young admits it was a risky move. "I wanted to do this sound but I have to be aware of who is playing my music. I didn't want to isolate myself completely from radio play," he explains.

"But you have to hope that people believe in me and support me as the singer behind the music. That carries people along with me when I want to change direction."

"First and foremost Will is a remarkable singer," explains Fuller. "He has a unique and pure voice, you know immediately it is Will Young, regardless of the style or genre of the song. This instant recognition allows him to experiment across all forms of music and still achieve success."

Clearly Young's honesty – from his sexuality to his battles with depression – has helped bring him closer to the British public. And he can be

FAR FROM IDLE SIX ALBUMS IN 10 YEARS...



From Now On (2002)

Released seven months after Young's Pop Idol triumph, From Now On shifted 187,350 copies in its first week

of sale, confirming the singer as more than a flash in the pan. The album had three UK number one singles (the double A sided Evergreen / Anything Is Possible; a cover of The Doors Light My Fire and a cover of The Beatles' the Long And Winding Road) and is probably the most typically Pop Idol-esque of his albums to date, thanks to the proliferation of covers. It has sold more than 886,000 units in the UK.

"From Now On was an OK album," Young says. "Given the fact I had never written before and it was put together pretty quickly, there were some really great songs on it."



Friday's Child (2003)

The second album has proved the death of many a talent show contestant but it was a test that

Young sailed through with ease. Friday's Child is his biggest-selling album in the UK, with more than 1.7 million copies sold. Much of this was due to the monstrous success of Leave Right Now, a UK number one that later became the exit song for the ninth season of American Idol.

"I always see Friday's Child as two

things," explains Young, "Leave Right Now - the hit: singles are like a message to people saying what the album is like and Leave Right Now hit big time. Then the rest of the record is a great pop record. [Producer] Stephen Lipson gave me a lifeline."



Keep On (2005)

Keep On proved more of a slow burning hit: it was Young's first album not to go to number one in the UK but is his

second biggest seller, with sales just north of one million. For Young, however, the album does not bring happy memories.

"It was a more of an experiment for me but really miserable, like the second album syndrome, I didn't like making it, I didn't like promoting it and I didn't like touring it," he says.



Let It Go (2008)

Despite sales of more than 400,000 Let It Go is among the lesser-known of Young's albums, with only Grace

among its three singles breaching the UK top 10. However, the album was notable for the warm critical reception it received, with the Observer Music Monthly comparing Let It Go to George Michael's Older.

"It was a far more enjoyable experience, quite a scientifically written album," Young

explains. "I am not sure if it was a great album or not but there were some great pop songs on there."

"It is probably my 'least best' record," he adds, "but it was a pleasure to make."



The Hits (2009)

The 14-strong track list of The Hits showed just how far Young had come in seven years: despite missing

off several of the singer's biggest songs (notably Anything Is Possible and The Long And Winding Road), it was an album packed with bona fide hits, and 560,000 sales confirmed Young's place in the great British public's affections.

"The Hits was brilliant. I didn't know it was going to do as well as it did," says Young. "But it was a good thing to do. It put a cap on the first seven years."



Echoes (2011)

There had been hints of a more dance direction – working with Groove Armada on their 2010 album Black

Light, for example, and getting Fred Falke in to remix 2009 single Tell Me The Worst.

Nevertheless, Echoes took many people by surprise with its dance pop sound. The

album was produced by Richard X, whose production on Steve Mason's Boys Outside album had impressed Young, and features song credits from the likes of Groove Armada's Andy Cato, Falke and Kish Mauve, as well as a healthy number of Young co-writes.

"I was asked to work with Will by [former Sony Music UK and Ireland CEO] Ged Doherty a few years back, I said let's meet first," explains Mike Pickering, Young's A&R at Sony, who has now worked on the singer's last three albums. "[Echoes] was inspired by the Steve Mason album which

Will and I loved. We went to see him at the

Warehouse project in Manchester when Will was filming Bedlam up there.

"He [Young] gave me a CD of about 10 songs and I couldn't believe how great they were. He and

I agreed it had to be Richard

X producing, as with the Mason album, and that was that."

"Echoes has been a rejuvenation," adds Young. "And I did a lot of it myself. I found Richard X, I knew who I wanted to work with and what I wanted it to sound like. It has made me really excited about the next five years because musically is has opened up a lot of new areas."

Pickering adds: "I think Echoes is his best album to date by far and probably the album that most reflects his life and taste."

The public evidently agreed: Echoes sent Young back to the top of the UK charts and has sold more than 230,000 copies to date.



WILL YOUNG



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PROFILE WILL YOUNG

refreshingly straight-forward in interviews, calling *Let It Go* his "least best record" and confessing he never liked debut single *Anything Is Possible*.

It all adds up to a peculiarly British pop star – one who has a holiday home in Cornwall and still goes shopping in TopMan – and yet his career has not been as provincial as you might think: early on he scored top five hits throughout Europe, while *Leave Right Now* gave him a minor US hit.

Indeed, it was Young himself who steered his

"What I am doing now is not what I did in my Twenties. There will be a time when I can't do dance routines"

WILL YOUNG

career away from international success, turning down promotional opportunities abroad in favour of acting work in the UK.

"Early on I did quite well abroad," he says. "Then I didn't want to do it. I had had top five hits in a few countries in Europe, Holland, Germany and Italy, I think. Then *leave Right Now* came out and it went to the next level, which was amazing, then I got a film and

the opportunity to do stuff abroad and I turned it down."

Young admits to the occasional twinge of jealousy at the success of other British artists abroad but, while he doesn't exactly rule out having another crack at the foreign markets, it doesn't seem high on a list of priorities that includes everything from acting to producing a documentary about Ralph Fiennes' production of *Coriolanus*.

As to where his music might take him, Young says he has been listening to the Cocteau Twins, "old spacey dub", Portishead and James Blake and is looking to broaden his sound, "making more space on the record, less of an Eighties sound, more of a soul-y sound".

That, of course, and a classical release. "I would really like to do a classical record, all countertenor singing," he says, excitement creeping into his voice. "Singing that would be the next challenge, a

small classical record, not make it a big thing, doing a one-off gig to see if I can sing in that style for an hour."

Such open mindedness is welcome in any artist, let alone one who came to fame via the sacrilegious route of the TV talent contest.

"Will I still be a pop singer in 10 years' time?" he ponders, as he's called to sound check. "I think so. As a singer and writer I feel like I can just keep on going forever – there is more and more stuff that I keep on listening to and discovering, as well as new people I write with."

That's not to say there won't be some minor changes along the way, though.

"What I am doing now is not what I did in my Twenties. There will be a time when I can't do dance routines," he says with a laugh as he nips runs off to run through his set – professional as ever.



Charles Law, Richard Baskind and the team at



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Photo: Leo Cackett



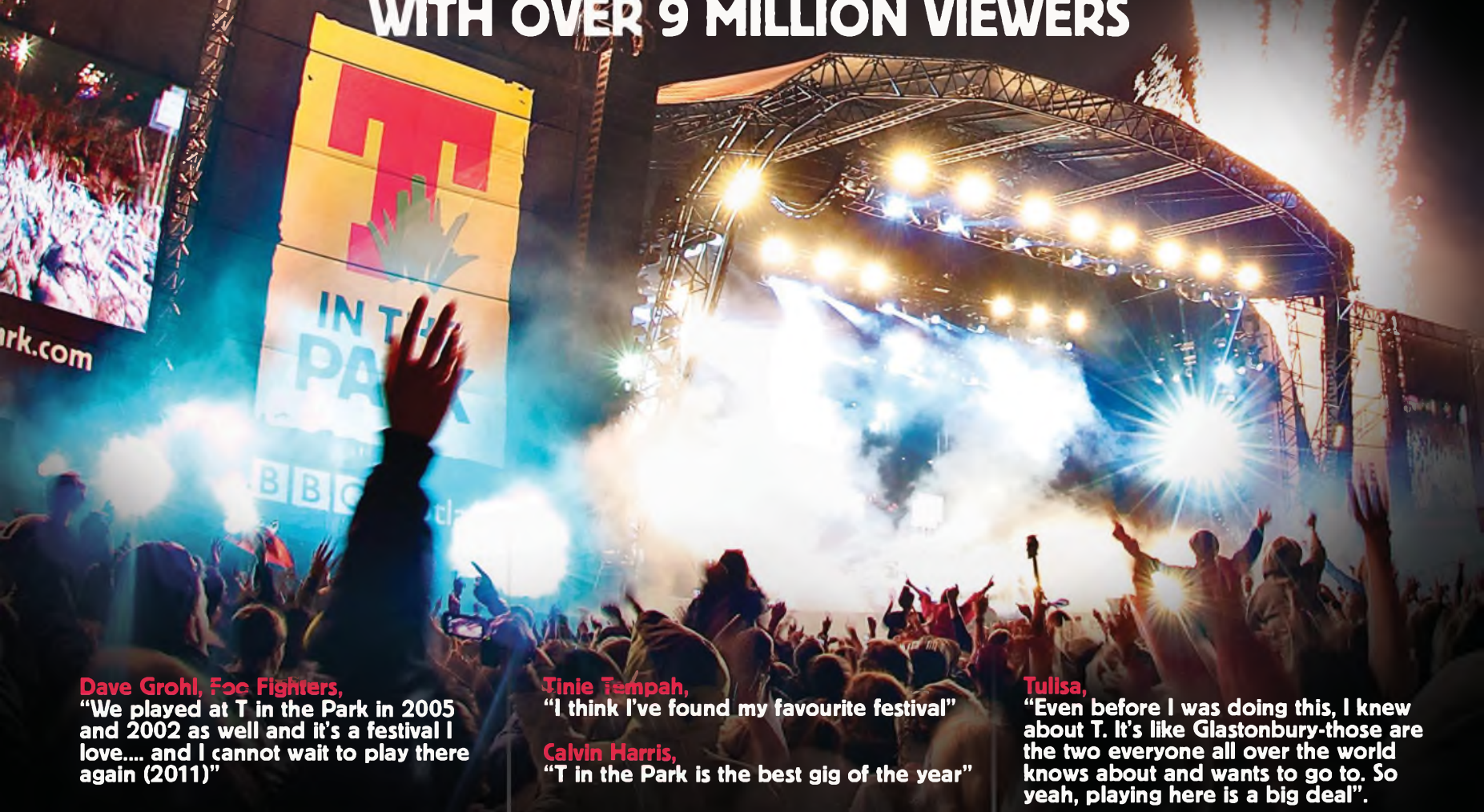
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Dave Grohl, Foo Fighters,
"We played at T in the Park in 2005 and 2002 as well and it's a festival I love.... and I cannot wait to play there again (2011)"

Tinie Tempah,
"I think I've found my favourite festival"
Calvin Harris,
"T in the Park is the best gig of the year"

Tulisa,
"Even before I was doing this, I knew about T. It's like Glastonbury-those are the two everyone all over the world knows about and wants to go to. So yeah, playing here is a big deal".

INTERNATIONAL SHOWCASE SCOTLAND

SCOTTISH REIGN



It faces the same economic pressures as the English music scene, but as Music Week discovers, the industry north of the border has rarely seemed so vibrant, rewarding or successful

TERRITORY

■ BY CHARLOTTE OTTER

Despite boasting a population smaller than that of London, Scotland is renowned for punching above its weight when it comes to producing musical exports.

From the Bay City Rollers, John Martyn, Big Country, Orange Juice and The Jesus and Mary Chain through to Simple Minds, Primal Scream, Teenage Fanclub, Nicola Benedetti and Belle and Sebastian, the country is famed for being a hotbed of musical talent with a vibrant live sector that pulls in more revenue per capita than its English sister.

Recent research from PRS for Music has revealed 10–11% of its live music revenue comes from Scottish events, which is higher than the country's population of 9% (see graph on page 31). Additionally, the last five years has seen Scotland's live ticketing sector grow by 25% against the UK average of 17%, prompting PRS for Music chief economist and Scotsman Will Page, to note that Scotland, along with the southwest of England was one of the most notable growth success areas for live music in Britain.

"These figures highlight the importance of music driving tourism and tourism driving music.

Highlands & Islands Enterprise get this point better than anyone and have built a very constructive working relationship with the live sector to enable both music and tourism in the region to grow," notes Page.

This success story, during a time when venues across Britain struggle to entice punters through their doors, is, according to DF concerts founder and CEO Geoff Ellis, down to the international reputation of its live audiences, with acts including The Stone Roses, Foo Fighters and Motorhead citing Scottish audiences as the most enthusiastic and receptive in the world.

"Scottish fans embrace music more: the atmosphere you would have in a venue such as King Tut's, the Academy or Hampden or a festival such as T In The Park is phenomenal. If you are there as a paying member of the audience, then you are more likely to want to experience that again," notes Ellis, adding that DF were planning to host a series of smaller, individual festivals in 2012 to capitalise on the growth of the sector.

And, while Ellis remains tight-lipped about the details with headliners set to be announced in the New Year he adds: "They aren't going to be your



ABOVE
Biff, bang!
Biffy Clyro have emerged as major touring artists

run-of-the-mill arena shows, but something more spectacular."

Despite a willingness from the Scottish public to see live music, however, the sector is still faced with the same economic pressures which besiege the rest of the UK live scene – with promoters juggling the challenges of putting on the right band in the right venue at the right price for customers.

But Glasgow-based Tour Company director Tina Waters says she was encouraged to see Scottish talent such as Paolo Nutini and Biffy Clyro develop into major touring artists – a feat which she believes has been helped by grassroots support for live music in the country from promoters, venues, and festivals.

"We're proud of the fact that we're able to work with artists at all stages of their career and can cater for all budgets," she notes. "We've looked after the five-piece from Dundee travelling from club to club in the splitter van, all the way through to those flying in first class from LA to play stadiums – and we've no plans to stop or move anytime soon."

Festivals including Celtic Connections, Wicker Man and Rockness, along

BELOW
Caught in the headlights:
Frightened Rabbit are reaping big rewards in the US off the back of their third album *The Winter Of Mixed Drinks*



INTERNATIONAL SHOWCASE SCOTLAND

with independent industry events including Born To Be Wide and goNorth have, in recent years, also helped to bolster Scotland's profile to the outside world. GoNorth founder Shaun Arnold said his festival, now in its 12th year, has become a key focal point in the country's industry calendar featuring keynote interviews with industry luminaries including former UK Music CEO Fergal Sharkey.

Arnold, like Page praises the work of funding bodies including the Highlands & Islands Enterprise and Creative Scotland – which was formed from the amalgamation of the Scottish Arts Council and Scottish Screen last year – which provide capital, support and guidance to the music industry and those looking to enter its ranks.

“The Scottish National Party has identified that music and the arts is a big part of what people identify with Scotland and Scottish national identity and, unlike elsewhere in the UK, they have helped us to continue to provide funding to projects and initiatives based around the music industry, encouraging people to make, market and export music,” adds Creative Scotland Portfolio Manager for Music and IP Development Ian Smith.

Over the last 12 months Creative Scotland has helped provide for projects including a demo fund – to encourage young musicians into recording studios and national and international touring – which includes the opportunity for a number of artists to play at SxSW each year. Other projects include music education programmes and international showcases at the Cambridge Folk



ABOVE AND RIGHT
Scottish stalwarts:
Bands such as Belle and Sebastian (above) and Mogwai (right) have proved that staying in their native Scotland has not harmed their career prospects

Festival and the London International Jazz Festival.

“The bad old days of art funding is over,” adds Smith. “There is far more of a level playing field and we support everything from classical, opera, jazz, pop, rock... which in turn makes the music industry up here much more vibrant.”

Helping to fuel this growth are the increasing number of music courses now on offer across the country – a reaction, says James Watt College music lecturer Andrew McDermid, to an increasing expectation for new entrants to the business to have a basic background knowledge of how it all works.

“Many organisations now expect potential employees to have a certain level of knowledge, which in my day was unheard of,” he notes. “But the results are paying off. Scots are disproportionately represented within the industry at every level, from



bands to executives and I believe that's to do with gaining a good solid knowledge base – be that from sound engineering to management – before jumping into the industry, either up in Scotland or down south.”

The boom in music-industry based courses in Scotland has also seen another welcome addition: the creation of the Scottish Music Industry Association (SMIA) which looks to engage with its members through a series of business seminars, forums and events to address the challenges which currently face its members.

“We still have all the same commercial pressures and hurdles that people who make and sell music elsewhere in the UK. But what I find is when times are more challenging and people are up against it,



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The Twilight Sad:
Labelmates of Frightened Rabbit, this FatCat act are set for big things in 2012

they are much more open to collaboration and communication and trying to work out how to work better," says SMIA and Chemikal Underground director Stewart Henderson.

He adds that in order to help unite and strengthen the industry even further, SMIA has established a series of seasonal trade and record fairs aimed at encouraging music retail in Scotland and was also keen to launch a Scottish Album of the Year Award next year – to sit alongside current national award ceremonies including the Tartan Clefs, The Jazz Awards and also the Scots Trad Music Award.

"The event would be based upon the template of the Mercurys but would also draw heavily on awards such as the Booker Prize and other arts awards," he notes. "It's all about creating a series of events which can help bring all the different sectors of the industry together and help promote a real sense of identity in Scotland."

This ever-deepening sense of cultural identity has, for BBC Introducing Scotland presenter Vic Galloway, produced another welcome development within the music scene: a growing number of artists and industry folk who have chosen to remain in Scotland. Galloway cites Selkirk-based Frightened Rabbit and the



"Scotland... to live and to work, there's no better place to be"

VIC GALLOWAY, BBC SCOTLAND

Glasgow-based Mogwai and Belle and Sebastian as examples of established, successful acts who have eschewed London – the traditional beating heart of the UK music industry – for their home turf.

"For a band like Frightened Rabbit, for example, who are signed to a major record label [Atlantic Records] and are going down a storm in America, to stay in Selkirk is a fantastic sign of the times. It used to be that people felt they had to leave Scotland to connect with the wider creative world and the fact that they don't feel like they have to do that anymore is great for the music industry's psyche," he explains.

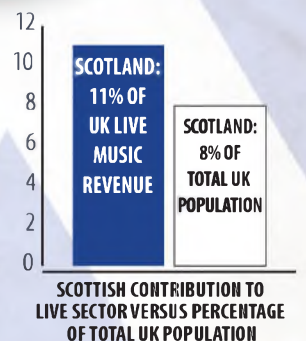
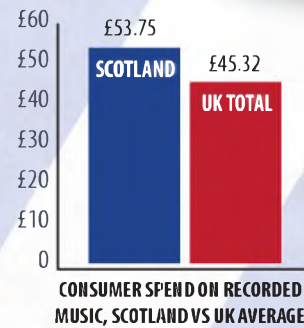
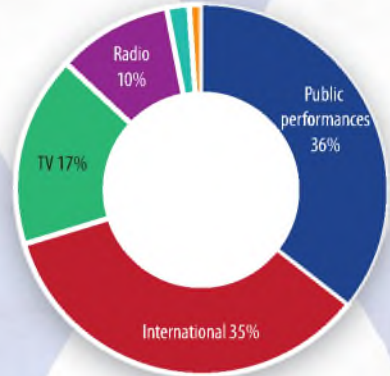
The choice to stay put, adds Galloway, has also allowed musical creativity to flourish in Scotland, with artists less likely to feel pressured into copying trends happening elsewhere in the UK and more motivated to strike out on their own path.

"The sheer distance of London from major Scottish cities including Glasgow, Edinburgh and Aberdeen means that although people in Scotland are going to obviously miss out on networking opportunities they would have in London, they are a lot more switched on as a result, meaning that to live and to work, there's no better place to be."

SCOTLAND BY NUMBERS

BREAKDOWN OF PERFORMING RIGHT DISTRIBUTIONS TO SCOTLAND

Retransmission 2% Online 1%



Source: PPS for Music

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INTERNATIONAL SHOWCASE SCOTLAND

AT A GLANCE RISING SCOTTISH BANDS AND LABELS RECOMMENDED BY THE INDUSTRY

BANDS

Admiral Fallow



The band sold 800 tickets for a show at the Arches earlier this year off the strength of their debut and are being touted as the new Frightened Rabbit.

Mánran



Gaelic folk band who played at Cambridge Folk Festival to critical acclaim.

Unicorn Kid



Electronic musician from Edinburgh who has carved a name for himself by making dance music using sound chips from old game consoles. Favourite of BBC Introducing Scotland and Rob Da Bank.

Auntie Flo



Causing a stir with his unique brand of Goan Highlife, DJ Brian d'Souza has gained support from Gilles Peterson, Caribou and Andrew Weatherall as well as fans across the musical spectrum.

RM Hubbert



Chemikal-signed singer famed for producing intoxicating acoustic guitar pieces drawn on his own exotic strain of samba.

Olympic Swimmers



Glaswegian five-piece who draw inspiration from Low, Pavement, The Wedding Present, The National and Bonnie Prince Billy to produce lo-fi shoegaze.

John Knox Sex Club



One of *The Scotsman's* On The Radar bands of 2011, the group's debut LP *Blud Rins Cauld* is an uncompromising, slow-burning, schizophrenic release.

LABELS

Numbers

Glasgow-based techno/hip-hop label, with a solid reputation for under-the-radar and cutting-edge releases by artists including Jamie xx, Rustie and Lazer Sword.

Fence Records

Boasting artists including King Creosote, KT Tunstall, James

Yorkston and The Pictish Trail, the label is an integral part of the Scottish alt-folk backbone.

Chemikal Underground

Home of Arab Strap, Mogwai, Zoey Van Goey and The Phantom Band, Chemikal Underground is one of Scotland's most well-known record labels founded and headed by former Delgados guitarist and SMIA director Stewart Henderson.

Rock Action

Founded by Mogwai and with acts including Errors, Remember Remember and Envy on its roster the label has gained a sizable reputation for putting out formidable works.

Soma

Celebrating its 20th anniversary this year, Soma is one of the pillars of the Scottish label scene, producing world-class dance and electronica.

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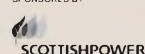
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Celtic CONNECTIONS

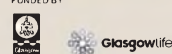
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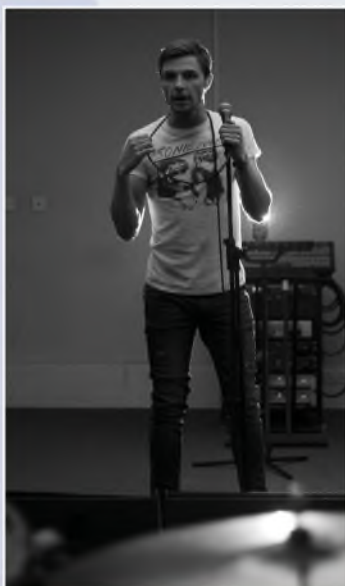


DIGITAL PLAYLIST

visit www.musicweek.com to listen to tracks

SCOTTISH SPARKS

Music Week presents six of the best from Scotland's bubbling underground scene who are set fair to maintain the country's impressive musical output



01 LITTLE EYE *The Fate Of Us*

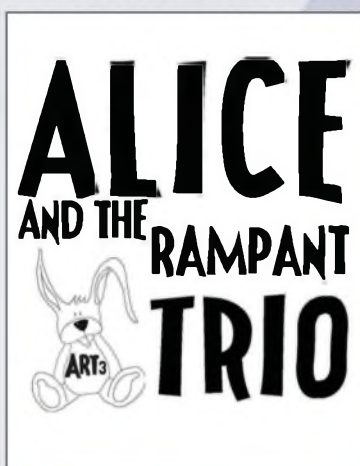
Contact **Malcolm Blair** • malkyblair@mac.com
www.facebook.com/LittleEyeOfficial

Five-piece power pop band Little Eye were formed last year by Glasgow singer/songwriter Allan Sieczkowski. Since then, they have been writing and recording their debut album to be released early in 2012. The band have also filmed several music videos, including live acoustic studio versions of Paramore's *Monster*, and Britney Spears' *Hold It Against Me* which have each notched up 100,000 hits on YouTube gathering amazing comments and winning new fans from all over the world. Little Eye were recently voted Scotland's best unsigned band of the year by Radio Clyde/Forth's *In Demand* show.

02 ALICE AND THE RAMPANT TRIO *Take Somebody Home*

Contact **Alice Challiner** • achalliner@gmail.com • www.aliceandtherampanttrio.co.uk

Alice and the Rampant Trio came into being in the seaside town of St Andrews when acoustic singer-songwriter Alice Challiner and pop/rock vocalist Nicola Fraser met (at 'Fife's Got Talent' no less!) and united with the drum&bass section of prog-metal band Ex Machina. As such, Alice and the Rampant Trio combine diverse elements which result in a Fleetwood Mac style-sound, with a darker edge. While having only been performing together since mid-2010, the band has already crafted a full set of original material which they have been performing in and around Fife, and began recording. Now the band is looking to extend their reach into Glasgow, Edinburgh and beyond.



03 PRONTO MAMA *Still Swimming*

Contact **Marcus McNeilly** • prontomamamgmt@gmail.com • www.facebook.com/prantomam



An incredibly energetic, indie/rock band from Glasgow, formed just under a year ago Pronto Mama's impact on the Scottish music scene has been very impressive, with plays on BBC Radio 1, a festival appearance and funding from Creative Scotland. The band have quickly become a name to watch on the Scottish circuit. Versatile dynamics change moods from one to another, keeping the listener intrigued and making them a must-see band. With beautifully distinctive, thick Scottish vocals and a very unique sound, combined with excellent musicianship and songwriting skills, Pronto Mama are turning heads.

04 THE MIXUPS *Double Or Quits*

Contact **Jamie Cameron** • themixups@hotmail.co.uk • www.themixups.com

Like the "10p mix-ups" you got at school, you just never know what you're going to get next with Glasgow-based band The Mixups. The young, talented quartet have been together since 2009 and progress has been rapid. Festival appearances, a sell-out debut EP tour and national radio spins from Mark Lamarr (Radio 2) and Jim Gellatly (Radio Scotland) have all added to the ball of hype surrounding The Mixups. Forthcoming debut single *Double Or Quits*, released on December 1, is next on the band's expanding list of achievements. With a splash of Sixties style, a dash of Nineties groove and a helping of Noughties naughtiness, Britain's newest hitmakers have arrived.



05 MINIATURE DINOSAURS *Alligator*

Contact **Stephen Hume** • stephen@rooftopmovement.com • www.miniaturedinosaurs.co.uk



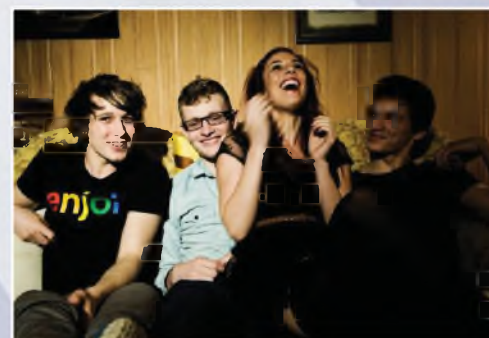
With airplay on Radio 1 three months before their first gig, pop-rockers Miniature Dinosaurs have generated a swell of interest in their home territory. With UK-wide live dates and support slots with Fenech Soler, Young The Giant, Twin Atlantic and Johnny Foreigner, a steady following has been building. Additional support from blogs and extensive radio play have galvanised

the band as ones to watch, with critics such as Ally McCrae (BBC Radio 1) noting that the band "harp back to the likes of Orange Juice and Fire Engines, mixed with some straight up pop..." This year has seen single releases through Electric Honey – the label that kick-started the careers of Belle and Sebastian, Snow Patrol and Biffy Clyro – and Glasgow's newest indie, Saraseto Records, as well as the band scoring a number of syncs in the MTV drama *Being Victor*.

06 VUKOVI *Schwagger*

Contact **Janine** • vukovi@hotmail.co.uk • www.vukovi.co.uk

Vukovi first burst onto the Glasgow scene just under a year ago when their first record *Get Hot And Feel The Butterflies* was aired on Radio 1 only two months after they formed. Follow-up single *Schwagger* also received a great reception and rave reviews on various blogs as well as picking up airplay on Radio 1 together with a live session. Their first Glasgow headline show was their EP release at *Nice n Sleazys*, which sold out in two weeks. Part 2 (...But I Won't Wear You Again) of their debut EP *It Looked So Good On Me...* will be released on January 9 where they will also be headlining *King Tut's* as part of *The King Tut's New Years Revolutions* (www.kingtuts.co.uk/nyr).



BODY TALK IMPALA

MIND THE GAP



What will be the outcome of Universal's proposed EMI takeover?

LABELS

BY HELEN SMITH, EXECUTIVE CHAIR, IMPALA



Thousands of new jobs created by biggest music mergers in history".
"Music duopoly provides the answer to diversity, signing more artists and songwriters than ever before".

If headlines like these were realistic, the regulators might feel positive about the attempt by Universal and Sony to buy EMI. But the reality is starkly different – something Brussels will be acutely aware of, especially with a socialist commissioner in charge of competition. I don't know if Mr Almunia is a follower of his national charts, but one debut Spanish artist in the Top 50 this year is hardly an example of diversity at work.

In Europe generally, politicians are pinning their hopes on culture, innovation and diversity, knowing smaller players are key. We don't need to look any further than music to see the proof, with independents accounting for 80% of new releases and 80% of the sector's jobs. In this context, allowing a global duopoly to become even more powerful doesn't seem to fit Europe's cultural and economic priorities.

Let's not make the mistake of thinking none of this is relevant to competition rules. Cultural diversity has to be taken into account in all decisions. The European Parliament and the European Commission have both recognised the importance of "cultural SMEs" and the need to "level the playing field" to close the gap, insisting that traditional policy areas such as competition adapt to the specificities of the sector.

And even if we were to look at the regulatory situation more narrowly, an outright

'no' still seems the most likely result.

Approval of EMI's sale to Universal and Sony would see the music industry become the most concentrated of any culture or media sector (indeed the most concentrated of almost any other business). What are the chances of that, especially considering that Brussels has raised the alarm in every single music merger case in the past decade? Ironically, this is in some part due to Universal, who have been one of the most vehement objectors to mergers they weren't party to.

In the last few years the merger rules have changed, making it easier to intervene. You only need to glance at the most recent merger decision on Universal to see the reality facing the duopoly. Brussels said that combined power in both recording and publishing for the Top 100 is what counts. The conclusion was that Universal controlled so much music, it was *incontournable* and a danger.

"Universal was already too big, even before it started bidding for EMI"

HELEN SMITH, IMPALA

BELOW

Causing a commotion: The Live Nation tie-up and Madonna's next album release under the Universal banner shows the major was already too big before it made its move for EMI, argues Helen Smith

That's what makes music different to other sectors where you can pick between competitors. If you don't have Universal on board, you can't launch a global music service. Brussels found that even far bigger players such as Apple couldn't counter such market power.

The net result was Universal had to scale back to what was deemed an acceptable size. The key conclusion here is not how much you have to sell to get a merger through, but the definition of "acceptable size". Since then market shares have grown.

The Live Nation tie-up, which IMPALA has already asked Brussels to investigate, adds a new dimension to Universal's dominance, with Madonna's forthcoming album already confirmed as a Universal release. Put all that together and Universal was already too big, even before it started bidding for EMI.

We also need to factor in the multiplier effect resulting from the removal of a major standalone

competitor. That compounds the power of the remaining major players to the detriment of the smaller ones. No level of divestment is likely to change that, although the duopoly may hope a significant effort will persuade the regulators, along with arguments on piracy and being squeezed by online giants.

The piracy argument hasn't carried much weight with the regulators in previous competition cases. In Sony/BMG, Brussels specifically rejected it. As for being squeezed by online giants, if Brussels found iTunes couldn't counter Universal's power before, how could it justify a different conclusion now when there is far more competition among online services? And if we think Sony is in for an easier time, let's get our calculators out and look at control shares.

Big, clever players are essential, but there must be a balance, especially at a time when the music sector should be working together to find innovative ways to nurture and invest in new talent. Unless the duopoly's plan is to ask Europe to recalibrate the competitive gap for independents, in effect regulating the market, it is difficult to see how making a known predatory duopoly more powerful is the solution. Prompt action is essential. EMI's artists and songwriters should not be in this state of limbo any longer than necessary.

The conclusion seems to be that the duopoly has priced competitors out of the bidding to overpay for something it will have to sell. Why take that risk? A long regulatory process will certainly put competitors in a state of limbo and enhance the duopoly's power, whatever the outcome.

If Brussels can be persuaded by remedies, the only market share block that has the potential to challenge the leaders' market power, EMI, is neatly carved up. What if Brussels says 'no' outright and EMI has to be sold altogether? Has the duopoly properly factored in that risk?

"Brilliant gameplan" or "Abuse of dominance on the scale of corporate and cultural irresponsibility"?

It is now for the regulators to decide what the headlines will be.



PEOPLE

PERSONNEL SBTV EXPANDS WITH 'FRESH' NEW PRESENTER

■ SBTV

The youth music and lifestyle media platform (which you may recognise from its Saturday morning television series on T4) has appointed Aaron Roach Bridgeman who joins Georgia Lewis Anderson on presenting and interviewing duties.

Following stints writing for his university newspaper, work experience at The Times Newspaper and Total Film magazine, Roach Bridgeman worked on a number of online music magazines, conducting interviews and reviews.

He previously presented the Screen Nation Award nominations, international talent development programme Roots and Routes and interviewed music and film stars at the Anuvahood film premiere. His first assignment for SBTV was to interview former Destiny's Child band member turned solo artist, Kelly Rowland, who took something of an obvious shine to him.

SBTV founder Jamal Edwards said: "I chose Aaron because he's



a breath of fresh air. He's a great asset to our young and dynamic team and a fresh talent so I'm looking forward to developing him - we might just have the next Reggie Yates on our hands."

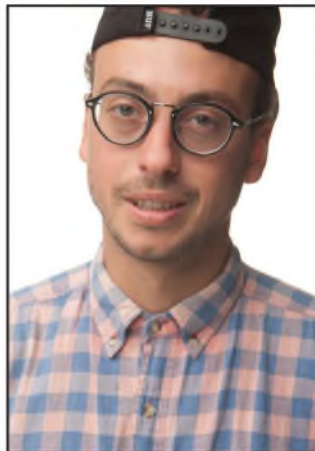
■ ANORAK LONDON

The PR company has taken on three new staff, bringing its total up to 18, with Sebastian Burford (right) joining from Island as head of digital PR.

Burford, who spent three and a half years in Island's publicity department, will continue working with Island acts Tom Vek, Midnight Lions and DJ Shadow at Anorak.

Meanwhile, Kitty Lester joins from The Proud Group as festival and events PR. She will look after Anorak's expanding festival roster, which includes Field Day, Underage, The Apple Cart, Lounge On The Farm, Øya and The Bugged Out Weekender.

Finally, Libby Maguire joins Anorak from Warner Records as digital PR, specialising in rock and pop. At Warner she worked on campaigns for acts including Jason Derulo, My Chemical Romance, Taking Back Sunday, Cee Lo, Neil Young and Green Day.



■ PEER MUSIC

The publisher has promoted creative assistant Trisha Cafrine to professional manager. In her new role, which will start at the beginning of next month, Cafrine will report to Richard Holley and will be involved in Peermusic creative matters including song pitching and talent liaison.



During her 11 years at the publisher, Cafrine has helped develop artists including Devlin, Newton Faulkner, Rob Davis and Steve Mac's Rokstone Music.

■ UNIVERSAL REPUBLIC/ISLAND DEF JAM

Peter Thea has been appointed as EVP at the record label and is tasked with expanding its A&R division.

Prior to joining UMG, Thea was Jive EVP, and his new role finds him working with the CEOs and creative staff from each label group from Universal's New York office. He will report to Universal Music Group CEO Barry Weiss.

Weiss said Thea's careers as a recording engineer, music business attorney and executive gave him the skills to succeed at the job.

Thea joined Jive in 1999 where he steered the A&R department during the company's biggest growth period, developing artists like *NSYNC and Backstreet Boys. As EVP, he worked with artists like Britney Spears, Usher, R. Kelly, and Justin Timberlake.

Got any personnel news you'd like to share? Think your big break might inspire others? Send your info to Tina.Hart@intentmedia.co.uk

NEED TO KNOW

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



#6 Stuart Bell, managing director, Dawbell

ALONG WITH HIS BUSINESS partner, Rich Dawes, Stuart Bell was recently honoured in the *Evening Standard's* 1000 Most Influential Londoner's list for 2011.

He founded DawBell PR in 2009 with Rich - a company that handles publicity for Paul McCartney, The BRIT Awards, Take That, Kelly Rowland, The Kills, Leona Lewis, Two Door Cinema Club and many more in

addition to successful Talent and Brand Divisions.

As well as UK media knowledge, a stint working in the US and handling global publicity for Paul McCartney, touring gives Stuart a contact book full of editors and broadcasters across the world. Two-time winner of the Music Week Award for best PR Campaign, Stuart is a member of the Ivy Club and BRITs committees.

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

Phil Wilson company director, Lemonade Money

"My first full time job was at MTV. On my first day a famous blues singer chucked a can at my head because I wouldn't go out and buy him drugs. I thought that this was the best job in the world and knew all I wanted to do was make music entertainment.

"Years later I met my business partners, James Payne and Paul Joseph. We set up our production company, Lemonade Money. We helped each other progress as individuals and as best friends. Without them I wouldn't be in the position that I am in now.

"Sadly, Paul passed away last year. So I would like to dedicate this to him. For being a guiding force, a friend and for his contribution to where we are today."



TOP TIP No job is too small, make sure you do it well.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of **Avalanche...**

We opened in 1983 right next to the university and started off as an indie shop selling indie records in the days of the old Rough Trade distribution. The shop was actually named after the first song on the Nick Cave album *Avalanche*, which is obviously a Leonard Cohen song.

We've moved around. The students don't spend as much as they used to so we concentrated on the city centre and now we have this one big shop, which is right near the university so it covers everybody. We had three shops at one point but now we've just got one big shop in the Grassmarket.

With everyone talking about doom and gloom for indie retailers at the moment, how have you been faring?

It is doom and gloom really! Everybody's coping by doing other stuff. We do second-hand and

posters. If anyone's surviving by doing just new CDs and vinyl I'd be amazed. Some people sell a lot of tickets, some sell second-hand, some sell online.

It would be nice if we could sell more new releases and more CDs because we had a fair playing field but I think that market's gone for us because people have gotten so used

to buying online now. At best we'll be the same price; people aren't going to change their buying habits because you're the same price.

What about Record Store Day?

Record Store Day did very, very well for us. We actually had a week's worth of in-stores around it. We took a big gamble and had about 500 people here for



AVALANCHE RECORDS
5 Grassmarket, Edinburgh
t 0131 225 3939
w www.avalancherecords.co.uk



Manager: Kevin Buckle

Frightened Rabbit, which basically closed the shop for a whole hour during Record Store Day. It was just so full.

Unfortunately the Black Friday thing isn't going to work for us at all because it's more the kind of stuff we don't do and it's very expensive.

People are already commenting about how expensive it's going to be. I think we'll be quite lucky on that but we'll certainly be

looking towards next year's Record Store Day.

What's been the highlight of year? It's always nice to discover a new band. There's a band called Star

Wheel Press – the guy's an artist who lives in Aberfeldy and he phoned up out of the blue and said, "We've just been played on Lauren Laverne, what do we do?"

He didn't have any distribution or anything and the album has a beautiful hand-made sleeve. It got picked up by Ian Rankin – the author, who's a regular customer – and he tweeted about it and now that album is close to selling its first thousand copies.

It's going to get re-pressed in the New Year and because we get so many shops all over the world in contact with us, we're actually going to make it available in New York and Melbourne, Berlin and Barcelona all on the same day.

So that's quite exciting but it all just came from him phoning and Ian Rankin picking up on it as well as a few others.

How confident are you about the year ahead?

I'm never sure. We've been here a year now since we made the big decision to move and the only thing that we got right was that things wouldn't be anything like we thought they'd be in a year's time.

We'd never have guessed that our posters would sell so well, for instance. We thought vinyl would be big and then it wasn't and then it did become big. I don't think we could've predicted how much CDs would've dropped off or that new releases would suddenly drop again.

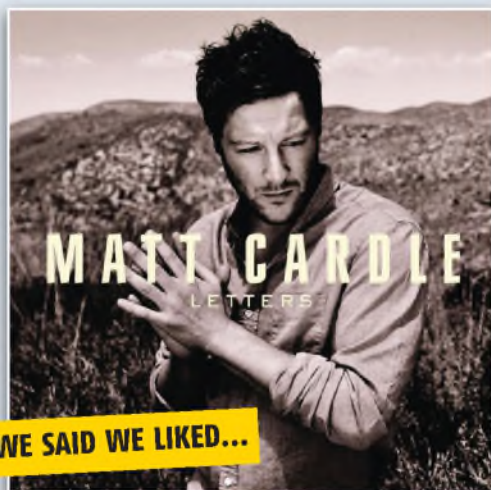
Overall we'll wait and see what happens with HMV and Fopp and we'll see what happens with Amazon once the LVCR thing ends. You've got to keep moving

"I think the CD market's gone for us. People have gotten so used to buying online now. At best, we'll be the same price. People aren't going to change their buying habits because you're the same price"

KEVIN BUCKLE, AVALANCHE

INTERNET vs HUMAN

This week's High Street Hero, Kevin Buckle, takes on his digital rivals ...



WE SAID WE LIKED...

MATT CARDLE Letters



AMAZON RECOMMENDED...

JAMES MORRISON The Awakening



KEVIN RECOMMENDED...

MARTIN JOHN HENRY The Other Half Of Empty

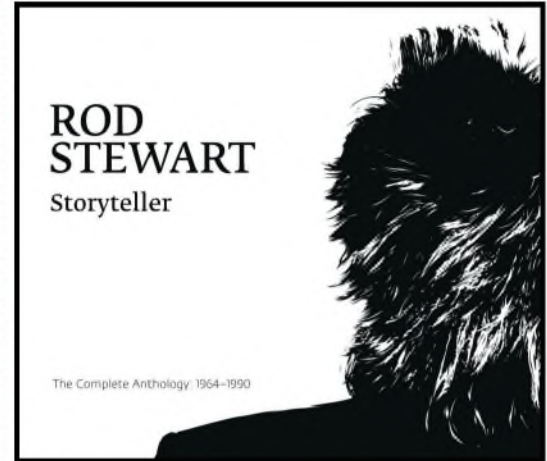
FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	FLORENCE + THE MACHINE	Ceremonials
2	TOM WAITS	Bad As Me
3	COLDPLAY	Mylo Xyloto
4	LAURA MARLING	A Creature I Don't Know
5	LAURA MARLING	I Speak Because I Can
6	BOB DYLAN	Christmas In The Heart
7	PINK FLOYD	Foot In The Door...
8	GEORGE HARRISON	All Things Must Pass
9	DAVID LYNCH	Crazy Clown Time
10	LOU REED & METALLICA	Lulu

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	SNOW PATROL	Fallen Empires
2	COLDPLAY	Mylo Xyloto
3	MICHAEL BUBLE	Christmas
4	FLORENCE + THE MACHINE	Ceremonials
5	ED SHEERAN	+
6	JLS	Jukebox
7	LADY GAGA	Born This Way
8	ADELE	21
9	BRUNO MARS	Doo-Wops & Hooligans
10	VARIOUS	American Anthems II

TESCO Top 10 retail chart		
POS	ARTIST	ALBUM
1	MICHAEL BUBLE	Christmas
2	THE WANTED	Battleground
3	SUSAN BOYLE	Someone To Watch Over Me
4	CHER LLOYD	Sticks And Stones
5	PROFESSOR GREEN	At Your Inconvenience
6	ED SHEERAN	+
7	FLORENCE + THE MACHINE	Ceremonials
8	COLDPLAY	Mylo Xyloto
9	ALFIE BOE	Alfie
10	U2	Achtung Baby 20th

REISSUE/REPACKAGE

ROD STEWART Storyteller Rhino / November 30



Rod Stewart lays claim to a career spanning over five decades, with more than 100 million album sales to his name. The 66-year-old doesn't look set to stop any time soon, either, with a stint on the Las Vegas strip scheduled for next year and a blues collaboration with Jeff Beck on the cards.

Storyteller, however, is a complete anthology looking back at the rock singer's works from 1964 to 1990.

Billed as "the ultimate Rod Stewart package", four CDs house 64 tracks, including hits such as Maggie May, Baby Jane and Handbags & Gladrags. A 68-page super-deluxe booklet rounds off the package nicely.

PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	Sainsbury's	zavvi
VARIOUS ARTISTS Now! 80	£10.99	£11.99	£12.99	£10.99	£11.95
DRAKE Take Care	£8.99	£8.99	£7.99	£8.99	£8.95

PRE-RELEASE AMY WINEHOUSE LIONESSE TAKES PRIDE OF PLACE

A rare turn this week as one artist dominates across all three retailers – Amy Winehouse's Lioness has clearly captured the hearts and minds of the nation as it tops the pre-release charts at Amazon, HMV and Play.com.

While Winehouse was gaining on long-time Play.com favourite Olly Murs last week, holding the



third spot before finally pouncing on pole position, the late singer has made bigger bounds at Amazon and HMV. She tops the charts, jumping from numbers seven and eight respectively.

With In Case You Didn't Know set for release a week today, Olly Murs makes way for Winehouse, dropping out of the Play charts

completely while making a mini-leap of his own at Amazon moving from 6 – 3 and an even bigger one at HMV from 7 – 2.

Now 80! and Take That's Progress Live are the first place casualties at Amazon and HMV respectively, with Take That falling to tenth position at HMV and Now! 80 dropping out of the charts

completely owing to its release on Monday.

Il Divo takes the second spot at Amazon with Wicked Game, while JLS complete HMV's top three with Eyes Wide Open. Rebecca Ferguson's Heaven and Dr. Dre's Detox fall in behind the all-conquering Winehouse at Play

AMAZON PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	AMY WINEHOUSE Lioness... Island	
2	IL DIVO Wicked Game Syco	
3	OLLY MURS In Case You... Epic/Syco	
4	REBECCA FERGUSON Heaven Epic	
5	TAKE THAT Progress Live Polydor	
6	JOE MCELDERY Classic Christmas UCI	
7	NIGHTWISH Imaginaerum Nuclear Blast	
8	PINK FLOYD The Wall 2011 EMI	
9	RAMMSTEIN Made in Germany Spinefarm	
10	E PRESLEY The Complete Memphis Recording	
11	THE BLACK KEYS El Camino Nonesuch	
12	MURRAY GOLD Doctor Who... Silva Screen	
13	EMELI SANDE Our Version of Events Virgin	
14	MAVERICK SABRE Lonely Are... Mercury	
15	RAMIN Ramin Sony CMG	
16	ANDREA BOCELLI Concerto... Decca/Sugar	
17	LEWIS, LEONA Glassheart Syco	
18	THE CURE Bestival Live 2011 Sunday Best	
19	JOHN RUTTER John Rutter... Decca	
20	ONLY MEN ALOUD In Festive... OMA Records	

HMV PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	AMY WINEHOUSE Lioness... Island	
2	OLLY MURS In Case You... Epic/Syco	
3	JLS Eyes Wide Open Epic	
4	KYLIE MINOGUE Aphrodite... Parlophone	
5	REBECCA FERGUSON Heaven Epic	
6	THE MACCABEES Given To The Wild Fiction	
7	IL DIVO Wicked Game Syco	
8	ADELE Live At The Royal Albert Hall XL	
9	TAKE THAT Progress Live Polydor	
10	JOE MCELDERY Classic Christmas UCI	
11	MAVERICK SABRE Lonely Are... Mercury	
12	NIGHTWISH Imaginaerum Nuclear Blast	
13	KORN The Path Of Totality Roadrunner	
14	B MARS Doo-Wops & Hooligans Elektra	
15	ENTER SHIKARI A Flash... Ambush Reality	
16	LAMB OF GOD Resolution Roadrunner	
17	BEYONCE Live At... Columbia/Parkwood Ent.	
18	LANA DEL REY TBC Stranger	
19	THE BLACK KEYS El Camino Nonesuch	
20	EMELI SANDE Our Version Of Events Virgin	

PLAY.COM PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	AMY WINEHOUSE Lioness... Island	
2	REBECCA FERGUSON Heaven Epic	
3	DR. DRE Detox Interscope	
4	KORN The Path Of Totality Roadrunner	
5	MAVERICK SABRE Lonely Are... Mercury	
6	EMELI SANDE Our Version... Virgin	
7	JAI MCDOWALL Believe Arista	
8	ENTER SHIKARI A Flash Of... Ambush Reality	
9	LAMB OF GOD Resolution Roadrunner	
10	NIGHTWISH Imaginaerum Nuclear Blast	
11	THE BLACK KEYS El Camino Nonesuch	
12	RAMMSTEIN Made In Germany Spinefarm	
13	LEONA LEWIS Glassheart Syco	
14	LANA DEL REY TBC Stranger	
15	MY BLOODY VALENTINE Loveless Sony	
16	TRIBES Baby Island	
17	THE CURE Bestival Live 2011 Sunday Best	
18	MURRAY GOLD Doctor Who Silva Screen	
19	THE TING TINGS TBC Columbia	
20	PINK FLOYD The Wall 2011 EMI	

LAST.FM HYPED TRACKS		
POS	ARTIST/ ALBUM / LABEL	
1	DRAKE Under Ground... Cash Money/Island	
2	65DAYSOFSTATIC Space Theme Hassle	
3	FUTURE OF THE LEFT destroy... Xtra Mile	
4	FUTURE OF THE LEFT Dry Hate Xtra Mile	
5	GLEE CAST Rumor Has It... Epic	
6	FUTURE OF THE LEFT New... Xtra Mile	
7	FUTURE OF THE LEFT Polymers... Xtra Mile	
8	ALEX CLARE Damn Your Eyes Island	
9	THE SATURDAYS For Myself Polydor	
10	R.E.M. hallelujah Warner Bros	
11	CHILDISH GAMBINO LES Glassnote	
12	THE SATURDAYS Promise Me Polydor	
13	THE SATURDAYS White Lies Polydor	
14	THE SATURDAYS Do What You... Polydor	
15	NATHALIE NORDNES Prelude Unsigned	
16	S R CAMPBELL For Love Luna Sol y Mar	
17	DRAKE We'll Be Fine Cash Money/Island	
18	THE SATURDAYS Wish I Didn't... Polydor	
19	R.E.M. A Month Of Saturdays Warner Bros	
20	THE SATURDAYS Faster Polydor	

SHAZAM TAG CHART		
POS	ARTIST/ ALBUM / LABEL	
1	SLOW MOVING M... Please Let... Island	
2	LLOYD & FRIENDS Dedication... Interscope	
3	T-PAIN & FRIENDS 5 O'Clock Jive	
4	DRAKE Take Care Cash Money/Island	
5	EXAMPLE Midnight Run MoS	
6	THE WANTED Warzone Global Talent/Island	
7	SWAY Still Speedin' 3 Beat	
8	EMELI SANDE Daddy Virgin/Relentless	
9	A WINEHOUSE Our Day Will Come Island	
10	RIHANNA You Da One Def Jam	
11	LIL WAYNE Mirror Cash Money/Island	
12	BEN HOWARD The Fear Island	
13	CARO EMERALD Stuck Dramatico/Grand Mono	
14	JAY-Z & K WEST Why I Love You Roc Nation	
15	WRETCH 32 Forgiveness MoS / Levels	
16	J COLE Can't Get Enough RCA	
17	KASABIAN Re-Wired Columbia	
18	F PAVILLION/DR P Superbad Circus Records	
19	T LAMBERTI Wouldn't It... Tiziano Lamberti	
20	TAIO CRUZ Believe In Me Now Island	



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40 SINGLES & ALBUMS

Michael Bublé kick-starts the Yuletide season as he lands the No.1 on the Official Albums Chart

CHARTS FOCUS



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N-Dubz's Greatest Hits collection is album of the week

CHARTS CATALOGUE

REISSUES REVIEWS

ETTA JAMES • Losers Weepers

Kent CDKEND 361



Suffering from Alzheimer's Disease, leukemia and much more in the autumn of a life filled with

tragedy and suffering, the estimable Etta James has never been more revered, with chart success for her classic recordings I Just Want To Make Love To You and At Last in recent years, while Flo Rida's current monster Good Feeling contains prominent samples from her 1962 track Something's Got A Hold On Me. On CD for the first time, and expanded from 12 to 22 tracks, Losers Weepers was one of a slew of albums James cut for Chess and its associated labels, and dates from 1971. Although she was in a bad way with narcotics addiction at the time, she turns in some formidable genre-defying vocals encompassing blues, R&B, jazz and deep soul. Tackling the traditional end of the market with a sublime reading of Duke Ellington's I Got It Bad And That Ain't Good, and delivering a gospel-tinged take on J. Fred Coots' For All We Know, she reinvents reggae star Jackie Edwards' Look At The Rain, puts a southern spin on the obscure Bee Gees song The Sound Of Love and turns The Addrissi Brothers song Never My Love into an intensely soulful and utterly memorable slow burner.

VARIOUS • Now That's What I Call Disney!

Walt Disney Productions/Virgin VTDCD 1036



Launched 28 years ago next Monday (28th), Now That's What I Call Music!

has become the most successful compilation series ever, and looks to be on to another winner with this three-CD, 67-song salute to the music of the films of Walt Disney. Some would argue that recent Disney songs – like Gabriella & Troy's Breaking Free from High School Musical and The Best Of Both Worlds by Miley Cyrus as Hannah Montana – devalue the set and have no merit but their appeal to younger listeners in a set than covers almost 80 years of film tunes is undeniable. There are, of course, classics aplenty – Cliff Edwards' beautiful When You Wish Upon A Star, The Disney Studio Chorus' Little April Shower, Peggy Lee's effortless He's A Tramp and The Bar

Necessities by Phil Harris among them – but for my money they don't come any better than the 2000 Academy Award winner for Best Original Song, Randy Newman's beautiful When She Loved Me, sung peerlessly by Sarah McLachlan.

CHAKA KHAN • The Essential

Rhino/Music Club Deluxe MCDLX 526



A double-disc distillation of the extraordinarily successful career of Chaka Khan

who made the transition from charismatic front woman for funk ensemble Rufus to solo stardom with a string of memorable hits. From timeless dance anthem I'm Every Woman, to the deliciously vibrant Ain't Nobody – a song Quincy Jones coveted for Michael Jackson's Thriller – and her chart-topping Prince cover I Feel For You, complete with its Melle Mel rap and Stevie Wonder harmonica solo, it is an excellent album. While a lot of the tracks are well-known it is some of the others than provide unexpected enjoyment – Fleetwood Mac's

Everywhere is recast with a jazzy/reggae vibe, the standard End Of A Love Affair is turned into a sumptuous supper club searer and Gregg Diamond's disco hit Papillon (Hot Butterfly) is given wings.

THE ASSOCIATION • Inside Out

Now Sounds CRNOW 25



A number eight album in the US in 1967, The Association's third album has been out of print for

more than 40 years in its original mono version, and finally makes its CD debut in this deluxe expanded edition, which features the original 11 tracks and a further 11 singles mixes and instrumental backing tracks. Although more experimental than previous albums with excursions into psychedelia, nostalgia and folk, the group's delicate harmonies were spun to greatest effect on the shimmering sunshine pop classics Windy and Never My Love, in a style a million miles away from but no less enjoyable than the Etta James version mentioned above.

CATALOGUE GREATEST HITS TOP 20



1. SIMON AND GARFUNKEL

POS LAST WK ARTIST / ALBUM / LABEL/DISTRIBUTOR

- 1 RE SIMON & GARFUNKEL Greatest Hits / Columbia (ARV)
- 2 GUNS N' ROSES Greatest Hits / Geffen (ARV)
- 3 1 EMINEM Curtain Call - The Hits / Interscope (ARV)
- 4 3 THE MOODY BLUES The Very Best Of / UMTV (ARV)
- 5 ABBA Gold / Polar (ARV)
- 6 4 FOO FIGHTERS Greatest Hits / RCA (ARV)
- 7 8 THE CARPENTERS Gold - Greatest Hits / A&M (ARV)
- 8 10 MICHAEL JACKSON Number Ones / Epic (ARV)
- 9 9 LED ZEPPELIN Mothership - Best Of / Atlantic (ARV)
- 10 6 DIRE STRAITS & MARK KNOPFLER Private Investigations Best Of / Mercury (ARV)
- 11 7 THE BEATLES 1 / EMI (E)
- 12 11 RED HOT CHILI PEPPERS Greatest Hits / Warner Brothers (ARV)
- 13 14 MEAT LOAF Piece Of The Action - The Best Of / Camden Deluxe (ARV)
- 14 NEW SIMON & GARFUNKEL The Best Of / Columbia (ARV)
- 15 12 PETER FRAMPTON Frampton Comes Alive / A&M (ARV)
- 16 19 THE SMITHS The Sound Of The Smiths: Deluxe Edition / Rhino (ARV)
- 17 18 CELINE DION My Love: Essential Collection / Sony (ARV)
- 18 13 BEACH BOYS The Very Best Of / Capitol/Parlophone (E)
- 19 16 MADNESS Complete Madness / Union Square (SDU)
- 20 RE EAGLES The Very Best Of / Elektra (ARV)

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CATALOGUE SINGLES TOP 20



7. EAGLE-EYE CHERRY

POS LAST WK ARTIST / ALBUM / LABEL/DISTRIBUTOR

- 1 1 THE CALLING Wherever You Will Go / RCA (ARV)
- 2 2 GOO GOO DOLLS Iris / Warner Brothers (ARV)
- 3 3 JAY-Z 99 Problems / Mercury (ARV)
- 4 11 ADELE Make You Feel My Love / XL (PIAS)
- 5 4 EVANESCENCE Bring Me To Life / Epic/Wind-up (E)
- 6 5 BLACKSTREET FEAT. DR DRE No Diggity / Interscope (ARV)
- 7 NEW EAGLE-EYE CHERRY Save Tonight / Polydor (ARV)
- 8 9 GUNS N' ROSES November Rain / Geffen (ARV)
- 9 NEW KASABIAN Fire / Columbia (ARV)
- 10 7 BON JOVI Always / Mercury (ARV)
- 11 RE EMINEM FEAT. DIDO Stan / Interscope (ARV)
- 12 8 COLDPLAY Fix You / Parlophone (E)
- 13 NEW ARETHA FRANKLIN I Say A Little Prayer For You / Warner Music (ARV)
- 14 RE THE KILLERS Human / Vertigo (ARV)
- 15 NEW SIMON & GARFUNKEL Bridge Over Troubled Water / Columbia (ARV)
- 16 RE FLORENCE + THE MACHINE You Got The Love / Island (ARV)
- 17 NEW PAOLO NUTINI New Shoes / Atlantic (ARV)
- 18 NEW JACKIE WILSON Reet Petite / Brunswick
- 19 NEW KELLY CLARKSON Beautiful Disaster / RCA (ARV)
- 20 NEW LA ROUX Bulletproof / Polydor (ARV)

Official Charts Company 2011

CATALOGUE ALBUMS TOP 20



15. THE LION KING OST

POS LAST WK ARTIST / ALBUM / LABEL/DISTRIBUTOR

- 1 1 ADELE 19 / XL (PIAS)
- 2 2 MICHAEL BUBLE Crazy Love / Reprise (ARV)
- 3 RE PINK FLOYD Wish You Were Here / EMI (E)
- 4 4 FLORENCE + THE MACHINE Lungs / Island (ARV)
- 5 RE SIMON & GARFUNKEL Bridge Over Troubled Water / Columbia (ARV)
- 6 7 LADY GAGA The Fame / Interscope (ARV)
- 7 5 AMY WINEHOUSE Back To Black / Island (ARV)
- 8 6 NIRVANA Nevermind / Geffen (ARV)
- 9 8 MUMFORD & SONS Sigh No More / Gentlemen Of The Road/Island (ARV)
- 10 17 PIXIE LOTT Turn It Up / Mercury (ARV)
- 11 9 COLDPLAY Viva La Vida... / Parlophone (E)
- 12 13 PINK FLOYD The Dark Side Of The Moon / EMI (E)
- 13 10 COLDPLAY Parachutes / Parlophone (E)
- 14 16 AMY WINEHOUSE Frank / Island (ARV)
- 15 NEW HANS ZIMMER The Lion King - OST / Walt Disney (E)
- 16 18 DAVID GUETTA One Love / Positiva/Virgin (E)
- 17 11 COLDPLAY X & Y / Parlophone (E)
- 18 3 U2 Achtung Baby 20th Anniversary / Mercury (ARV)
- 19 RE TONY BENNETT Duets - An American Classic / Columbia (ARV)
- 20 RE RIHANNA Good Girl Gone Bad / Def Jam (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>Peacetrag</i> (E)
2	2	LANA DEL REY Video Games / <i>Stranger</i> (PIAS)
3	3	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	6	ADELE Someone Like You / <i>XL</i> (PIAS)
6	NEW	EXAMPLE Midnight Run / <i>MoS</i> (ARV)
7	5	NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! / <i>Sour Mash</i> (E)
8	10	WRETCH 32 FEAT. JOSH KUMRA Don't Go / <i>Levels/MoS</i> (ARV)
9	7	ADELE Rolling In The Deep / <i>XL</i> (PIAS)
10	9	ADELE Make You Feel My Love / <i>XL</i> (PIAS)
11	18	WOODKID Iron / <i>Green United</i>
12	8	JAMES VINCENT MCMORROW Higher Love / <i>Sound Training</i>
13	11	EXAMPLE Changed The Way You Kiss Me / <i>MoS</i> (ARV)
14	NEW	ADELE Rumour Has It / <i>XL</i> (PIAS)
15	NEW	DJ DIZZY Levels / <i>Electromade</i>
16	15	DJ FRESH FEAT. SIAN EVANS Louder / <i>MoS</i> (ARV)
17	17	EXAMPLE Stay Awake / <i>MoS</i> (ARV)
18	NEW	NIGHTWISH Storytime / <i>Nuclear Blast</i> (PH)
19	RE	LANA DEL REY Blue Jeans / <i>Stranger</i> (PIAS)
20	14	LAIDBACK LUKE VS EXAMPLE Natural Disaster / <i>MoS</i> (ARV)

INDIE ALBUMS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	2	ADELE 21 / <i>XL</i> (PIAS)
2	1	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds / <i>Sour Mash</i> (E)
3	3	ADELE 19 / <i>XL</i> (PIAS)
4	4	THE SOLDIERS Message To You / <i>DMG TV</i> (SDU)
5	5	EXAMPLE Playing In The Shadows / <i>MoS</i> (ARV)
6	6	DANIEL O'DONNELL The Ultimate Collection / <i>DMG TV</i> (SDU)
7	7	CARO EMERALD Deleted Scenes From The Cutting Room Floor / <i>Dramatica/Grand Mono</i> (ADA ARV)
8	13	WRETCH 32 Black And White / <i>Levels/MoS</i> (ARV)
9	NEW	THE FALL Ersatz G.B. / <i>Cherry Red</i> (PH)
10	NEW	KATE RUSBY While Mortals Sleep / <i>Pure</i> (Cardiz ARV)
11	11	DORIS DAY The Greatest Hits & More / <i>Music Digital</i> (Delta/SonyDADC)
12	10	TOM WAITS Bad As Me / <i>Anti</i> (ADA ARV)
13	14	GLEN CAMPBELL Ghost On The Canvas / <i>Surdog</i>
14	NEW	SLASH Made In Stoke 24/7/11 / <i>Armoury</i> (ACA ARV)
15	8	SIGUR ROS Inni / <i>Krunk</i> (tam arv)
16	17	CLIFF RICHARD & THE SHADOWS Move It - Best Of The Early Years / <i>Music Digital</i> (Delta/SonyDADC)
17	16	ARCTIC MONKEYS Suck It And See / <i>Dunamo</i> (PIAS)
18	15	SEASICK STEVE You Can't Teach An Old Dog New Tricks / <i>Play It Again Sam</i> (PIAS)
19	NEW	ANGELS & AIRWAVES Love Album Parts 1 & 2 / <i>Ear Music</i> (Absolute Arvato)
20	19	BON IVER Bon Iver / <i>4AD</i> (PIAS)

ROCK ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	2	EVANESCENCE Evanescence / <i>Virgin/Wind Up</i> (E)
2	3	NIRVANA Nevermind / <i>Geffen</i> (ARV)
3	RE	GUNS N' ROSES Greatest Hits / <i>Geffen</i> (ARV)
4	NEW	SLASH Made In Stoke 24/7/11 / <i>Armoury</i> (ACA ARV)
5	6	YOU ME AT SIX Sinners Never Sleep / <i>Virgin</i> (E)
6	4	LOU REED & METALLICA Lulu / <i>Vertigo</i> (ARV)
7	9	FOO FIGHTERS Greatest Hits / <i>RCA</i> (ARV)
8	10	FOO FIGHTERS Wasting Light / <i>RCA</i> (ARV)
9	RE	BLINK-182 Neighborhoods / <i>Island</i> (ARV)
10	7	STEEL PANTHER Balls Out / <i>Universal Republic/Island</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	CHASE & STATUS No More Idols / <i>Mercury</i>
4	NERO Welcome Reality / <i>Mercury/MIA</i>
5	SKRILLEX Scary Monsters And Nice Sprites / <i>MauStrap</i>
6	CALVIN HARRIS Ready For The Weekend / <i>Columbia</i>
7	JUSTICE Audio, Video, Disco. / <i>Because</i> / <i>Ed Banger</i>
8	DAVID GUETTA One Love / <i>Positiva/Virgin</i>
9	KATY B On A Mission / <i>Columbia/Rinse</i>
10	RE VARIOUS Pure Garage Anthems / <i>Rhino</i>



Pop Party 9 Compilations (1)



Woodkid Indie Singles Breakers (1)



The Fall Indie Albums (Highest new entry)

COMPILATION CHART TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	2	VARIOUS Pop Party 9 / <i>UMTV</i> (ARV)
2	3	VARIOUS Bbc Radio 1's Live Lounge - Vol 6 / <i>Rhino/Sony/UMTV</i> (ARV)
3	1	VARIOUS Clubland 20 / <i>AATW/UMTV</i> (ARV)
4	4	VARIOUS Dreamboats And Petticoats Five / <i>UMTV/EMI TV</i> (ARV)
5	NEW	VARIOUS American Anthems 2 / <i>EMI TV/Rhino/Sony</i> (ARV)
6	6	VARIOUS Now That's What I Call Music 79 / <i>EMI Virgin/UMTV</i> (E)
7	9	VARIOUS Soul City / <i>UMTV</i> (ARV)
8	NEW	VARIOUS I Grew Up In The 80s / <i>EMI TV</i> (E)
9	NEW	VARIOUS The Annual 2012 / <i>MoS</i> (ARV)
10	7	VARIOUS Dermot O'Leary Pts The Saturday Sessions / <i>Rhino/Sony/UMTV</i> (ARV)
11	5	VARIOUS The Twilight Saga: Breaking Dawn - Part 1 OST / <i>Atlantic/Chap Shop</i> (ARV)
12	8	VARIOUS Essential R&B 2012 / <i>Rhino/Sony</i> (ARV)
13	12	VARIOUS Now That's What I Call Xmas / <i>EMI Virgin/Rhino/UMTV</i> (E)
14	NEW	VARIOUS Hed Kandi Classics 2 / <i>Hed Kandi</i> (ARV)
15	11	VARIOUS Ultimate Pop Princesses / <i>UMTV</i> (ARV)
16	10	VARIOUS Now That's What I Call R&B / <i>EMI TV/Rhino/UMTV</i> (ARV)
17	14	VARIOUS Princesses / <i>Walt Disney</i> (E)
18	13	VARIOUS Monster Floorfillers 2011 / <i>AATW/UMTV</i> (ARV)
19	15	VARIOUS Sugar Sugar - The Birth Of Bubblegum Pop / <i>Sony RCA</i> (ARV)
20	NEW	VARIOUS Above & Beyond - Anjunabeats - Vol 9 / <i>Anjunabeats</i>

INDIE SINGLES BREAKERS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	2	WOODKID Iron / <i>Green United</i>
2	1	JAMES VINCENT MCMORROW Higher Love / <i>Sound Training</i>
3	NEW	DJ DIZZY Levels / <i>Electromade</i>
4	NEW	BASTILLE Laura Palmer / <i>Believe Digital</i>
5	4	RADICAL FACE Welcome Home / <i>Morr</i>
6	13	#1 CHRISTINA PERRI TRIBUTE Jar Of Hearts / <i>Campbell Trax</i>
7	16	THE TRIBUTERS 5 O'Clock / <i>Intio</i>
8	3	SWITCH & ANDREA MARTIN I Still Love You / <i>Dubsided</i>
9	7	M83 Midnight City / <i>Nave</i>
10	12	JAGER Moves Like Jagger / <i>Icover</i>
11	NEW	THE TRIBUTERS Dedication To My Ex (Miss That) / <i>Intio</i>
12	6	MY HEARTS A STEREO Stereo Hearts / <i>Icover</i>
13	20	IN THE MORNING 5 O'clock / <i>Icover</i>
14	15	WOLFGANG GARTNER FEAT. WILL I AM Forever / <i>MoS</i>
15	8	HELEN JANE LONG The Aviators / <i>Bie</i>
16	NEW	TWO STEPS FROM HELL Heart Of Courage / <i>Two Steps From Hell</i>
17	5	SNEAKBO The Wave / <i>Play Hard</i>
18	9	SKY FULL OF Lighters / <i>Icover</i>
19	11	REGGAETON MAN FLOW Danza Kuduro / <i>Meta Countdown</i>
20	NEW	GOOD FEELIN' Levels / <i>Purapop</i>

CLASSICAL ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA And The Waltz Goes On / <i>Decca</i> (ARV)
2	NEW	ANDREA BOCELLI Concerto: One Night In Central Park / <i>Decca/Sugar</i> (ARV)
3	NEW	THE ROYAL BAND OF H.M. MARINES Summon The Heroes / <i>Decca</i> (ARV)
4	2	KATHERINE JENKINS One Fine Day / <i>Decca</i> (ARV)
5	3	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / <i>Decca</i> (ARV)
6	5	ANDRE RIEU Forever Vienna / <i>Decca</i> (ARV)
7	6	ALFIE BOE Love Was A Dream / <i>Decca</i> (ARV)
8	NEW	TENEBRAE/RPO/SHORT Meador/A Tender Light / <i>Decca</i> (ARV)
9	NEW	ANDRE RIEU Christmas With Andre Rieu / <i>Motif</i> (Delta/SonyDADC)
10	10	HAYLEY WESTENRA AND ENNIO MORRICONE Paradiso / <i>Decca</i> (ARV)

INTERNATIONAL CHARTS

BY ALAN JONES



FOR THE THIRD WEEK in a row, Coldplay's Mylo Xyloto is number one in more territories than any other album. It extends its winning run by staying at the summit in Brazil, Flanders, Norway, Portugal, Switzerland and Wallonia but is off 1-2 in Estonia and Sweden, 1-3 in Italy, 1-5 in Croatia, Mexico and Poland and 1-6 in Argentina. It holds steady or dips in 17 other countries and

climbs in only one - Greece, where it jumps 20-3.

Although only number one in his native Canada, where it moves 2-1, Michael Bubl 's Christmas album was running almost neck-and-neck with Mylo Xyloto on world sales last week and makes advent advances almost everywhere. It dashes 8-2 in the US - where Mac Miller debuts in pole position - and holds Top 10 places in Australia (4-2), Ireland (4-2), Hungary (2-3), Portugal (13-4) Italy (7-6), Argentina (new at number

eight) and Poland (new at 10). It also debuts in South Africa (12), Norway (22) and Austria (27).

Adele's 21 also continues to sell at a fair clip. It is pushed down by a welter of new arrivals in most countries but remains in the Top 10 in 22 countries, leading the list in France (1-1) and Poland (5-1).

Susan Boyle's first two albums made multiple number one debuts around the world when they were first released but Someone To Watch Over Me has

reached pole position only in Australia, where it is the fourth different number one in as many weeks by a British act, a new record. It also debuts in New Zealand (number two), Ireland (11), Greece (17), the Netherlands (18), Flanders (31), Switzerland (47) and France (97) while suffering second week declines in the US (4-7) and Canada (6-10).

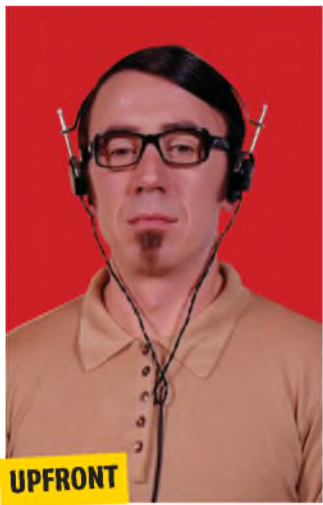
Florence + The Machine's Ceremonials was number one in Australia and New Zealand last

week but falls 1-3 in the former and 1-5 in the latter, leaving it at the top only in Ireland. It is charted in 20 countries overall, among them debuts in Norway (number six), Denmark (19), Sweden (21), Poland (25) and Finland (27).

Pink Floyd's new compilation, A Foot In The Door, debuts in 15 countries, achieving its highest placing in Argentina (number two), Italy (four), New Zealand (eight), the Czech Republic (12) and Portugal (12).

CHARTS CLUB

Club charts are available on MusicWeek.com every Friday



UPFRONT



COMMERCIAL POP



URBAN

Double Trouble within reach as Taio Cruz launches twin chart assault

ANALYSIS

BY ALAN JONES

History repeats itself at the top of the Upfront club chart this week, with an Italian act at number one and a German act at number two for the second week in a row. Last week, Donati & Amato ruled the roost, with Milk & Sugar their runners-up, and this week Benny Benassi dominates, with Markus Binapfl in second place. Benassi's new chart-topper, Close To Me, is his second collaboration with

Londoner Gary Go, following Cinema, which topped the chart in July. Close To Me has a 15.2% victory margin over Binapfl's La La Lovesong, on which he is aided and abetted by Florida DJ Armand Pena.

Taio Cruz racks up his fourth number one on the Commercial Pop chart this year, and his fifth in total with Troublemaker, a typically bright and breezy pop/urban/dance crossover. Cruz also topped in August, accompanying David Guetta and Ludacris on Little Bad Girl; in May, fronting

The Nightcrawlers' Still Cryin'; and in February, when he was joined by Kylie Minogue on Higher. His first number one on the list came last September, when Dynamite detonated.

Cruz's latest success prevents My Heart Takes Over from becoming The Saturdays' sixth number one.

Troublemaker is also a major Urban chart hit for Cruz, leaping 9-2 this week, although Sway's Still Speedin' – number one for the second time – still has a big lead.

COOL CUTS TOP 20

POS	ARTIST / ALBUM
1	CHASE & STATUS & SUBFOCUS FEAT. TAKURA Flashing Lights
2	UTAH SAINTS V DRUMSOUND & BASSLINE SMITH What Can You Do For Me
3	DAVID GUETTA FEAT. USHER Without You
4	REDLIGHT Get Out My Head
5	THE TING TINGS Hang It Up
6	STADIUM FEAT. BLUE PEARL Take My Breath Away
7	ALYSSA REID FEAT. JUMP SMOKERS Alone Again
8	YOUNGMAN Who Knows
9	STERLING VOID Runaway Girl
10	INTRUDER FEAT. JEI Amame
11	TIESTO What Can We Do (A Deeper Love)
12	STOOSHE Betty Woz Gone
13	CHUCKIE Who Is Ready To Jump
14	DINO LENNY We Will Make It
15	BINGO PLAYERS Mode
16	THE JAPANESE POPSTARS Shells Of Silver
17	METRONOMY Everything Goes My Way
18	D.R.U.G.S. Connected
19	TIESTO & STEVE AOKI Tornado
20	FRIENDLY FIRES Blue Cassette

URBAN TOP 30

POS	LAST	WKS	ARTIST / ALBUM / LABEL
1	1	3	SWAY Still Speedin' / 3 Beat
2	9	3	TAIO CRUZ Troublemaker / 4th & Broadway
3	3	7	PROFESSOR GREEN FEAT. EMELI SANDE Read All About It / Virgin
4	8	3	WRETCH 32 FEAT. ETTA BOND Forgiveness / Levels/MoS
5	4	8	LABRINTH FEAT. TINIE TEMPAH Earthquake / Syco
6	11	6	OFFICIAL Blah Blah / Urban Vibes
7	2	8	SUB JAMS FEAT. COZI Ricochet / 3 Beat
8	14	3	JASON DERULO Fight For You / Warner Brothers/Beluga Heights
9	7	9	LOICK ESSIEU Me Without You / RCA
10	5	6	RIHANNA FEAT. CALVIN HARRIS We Found Love / Def Jam
11	10	4	FLO-RIDA Good Feeling / Atlantic
12	6	9	BEYONCE Countdown/Love On Top / Columbia/Parkwood Ent.
13	12	6	CIRCLE OF FUNK FEAT. LIFFORD Feelin It / Slapped Up Soul
14	17	6	BEVERLEY KNIGHT Southern Freeez / Hurricane
15	NEW	1	TONY AERO Super Hero / Blacktree
16	20	5	STOOSHE Betty Woz Gone / Warner Brothers
17	15	7	BLUEY ROBINSON Coming Back / RCA
18	26	2	SNOOP DOGG FEAT. WIZ KHALIFA & BRUNO MARS Young, Wild & Free / Atlantic
19	18	7	TINCHY STRYDER FEAT. CALVIN HARRIS & BURNS Off The Record / 4th & Broadway
20	NEW	1	EMELI SANDE FEAT. NAUGHTY BOY Daddy / Virgin/Relentless
21	NEW	1	ORANGE HILL PRODS/BUSY SIGNAL/FATMAN SCOOP/KANO Wine De Best / Electrobaby/LMJ
22	22	3	MZ BRATT Tear It All Down / Atlantic
23	13	8	SKEPTA Hold On / 3 Beat
24	21	19	STARBOY NATHAN FEAT. WRETCH 32 Hangover / Vibes Cornet/Mona
25	23	13	MS DYNAMITE Neva Soft / Relentless/Dynamic Ventures
26	NEW	1	YASMIN FEAT. SHY FX & MS DYNAMITE Light Up (The World) / MoS
27	19	6	JENNIFER LOPEZ Papi / Def Jam
28	27	3	JLS Take A Chance On Me / Epic
29	16	14	JASON DERULO It Girl / Warner Brothers/Beluga Heights
30	24	5	KARDINAL OFFISHALL Anywhere (O' Time Killin' Part 2) / Bystorm

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / ALBUM / LABEL
1	4	3	BENNY BENASSI FEAT. GARY GO Close To Me / AATW
2	19	4	MARKUS BINAPFL & ARMAND BENA La La Lovesong / Tiger
3	6	6	JUS JACK One Day At A Time/Can't Wait / Mada
4	7	10	LAIDBACK LUKE VS EXAMPLE Natural Disaster / MoS
5	12	6	J LATIF Anonymous / White Label
6	13	1	DENIZ KOYU Tung / 3 Beat
7	1	6	DONATI & AMATO Fallin / Elab Music
8	22	4	THE RELOUD Tribute: Da Jaguar's Party/Refunk/Love To The Stars / White Label
9	10	6	SARAH ATERETH Without You / White Label
10	NEW		NADINE LOREN Blame It On The Rain/Head Over Heels / Note Bene
11	28	2	VOX HALO FEAT. LADOLLA Criminal / Positiva
12	NEW		COSMIC GATE & EMMA HEWITT Be Your Sound / Black Hole
13	20	3	WRETCH 32 FEAT. ETTA BOND Forgiveness / Levels/MoS
14	16	5	DOCTOR P FEAT. JENNA G Neon / Warner Brothers
15	17	3	KIRSTY V IGOR BLASKA Green (Part One) / KB
16	2	4	MILK & SUGAR FEAT. MIRIAM MAKEBA/JUNGLE BROS Hi-A Ma (Pata Pata) / Milk & Sugar
17	30	2	SWAY Still Speedin' / 3 Beat
18	3	5	WAWA Do It / Wawa Trax
19	26	2	MOBY After/ The Right Thing / Little Idiot
20	23	13	DENIS THE MENACE & MARKUS BINAPFL/RACHELLE Sunshine In My Heart / Haiti Groove
21	NEW		SHINY BEAN FEAT. T-MAC Take Me Away / Buzz-Erk
22	14	6	EXAMPLE Midnight Run / MoS
23	8	5	LUCID Can't Help Myself / MFU
24	29	3	SEPTEMBER Me & My Microphone / AATW
25	NEW		NERVO FEAT. AFROJACK AND STEVE AOKI We're All No One / Positiva
26	5	7	ROGER SHAH & SIAN KOSHEEN Hide U / Magic Island
27	31	2	TYSON After You're Gone / Backyard
28	NEW		DR. KUCHO & HANNAH The Island Of Love / Disc Doctor
29	NEW		YASMIN FEAT. SHY FX & MS DYNAMITE Light Up (The World) / MoS
30	11	7	NADIA ALI FEAT. STARKILLERS & ALEX KENJI Pressure / Simp'y Delicious/Strictly Rhythm
31	37	3	ALISSON & TURNER La Trumpeta Loca / Takapi
32	32	2	EMELI SANDE FEAT. NAUGHTY BOY Daddy / Virgin/Relentless
33	NEW		REESON Take It Off / White Label
34	24	6	DAVID GUETTA FEAT. USHER Without You / Positiva/Virgin
35	15	7	SUB JAMS FEAT. COZI Ricochet / 3 Beat
36	27	3	KARL G & JAMESIE FEAT. UNDERSOUND Can't Breathe (Part Two) / Born To Dance
37	25	6	RIHANNA FEAT. CALVIN HARRIS We Found Love / Def Jam
38	NEW		RENDEZVOUS The Murf / Moat
39	NEW		SUNDAY GIRL Love U More / Polydor
40	NEW		JOSIE COTTON See The New Hong Kong / Loverush Digital

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / ALBUM / LABEL
1	5	3	TAIO CRUZ Troublemaker / 4th & Broadway
2	8	4	THE SATURDAYS My Heart Takes Over / Polydor
3	7	4	OLLY MURS Dance With Me Tonight / Epic/Syco
4	9	6	RIHANNA FEAT. CALVIN HARRIS We Found Love / Def Jam
5	1	5	LADY GAGA Marry The Night / Interscope
6	11	5	WILL YOUNG Come On / RCA
7	14	3	KATY PERRY The One That Got Away / Virgin
8	13	3	NICOLE SCHERZINGER Try With Me / Interscope
9	22	2	TRAM DOLLS Kiss Me / Skint
10	30	2	BENNY BENASSI FEAT. GARY GO Close To Me / AATW
11	16	3	THE COLLECTIVE (CHILDREN IN NEED) Teardrop / Future/Island
12	19	2	WRETCH 32 FEAT. ETTA BOND Forgiveness / Levels/MoS
13	25	2	YOMANDA FEAT. TOYAH Fallen / Yomanda
14	NEW	1	VOX HALO FEAT. LADOLLA Criminal / Positiva
15	2	3	PIXIE LOTT FEAT. PUSHA T What Do You Take Me For? / Mercury
16	NEW	1	FLO-RIDA Good Feeling / Atlantic
17	3	4	KELLY CLARKSON Mr Know It All / RCA
18	28	2	MIKE DELINQUENT PROJECT & KCAT FEAT. DONAE'O Out Of Control / Champion/Mindset
19	NEW	1	REBECCA FERGUSON Nothing's Real But Love / Epic
20	NEW	1	YASMIN FEAT. SHY FX & MS DYNAMITE Light Up (The World) / MoS
21	29	2	EMELI SANDE FEAT. NAUGHTY BOY Daddy / Virgin/Relentless
22	24	2	BEVERLEY KNIGHT Southern Freeez / Hurricane
23	NEW	1	THE RAH BAND I Feel Like Love Tonight / Shocking
24	10	6	KELLY ROWLAND FEAT. THE WAVES Down For Whatever / Motown/Island
25	6	7	SUB JAMS FEAT. COZI Ricochet / 3 Beat
26	21	5	PROFESSOR GREEN FEAT. EMELI SANDE Read All About It / Virgin
27	20	5	EXAMPLE Midnight Run / MoS
28	NEW	1	MICHAEL JACKSON Immortal Megamix / Epic
29	15	6	SEPTEMBER Me & My Microphone / AATW
30	NEW	1	ORANGE HILL PRODS/BUSY SIGNAL/FATMAN SCOOP/KANO Wine De Best / Electrobaby/LMJ



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					nielsen		
POS	LAST	WKS	SALES CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m) AUD % +/-
1	1	13	7	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger A&M/Octone	4717	0.26	75.66 9.26
2	2	6	1	RIHANNA FEAT. CALVIN HARRIS We Found Love Def Jam	3676	5.51	68.54 5.74
3	8	7	6	DAVID GUETTA FEAT. USHER Without You Postiva/Virgin	2154	7.22	51.09 9.26
4	11	4	5	ED SHEERAN Lego House Asylum	2402	3.63	49.14 18.35
5	6	4	3	JLS Take A Chance On Me Epic	3422	17.27	48.77 0.87
6	3	7	3	PROFESSOR GREEN FEAT. EMELI SANDE Read All About It Virgin	2208	2.41	48.68 -7.61
7	4	3	21	KELLY CLARKSON Mr Know It All RCA	3688	0.9	45.71 -8.23
8	7	2		AMY WINEHOUSE Our Day Will Come Island	1508	46.27	45.51 -3.48
9	5	7	27	THE WANTED Lightning Global Talent/Island	3465	3.31	44.81 -9.35
10	9	15	49	PIXIE LOTT All About Tonight Mercury	2955	-12.38	41.23 -7.43
11	14	5	4	LABRINTH FEAT. TINIE TEMPAH Earthquake Syco	1010	6.88	39.5 11.55
12	12	8	30	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts Decaydance/Fueled By Ramen	1646	3.72	38.32 -0.85
13	16	21		BEYONCE Best Thing I Never Had Columbia/Parkwood Ent.	2348	0.9	34.47 2.5
14	10	3	13	COLDPLAY Paradise Parlophone	2503	-6.62	34.01 -18.11
15	13	4	20	PIXIE LOTT FEAT. PUSH T What Do You Take Me For? Mercury	1717	25.37	31.4 -12.22
16	17	6	11	LMFAO Sexy And I Know It Interscope	1345	6.32	30.41 -3.25
17	15	13	44	BRUNO MARS Marry You Elektra	2144	-13.9	30.02 -14.11
18	45	2	22	LOICK ESSIEU Me Without You RCA	1305	30.11	29.71 40.21
19	40	4	17	BRUNO MARS It Will Rain Elektra	1337	12.26	27.66 28.77
20	22	16	53	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat Epic/Syco	2171	-3.17	26.53 -2.82
21	NEW			CARO EMERALD Stuck Drumatico	217	0	26.05 0
22	21	4	14	CHARLENE SOARIA Whenever You Will Go Pop Starz	2049	-5.88	25.35 -7.21
23	33	2	3	ONE DIRECTION Gotta Be You Syco	1014	64.61	25.09 10.19
24	19	3	28	JESSIE J Who You Are Island/Lava	865	6.53	24.7 -17
25	46	2		OLLY MURS Dance With Me Tonight Epic/Syco	1355	24.54	24.58 21.38
26	20	12	52	JAMES MORRISON I Won't Let You Go Island	2500	-6.72	24.54 -15.29
27	39	46	76	ADELE Rolling In The Deep XL	1419	3.8	24.39 13.18
28	32	26	39	PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything J	1216	-4.63	24.37 5.04
29	25	11	25	ONE DIRECTION What Makes You Beautiful Syco	2352	-12.82	23.43 -8.08
30	34	3	40	SNOW PATROL This Isn't Everything You Are Fiction	1035	11.53	22.7 -0.09
31	29	22		KATY PERRY Last Friday Night (TGIF) Virgin	1285	-12.47	22.45 -7.31
32	62	1		T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN 5 O'clock Jive	584	0	22.38 0
33	41	33	48	ADELE Someone Like You XL	1213	-2.64	22.29 4.26
34	55	1		WILL YOUNG Come On RCA	763	0	22.03 0
35	42	3		BAD MEETS EVIL FEAT. BRUNO MARS Lighter Than Air Interscope	722	-3.18	21.54 0.98
36	59	1	37	KATY PERRY The One That Got Away Virgin	1605	0	21.26 0
37	38	6	73	NICKI MINAJ FEAT. RIHANNA Fly Cash Money/Island	831	-8.38	21.02 -2.64
38	31	15	10	CHRISTINA PERRI Jar Of Hearts Atlantic	1892	-9.78	21.02 -10.78
39	36	4	23	FLORENCE + THE MACHINE Shake It Out Island	735	21.09	20.94 -6.1
40	43	10	73	JASON DERULO It Girl Warner Brothers/Blugio Heights	1152	-19.5	20.85 -1.88
41	37	25		ALEXANDRA STAN Mr Saxobeat 3 Beat/AATW	1075	6.23	20.66 -4.57
42	44	23	45	ADELE Set Fire To The Rain XL	1542	-13.66	20.61 -2.92
43	30	21	26	ED SHEERAN The A Team Asylum	1717	-16.89	20.27 -15.96
44	35	16	75	WILL YOUNG Jealousy RCA	1878	-1.47	20.26 -9.23
45	51	1	15	THE SATURDAYS My Heart Takes Over Polydor	1295	0	20.19 0
46	49	2	62	THE WANTED Warzone Global Talent/Island	785	25.6	19.17 9.36
47	27	4	46	NICKELBACK When We Stand Together Roadrunner	546	23.08	18.85 -23.47
48	70	1	2	FLO-RIDA Good Feeling Atlantic	836	0	18.76 0
49	RE			MANIC STREET PREACHERS This Is The Day Columbia	474	0	18.2 0
50	18	3		KELLY ROWLAND FEAT. THE WAVS Down For Whatever Motown/Island	573	-37.67	18.1 -41.84

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 Brunei FM, 107.8 Capital FM, 107.9 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Vibe FM, 99.5 Radio Norwich, Absolute Radio, Absolute XFM, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Gloucestershire, 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, Gool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth 3, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast, 103.2 FM, Galaxy Yorkshire, Gaynor Radio, Gold, Heart 100, Heart 100.5, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.7, Heart 102.8, Heart 102.9, Heart 103, Heart 103.5, Heart 96.1, Heart 96.4, Heart 96.6, Heart 96.9, Heart 97, Heart 97.1, Heart 97.6, Imagine FM, Inertia FM, Isle Of Wight Radio, Juice 107.2, KCFM, Kerrang! 105.2, Key 103, Kiss 100 FM, Kiss 101, Kiss 102/103/104, Lester Sound, Lincs FM, Magic 105.6, Magnet 1170, Manx, Marcher Sound, Merca FM, Metro Radio, Minter, Mix 96, Nation Radio, New 96.4 BRMB, NME Radio, Northsound 1, Northsound 2, Oak FM, Ocean FM, Palm 105.5, Pirate FM, Premier Christian Radio, Qaz 6 FM, Radio City 96.7, Ram FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal One, Smooth 100.4 (Manchester), Smooth 105.7 (Birmingham), Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spine FM, Tay AM, Tay FM, TFM, The Coast 106, The Hits Radio, The Pulse, Ultras, Wave 105 FM, West FM, West Sound AM, Wire 102.2, XFM 104.9, XFM Manchester

TV AIRPLAY CHART TOP 40			nielsen	
POS	LAST	ARTIST / ALBUM / LABEL	PLAYS	
1	1	RIHANNA FEAT. CALVIN HARRIS We Found Love / Def Jam	718	
2	2	ED SHEERAN Lego House / Asylum	586	
3	3	LABRINTH FEAT. TINIE TEMPAH Earthquake / Syco	579	
4	5	JLS Take A Chance On Me / Epic	534	
5	8	FLO-RIDA Good Feeling / Atlantic	506	
6	4	PROFESSOR GREEN FEAT. EMELI SANDE Read All About It / Virgin	499	
7	6	LMFAO Sexy And I Know It / Interscope	476	
8	7	DAVID GUETTA FEAT. USHER Without You / Postiva/Virgin	438	
9	35	ONE DIRECTION Gotta Be You / Syco	418	
10	30	BEYONCE Love On Top / Columbia/Parkwood Ent.	383	
11	95	BRUNO MARS It Will Rain / Elektra	375	
12	13	CHER LLOYD FEAT. MIKE POSNER With Ur Love / Syco	306	
13	18	PIXIE LOTT FEAT. PUSH T What Do You Take Me For? / Mercury	301	
14	15	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger / A&M/Octone	298	
15	25	EXAMPLE Midnight Run / MoS	295	
16	9	BEYONCE Countdown / Columbia/Parkwood Ent.	290	
17	16	COLDPLAY Paradise / Parlophone	279	
18	10	LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR Danza Kuduro (Throw Your Hands Up) / Dance Nation	279	
19	14	DAPPY No Regrets / AATW/Island	275	
20	11	THE SATURDAYS My Heart Takes Over / Polydor	274	
21	54	WRETCH 32 FEAT. ETTA BOND Forgiveness / Levels/MoS	261	
22	144	KELLY ROWLAND FEAT. THE WAVS Down For Whatever / Motown/Island	256	
23	23	OLLY MURS Dance With Me Tonight / Epic/Syco	250	
24	12	THE WANTED Lightning / Global Talent/Island	241	
25	17	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts / Decaydance/Fueled By Ramen	238	
26	19	KELLY CLARKSON Mr Know It All / RCA	232	
25	NEW	KATY PERRY The One That Got Away / Virgin	227	
28	32	LOICK ESSIEU Me Without You / RCA	226	
29	26	TINCHY STRYDER FEAT. CALVIN HARRIS & BURNS Off The Record / 4th & Broadway	220	
30	20	RIZZLE KICKS When I Was A Youngster / Island	219	
31	42	FLORENCE + THE MACHINE Shake It Out / Island	215	
32	27	ALEXANDRA STAN Get Back (ASAP) / 3 Beat Blue/AATW	215	
33	33	SWAY Still Speedin' / 3 Beat	212	
34	28	SEAN PAUL FEAT. ALEXIS JORDAN Got 2 Luv U / Atlantic VP	206	
35	24	SAK NOEL Loca People (What The F**K!) / 3 Beat/AATW	204	
36	22	CHRIS BROWN She Ain't You / Sony RCA	202	
37	21	NICOLE SCHERZINGER Try With Me / Interscope	198	
38	34	AFROJACK & STEVE AOKI FEAT. ALYSSA PALMA No Beef / 3 Beat/AATW	194	
39	52	LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) / Interscope	185	
40	29	JESSIE J Who You Are / Island/Lava	176	

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from 1st Sunday to Saturday. The TV airplay chart is compiled only based on plays on the following stations: 4Music, E! TV, Channel 4, Channel 5, Channel 8, Channel 9, Channel 10, Channel 11, Channel 12, Channel 13, Channel 14, Channel 15, Channel 16, Channel 17, Channel 18, Channel 19, Channel 20, Channel 21, Channel 22, Channel 23, Channel 24, Channel 25, Channel 26, Channel 27, Channel 28, Channel 29, Channel 30, Channel 31, Channel 32, Channel 33, Channel 34, Channel 35, Channel 36, Channel 37, Channel 38, Channel 39, Channel 40, Channel 41, Channel 42, Channel 43, Channel 44, Channel 45, Channel 46, Channel 47, Channel 48, Channel 49, Channel 50, Channel 51, Channel 52, Channel 53, Channel 54, Channel 55, Channel 56, Channel 57, Channel 58, Channel 59, Channel 60, Channel 61, Channel 62, Channel 63, Channel 64, Channel 65, Channel 66, Channel 67, Channel 68, Channel 69, Channel 70, Channel 71, Channel 72, Channel 73, Channel 74, Channel 75, Channel 76, Channel 77, Channel 78, Channel 79, Channel 80, Channel 81, Channel 82, Channel 83, Channel 84, Channel 85, Channel 86, Channel 87, Channel 88, Channel 89, Channel 90, Channel 91, Channel 92, Channel 93, Channel 94, Channel 95, Channel 96, Channel 97, Channel 98, Channel 99, Channel 100.

PRE-RELEASE CHART TOP 10			TOTAL AUDIENCE (m)
POS	ARTIST / ALBUM / LABEL		
1	AMY WINEHOUSE Our Day Will Come / Island	45.51	
2	CARO EMERALD Stuck / Drumatico	26.05	
3	OLLY MURS Dance With Me Tonight / Epic/Syco	24.58	
4	T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN 5 O'clock / Jive	22.38	
5	WILL YOUNG Come On / RCA	22.03	
6	ALEXANDRA STAN Mr Saxobeat / 3 Beat/AATW	20.66	
7	JAMES MORRISON I Won't Let You Go / Island	17.25	
8	CEE LO GREEN Anyway / Warner Brothers	15.49	
9	TONY BENNETT FEAT. LADY GAGA The Lady Is A Tramp / Sony	15.21	
10	ADELE Rumour Has It / XL	14.22	

AIRPLAY ANALYSIS

BY ALAN JONES



Rihanna: Still flying high

The fact that a song is heard more on radio than any other won't guarantee it first place on the sales chart, and the fact a track reaches number one on sales won't push it to the airplay apex. That's clearly the lesson to be learnt from the current charts where, despite being number one on sales five times, Rihanna's We Found Love collaboration with Calvin Harris can't quite make the last step to the top of the

airplay chart, where Maroon 5's Moves Like Jagger (feat. Christina Aguilera) spends its 10th week at the apex, despite never topping the sales survey. We Found Love may yet top the radio airplay chart but on its third week at number two, the track actually loses ground to Moves Like Jagger, which turns in an unexpected increase of 4.71m in its audience, which climbs to 75.66m, while We Found Love gains just 3.71m listeners to reach a new high of 68.54m. The gap between the two was just 3.88% a fortnight ago, climbing to 6.83% last week, and 10.39% in the latest frame. We Found Love's

chances of reaching the top are probably compromised by the fact that radio has been serviced with Rihanna's follow-up You Da One, which makes its introductory appearance at number 83, with 363 plays and an audience of 10.62m. The promotional videoclip for We Found Love dominates TV screens for the third week in a row, however, with 718 airings in the past week – an increase of 20 – widening its lead over runner-up Ed Sheeran's Lego House, which dips from 610 plays to 586. The two songs with the biggest increase in radio plays week-on-

week are strangely becalmed on the chart with little change in their overall audiences. JLS' Take A Chance On Me was aired 3,422 times last week. That's an increase of 504 (17.27%) over the previous frame – but it climbs only 6.5, as its audience improves by just 0.41m (0.86%). And after rocketing 80-7 last week, Amy Winehouse's Our Day Will Come slips to number eight, losing 1.64m listeners (3.48%) while piling on 477 plays (46.27%). There's no apparent reason for the loss of audience, as both maintain almost unchanged support at Radio One and Radio Two.

CHARTS ANALYSIS

SINGLES

■ BY ALAN JONES

With Rihanna's new LP *Talk That Talk* set to take album chart honours, demand for the set's first single, *We Found Love*, is finally abating, and midweek sales flashes suggest the track could lose leadership of the chart for the second time. Sales to midnight on Monday of nearly 28,000 place it second, some 19% in arrears of *Dance With Me Tonight*, which is set to deliver X Factor alumnus Olly Murs his third number one. The X Factor motif continues elsewhere in the Top 10 with judge/mentor Kelly Rowland's *Down For Whatever* making its initial showing at number three, and last year's runner-up Rebecca Ferguson debuting at number seven with her introductory single, *Nothing's Real But Love*. Meanwhile Little Mix's performance of En Vogue's *Don't Let Go (Love)* in the show last Saturday has unleashed demand for the original, which reached number five in 1997 and is currently number 16.

Also on schedule for a Top



10 debut is *Levels* by Swedish DJ Avicii, which ranks fifth – a notch behind Flo-Rida's *Good Feeling*, to which it is related. *Good Feeling* dashed to a number two debut on Sunday (61,905 sales), and includes a songwriting credit for Avicii to acknowledge its use of *Levels*. Both *Levels* and *Good Feeling* are prodded by a vocal sample from the intro to Etta James' 1962 recording *Something's Got A Hold On Me*.

Number one on Sunday for the second week in a row, and the fifth time in all – equaling the 2011 record set by Adele's *Someone Like You – We Found Love* sold a further 66,941 copies last week for Rihanna feat. Calvin Harris, raising its cumulative sales to 601,132. It is the 12th single to sell more than 600,000 copies so far this year.

Looking for their 11th Top 10 single in 12 attempts, The Saturdays could only debut at

number 15 (23,073 sales) with *My Heart Takes Over*.

Ahead in last week's sales flashes following their performance of it on The X Factor results show eight days ago, One Direction's second single, *Gotta Be You*, never looked like matching the impact of their debut hit, *What Makes You Beautiful*, which arrived nine weeks ago with sales of 153,965 – the highest of any single any week this year. Fading fast throughout the week, *Gotta Be You* sold 59,461 copies, to debut at number three.

Lady GaGa's *Born This Way* album surrendered its sixth Top 40 hit in nine months as *Marry The Night* debuted at number 18 (19,971 sales).

The Collective debuted at number 24 (14,756 sales) with *Teardrop*. The Massive Attack cover is the official BBC Children In Need song for 2011, and features an all-star ensemble put together by Gary Barlow. Six of the 19 previous official Children In Need singles have reached number one, including JLS offering *Love You More*, which topped the list exactly a year ago.

ALBUMS

■ BY ALAN JONES

With albums by Rihanna, One Direction, Westlife, Nickelback and Kate Bush all debuting in the top six on the first midweek sales flashes, Christmas may finally have arrived for the beleaguered retail sector.

In line for her third number one album, Rihanna leads the new intake, with the eagerly awaited *Talk That Talk* (59,000 sales) establishing an early but significant 11.42% lead over One Direction's debut album, *Up All Night*. The nation's favourite new boy band are, in turn, 40% up on long-time darlings Westlife, whose *Greatest Hits* set follows at number three. The normally sparing Kate Bush's seasonal surprise *50 Words For Snow* – following just six months after *Director's Cut* – claims fifth place, while melodic rockers Nickelback's *Here And Now* places sixth. Elsewhere in the Top 40 there are debuts for new albums by The Saturdays, Seal and Daughtry; the newly



remastered and expanded 1989 Rolling Stones classic *Some Girls*; and new Michael Jackson compilation *Immortal*. Overall artist album sales are up 23% week-on-week. The compilation sector enjoys an even more spectacular surge of 84%, much of it due to the release of *Now That's What I Call Music! 80*, which arrives at number one on sales of more than 80,000 copies – 12 times that of its nearest challenger.

After trailing Snow Patrol's

Fallen Empires and JLS' *Jukebox* a week ago, Michael Buble's Christmas overhauled them both to top the chart last Sunday. It is his second number one, following 2009's *Crazy Love*.

On its fourth week on the chart, Christmas achieved best yet sales of 85,787 copies last week – a 39.41% increase week-on-week. Its advantage over *Jukebox*, which finished second, was a slender 0.67% - 569 sales. It's the smallest margin of victory, ironically, since Buble's *Crazy Love* was denied a

return to number one in June 2010, when its tally of 27,094 sales was 160 fewer than Jack Johnson's debuting *To The Sea*, which thus held a lead of 0.59%. Christmas dips 1-4 in the midweeks, with *Jukebox* diving to eighth.

After initially looking set to top the chart, Snow Patrol *Fallen Empires* settled for a number three debut on sales of 80,072 copies – the highest for that position by any album this year – but falls to 10th for the current week.

Canadian rapper Drake's second album *Take Care* surpassed the number 15 peak of his 2010 debut *Thank Me Later* on Sunday, arriving at number five (36,980 sales), despite the fact that first two singles – *Headlines* and Nicki Minaj collaboration *Make Me Proud* – peaked at 57 and 49, respectively. A third song from the album, *Take Care*, surpassed them both at the weekend. Debuting at number 12 (27,666 sales) it features Rihanna, paying Drake back for his role on her hit *What's My Name*, which reached number one earlier this year.

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

- **OLLY MURS** *Dance With Me Tonight* Epic
- **KELLY ROWLAND FEAT. THE WAVES** *Down For Whatever* Universal
- **AVICII** *Levels* Universal
- **REBECCA FERGUSON** *Nothing's Real But Love* Epic



- **EN VOGUE** *Don't Let Go (Love)* Atlantic
- **LADY GAGA** *You And I* Interscope
- **JAMES MORRISON FEAT. JESSIE J** *Up Island*
- **RIHANNA** *You Da One* Def Jam
- **RIANNA FEAT. JAY-Z** *Talk That Talk* Def Jam
- **WILL YOUNG** *Come On* RCA
- **POGUES FEAT. KIRSY MACCOLL** *Fairytale Of New York* Warner Bros
- **KASABIAN** *Re-Wired* Columbia
- **BEYONCE** *Love On Top* Columbia/Parkwood Ent.
- **JLS** *Do You Feel What I Feel* Epic
- **SIXPENCE NONE THE RICHER** *Kiss Me* Elektra

UK ALBUMS CHART

- **RIHANNA** *Talk That Talk* Def Jam
- **ONE DIRECTION** *Up All Night* Syco
- **WESTLIFE** *Greatest Hits* RCA
- **KATE BUSH** *50 Words For Snow* Fish People



- **NICKELBACK** *Here And Now* Roadrunner

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

Source: Official Charts Company

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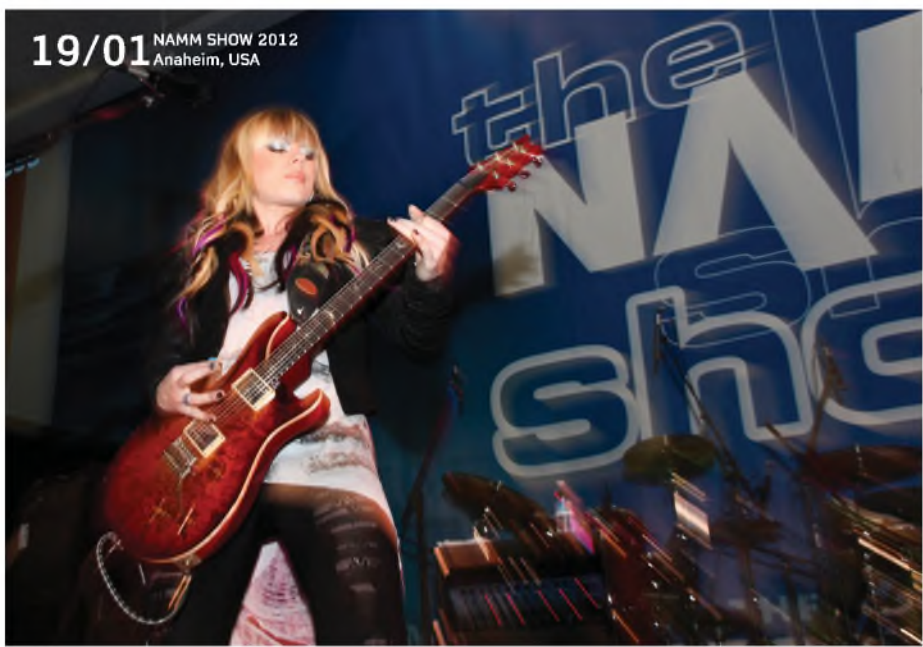


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INDUSTRY EVENTS DATES FOR YOUR DIARY



19/01 NAMM SHOW 2012
Anaheim, USA

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

16th
Music Producers Guild
Awards, Cafe de Paris,
London mpg.org.uk

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

March
8th–11th
International Live
Music Conference
Royal Garden Hotel, London
ilmc.com

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

**FORTHCOMING
FEATURES**



December 16 Last Music Week of 2011

Year round-up and
look ahead to 2012

Wallplanner
2012 mapped out in a
wall-friendly fashion

**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



► N-DUBZ Greatest Hits



► IL DIVO Wicked Game

NOVEMBER 28

SINGLES

- [STRANGERS] EP3 (EMI/Epic)
- BRYAN ADAMS Merry Christmas (A&M)
- BRETT ANDERSON Crash About To Happen (Brett Anderson/EMI)
- BLINK-182 Wishing Well (Island)
- CANT Too Late, Too Far (Warp)
- CULTS You Know What I Mean (Columbia/IMG)
- DALEY Smoking Gun (Polydor)
- JASON DERULO Fight For You (Warner Brothers/Beluga Heights)
- EMELI SANDE FEAT. NAUGHTY BOY Daddy (Virgin/Relentless)
- NEWTON FAULKNER It Must Be Love (Ugly Truth/RCA)
- FLO-RIDA Good Feeling (Atlantic)
- FRANKIE & THE HEARTSTRINGS Everybody Looks Better (In The Right Light) (Wichita)
- GIRLS Lawrence (Fantasytrashcan)
- GOTYE Easy Way Out (Communion/Island)
- BEN HOWARD The Feat (Island)
- J COLE FEAT TREY SONGZ Can't Get Enough (RCA)
- JAY-Z & KANYE WEST FEAT. MR HUDSON AND THE LIBRARY Why I Love You (Roc-A-Fella/Det Jam)
- KING CHARLES Bam Bam (Island)
- LENNY KRAVITZ Push (Roadrunner)
- MORNING PARADE Us & Ourselves (Parlophone)
- STOOŠHE Betty Woz Gone (Warner Brothers)
- JESSIE WARE Strangest Feeling (Island)
- THE WOMBATS 1996 (14th Floor)
- THE X FACTOR FINALISTS 2011 Wishing On A Star (Syco)
- ZOMBY Nothing EP (4AD)

ALBUMS

- A.A. BONDY Believers (Fat Possum/Turnstile)
- ADELE Live At The Royal Albert Hall (XL)
- ANDREA BOCELLI Concerto: One Night In Central Park (Decca/Sugar)
- CEE LO GREEN The Lady Killer - Platinum Edition (Warner Brothers)
- IL DIVO Wicked Game (Syco)

- GORILLAZ The Singles Collection: 2001-2011 (Parlophone)
- LIZ GREEN O, Devotion! (Play It Again Sam)
- JOE MCELDERY 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)
- PAUL OAKENFOLD We Are Planet Perfecto Vol. 1 (Perfecto)
- KELLY ROWLAND Here I Am (Motown/Island)
- TAYLOR SWIFT Speak Now World Tour Live: Deluxe (Big Machine/Mercury)
- TAKE THAT Progress Live (Polydor)
- WHAM! The Final (Epic)
- THE WOMBLES The W Factor (Dramatico)

DECEMBER 5

SINGLES

- JACK BEATS End Of Love (Deconstruction)
- BEYONCE Love On Top (Columbia/Parkwood Ent.)
- BIG DEAL Distant Neighbourhood (Mute)
- THE BLACK KEYS Lonely Boy (Cooperative/V2)
- BRIGHTON & HOVE GAY MEN'S CHORUS Somewhere For Me (Island)
- THE BRONZE MEDAL No Hospitals (East City)
- MATT CARDLE Starlight (Columbia)
- CAVE PAINTING Rio (Hideout/Mercury)
- CHILDISH GAMBINO Bonfire (Island)
- CIMORELLI The Cimfam EP (Island)
- COLDPLAY Christmas Lights (Parlophone)
- CARO EMERALD Stuck (Dramatico/Grand Mono)
- ESTELLE Back To Love (Atlantic)
- THE FEELING Rose (Island)
- GENUFLEX Bludevotion EP (Black/Domino)
- GRACE GRIFFITH Shape Of My Heart (Blix Street)
- IRON & WINE Morning Becomes Eclectic EP (4AD)
- JOKER On My Mind (4AD)
- TANYA LACEY Born To Fly/Letter To My Ex (RCA)

COMING SOON FREE CD

Music Week Presents...
Volume 15, 16

Deadline for
next CD:
December 19

► **THE FEELING** Rose► **REBECCA FERGUSON** Heaven► **WHITE DENIM** Last Day Of Summer► **HURTS** All I Want For Christmas Is...► **ENTER SHIKARI** A Flash Flood Of Colour

- **LLOYD FEAT. ANDRE 3000 & LIL WAYNE** Dedication To My Ex (Miss That) (Interscope)
- **THE LOVELY EGGS** Allergies (Too Pure Singles Club)
- **JAMES MORRISON FEAT. JESSIE J** Up - EP (Island)
- **CHRISTINA PERRI** A Thousand Years (Atlantic)
- **KATY PERRY** The One That Got Away (Virgin)
- **RED SKY JULY** How To Get Your Love (Proper)
- **ANITA SKORGAN** Miracle In Me/Silent Night (Thru The Mill)
- **SNOOP DOGG FEAT. WIZ KHALIFA & BRUNO MARS** Young, Wild & Free (Atlantic)
- **SOUNDGIRL** Planes In The Sky (Mercury)
- **SPECTOR** Grey Shirt & Tie (LuvLuvLuv)
- **SWAY** Still Speedin (3 Beat)
- **T-PAIN FEAT. WIZ KHALIFA & LIL ALLEN** 5 O'clock (Jive)
- **TOODAR** Ten Paces (Unsignea)
- **THE VACCINES** Wetsuit (Columbia)
- **AMY WINEHOUSE** Our Day Will Come (Island)
- **PATRICK WOLF** Together (Mercury)
- **PATRICK WOLF** Brumelia EP (Mercury)
- **YOU ME AT SIX FEAT. OLI SYKES** Bite My Tongue (Virgin)
- **ZINC** Sprung EP (Rinse)

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)
- **STEPHEN DALE PETIT** The BBC Sessions (333)
- **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)
- **GLEE CAST** Glee: The Music - Volume 7 (Epic)

- **ENRIQUE IGLESIAS** Euphoria Reloaded (Interscope)
- **KORN** The Path Of Totality (Roadrunner)
- **BRAD MEHLDAU** The Art Of The Trio (Live At The Vanguard) (Nonesuch)
- **MOTLEY CRUE** Motley Crue's Greatest Hits (Eleven Seven/EMI)
- **QUEEN** Queen 40 (Island)
- **RICK ROSS** God Forgives, I Don't (Mercury)
- **T-PAIN** Revolver (Jive)
- **ROBIN THICKE** Love After War (Interscope)
- **TUNNG** This Is Tunng... Live From The BBC (Full Time Hobby)
- **VARIOUS** This Warm December Vol.II (Island)
- **WALE** Ambition (Warner Brothers)
- **WHITE DENIM** Last Day Of Summer (Downtown/Cooperative)
- **AMY WINEHOUSE** Lioness : Hidden Treasures (Island)
- **BOW WOW** Underrated Us (Cash Money/Island)

DECEMBER 12

SINGLES

- **CEE LO GREEN** Anyway (Warner Brothers)
- **DJ SHADOW FEAT. LITTLE DRAGON** Scale It Back (Island)
- **DRAKE FEAT. NICKI MINAJ** Make Me Proud (Cash Money/Island)
- **FILMS OF COLOUR** Slow Burn (Believe)
- **FIXERS** Imperial Goddess Of Mercy EP (Mercury)
- **FOO FIGHTERS** These Days (RCA)
- **MICK HUCKNALL** Happy This Christmas (Island)
- **HURTS** All I Want For Christmas Is New Year's Day (Major Label/Rca)
- **LADY ANTEBELLUM** We Owned The Night (Capitol/Parlophone)
- **LADY GAGA** Marry The Night (Interscope)
- **MOBY FEAT. INYANG BASSEY** The Right Thing (Little Idiot)
- **THE NAKED & FAMOUS** No Way (Fiction)
- **STEEL PANTHER.** Just Like Tiger Woods (Universal Republic/Island)
- **THEME PARK** Milk (Luv Luv Luv)
- **FRANK TURNER** Wessex Boy (Xtra Mile)

- **THE WOMBLES** Wombing Merry Christmas (Dramatica)

ALBUMS

- **ANTHONY HAMILTON** Back To Love (RCA)
- **JAI MCDOWALL** Believe (Arista)
- **MONICA** New Life (J)
- **NEVER SHOUT NEVER** Time Travel (Warner Brothers)
- **THE ROOTS** Undun (Def Jam)
- **SLOW MOVING MILLIE** Renditions (Island)
- **THE STAVES** Mexico EP (Atlantic)

DECEMBER 19

SINGLES

- **JUSTIN BIEBER** Mistletoe (Mercury)
- **DELILAH** Love You So (Atlantic)
- **BAXTER DURY** Isobel (Parlophone)
- **FIXERS** Majesties Ranch (Mercury)
- **THE JAPANESE POPSTARS** Shells Of Silver (Virgin)
- **LANU** Roosevelt Blues & Acoustic EP (Tru Thoughts)
- **LIL' WAYNE FEAT. BRUNO MARS** Mirror (Cash Money/Island)
- **NICKI MINAJ** I'm The Best (Cash Money/Island)
- **NERO** Reaching Out (MIA/Mercury)
- **THE ONLY WAY IS ESSEX** Last Christmas (Po'ydor)
- **DOT ROTTEN** Keep It On A Low (Mercury)
- **TWIN ATLANTIC** Free (Red Bull)
- **LAURENT WERY FEAT. SWIFT KID AND DEV** Hey Hey Hey (Pop Another Bottle) (One More Tune/Warner)

ALBUMS

- **YOUNG JEEZY** Tm103 Hustlers Ambition (Mercury)

DECEMBER 26

SINGLES

- **BIG SEAN FEAT. CHRIS BROWN** My Last (Mercury)

- **FUTURES** Start A Fire (Mercury)
- **ANNIE LENNOX** The Holly And The Ivy (Island)
- **PIXIE LOTT** Kiss The Stars (Mercury)
- **RIZZLE KICKS** Mama Do The Hump (Island)
- **THE WANTED** Warzone (Global Talent/Island)

ALBUMS

- **THE PUPPINI SISTERS** Hollywood (Decca)

JANUARY 2

SINGLES

- **BOMBAY BICYCLE CLUB** Leave It (Island)
- **COVER DRIVE** Twilight (Getten)
- **TAIO CRUZ** Troublemaker (4th & Broadway)
- **MICHAEL KIWANUKA** Home Again (Po'ydor)
- **THE MACCABEES** Pelican (Fiction)
- **NOAH & THE WHALE** Give It All Back (Mercury/Young & Lost)
- **RIHANNA** You Da One (Def Jam)
- **NICOLA ROBERTS** Yo-Yo (A&M)
- **SUNDAY GIRL** Love U More (Po'ydor)

ALBUMS

- **THE LEMONHEADS** Laughing All The Way To The Cleaners - The Best Of The Lemonheads (Music Club Deluxe/Rhino)
- **RED SKY JULY** Red Sky July (Proper)

JANUARY 9

SINGLES

- **BLACK VEIL BRIDES** Fallen Angels (Island/Lava)
- **FOE** Cold Hard Rock (Stella Mortos/Mercury)
- **TRIBES** When We Were Children (Island)
- **VARIOUS CRUELITIES** Great Unknown (Hideout/Mercury)

ALBUMS

- **TAIO CRUZ** Ty. O (4th & Broadway)
- **TRAILER TRASH TRACYS** Ester (Double 6)

JANUARY 16

SINGLES

- **ALL THE YOUNG** The Horizon (Midland/Callig/Warr.er)
- **DOCTOR P FEAT. JENNA G** Neon (Warner Brothers)
- **FLORENCE + THE MACHINE** No Light, No Light (Island)
- **REN HARVIEU** Through The Night (Island/Kia Gives)
- **SWEDISH HOUSE MAFIA VS KNIFE PARTY** Antidote (Virgin)

ALBUMS

- **THE BIG PINK** Future This (4LD)
- **MARY BLACK** Stories From The Steeples (Bliz Street)
- **ENTER SHIKARI** A Flash Flood Of Colour (Ambush Reality)
- **FOE** Bad Dream Hotline (Stella Mortos/Mercury)
- **MARLON ROUDETTE** Matter Fixed (Warner Brothers)
- **TRIBES** Baby (Island)

JANUARY 23

SINGLES

- **REDLIGHT** Get Out My Head (MIA/Mercury)

ALBUMS

- **THE DOORS** The L.A. Woman 40th Anniversary Edition (Rhino)
- **CHRIS ISAAK** Beyond The Sun (Rhino)
- **NADA SURF** The Stars Are Indifferent To Astronomy (City Slang/Cooperative)
- **RODRIGO Y GABRIELA** Arez 52 (Fuby Works)

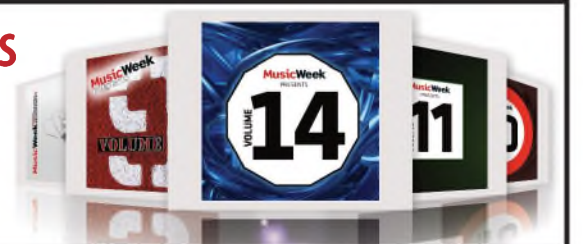
Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Please email any key releases information to isabelle.nesmon@intentmedia.co.uk

A more extensive release schedule is available at www.musicweek.com located in the charts section

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ALBUM OF THE WEEK



N-DUBZ Greatest Hits

(Island/ AATW)
NOVEMBER 28



Love them or hate them, it is hard to deny the impact N-Dubz have had on the UK music charts, with the band winning five MOBO awards and notching up more than 1.2 million sales for their three albums, Uncle B, Against All Odds and Love. Live. Life. Greatest Hits delivers what it promises – 15 tracks by the band, along with two covers, The Man Who Can't Be Moved and About You Now (which were both performed on Radio 1's Live Lounge) as well as Dappy's Number One hit No Regrets. Thanks to Dappy's recent chart success and Tulisa's current high profile spot as a judge on X Factor, the album is performing well on Play.com's pre-release chart and this, combined with a powerful social media presence – including more than 100million views on YouTube and a million friends on Facebook – suggest that the album is destined to sell strongly as the gifting season draws ever closer.

INCOMING ALBUMS

PUSHA T Fear Of God Part II: Let Us Pray (Getting



Out Our Dreams/ Decon/ Re-IP
Gang Records)

Fresh from a number one single with Pixie Lott, Pusha T's latest album features an all-star cast of hip-hop heavyweights including Kanye West, 50 Cent, Pharrell and Diddy. Fear Of God Part II is the first solo album proper from Pusha T – one half of the ensemble Clipse – and the release is packed with sharp-tongued lyricism, punchy beats and beautifully woven samples. Commercially, the album is a force to be reckoned with, with tracks including Amen (featuring West and Young Jeezy) receiving strong radio support from Tim Westwood, Semtex, Beni B, Rob Da Band and MistaJam. The record's debut single, My God, is just one of three tracks on the album which finds T without an entourage around him, and, proves itself to be just as strong as its contemporaries. **OUT NOW**

ZOMBY Nothing E.P. (4AD)



With one review boldly declaring that "anyone who truly loves dance music should listen to this",

expectations for Zomby's latest EP, Nothing, are riding high. The 4AD-signed dub-step producer already has two albums to his name. Where Were U In 92 – a nostalgia trip of Nineties acid house – and its ambient, down beat follow up Burial. His latest offering was preceded by the release of Dedication earlier this year. Tracks including Digital Fractal and Equinox pick up from where Dedication left off – sounding like a sombre version of Crystal Castles in the process. However it is the hypnotic and surreal drum and bass stylings of Sens which will really grab attention. The record will come out on limited edition white vinyl and will be a must for those keen to enjoy a more subtle, seductive take on electronica. **NOVEMBER 28**

REBECCA FERGUSON Heaven (Epic)



Despite coming second place in 2011's X Factor final, Rebecca Ferguson's debut album,

Heaven is still hotly tipped. It follows the release of her debut single Nothing's Real But Love – a slow-burning, tremblingly emotional offering penned by Adele collaborator Eg White. The long player as a whole is a gritty collection of soulful songs about heartbreak – all composed by the singer after Ferguson famously turned down the tracks offered to her by her record company. The album is already selling strongly on pre-orders with Heaven sitting at number 10 on Amazon, 15 at HMV and number four at Play.com and with an appearance on the X Factor last weekend, interest in the Liverpoolian singer is destined to rise yet further as the album release date draws closer. **DECEMBER 5**

TRACK OF THE WEEK



AMY WINEHOUSE Our Day Will Come

(Island)
DECEMBER 5



Our Day Will Come is a reggae reworking of Ruby & The Romantics' doo-wop cut. Produced by Winehouse's long-time collaborator Salaam Remi the track was originally laid down in May 2002 as sessions for debut LP Frank started. Continuing the bossa nova style of the original – and while somewhat lacking in some of the brash confidence of the singer's later releases – the track gives the listener a glimpse of the artist that she later became. Our Day Will Come is currently topping the Airplay pre-release chart and is on high-rotation at Radio 1. Expectations for the single, are riding high, with HMV predicting that album Lioness to be a strong contender for the Christmas Number One.

STAFF PICK: TIM INGHAM, EDITOR



RANDY NEWMAN
Original Album Series
(Rhino)

Before we get into the barbed genius of Mr Newman, a brief note on Rhino's applause-worthy Original Album Series. These packs, containing five LPs apiece for around the measly sum of a tenner, are a delight. The Tom Waits classic The Heart Of Saturday Night, but also offers the languid, bruised Closing Time and booze'n'fags-drenched Small Change. Meanwhile, the Otis Redding collection draws together the knockout sounds of Otis Blue with the toe-tapping Soul Album and the flawed but amazingly-named Otis Redding's Dictionary Of Soul.

The most consistent package,

however, is the box of Randy N's first five (and, coincidentally, best five) long players. In particular, Little Criminals offers an eternally interesting menagerie of weird and wicked characters: Short People is as poignant as it is playful, In Germany Before The War is as haunting its title suggests and Jolly Coppers can't fail to put a smile on your face. (Unless, perhaps, you play it over footage of recent US Campus activity.) Sail Away is the other clear masterpiece, with memorable melodies pouring out of Newman at the top of his game. The stripped back You Can Leave Your Hat On excellently exposes the song's kinky protagonist (later mutated into something all family-friendly by Tom Jones and The Full Monty), whilst Simon Smith And The Dancing Bear is class-based satire at its finest. A must buy. **OUT NOW**



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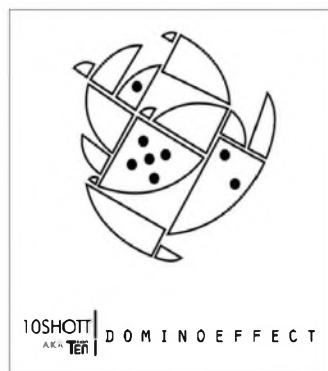
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FEST IN SHOW

There's more to festivals than dry shampoo, muddy boots and the trusty Shewee. Much more, in fact, and the music industry gathered to celebrate every morsel last week at the UK Festival Awards 2011. A good time was had by all at London's Roundhouse, but none went away happier than award winners Secret Productions (Promoter of the Year and Best Medium-Sized Festival for Secret Garden Party), the Bestival team (Fans' Favourite Festival), Glastonbury's Robert Richards (Best Major Festival), Steve Strange (Best Agent) and Paolo Nutini (Headline Performance of the Year).

KEY SONGS IN THE LIFE OF...

TOM DARK



TV promotions manager, Warner

First record you remember buying?

Meatloaf Bat Out Of Hell II. Before then most of my music collection was formed by making liberal use of high-speed dubbing and friends' tapes.

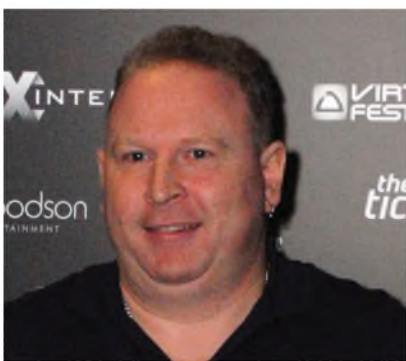
Last track you downloaded?

Paid for: quite embarrassingly R Kelly She's Got That Vibe it was an essential track I was missing for DJing at a 90's Night.

Freebie: Kano ft Ghetts House Of Pain the final track from an EP he's released online. Well worth checking out all 4 tracks.

What track would you have played at your funeral?

Never properly thought about this, today I'm thinking Weezer Only In Dreams - it's a long track with an epic build, so should really work those emotions!



ARCHIVE

MUSIC WEEK July 6, 2002



HMV Europe profits have soared a massive 50.2% in the past year. Long may the retailer's fortunes continue. The newly published figures come with the appointment of Steve Gallant as product director from Universal Music... EMI is set to forge closer links with Impala after its outright joining of the independent labels body was ruled out last month because of the company's global market share exceeding 5%. One source suggests EMI has more issues in common with indies than the US majors... AIM's chief executive Alison Wenham claims no regrets over inking a deal with Napster last year despite it owing £2.7m to labels... France's leading independent distributor Wagram Music makes its move into the UK for the first time as a record label... Britain loves vinyl (pictured above) as our island claims one fifth of global LP sales.



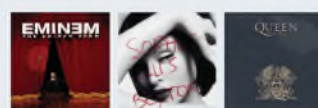
SINGLES TOP 5 06.07.02

POS	ARTIST	SINGLE
1	ELVIS VS JXL	A Little Less Conversation
2	SCOOTER	The Local Song
3	THE CALLING	Wherever You Will Go
4	OASIS	Stop Crying Your Heart Out
5	NELLY	Hot In Herre



ALBUMS TOP 5 06.07.02

POS	ARTIST	ALBUM
1	EMINEM	The Eminem Show
2	SOPHIE ELLIS-BEXTOR	Read My Lips
3	QUEEN	Greatest Hits I, II, III
4	KYLIE MINOGUE	Fever
5	RONAN KEATING	Destination



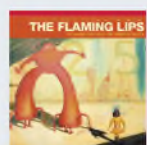
NEW RELEASES RECOMMENDED 06.07.02

BETH ORTON Concrete Sky



"As sublime as it is unrepresentative of the rest of the album"... *Music Week* gets a hazy, troubled mood from first single Daybreaker. Things pick up with Concrete Sky, however, which is "as clear as a bell" and "quite possibly Orton's sunniest, most accessible music yet". Johnny Marr writes on the album, while Ryan Adams provides backing vocals.

FLAMING LIPS Yoshimi Battles The Pink Robots



Only partly about saving the world from robots, according to *Music Week*, but that initial disappointment is more than made up for by a "gentle freak-out of a record with radiant melodies and a lot of oddball electronic noises." A healthy dose of oddball, then, makes this one "as fine a record as you'll hear all year."

What's your karaoke specialty?

Coolio - Gangsta's Paradise. It's basically guaranteed that I'll bust that one out at any karaoke event.

What song was (or you'd like to be) the 'first dance' at your wedding?

Limp Bizkit - Break Stuff, it should set the tone for proceedings nicely.

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

Random Impulse - Put It On My Card, if this guy doesn't make it big in 2012 I'll eat my (proverbial) hat.

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

I'm going to cop out of this a little as I can't choose just one! Basically anything from the first 2 Notorious BIG albums, Curtis Mayfield Move On Up or Marvin Gaye I Heard It Through The Grapevine



▲ NORDOFF WITH THEIR HEADS

Last week's Nordoff Robbins legendary annual quiz saw team *Music Week* finish a frankly triumphant tenth. Sadly, others were even more triumphant, including perennial victor Mark Goodier and his Wise Buddah/Box Music team, who once again claimed the No.1 spot.

Nordoff Robbins' Julie Eyre told us afterwards: "Sterling efforts from David Stark's Songlink Saboteurs, Daryl Easlea's Universal UMSM and the Nordoff Robbins dream team made this year's quiz even more competitive than usual, with only 11 points separating those 3 teams.

"Mark Goodier's Wise Buddah/Box Music team received the usual barrage of abuse as they powered into the lead in the penultimate round and claimed the title for the 6th year running.

"It was a great turnout and an early festive outing with silly hats and christmas crackers encouraging childish behaviour all round (well done Universal for being the only team to wear party hats all night)!

"Thanks to all teams for raising another fabulous £8,000 for Nordoff Robbins Music Therapy."

▲ JOCK TO THE SYSTEM

With a Scottish special in this edition of *Music Week*, it's perhaps appropriate we celebrate last Sunday's Tartan Clefs. The ceremony saw performances from bands and award winners including Frightened Rabbit, Cassidy and Emeli Sande. Exec director of Global Radio Richard Park won the Sunday Mail Industry Award. Other attendees included Geoff Ellis from DF Concerts, Tartan Clefs chairman Donald MacLeod, Dougie Maclean OBE and Lana del Rey.



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Formed by Ol' Blue Eyes himself (left), Reprise is one of the most successful labels to be founded by an artist, with nine number one albums and singles in the US and some of the most famous names in music under its roof.

Of course, Reprise kicked off as a vehicle for Sinatra himself once his contract with Capitol Records expired in 1960 and the Chairman of the Board added fellow Rat Pack members, Sammy Davis and Dean Martin, as well as his daughter Nancy, to the label soon after.

Warner Bros Films bought Reprise in 1963 and, under the leadership of Mo Ostin at Warner Bros Records, saw the likes of Jimi Hendrix and The Kinks come in from UK label Pye along with signings such as Joni Mitchell, Neil Young and The Beach Boy throughout the Seventies and Eighties.

Reprise is now a part of Warner Music Group and has a variety of artists including Eric Clapton, Green Day (right) and Steely Dan in its roster.

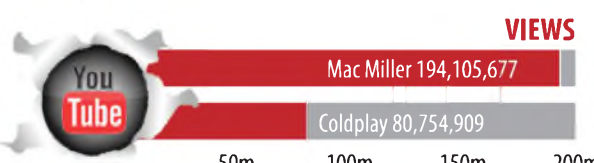
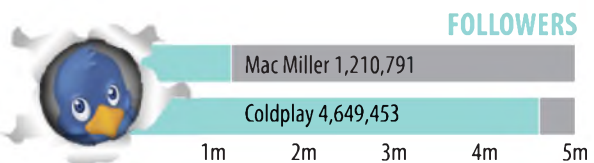
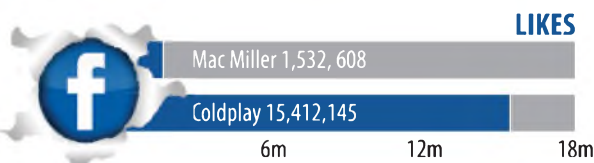
Did You Know?

Reprise Records was also the home of comedian Redd Foxx and fellow funnyman Richard Pryor.



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