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EXCLUSIVE: SONY/ATV HAS NO INTENTION OF DITCHING CLASSIC BRAND FOLLOWING TAKEOVER

EMI Publishing name going nowhere



"It's too good a brand
to make disappear"

MARTY BANDIER, SONY/ATV

BUSINESS

BY PAUL WILLIAMS

A great dynasty of British music publishing is to remain – if only in name.

Sony/ATV chairman and CEO Marty Bandier has exclusively told *Music Week* he plans to retain the EMI Music Publishing name following his company's \$2.2 billion (£1.4bn) takeover of the division.

Sony/ATV led a consortium also including Mubadala Development Company, the Blackstone Group and David Geffen in acquiring the publishing giant, which Bandier led for 17 years before joining the rival major



publisher as chairman and CEO in 2007.

"The EMI brand will be maintained," Bandier told *Music Week* in his first press interview since he beat rival bidder BMG Rights to the deal.

"It's too good a brand to make disappear. We have got... to figure out how it all will be

structured, but clearly that brand will stand as will Sony/ATV's."

While the deal now awaits regulatory approval, Bandier said he was looking forward to being "reunited with the songs, the songwriters and the people of a company that I feel very responsible for helping build".

In the interview he talked about how the winning

consortium was put together, including bringing in his long-time friend David Geffen, and how Sony/ATV and the other players deliberately kept a low public profile as BMG appeared to the outside world to be the hot favourite to secure the deal.

"We had enough synergies that we felt our pricing was correct so we never once doubted we were going to get it and we never said a word to anyone – anyone – outside a handful of the circle of people who worked on the transaction of where we thought we were in terms of the deal," he said.

Read *Music Week's* full interview with Marty Bandier on pages 12 and 13.

Music Week Awards 2012: reborn this way

The Music Week Awards 2012 will take place on Thursday, April 26 at The Brewery in central London, with a number of changes designed to deliver deserving winners across fewer categories – and provide a night for the entire industry to celebrate its achievements.

The biggest categories remain in place, including the hugely renowned Strat award, but some have been trimmed, others merged. The overarching idea is to increase the prestige attached to winning – and get away from any sort of 'school sports day' approach.

This will also make for a shorter, snappier ceremony and leave more time for networking. (Be honest, have you ever been to an awards do where you came away thinking, "If only there'd been just a few more categories...?")

Another major policy shift sees the MWAs become free to

enter – and simpler. To nominate yourself (a colleague, a client or even a rival), email mwawards@intentmedia.co.uk. No need for any presentations; we should know your business and if we don't, we'll make it our business to find out.

Five finalists will be announced in each category early next year. From there, selected awards will be voted on by specialist constituencies, but in the main the winners will be decided by an expanded panel of industry executives across all sectors.

These are the industry awards – and the aim is for them to be decided by as large and wide a cross-section of the industry as possible.

CATEGORIES



Live Music Venue
Music & Brand Partnership
Manager of the Year
A&R Award
Publisher of the Year
Independent Publisher
High Street Retail Brand
Online Retail Brand
Independent Retailer
Non-Retail Digital Music Service
Radio Station
Radio Show
TV Show Featuring Music
Distribution Team
Sales Team
Catalogue Marketing Campaign
Artist Marketing Campaign
PR Campaign
Independent Record Company
Record Company
The Strat

THE EVENT INFO & CONTACTS

Date Thursday, April 26
Venue The Brewery (right), Chiswell Street, London – EC1Y 4SD
Nominations Lobbying starts now. Simply email your suggestion(s) to mwawards@intentmedia.co.uk. The nominations do not close until February 17 – so plenty of time.
Voting Certain categories will be voted on through partnerships with

appropriate trade bodies and specialist constituencies. The Independent Record Company and Sales Team of the Year, for example, will be decided on in association with Record Store Day and ERA, respectively. The majority of categories, however, will be judged by a panel of industry experts drawn from all quarters.



Tables and tickets Please contact Lucy.Willkie@intentmedia.co.uk or call her on 020 7226 7246

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NEWS

EDITORIAL



Laughing all the way to the Frank

It's a fitting time to celebrate one of the indie label sector's successes of the year.

No, not *that* one.

He's never had a Top Ten album, he's never had a Top 50 single – and, to the best of my knowledge, he's never even been invited onto Jools.

And yet Frank Turner's biggest ever UK live performance last Sunday, to 6,000 bellowing fans at Hammersmith's Apollo, was a fantastic demonstration of what can be achieved when a label puts long-term faith in a career artist – and, you got the impression, a mere pit-stop on his measured rise to transatlantic super-stardom.

To date, Turner's debut, *Sleep Is For The Week*, has sold just over 18,000 units in four years, according to Official Charts Company data. Comparable acts have been dropped for triple that.

“Xtra Mile's faith in Turner is a lesson in belief; that the right artist, with the right patience can make a hugely loyal audience care for a very long time”

His follow-up, *Love, Ire & Song* – complete with Radio 1-playlisted singles – is closer to 50,000 over two versions (one complete with demos and off-cuts from his first three years).

And here's where things get really interesting.

Life-to-date sales of Turner's third record, 2009's darker, less hook-laden *Poetry Of The Deed*, don't continue the trajectory. They dip back around the 30,000 mark, with 5,000 of those in the last year; many, no doubt, a knock-on effect of Turner's exceptional 2011 paean to the troubles and tributaries of his homeland, *England Keep My Bones*.

The faith *Xtra Mile* has shown in this most idiosyncratic of artists – the only staple of the NME Cool list who once sported a rat-tail haircut and still proudly wears Queen T-shirts – is a lesson in belief; that the right artist, with the right patience, can make a relatively small, hugely loyal audience care for a very long time.

This unrushed approach has also clearly had a marked effect on Turner himself. On Sunday, finally given an expensive stage setup too often frittered on BBC One *To Watch* types, Turner – now in his sixth year as a signed artist – looked like he was revelling in the novelty of his strobe lighting; and that the ghoulish, dramatic illumination which bathed him during *Redemption* was just deserts for hundreds of hoarse-voiced live shows year-in-year-out.

Interestingly, the biggest cheer on Sunday wasn't for *Atheist* anthem *Glory, Hallelujah* – nor would-be chart hits *I Still Believe* and *Reasons Not To Be An Idiot*.

It was when Turner asked who'd be turning out at Wembley Arena to see him next year – when a capacity 12,500 crowd will noisily render those traditionally unspectacular album sales as nothing to be sniffed at.

Tim Ingham, Editor

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

INDUSTRY DOING RIGHT FOR DISABLED PUNTERS – BUT M

'Venues missing share of

LIVE

■ BY TIM INGHAM

UK music venues and festivals are missing out on a share of billions by not making small changes to improve the experience of disabled customers.

The first ever comprehensive research into UK venue access is set to be launched by Matthew Hancock MP at a lunchtime reception at the House of Commons next Thursday (December 8).

The *State of Access Report* – from charity *Attitude Is Everything* – is based on 130 mystery shops of music venues across the UK, completed by



Suzanne Bull

THE REPORT IN NUMBERS

Of the 130 mystery shops conducted at music venues, *Attitude Is Everything* found...

- 82% had an accessible toilet
- 61% offered a viewing area specifically designed for disabled people

- 24% had a lowered counter/bar
- 56% provided step-free access throughout
- 8.5% had clear signage, a hearing loop system and accessible performance
- 56% offered a 2-for-1 ticket policy for disabled customers

100 deaf and/or disabled volunteers between March 2009 and March 2011.

The research was weighted towards more accessible venues, as mystery shoppers are more likely to visit venues that meet requirements.

Although over 80% of all

Avicii opens up on Flo-Rida

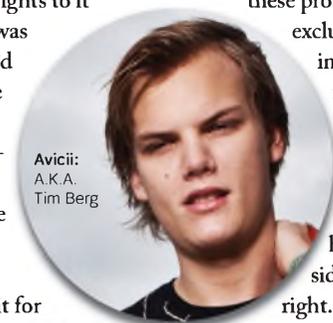
Swedish DJ and producer Avicii has once again found himself in the midst of a wrangle regarding production credits – before it was with Leona Lewis, this time it's with Flo-Rida regarding the track *Good Feeling* that recently peaked at No.2 on the Official UK Chart.

And the DJ has revealed to *Music Week* that he twice declined proposals from Flo-Rida's people – firstly, when asked his track *Levels* to be signed as a Flo-Rida single and secondly, when he was asked to re-produce a similarly-pitched release.

He said: “We weren't planning on using the [Etta James *Something's Got a Hold On Me*] sample for *Levels* but for another project. However, when [Flo-Rida's people] had finished the Dr Luke version, they again approached us to ask if we were

okay with releasing that. Of course we don't own the sample and had no rights to it yet so there was little we could do but in the light of the Leona case – still a hot subject at the time – they offered us writing credit for the idea to use it.”

Commenting on music producers' rights regarding credits and permissions, Avicii said: “Obviously there's always going to be issues when playing tracks out and sending them around to peers. It's worse for someone unknown and I think in the Leona case my management's public power and strategic ingenuity was underestimated.”



Avicii:
A.K.A.
Tim Berg

“I don't think there's much to be done to reduce the risk of these problems. It's hardly exclusive to our business – in whatever pool there is money to be made, sharks will be swimming. All you can do is stand up to yourself and hope you have someone on your side to help fight your right. We try to clear everything by the book so everyone's happy. That's always been what's important to [manager] Ash and I.”

He remains positive about the current situation, however: “I'm glad to see that both *Good Feeling* and *Levels* can live on radio and in people's playlist even though of course I would have preferred my track to be where Flo-Rida's version is.”

MORE WORK NEEDED

MUSICAL EDUCATION CENTRE TO EXPAND ACROSS UK AND THE GLOBE

'billions' ACM starts spreading its wings

venues chosen had a step-free entrance and an accessible toilet, fewer than a quarter offered a lowered counter or bar.

Little over half provided step-free access throughout, whilst less than a tenth were reported to have clear signage, a hearing loop system and accessible performances.

"I'm pleased to say that UK venues typically think about a specific view for disabled people, and an accessible toilet, but that's often it – they don't think about the whole customer experience," Suzanne Bull, CEO of Attitude Is Everything told *Music Week*.

Ten million disabled people in the UK have an approximate estimated annual spending power of £80 billion, according to government figures.

"The recession has cut spending – but we're still talking about a huge amount of potential revenue," added Bull. "The disabled community is very reliant on word of mouth. When a venue gets it right in terms of reputation and staff attitude, that news spreads very quickly."

Under current Equality Law, disabled people must receive an equal experience to their non-disabled peers. Attitude Is Everything is now calling for venues to join the likes of KOKO, The Roundhouse and Lovebox Festival by signing up to its free Charter Of Best Practice.

Once Glastonbury Festival began to improve its access facilities, attendance from disabled customers increased from 195 in 2007 to 565 in 2010.

Matthew Hancock MP said: "Attitude is Everything's State of Access Report represents the first piece of systematic research into access and inclusion within the music industry... it includes suggestions for an 'Event Standard' to which all venues should subscribe."

To learn more about Attitude Is Everything's Charter and research, contact Gideon@attitudeiseverything.org.uk

EDUCATION

■ BY TIM INGHAM

The Academy Of Contemporary Music is set for an accelerated 12 months of domestic and global expansion – kicking off with a new centre in Bournemouth.

ACM Regional South Coast will launch in January and offer students the opportunity of a career in the music industry through a range of Diploma-level and other courses previously unavailable outside of ACM's Guildford base.

The site will take over from The Music Factory, which has been providing music education in the area since 2004 and is ACM's very first regional centre in the UK – but it won't be its last.

"The ambition is to create multiple centres around the country that feed into ACM Central in Surrey," Julia Leggett, executive director of ACM Commercial, told *Music Week*. "These centres offer more people access to part-time and further education study.

"This is the first one, and there are others already in planning or discussion for the next 12 months.

"This is also the model we want to roll out internationally. We already have schools in South Africa in the US, and we want to emulate our plans there – with regional centres feeding into the main locations."

Leggett revealed that ACM was also in discussions about opening centres in new territories, with news expected next year.

ACM Regional South Coast will offer full-time courses including one in Performance and another in Tour Management & Production, alongside part-time programmes for guitar, drums and more.

Added Leggett: "We believe this is a very accessible way for young people to gain knowledge of music. In some cases, it will fast-track their learning – some kids can go on to degree level at the main ACM.

"Our aim is to build a bigger talent and experience



Julia Leggett

pool for the wider UK and global music industry."

More information: www.acmregional.co.uk

Cherry Red signs to Essential

Iconic label group Cherry Red is to move its distribution to Essential Music & Marketing. Its catalogue will become part of the Essential roster from January 1.

The deal will see Essential taking on Cherry Red's substantial catalogue, including all labels across its vast reissue roster including Anagram, RPM, Esoteric, Soulmusic.com, Big Break Records, Cherry Pop and RevOla.

Cherry Red regularly releases 40 to 50 albums each month across its 40+ reissue labels. This year, the label has released brand new albums from The Fall, Van Der Graaf Generator, Suzi Quatro and Jah Wobble.

Cherry Red was one of the original independent labels when

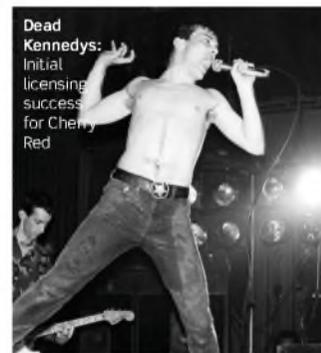
it formed in 1978. The label's first key success was licensing the Dead Kennedys' debut *Fresh Fruit For Rotting Vegetables*, and also 1982's legendary *Pillows & Prayers* compilation, which retailed at 99p and showcased the

label's roster, introducing the likes of Everything But The Girl.

Essential founder Mike Chadwick said: "To be working with Cherry Red is a real honour. It's a legendary label and the sheer scope of the catalogue is



Everything But The Girl



Dead Kennedys: Initial licensing success for Cherry Red

awe inspiring. It's a great start for 2012 which I think is going to be a very successful year for Essential."

Cherry Red MD Adam Velasco added: "We have known and respected Mike and Martin Goldschmidt for many years, and we now look forward to a successful working relationship with them, with what should be an exciting and always busy 2012 schedule and beyond for Cherry Red."

NEWS

NEWS IN BRIEF

■ **IMPALA:** The indies trade body and Dutch collection society BUMA/STEMRA have joined forces to create the first ever European portal for "off-line" mechanical rights licensing. The agreement covers both audio carriers and music DVD productions and will be applicable to all IMPALA members.

■ **MIA:** The British rapper has recorded a track with Madonna for the legendary singer's 12th studio album – the US artist's first LP since *Hard Candy* in 2008. It will also be her first under a new 360-deal with promoter Live Nation.

■ **JON HOPKINS:** The artist has clarified that his recent infamous tweet about streaming music ("Got paid £8 for 90,000 plays. Fuck Spotify.") was not directly related to a follow-up tweet about payment from radio ("Radio 1 pay about £50 for each play"). The second was a reply to a fan question on the social media site about his Spotify comment, ("Would that be more than Radio 1 play for a single airing?"). Hopkins' management company Just Music said: "Jon Hopkins is well aware that radio has nothing to do with Spotify and he was not comparing the two, he was simply asked a question and was answering it"



■ **IFPI:** The global industry representative has filed a lawsuit against the Finnish-based administrator of The Pirate Bay. With backing from the Finnish Copyright Information and Anti-Piracy Center (CIAPC) the international trade body filed the lawsuit in Helsinki demanding that operators of TPB stop facilitating the unauthorised distribution of music and pay compensation to rightsholders'

■ **ISM:** The educational organisation has welcomed Government's plans to continuing music education, but has expressed serious concerns over its practicalities and the scheme's 'hub' structure. The organisation said it was worried that proposals for the fast growth of new music education hubs which were expected to take forward the work of local authority music services would not become a reality in the current economic climate

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RE-RELEASE TO BENEFIT FROM GIANT SPORTS PERSONALITY SYNC

Platinum Xmas predicted for Scala

TELEVISION

■ BY TIM INGHAM

A re-release from a Belgian girls' choir might not sound like a classic recipe for a Christmas smash – but that's before you factor in what they're singing, and the exposure they're going to enjoy.

Music Week can today reveal that indie classic-covering vocal group Scala will perform two songs on the BBC Sports Personality Of The Year programme on December 22 – part of a barrage of high-profile syncs that PIAS believes could push their album to platinum sales status.

Both tracks will be Coldplay covers – *Yellow* and *Viva La Vida* – and have been added to a self-titled re-released LP which also features versions of Radiohead, Nirvana, Oasis and Metallica classics. The revamped album, on the Wall Of Sound label and handled by PIAS, will hit shelves on December 12.

The group, who are credited alongside collaborators the Kolacny Brothers, will also



appear on the Royal Variety Show on December 15 with Britain's Got Talent winner Jai McDowell, performing their version of U2's *With Or Without You*. The song was recently used on the Downtown Abbey trailer, and resulted in the act hitting the No.1 spot on Ireland's iTunes chart.

"Scala have always had the potential to reach a very broad audience and the type of exposure they are about to receive takes them into this area," PIAS UK MD Peter Thompson told *Music Week*.

"We'll be marketing the album accordingly with some key TV

slots and plenty of other activity... I can certainly envisage the possibility of a platinum album and hopefully more.

"It's all about exposure. At the beginning this wasn't happening in a way that would enable us to invest heavily in the marketing. With the gradual development of Scala's profile, culminating in the level of coverage we are now going to see over the coming weeks, we are in a perfect position to cross the act over to the widest audience possible. The time of year should help, of course."

PIAS SIGNS ZULU WINTER

HOTLY-TIPPED INDIE ACT ZULU Winter have signed to the PIAS label.

The Oxford five-piece, a favourite of DJ Steve Lamacq, are currently recording their debut album with co-producer Tom Morris, due May 2012.

The band kick off 2012 with

appearances at Eurosonic and SXSW.

Early press support has come from Q, The Guardian, The Fly and NME, whilst XFM recently playlisted their single.

The band are managed by the team behind the Crips, White Lies, Crystal Castles, Kaiser Chiefs and the Vaccines.



CLASSICAL ACT FALLS OUT WITH EMI

ONE OF THE UK'S TOP STRING quartets has criticised EMI Classics for failing to support its artists in an interview with *Music Week*.

Krzysztof Chorzelski is the viola player in the Belcea Quartet, who were signed to EMI Classics for almost 10 years before the two sides parted ways a year ago.

The major signed the quartet in 2001 after they won the Gramophone Award for best debut recording and Chorzelski said they were initially very happy with EMI.

"They followed [the signing] up with a lot of energy and excitement and the people directly in charge were very involved," he explained.

However, problems started to set in after the retirement of international president Peter Alward in December 2004.

"With his departure and the arrival of new people they [the label] were more distant from us, not as involved and knowledgeable



on the music side," said Chorzelski. "We were further and further away and saw less and less of them."

Things continued to deteriorate between the Quartet and EMI Classics until Belcea came to the conclusion that the label was not interested in the ensemble as musicians but instead expected them to churn out CD after CD to strict deadlines.

Things came to a head with the release of Schubert: String Quintet, Quartet 14 and 15 in 2009, which

Chorzelski said was a "promotional catastrophe".

"We recorded it in their time, which was too early for us, then we did a promotional tour of Europe, doing 20 gigs and they were present at three," he explained. "In some places on our tour promoters were asking us, 'Have you considered recording this repertoire?'"

The two sides parted company a year ago with the Quartet's next album, a live recording of the

Beethoven String Quartets, set for release by ZigZag Territories in December.

The Quartet's time with EMI coincided with a tricky period for the major, which was bought by private equity firm Terra Firma in 2007.

But Chorzelski said this was not necessarily an issue at EMI and he did not expect Universal's takeover of EMI Music to improve matters at EMI Classics.

"EMI Classics is venerable enough and has a good enough back catalogue to survive on that but in terms of their ambitions for new records for anything with less than popular appeal I would imagine there is no real future," he said.

EMI declined to comment on specific points but a spokesman said, "EMI is firmly committed to new music and to creating successful outcomes for the classical artists we're privileged to represent."

WARNER PREDICTS BIG OPPORTUNITIES FOR ORIGINAL COMPOSITION AGREEMENTS IN 2012

Elbow Olympics deal hints at sync's future

PUBLISHING

■ BY TIM INGHAM

Warner/Chappell is beaming after Elbow won the contract to create the BBC's official Olympics 2012 anthem – and has told *Music Week* that the deal may be indicative of the future of the sync business.

The Mercury-winning band are recording a six-minute original composition for the broadcaster, which will be played worldwide during its coverage. The deal was struck between Warner Chappell, advertising agency Rainey Kelly Campbell Roalfe Y&R and the Beeb following a six-month approvals process.



SVP of synchronisation in Europe for Warner Music Group, Jim Reid, told *Music Week* that the publisher put forward a “few acts” on its shortlist for the contract and was “delighted” that Elbow won out.

“We’re very proud to be doing this with the BBC, and to have been chosen in this way,” he said. “It really cements Elbow’s place as one of the best and most loved bands in the UK. There are very few acts that could have done this and that could reach

the whole population.”

He added: “Interestingly, the sync business is moving towards these bespoke pieces of music – whether that’s ads, TV or film. We’re seeing an increasing frequency of that. This is clearly unique as it’s the Olympics. But

the industry as a whole is turning towards this kind of partnership.”

Reid, who has heard an early cut of the track, described it as “very recognisably Elbow” and said there were currently no plans to release it commercially due to the BBC’s public service remit.

“It’s a great accolade for Warner/Chappell, and shows what we can do in our role as a truly creative music publisher,” he commented. “It reinforces the point that we are imaginative and ambitious in how we seek out new opportunities for our writers.”

Warner/Chappell UK MD Richard Manners said: “We’re hugely proud of Elbow, and the brilliant music they are producing for this historic occasion. They are a very British band, who create big, memorable, emotional music – so it was a great choice by the BBC.”

Roger Mosey, BBC’s Director of London 2012, predicted that the track “should be just about the most heard piece of music next year”.



Sony believes ‘career artist’ Ferguson has Adele and Amy factor

Sony has told *Music Week* it believes that Rebecca Ferguson will become a career artist who shares much of Adele’s appeal both in the UK and the US.

The X-Factor runner-up’s debut single, Nothing’s Real But Love, debuted at No.10 in the Official UK Singles Chart on Sunday. Her first album Heaven, co-written by Adele hitmaker Eg White, will follow on December 5.

Sony Music UK Chairman and CEO Nick Gatfield said: “The vision is that Rebecca is a proper worldwide artist who will have a very long and very successful career and she’ll continue to grow as an artist and a performer.

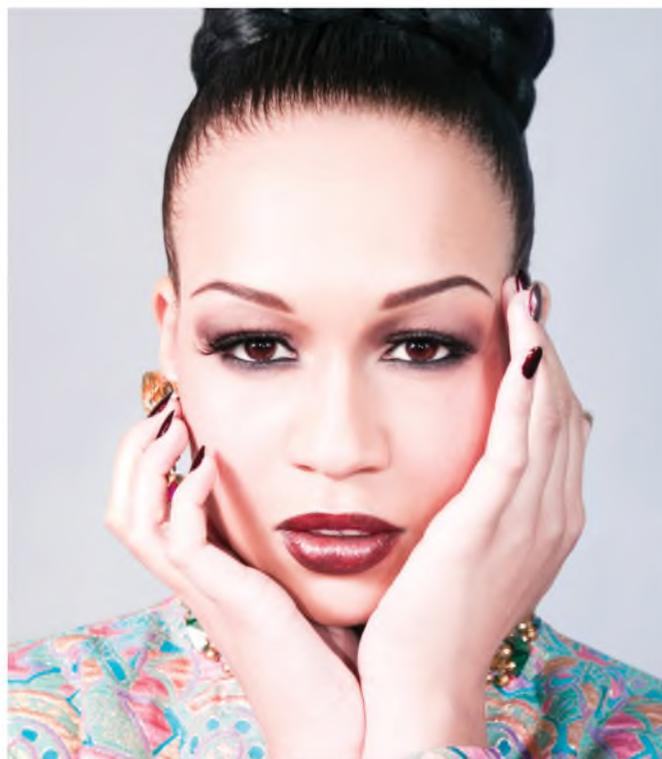
“I think she’s going to be around for a long, long time. Voices and writing talent like hers come along very, very rarely

we’re incredibly fortunate to have discovered her through the route that we did. There’s no reason she can’t be making records for us in 20 years time.”

Ferguson has the backing of Sony/RCA, input from Syco and the blessing and resources of Columbia in the US – where her label hopes she can build on the spotlight currently placed on “honest” female British singers.

“Eg had a vision which I shared with him that there’s an old soul in side of Rebecca and we wanted to get that out,” said Gatfield. “I think people love to feel that raw emotion and real honesty. I think that’s been a large part of the success with artists like Adele and Amy [Winehouse] – and it’s something that Rebecca absolutely has.”

Although both Sony and



manager Harry McGee from Modest are cautious to discuss opportunities created by Adele too closely, both believe an opening exists in the market for an artist of Ferguson’s calibre.

“Obviously you can’t say the ‘A word’,” joked McGee, “but the market is certainly more open to a pop-singer-songwriter, let’s call it – it’s primed for Rebecca’s arrival.”

Ferguson co-wrote her album and told *Music Week* she was confident in her convictions during the recording process: “I did really put my foot down with keeping my very personal tracks on the album. I basically said I wanted it to be something that in ten years time I’ll look back on and be proud of even if it doesn’t sell well. Regardless of what it does, I want to look back and say ‘that was me.’”

NEWS

DO NOT DISCOUNT SPOTIFY'S POTENTIAL, SAYS CO-OP AS IT MAKES NORDIC MOVE

Streaming services have 'revitalised' indie catalogue in Nordic regions

DIGITAL

BY BEN CARDEW

Indie label group Co-Operative Music claims that streaming has "completely revitalised" back catalogues for alternative music in the Nordic countries, as it opens its first operation in the area.

The company, which has opened offices in Australia and New York over the past year, announced the launch of its Nordic business earlier this week, a move that will see it trade under its own brand for the first time in the Nordic countries, with label managers in Sweden, Norway and Denmark.

Co-Op general manager Vincent Clery-Melin explained to *Music Week* that, at a time when many labels were neglecting the Nordic countries due to a decline in physical sales, Co-Op wanted



to put these territories on the map, making sure its releases were being properly promoted there.

Clery-Melin added that the four Nordic countries – Sweden, Norway, Denmark and Finland "are very open to new alternative music", with Fleet Foxes, for example, selling more than 30,000

copies of their debut album in the area.

And, after a few weeks that have seen streaming services take a kicking from many indie artists and labels, the Co-Op general manager claimed that the popularity of these services in the Nordic area – Spotify, for

example, apparently generates larger revenues for Swedish record companies than iTunes – has actually grown the music market there.

"The exponential increase of streaming has completely revitalised back catalogues for alternative music as well as given new exposure to alternative new talent," he said.

"It felt it was the right time for us to get our own full-time people as Co-Op was growing, and as the market was as well, both because Co-Op's group of labels is growing and because the digital revolution in Scandinavia is helping the market for our kind of music grow."

Clery-Melin said that the move would also allow Co-Op to source more local repertoire, adding that the company was currently looking at bands from both Sweden and Norway, as well

as indie labels in the area.

"The Nordic territories are a very important source of alternative repertoire and interesting new music," he said. "So the move to hiring our own staff is both about bringing in new repertoire from the region, helping our label partners sign artists from the region, and obviously doing the best possible job we can for all artists in these territories."

Clery-Melin also revealed that Co-Op is considering growing its US set up. It currently has a deal with Downtown Music and Fontana Distribution to provide it with headquarters in New York and label services to tap into North America.

"Next year I think we will focus on making sure all our international businesses do as well as they possibly can for our label partners," he said.

Nevrkla wins CEO of the Year

PPL's Fran Nevrkla has won the prestigious CEO of the Year Award at the Intellectual Property Awards.

The gong is one of ten Awards presented annually by the highly regarded Intellectual Property Magazine and comes at a fitting time: after Nevrkla's 11 year term in his joint role as Chairman and CEO of PPL, he is stepping aside as CEO in January. However, he plans to remain as chairman for the next two to three years.

"I do believe that especially in today's highly complex and at times polarised world, the value of IP rights has to be maintained, supported and enhanced wherever possible," he said. "After all, copyright and IP rights generally will become increasingly important to the

British economy and the future prosperity of UK plc as a whole.

"I have always enjoyed my job which is challenging but exciting and enjoyable which is a considerable privilege in itself.

To be recognised makes one feel that all the efforts are in a good cause and certainly not a waste of time."

Nevrkla notably expanded PPL to encompass performers as well as record companies – in addition to starting a full international service and offering the licensing of new media rights.

In 2010, the last year for which numbers are available, PPL and VPL collected £155m and during his full tenure the two companies have collected £1.4bn – more than the companies collected throughout the last century since PPL was formed in 1934.



BOX TV HIGHLIGHTS NEW OPPORTUNITIES

BOX TV'S NEW COMMERCIAL director Julie Wright is promising to work more closely with labels on bespoke ad-funded programming after the success of shows for Professor Green, The Wanted and David Guetta.

Wright, previously executive director, digital and mobile sales, EMEA, at Paramount, started at Bauer Media/Channel 4 joint venture Box TV last week. She replaces Richard Vivien, who left the company in July 2010.

Wright is charged with driving the company's overall commercial activity, which includes everything from selling programmes internationally to managing advertising sales.

However, she told *Music Week* she had identified several core "untapped opportunities" at the company, which broadcasts seven music channels in the UK – including cross-platform content distribution and international sales.

Another of Wright's priorities is developing the "more creative



aspects" of its advertising sales, including product placement and – especially – ad-funded programming, both of which are relatively new to UK TV.

And this is where labels come in. "They [labels] are less and less interested in traditional commercial TV spots or display

banners on the websites," Wright said.

Traditional advertising is not on its way out, of course, but Wright explained that there will be more "co-funded original programming, made to measure around the artist", such as the recent Professor Green series on 4 Music and Kiss TV.

Music distribution



Contact Matthew Allen, for further information on Gem Logistics

(T) +44 (0)845 456 6400 (F) +44 (0)845 330 3086

(E) matthew.allen@gemlogistics.co.uk (W) www.gem.co.uk/gemlogistics

Warth Park Way, Raunds,
Northamptonshire, UK, NN9 6NY



DATA DIGEST

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

▶ THE PLAYLIST



SUB-FOCUS

Falling Down ft. Kenzie May

(MTA/Mercury)
Falling Down is an engaging slice of obtuse production brilliance; a club favourite with firm commercial potential. (Single, tbc)



HIGH HIGHS

Open Season (Rocket Records)

Debut signing to the label arm of Rocket management, Open Season is an accomplished slice of folk infused pop, awash with stirring melodies. (From EP, December 19)



YOUNGMAN

Who Knows? (Polydor)

Earning his stripes serving as hype man for Benga and Skream, Youngman is chasing his own chance in the spotlight. Already a favourite of R1 (Single, January 15)



SWEDISH HOUSE MAFIA VS KNIFE PARTY

Antidote (Virgin)

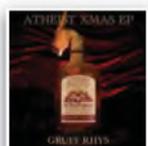
Knife Party and Swedish House Mafia deliver a dub-step-esque banger ahead of their Milton Keynes Bowl date. (Single, January 15)



THE MILK

B-Roads (XIX/Sony)

An irresistibly infectious slice of upbeat, beat driven pop from this first signing on Simon Fuller's new joint venture label at Sony. (Single, December 19)



GRUFF RHYS

Slashed Wrists This Christmas (OT/Pias)

From the forthcoming Atheist Xmas EP, Slashed Wrists is a ballad which draws influence from the darker side of the silly season. (EP, December 19)



JAKE BUGG

Trouble Town (Mercury)

Recently signed to Mercury, Jake Bugg sits stylistically somewhere in between Alex Turner and Buddy Holly. Not a bad place to be. (Single, tbc)



THE APACHE RELAY

Lost Kid (Ursignec)

Fresh from their first UK tour, Nashville based Apache Relay pen urgent, country rock songs that buzz with a youthful abandon. (From album, tbc)



RIVA STARR/FATBOY SLIM/BEARDYMAN

Get Naked (Moshi Moshi/Snatch)

This cheeky club track has a hint of novelty and the commercial release boasts a remix courtesy Carl Cox. (Single, December 19)



BEN HOWARD

The Fear (Communion/Islemc)

Another heartfelt single from Howard's top ten debut album, The Fear's release comes as Howard continues to sell out dates on his biggest UK tour to date. (Single, tbc)

BREAKOUT



LOIS & THE LOVE

Normal Management

Headlining the main stage at December's Christmas Breakout event on Wednesday December 14 will be Lois & the Love, bringing their mixture of ska, rock and psychedelia to Proud Galleries in Camden. The band promises energy and excitement with raw edge and swagger, great songs and standout front woman.

They will be joined by Firefox AK, The Dodo and King Charles on the main stage.

Get on the guest list at musicweek.com/breakout

SIGN HERE



ATP Recordings has signed **Tall Firs**. Aaron Mullan and Dave Mies will release their single Crooked Smiles on November 28. Album Out of It and Into It will follow in March 2012.

GIG OF THE WEEK



Who: Aloe Blacc
Where: Manchester Academy
When: December 7
Why: Aloe Blacc graces Manchester with his Bill Withers-esque vocal and tracks taken from top 10 album, Good Things.

SALES STATISTICS



CHART WEEK 47

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,188,139	2,662,093	765,209	2,441,226
PREVIOUS WEEK	3,112,103	2,067,807	373,419	3,427,302
% CHANGE	+2.4	+28.7	+104.9	+40.3
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	146,105,926	72,329,901	14,638,675	86,968,576
PREVIOUS YEAR	129,079,831	74,264,158	17,581,734	91,845,892
% CHANGE	+13.9	-2.6	-16.7	-5.3

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending November 28 2011



01 Military Wives Choir Xmas chart favourite over X-Factor
Monday, November 28



02 Midweek Chart update: Rihanna poised to overtake Murs
Friday, November 25

03 Official Singles Chart: Rihanna pips Olly Murs to No.1
Sunday, November 27

04 Viagogo defends second-hand ticket pricing
Monday, November 28

05 Anger as Grammys axe entire genres from awards
Monday, November 28

06 IFPI takes action against Pirate Bay
Monday, November 28

07 Sony Music launches new label
Thursday, November 24

08 Chew exits Polydor, Mortimer in as A&R boss
Thursday, November 24

09 ISM voices concerns over music education plan
Friday, November 25

10 US charts: Drake clocks up big numbers on Billboard 200
Thursday, November 24

CRITICAL MASS



metacritic
Keeping score of entertainment

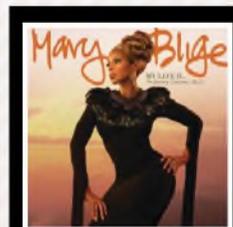
The average review scores of the biggest releases – all courtesy of Metacritic

www.metacritic.com



91

Kate Bush
50 Words for Snow



68

Mary J. Blige
My Life II...The Journey Continues (Act 1)



63

Rihanna
Talk That Talk

For daily news visit musicweek.com

THE MAGIC NUMBERS

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

296,000

Units of Now! 80 sold give it the biggest week-one of any album this year

950,000

Copies sold makes Jessie J and B.o.B's Price Tag the biggest selling collaboration of the year so far



8

Of Top 10 debut albums released this year by British acts

10

Years of The Streets come to an end. The band played their final gig at The Big Reunion in Skegness on Saturday

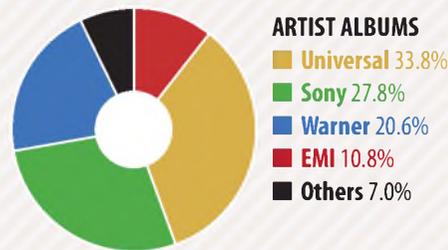
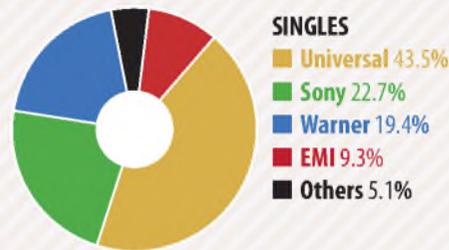
30

Distributors, including all of the major Hollywood studios and the UK's leading independent distributors, on board with HMV's new movie service hmvon-demand

19.3m

Annual loss in Pound Sterling announced by Classic Rock and Metal Hammer house, Future Publishing

MARKET SHARES BY CORPORATE GROUP WEEK 47



FEEDBACK

● Google adds Pirate Bay to search blacklist

David Brown: Not much of a surprise really of Google since they've now launched their new music service! Also very obviously this should have been actioned ages ago.

Mark: At last ...a logical bit of SEO service management...take note ISP's!

Kenton: Google Music looks like it's already paying labels dividends :)



● PRS supports Spotify amid royalties row

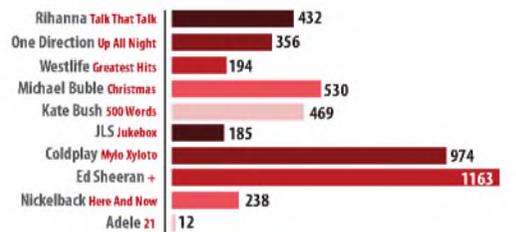
John-Paul Greenock: But what was the deal with Spotify by the PRS? And what of YouTube?

Steve Morley: Good to see the PRS is now selling us all out! So just because they might pay us 0.0001 or something like that per play we should be grateful? Going to try that later in the super-market; see if they take 1p instead of £1 for a Redbull. My defence will be that I'm not stealing it. Let's see how long it takes to call me a thief!

Mike Howlett: The calculation should be: how much would a single play on radio to 90,000 listeners pay?

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON NOVEMBER 25

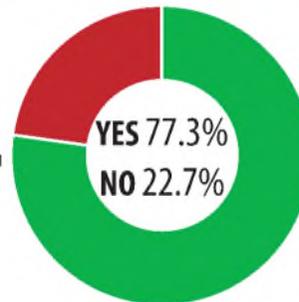


MUSO MUSIC TRENDS
Source: Muso.com

MUSIC WEEK POLL

This week we ask...

Can Google Music be a success without the support of all four majors?



Vote at www.musicweek.com

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



@emelisande Falling in love with Frightened Rabbit as I type... (Emeli Sande) Saturday, November 19



@tomdark Currently sat in someone's office listening to a tune so massive it might just be the next Pass Out. Fingers crossed...

(Tom Dark, Warner Music) Wednesday, November 23



@neil_mccormick In studio with lovely Rebecca Ferguson. Such a strong Liverpool accent she says X Factor like she's going to spit. Mind you, so do I. (Neil McCormick, Daily Telegraph) Wednesday, November 23



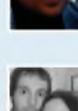
@LilyMercer Listening to Bone Thugz after interviewing Bone Thugz is a good feeling. (Lily Mercer, SB.TV) Wednesday, November 23



@MrsLRCooper Sorry, feel a bit bullyish now, hormones made me say it. Comedy Dave is brill. (Lily Cooper nee Allen) Thursday, November 24



@Biffco I met the Muppets Today. That is all. #cannowdiehappy (Richard 'Biff' Stannard) Saturday, November 26



@RachelDicks Just sing mmm bop if you forget the words. No one knows them beyond that anyway. #Xfactor (Rachel Dicks, Mercury Records) Saturday, November 26



@edsheeran Never owned a tv, just got myself one. It's hench. (Ed Sheeran) Sunday, November 27



@jettfury To all young music producers "distorted laptop drum machine drums do not guarantee excitement" (Geoff Barrow) Sunday, November 27



@grahamcoxon #kenrussell a brilliant loose cannon of a man... the worlds a safer place now, un-bloody-fortunately!



@BenjiKRogers Anger as Grammys axe entire genres from awards categories

<http://j.mp/uEf7dQ> - or perhaps just lose them all & quit this charade (Benji Rogers, Pledge Music) Monday, November 28, 2011



@frankarkwright1 Saw Frank Turner at the Hammersmith Apollo last night. The best Sunday night ever. Crowd went mental ! Loved it.

(Frank Arkwright, Abbey Road Studios) Monday, November 28

INK SPOTS

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



This week's NME comes fresh from the fridge thanks to its Cool List line-up for 2011, paying tribute to 50 artists from the nicely chilled to the stone cold. And yes, of course Jarvis Cocker is in there.

Heading into warmer climates (hopefully), NME looks ahead to 2012's festival season by listing the big names already confirmed for summer fun as well as dropping a bit of insider info on the betting man's favourites for headlining the likes of V, Isle of Wight and T in the Park.

Bleeding Knees Club are about to break if the NME crystal ball is in full working order and the reviews section is dominated by sevens as Kate Bush's 50 Words For Snow, Patrick Wolf's Brumalia, Dan Mangan's Oh Fortune and The Little Kicks' self-titled effort all stride confidently over six but fall just short of eight.



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



DATA DIGEST

PICTURE OF THE WEEK

A TON OF TALENT

November 29, O2 Arena, London: More than 100 potential stars of tomorrow will play the O2 as part of the December Sessions this month – and they're already trying out the stage for size. (Left to right: Lawson, Nikki Garnett, [SPEAKS], Son of Jack, Bibelots, I Am Harlequin and Black Dove Experiment.)



THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



JOSEPH 'JP' PATTERSON
(MTV'S THE WRAP UP)
White Powder Gold - EP
Twenty One Records

As well as having an authentic punk energy about them, White Powder Gold, at times also possess an audible hip-hop influence. Their six-track EP offering is blessed with some catchy hooks throughout, every track on here is worthy of XFM and BBC Radio 1 daytime airplay.



JOHN CLARKSON
(PENNYBLACKMUSIC)
King Porter Stomp -
Let it All Out UNITY Sounds

Despite its title, seven-piece reggae/ska act King Porter Stomp's single is curiously understated. The first chorus in this five minute epic comes 90 seconds in, the second over two minutes after that. KPT play the long game. Their surges of soft brass and bass evolve slowly, yet are totally hypnotic.



ADAM PARKER
(THIS IS FAKE DIY)
Toodar - Ten Paces
Self release

Toodar are the latest indie kids to get toes tapping, turning disco dreams into modern electric bliss alongside some rather enchanting, and quite literal, vocal highs. The latest track, Ten Paces, from the quartet is a surprisingly sweet and compelling affair, heading towards a peaceful Passion Pit vibe.



ANDY FYFE (MOJO)
Dan Mangan - Oh, Fortune City Slang

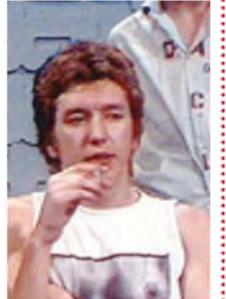
Orchestration and post-punk are just two unlikely innovations Mangan brings to his second album, but the Vancouverite never loses the economy of his former solo strumming style. Anyone concerned alt-folk is fast becoming the new prog should take great heart that someone has found a way to make melancholy so tuneful and clever

ON THIS DAY

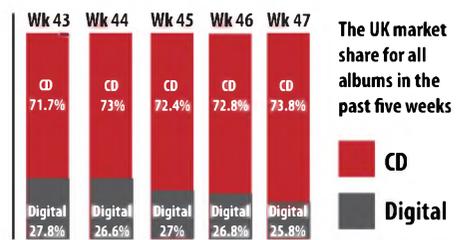


Wednesday December 1, 1976:

The Sex Pistols appear on ITV's Today show as stand-ins for Queen. Taunted by interviewer Bill Grundy, guitarist Steve Jones barks: 'You dirty bastard...you dirty fucker...what a fucking rotter!'



DIGITAL vs PHYSICAL



CAMPAIGN SUPERNOVA

WESTLIFE • Greatest Hits

RADIO: Single Lighthouse B-Listed at Radio 2 and play listed on Magic. The band also performed at the Proms in September and a Magic interview is set to run around release.

TV: Performances on Strictly, Children In Need, Loose Women, QCV, Lorraine, This Morning and interviews on Alan Carr, BBC Breakfast, Strictly It Takes Two, Daybreak, T4. Meanwhile an

ITV Special on the band is set to run in December.

SINGLE: Track Lighthouse was released on November 14 both digitally and physically and follow-up, Beautiful Word is slated for release December 12.

LIVE: Full UK arena tour covering Newcastle, Cardiff, Sheffield, Nottingham, Liverpool, Glasgow and London.

TV: Extensive TV campaign around album release leading into Christmas is promised.

OUTDOOR: Westfield Stratford and London Music Partnership digital spectacular and video wall in November and Tesco.

ONLINE: Advertising across Ticketmaster, Live Nation, Facebook, ITV, Google Search and Youtube.



THE LOWDOWN

Label: RCA
Contact: Sarah Hall
www.sarah.hall@sonymusic.com

ON THE RADAR ANDY ROBINSON

Multi-instrumentalist and acoustic, indie-folk singer-songwriter Andy Robinson is being championed by the likes of Janice Long at Radio 2, Ex-Billboard chief Tamara Conniff and, rather oddly, Will.i.am from the Black Eyed Peas who was introduced to his music by well-connected manager/publisher/Palawan Productions label boss John Campbell, who's previously worked with The Bee Gees, Shakespeare's Sister and Boyzone.

Robinson has also gained support when Radio 2 and Q playlisted his track, First Time. Talking to *Music Week*, he described his

forthcoming single Without Love (that has been mixed by Grammy-nominated Ruadhri Cushnan) to be "Like a dance with salsa rhythms, a 50s swing and a big euphoric Neil-Young-like chorus with nice country harmonies. I've also got four gospel backing singers and my voice in a 5-part harmony... With everything that's going on at the moment I felt like it was an important song to release - in a world of individualism I think it's really important that we have a little bit of love."

As for his forthcoming album, *Beneath the Ballroom*, Robinson promises a mixture of "angry songs, beautiful euphoric

moments, intimate acoustic, night-mares... I tried to create a soundscape, like a film phonically." It's instrumentally rich, like most of his work - Robinson plays live with his 'irreplaceable' fiddler John-Joe and when he can, likes to add drums, bass and guitarist, and recently brought in trombone, tuba, cornet player for his US tour.

As his campaign gains momentum both at home and across the pond, Robinson is certainly recognising his artistic progression: "When I met [manager] John I was still a caterpillar munching leaves, now I'm coming out of my cocoon."

LIVE & RELEASE SCHEDULE

DISCOGRAPHY

April 2009 first album:
England's Bleeding
December 2009 single: First Time

RELEASES

Dec 19 single: Without Love
January 2012 second album:
Beneath the Ballroom

LIVE

December
Thur 8 - Elgin Christmas party

Wed 21 - 02 Academy 3, Birmingham
Wed 28 - Vince Powers
Power Bar, Kilburn

February/March 2012

Feb 22 - Memphis Folk Alliance (US)
Mar 11 - SXSW (US)
US West Coast tour (TBC)



LABEL

Palawan Productions Ltd 001-310-213-0776

UK PUBLICITY

James Davies - Darkhorse Publicity
07595 899 054 / 020 7193 6886

MANAGEMENT

John Campbell - JCMusic 07876 461 217

HE SAID / SHE SAID



Keith Flint is a bit excited about The Prodigy's only 2012 festival appearance at Download as he shares his enthusiasm with *Kerrang!* magazine.

“The immense energy, the moshing, the contorted bodies just slamming... We are going to bring the party and make sure it rocks... it's gonna be f*cking ferocious!”

TAKE A BOW TEAM SUSAN BOYLE



THE LOWDOWN

Album: *Someone to Watch Over Me*
Highest chart position: No.1

Label: Syco Music

Label MD: Sonny Takhar

A&R: Nick Raymonde and Anya Jones, Syco

Manager: Andy Stephens

Marketing: Emma Isenman, Syco

Head of Syco PR: Simon Jones, Hackford Jones

National Press: Nicola Phillips

National Radio: Leighton & Woolfie, Hungry & Woods

Regional Radio: Clare, Promostint

TV: Jacqui Quaife

MUST-SEE MUSIC TICKETING CHARTS

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	NEW	FLORENCE + THE MACHINE
2	1	COLDPLAY
3	NEW	BRYAN ADAMS
4	3	ONE DIRECTION
5	9	OLLY MURS
6	5	RIHANNA
7	4	WESTLIFE
8	6	ED SHEERAN
9	2	LADY GAGA
10	NEW	BRUCE SPRINGSTEEN
11	NEW	NOEL GALLAGHER
12	NEW	IL DIVO
13	NEW	REBECCA FERGUSON
14	18	MCFLY
15	NEW	CHER LLOYD
16	10	STEPS
17	14	EXAMPLE
18	11	DOWNLOAD
19	8	MICHAEL BUBLE
20	12	JLS

VIAGOGO

Secondary Ticketing Chart

POS	EVENT
1	COLDPLAY
2	FLORENCE + THE MACHINE
3	WESTLIFE
4	BRYAN ADAMS
5	RIHANNA
6	KASABIAN
7	X FACTOR LIVE
8	JINGLE BELL BALL
9	SNOW PATROL
10	JLS
11	IL DIVO
12	GEORGE MICHAEL
13	NOEL GALLAGHER
14	THE WANTED
15	DEF LEPPARD
16	STING
17	OLLY MURS
18	ED SHEERAN
19	NYE RE:WIRED
20	PAUL MCCARTNEY

HITWISE

Ticketing websites

POS	WEBSITES	VISITS SHARE
1	TICKETMASTER UK	29.57%
2	SEE	9.04%
3	ENTS24	6.53%
4	VIAGOGO	5.87%
5	SEATWAVE	3.43%
6	TICKETWEB UK	3.11%
7	GET ME IN!	2.85%
8	LIVENATION	2.75%
9	TICKETS.COM	2.46%
10	SONGKICK	1.95%
11	O2 PRIORITY	1.93%
12	TICKET LINE	1.53%
13	TICKETSOU.P.COM	1.39%
14	ALLGIGS.CO.UK	1.32%
15	BOXOFFICE	1.26%
16	EVENTBRITE	1.12%
17	TICKETMASTER	1.09%
18	TIQ IQ	1.05%
19	LONDONNET	0.81%
20	MEAN FIDDLER	0.80%

HALL&NOTES



THE HARLEY, SHEFFIELD

334 Glossop Road
Sheffield
S10 2HW
Tel 0114 275 2288
Web www.harleylive.co.uk
Bands contact
kate@theharley.co.uk /
sarah@theharley.co.uk

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28/11 Colourmusic
11/12 Iceage
23/12 Hey Sholay



16/02 The Leisure Society



19/03 Summer Camp

THE BIG INTERVIEW MARTY BANDIER

BANDING TOGETHER

Having originally led EMI Music Publishing for 17 years, Sony/ATV CEO Marty Bandier has 'a smile on his face' at the thought of reuniting with the songs and songwriters he knows so well

PUBLISHING

BY PAUL WILLIAMS

As the man who led its elevation to become the world's undisputed top music publishing company, Marty Bandier is not about to throw away EMI Music Publishing's legacy or name.

The New Yorker headed the company globally for 17 years, before in April 2007 joining Sony/ATV as worldwide chairman and CEO, leaving behind countless memories and achievements but retaining in his heart a desire that one day he would win back control of EMI Publishing's catalogues and songwriters.

Regulatory approval notwithstanding, that dream has now become a reality for the seasoned music publisher whose company last month led a consortium – also including the likes of Mubadala Development Company, Jynwel Capital, the Blackstone Group and David Geffen – to buy EMI Publishing from Citigroup for \$2.2 billion (£1.4bn).

In the same way Universal's purchase of EMI's recorded music division has raised questions over whether the famous British music major will continue to retain any individual identity or simply be absorbed into the giant major's operations, many will be having similar thoughts about the publishing company. But Bandier knows and cares too much about the business just to wipe those years of history away and, lest we forget, it was Thorn EMI's purchase back in 1989 of his company SBK's publishing interests that formed the basis of what we now know as EMI Music Publishing.

So to Bandier it is a no-brainer. "The EMI brand will be maintained," he tells *Music Week* in an exclusive interview. "It's too good a brand to make disappear. We have got a lot yet to figure out how in terms of how it will be structured, but clearly that brand will stand as will Sony/ATV's."

He explains the two publishing companies will not exist as entirely separate operations,



RIGHT
"It's a really great consortium of people and institutions": Marty Bandier on the group that has driven the purchase of EMI Music Publishing



with Sony/ATV controlling 38% of EMI Publishing within the consortium, "but we would look after the EMI assets at Sony/ATV and we couldn't do that without the help of the people who are there at EMI".

"It will all sort of come together in some fashion, but there is nothing engraved in stone yet," he adds. "We will be looking for the best

quality people in trying to put all this together, but EMI will be a separate company owned by a group of investors that Sony Corp is a minority shareholder in and Sony/ATV's responsibility and my responsibility will be to look after those new assets and make them grow."

Unlike if BMG Rights Management, Sony/ATV's rival for the publishing company, had been the successful buyer, Bandier's long previous history with EMI means

he is already incredibly familiar with its catalogues, songs and many of its songwriters. That he believes was "a big advantage" in the consortium making the deal. "For me and for Sony we didn't have some of the normal angst and worries that an outside buyer would have in terms of the quality and depth of a catalogue and when those songs might revert or disappear," he notes. "I remembered those and was prepared to take full responsibility in our investment on the knowledge of I knew that was a sound company in terms of its songwriters and songs and people."

Although detailed work began earlier this year in trying to buy from Citigroup EMI Publishing, which is now the world's second biggest music publisher behind Universal Publishing since the rival's purchase of the original BMG Publishing, Bandier explains that he had initially tried to take it over when he was still running the company.

"I wasn't successful and, quite honestly, it was one of the reasons that I left and went to Sony. They offered me an opportunity to feel like not only was I an employee, but someone who had an equity stake in a sense in the company," he says. "That doesn't mean I was treated unfairly in terms of my compensation or quality of life at EMI. It just meant one day I woke up and realised I had been running this company for 17 years and that I had really built it and actually given it its name. In America the company was known as Screen Gems; in different parts of the world it had different names, so we actually made it EMI Music Publishing with a logo and consistency and it was sort of like really giving birth to a baby."

He suggests that when he joined Sony/ATV in April 2007 he "never thought about EMI" and instead "was devoted to growing Sony/ATV, which I did for five years".

"I was very cautious about becoming emotionally attached to the concept again [of buying EMI Publishing] because I had gone through it before and had been disappointed, but I must say Sony Corp was really supportive and thought that it would be an incredible opportunity for us to be involved with."

That plan to take over the company really started to take shape this spring as "there were rumours it would be for sale".

Sony Corp's CFO Rob Wiesenthal, who Bandier describes as "a really close colleague of mine", was charged with "putting together an incredible team of investors". This included Sony as a minority shareholder, while Bandier notes the search was for "investors that were looking at a longer-time horizon than the customary private equity investors whose time horizon is maybe five years and then they want to monetise whatever they have and dispose of assets".

"The EMI brand will be maintained. It's too good a brand to make disappear. We have got a lot to figure out in terms of how it will be structured, but clearly that brand will stand as will Sony/ATV's"

MARTY BANDIER

BELOW
Come together: Subject to approval, the likes of EMI's Calvin Harris will be standing shoulder to shoulder with Sony/ATV's Lennon & McCartney catalogue

"Rob found a terrific combination of people including David Geffen who is probably one of the smartest guys to ever come out of the music business," he says. "I have known him very well for a long time and I always talked to him about EMI. He always loved EMI and he was someone I talked to years and years ago."

"It's a really great consortium of people and institutions from a sovereign to traditional investors and someone like David Geffen. Rob Wiesenthal did an unbelievable job in putting those pieces together and walking us through this transaction."

From the outside, if the media reports were to be believed, in a two-horse race for the publishing company, BMG Rights' combination of Bertelsmann and KKR was always out in front, which is why many were surprised when it was announced the Sony/ATV-led consortium had won. That perception, though, suited Bandier and his colleagues just fine.

"It was our strategic plan to underplay where we were and what we thought," he recalls. "We were happy when people kept on saying BMG was leading because instinctively we believed we knew the asset better than anyone else between myself and people who worked for me who came from EMI. We had enough synergies that we felt our pricing was correct so we never once doubted we were going to get it and we never said a word to anyone – anyone – outside a handful of the circle of people who worked on the transaction of where we thought we were in terms of the deal. We were thrilled and delighted everyone in the press and maybe even BMG and KKR believed it was a slam dunk for them."

Having beaten BMG to the deal, Sony/ATV now has the tricky task of getting its purchase through the regulators. They will have to make a judgement on whether to allow the coming together of EMI and its 1.3 million-song catalogue with the fourth biggest music publisher and a 750,000-song catalogue in Sony/ATV that includes Lennon & McCartney, Bob Dylan, Lady Gaga, Jessie J and Ed Sheeran.

Bandier has been around long enough to know one wrong word here or there on such matters could play badly with the regulators so he is largely staying mute on the issue. However, if Sony/ATV did the deal in the first place, surely it must have



been confident it would win approval for it. "That's a safe assumption, but that doesn't mean anything because at the end of the day we have to go through the process and the fact we are the smallest of the majors is significant. But I think I would rather not say much more than that," he says,

As to where this purchase will rank in the career achievements of someone who is widely regarded as the world's most successful music publisher, Bandier

ABOVE
All smiles:
In action for
Sony/ATV with
Lauren Pritchard
and Eg White and
(above right) with
his son Max Da
Silvano



is also wisely cautious. "I'll let you know in about two years. It could be ranked as the greatest accomplishment or it could be the worst," he says.

"My mum told me to be careful what you wish for. I don't look at it as an accomplishment. I think my story was still a good one whether we acquired this or not. I just think it's wonderful and coincidental I have such familiarity with the songs and the songwriters and the people that it makes it easier and puts a smile on my face based on the communications I've gotten from lots of the EMI employees. They're happy that Sony/ATV are somehow the victors in this process."

REUNITED FORMER EMI STAFF RETURN TO THEIR ROOTS

MARTY BANDIER CONFESSES to the absolute pain he felt hearing one of the great songs from EMI Music Publishing's rich catalogue knowing he was no longer running the company.

"I used to feel like a knife was put into my heart when I would be listening to the radio or watching TV and I'd hear a song from the great Motown/Jobete catalogue or a song by Queen or a song by Rod Stewart or any of the songs that came out of the MGM or United Artists motion pictures I had acquired along the way and I'm not even talking about the contemporary stuff," he says.

"We signed Alicia Keys when she was like 14 years old. I think the pain of not being associated with those songs eased over a period of time and I'm hoping to get back that good feeling of being reunited with them."

That feeling of reunion will go far beyond Bandier at Sony/ATV as a number of his staff at the music publishing company used to be with him at EMI, while many of the people still at the bigger major had long histories working under him.

Among those now at Sony/ATV who will need no introduction to EMI is Jody Gerson who ran EMI Publishing's west-coast operation for 17 years and became Sony/ATV's LA-based co-president in early 2008. On this side of the pond



EMI reunion: Sony/ATV's Jody Gerson (left) and Janice Brock

Sony/ATV UK artist relations director and international acquisitions VP Janice Brock spent 18 years working for EMI Publishing in New York.

Brock worked with Bandier at SBK prior to them both moving over to EMI, as did EMI Publishing UK's president

Guy Moot whose publishing career now seems to have gone full circle as before joining EMI he worked for ATV Music in the days before its tie-up with Sony's publishing interests.

One staff reunion, however, that is unlikely to be played out in this deal is that of Bandier and Roger Faxon, now EMI Group CEO, who spent many years working with Bandier at EMI Publishing and became its sole chairman and CEO in March 2007 just ahead of his former colleague showing up at Sony/ATV.

As to what the takeover means to Faxon and any possible role for him, Bandier diplomatically answers: "I don't know," before quickly adding, "I think he'll do just fine."



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BUSINESS ANALYSIS Q4 SALES

EDITORIAL

Physical market fails to find the festive spirit



Q4 HAS ALWAYS BEEN ABOUT the blockbuster album, the time when record companies roll out their biggest releases of the year to a hopefully eager public.

On paper at least the schedules all looked pretty good going into the current quarter with new albums readied from a wealth of superstars including Coldplay, Florence + The Machine, Susan Boyle and Michael Bublé, suggesting this year was at least in with a fighting chance of competing against Christmas 2010 and its Robbie and Take That reunion.

But, while there has been the occasional highlight, among them Coldplay's Mylo Xyloto opening with 208,000 sales and Rihanna's Talk That Talk last week shifting 163,819 copies during its week of release, overall the supposed blockbusters have thus far failed to sparkle. Most of them are clocking up sales figures significantly lower than their 2010 equivalents, leaving the albums market so far in Q4 down 10% on 2010, a Christmas market which, despite having Take That's Progress, still ended up shrinking by 14.3% on the year before.

"When you look at the CD albums market, some fundamental questions start to get thrown up about how much the industry can still rely on the festive gift-buying market to lift its bottom line"

The sharp fall during this year's Christmas countdown is clearly disappointing, although it should not come as too much of a surprise given the drop in album sales year-on-year has continued to worsen the older 2011 has got. But when you look specifically at the CD albums market, some fundamental questions start to get thrown up about how much the industry can still rely on the festive gift-buying market to lift its bottom line. A fifth fewer CDs were bought in the first eight weeks of Q4 this year compared to the same period 12 months ago, meaning some 3 million albums that might have become Christmas presents or personal purchases defiantly stayed on shelves. That is quite a shift in just a year.

The digital albums market continues to offer plenty of encouragement and was 46% higher in unit terms across those first eight weeks compared to the same weeks in 2010. The vast majority of that steep rise can be explained by the sector further building on the momentum of sharp increases earlier this year and was helped by the digital performances of several individual titles, including Coldplay and Florence's latest albums.

But at this gift-buying time the shift from physical to download does prompt the question: who is really going to give a digital album as a Christmas present? It is a dilemma facing the industry, which has always relied on the festive market to make up a decent chunk of its annual sales.

However, this same format change could ultimately result in labels' biggest releases being spread more evenly throughout the year rather than tightly squeezed into the Christmas run-in as music as a gift purchase becomes less of a big deal and sales have to be won in other ways.

Paul Williams, Head of Business Analysis

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

Q4 ON THE FLOOR

Awash with big names in the release schedules, album sales this Q4 have nevertheless failed to live up to expectations. We compare this year with 2010's figures



Q4 highlight: Coldplay's Mylo Xyloto broke the trend with opening-week sales of 208,343

QUARTERLY FOCUS

BY PAUL WILLIAMS

A lack of firepower among Q4's biggest releases is taking its toll on the Christmas albums market with sales slipping year-on-year by around 10%.

In the first eight weeks of the quarter 1.8 million fewer albums were sold in the UK compared to the same period last year, according to Official Charts Company data, while sales were down in every individual week when pitched against the equivalent seven days in 2010. These weekly falls ranged from around 1%, the week when Coldplay's Mylo Xyloto was released, to more than 30% when the 2011 market had to compete against record-breaking first-week sales achieved by Take That's Progress in November last year.

Although a decline in album sales is being felt across the market, it is most pronounced right at the very top as in all but one of these eight weeks the number one album each week sold significantly fewer copies than the number one album did 12 months earlier. This pattern was set immediately when in the first week of Q4, Island act James Morrison's (*inset above*) The Awakening spent a second week at the top after selling 36,411 copies, 57.2% fewer than Parlophone's Tinie Tempah album Disc-overy managed when it debuted at number one exactly 12 months before.

There was an even bigger decline the following week when Sony's Steps album The Ultimate Collection reached number one with 34,200 sales,

71.9% down on the chart-topping tally of Robbie Williams' EMI best of In And Out Of Consciousness during the same week in 2010.

Even an encouraging start for the Sour Mash-issued Noel Gallagher's High Flying Birds album, which debuted at one with 122,530 sales in the third week of the quarter, was not able to pull things back as its total was 33.3% down on what the Columbia-handled Kings Of Leon album Come Around Sundown sold to enter at the top in the same week the previous year.

The only respite in the quarter so far came with Parlophone's release of Coldplay's fifth studio album Mylo Xyloto, which sold 208,343 copies to top the chart and currently stands as the period's overall top seller with 410,835 copies bought. Its sales were 186.9% higher than Come Around Sundown achieved during its second week at the top in 2010 and helped to bring that week's total sales in just 1.3% lower than the equivalent week 12 months ago.

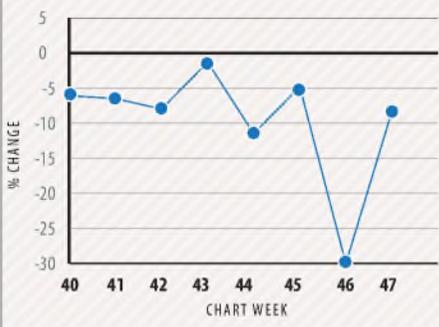
Sales in the week Coldplay topped the chart were just 25,812 units down on what was sold during the same week in 2010, according to the Official Charts Company's weekly figures, although this pick-up was followed by steeper declines during the next two weeks with the market dropping by 11.5% and 4.8% respectively on the same two weeks last year.

Those falls were hardly the greatest preparation for what was always going to be an extremely big ask for the Q4 market this year when it came up against the week in 2010 when Polydor's Take That



EXECUTIVE SUMMARY

YEAR-ON-YEAR CHANGE 2010-11



- Album sales down 9.7% year-on-year in first eight weeks of Q4
- Physical albums market declined by 18.9% over the same period
- Digital album sales rally by 46.0% during the eight weeks compared to the same timeframe in 2010
- The weekly albums market down year-on-year between 1.3% and 30.8% (see graph above)
- Coldplay's Mylo Xyloto biggest seller of the quarter so far with 410,835 sales

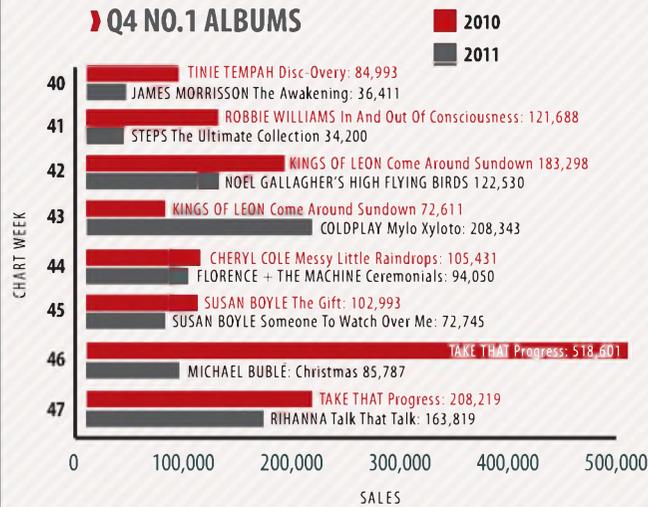


album Progress debuted at number one after selling 518,601 copies, the highest first-week sales achieved by any album in the UK this century. Twelve months on and the market could not even come anywhere close to matching that with Reprise/Warner Bros act Michael Bublé topping the artist albums chart with 85,787 sales, 83.5% down on Progress's numbers a year earlier, while overall album sales were 30.8% lower than the same week in 2010 when more than 750,000 extra albums were sold than a year later.

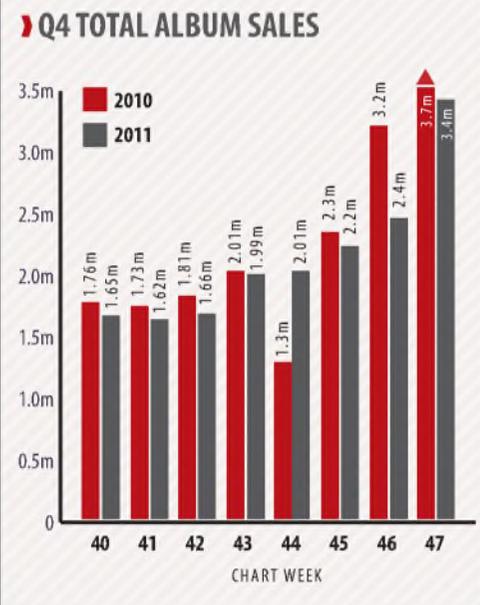
Even excluding the week Take That debuted at number one in 2010 with more than half-a-million sales and the same week in 2011 from our calculations, the drop in sales achieved by number one albums so far in Q4 is far steeper than the overall year-on-year decline in the albums market. While the overall albums sector was 9.7% lower during the first eight weeks of the quarter, sales achieved collectively by albums topping the chart were 16.7% down when not including the record-breaking Take That week and 41.5% down if Progress's first-week numbers are included.

Even some of the acts that crop up among Q4's biggest sellers have seen their sales notably down on previous releases. Mylo Xyloto achieved the third highest first-week sales of the year and the best opening-week tally so far in the quarter, but that was still 93,731 units fewer than predecessor Viva La Vida Or Death And All His Friends sold when it debuted at one in June 2008. Susan Boyle's third

Q4 NO.1 ALBUMS



Q4 TOTAL ALBUM SALES



ABOVE
Sales each week of the number one artist album between chart weeks 40 and 47 in 2010 and 2011

LEFT
Comparison of total album sales each week between chart weeks 40 and 47 in 2010 and 2011

Source: Official Charts Company data

LEFT
A year's a long time... Susan Boyle's 2011 release sold some 30,000 albums fewer than her equivalent last year in first week of release

PHYSICAL vs DIGITAL FORMATS UP & DOWN

PHYSICAL ALBUM SALES are declining in Q4 at nearly twice the rate of the overall market with the sector shrinking year-on-year by around a fifth.

In the first eight weeks of the quarter around 3 million fewer CDs were sold compared to the same period in 2010, an 18.9% drop, while the physical albums market was 42.3% smaller than it was over the equivalent timeframe five years ago.

However, as consumers increasingly turn their back on CDs, they are embracing digital albums in the run-up to Christmas like never before with the market growing between chart weeks 40 and 47 by 46.0% year-on-year and reducing the year-on-year drop to the overall albums market to 9.7%. During these weeks more than 1.2 million extra digital albums were sold compared to over the same period in 2010 and this increase has included some significant high numbers for some individual titles, including Mylo Xyloto by Coldplay.

The Parlophone album broke weekly digital records when it sold 83,675 units on the format during its week of release at the end of October. This represented 40.2% of its first-week sales and helped to push the weekly digital albums market above 500,000 sales for the first time. Download album numbers that week checked in at 532,442 units and were above half a million during the following week, too, reaching 519,146 units as Island act Florence + The Machine's Ceremonials debuted at one with a 42.6% digital share. By contrast, when Syco artist Susan Boyle's Someone To Watch Over Me replaced Ceremonials at number one the following week just 3.6% of its sales were achieved digitally, while the digital share of Warner Bros's chart-topping Michael Bublé album Christmas has also been particularly light, coming in at around 13%.

It is no surprise to note that it is the compilations market suffering far bigger declines than artist titles with the sector down 17.7% year-on-year during the first eight weeks of Q4 compared to artist album



sales dropping 8.3%. The big drop in various artist business came despite an impressive start a week ago for EMI and Universal's latest Now! title (80) which recorded 80,609 sales during its first day and 295,823 by week's end.

However, this was still 37,949 sales down up on 2010's equivalent Now! release, 77.

Meanwhile, the singles market has grown by 12.1% on the year during the first eight weeks of Q4 with 25.3 million units having been sold compared to 22.1 million during the same weeks in 2010.

ABOVE
Highs and lows: Now! 80 enjoyed strong first-week sales in a declining compilations market while Florence + The Machine's digital share for Ceremonials was promising

MARKET RESEARCH

THE HEAR AND NOW

We reveal the BPI's new consumer insights research - and some surprising market opportunities

ANALYSIS

The UK's digital music marketplace is buzzing with new launches from BlackBerry, Virgin Media, Deezer/Orange and Pure. Other major new services - for example, Google Music - are in the pipeline.

There are almost 80 digital music services in the UK - more than any other country - but can we avoid the difficulty of some other markets, where too many services are chasing similar customer segments with near-identical offerings?

The BPI believes that industry itself must take the lead, helping new services achieve a clear and distinctive market position that targets valuable and unmet market needs. The industry can't just lean back and license - it needs to leverage its expertise and understanding of music fans to help boost the breadth of services that consumers enjoy.

BPI chief executive, Geoff Taylor, explains that the BPI's Innovation Panel, launched in 2009, was created for exactly that purpose. "The BPI is well known for the work it does combating piracy, but we have never believed that enforcement on its own is the solution to grow the business.

"Encouraging consumers into the legal market through projects like Music Matters remains important. But we're also listening to the needs of music fans, and distilling and sharing those insights with service operators to help ensure consumers have exciting, innovative services to choose from."

The Innovation Panel has worked with a range of partners including Tesco, BT, mflow, We7, eMusic and others through Open Session discussions that have focused on new opportunities and service design.

Sitting on the panel are a broad cross-section of digital and commercial executives from major record labels, independents and publishers. The conversations about digital music consumers are underpinned by new market research, led by Keith Jopling and BPI research director Chris Green, extracts of which are featured here for the first time.

Future digital services still have plenty of untapped market niches to exploit. Any service looking to dominate their niche will need to be global - achieving scale remains critical to digital business models - but that's a great reason why the UK remains fertile ground for incubating services.

The BPI asked UK music fans of all ages to estimate their personal 'earspace' (see Fig. 1) - how they consume music across the entirety of possible ways it can be accessed. Looking at the market as a whole, the CD remains the most popular way of enjoying music, still accounting for more than a third (36%) of listening overall. Radio remains popular, with just over a fifth (21%) of earspace.

The proportion of listening that comes from paid-for music increases with age (see Fig. 2). This reflects the growth of online ad-supported services - younger consumers are more likely to spend more

"We must ensure our innovation efforts are not all focused far ahead of more mainstream consumers"

GEOFF TAYLOR, BPI



time listening to music from 'free' sources like ad-funded streaming, YouTube, free downloads and tracks copied from others.

Geoff Taylor believes that this represents a significant challenge for the industry. "Labels have responded positively to consumer expectations and the threat of piracy by licensing on-demand, ad-supported services. But we need to understand better the impact these services have on piracy and on other channels, if we are to maximise their contribution to industry growth."

The UK has never been a 'one size fits all' market, but it is increasingly fragmented as more and more music sources are created. Building on the segmentation work done last year by FBRG / UK Music, which identified eight distinct household segments for music consumption, the BPI's Innovation Panel took the analysis further by looking in-depth at the digital music journey for each segment. The needs of each segment were mapped against the current range of UK music services.

Each segment was analysed according to their music spending, identifying the quantity of spend and the proportion that is digital. Four segments - Going Digital, Affluent Digital Converts, Music Obsessives and Physical Fanatics account for 90% of music spending in the UK.

While iTunes is by far the most popular music service, not all segments are heavy iTunes users. For example, just 47% of Music Obsessives buy from iTunes.

Spotify use is growing but still niche - with around 10% of UK households saying they use the service regularly to stream music. Again, usage of Spotify by segment varies - from 14% of Music Obsessives to just 4% among the Digital Dabblers.

While the insights are driven by digital habits, it is worth noting that the majority of music consumers still buy music on CD and it accounts for 54% of music spend. Even digitally engaged segments like Music Obsessives and Digital Dabblers currently spend more on CD than digital formats.

Every segment contains at least some element of music piracy from filesharing and copying, but illegal consumption of music is most prevalent among Music Obsessives, the Budget Conscious

and, in particular, Generation Free.

Industry consultant Keith Jopling, who led the IP process for BPI and conducted the insights and mapping work, stated, "The Insight work dispels a few myths: that everyone wants streaming and not ownership; that the CD is dead; or that there are no clear new opportunities in digital.

"We know the long-term direction of travel," confirms Jopling. "But for the next three to five years, we have a window of opportunity to innovate in every format if we want to return music sales back into growth.

"It also confirms some tough challenges, like the ascendancy of multiple ways to consume music at no cost to fans. We need to look at more B2B opportunities to fill this gap."

Owning music and keeping a music collection remains surprisingly important in all market segments, despite the growth of subscriptions and emerging cloud services. Around two-thirds of UK music consumers still want to own their music and 56% stress that they like having a music collection to keep. The desire for ownership has held up since the first FBRG study in 2009, despite an avalanche of publicity surrounding streaming and subscription music services (see Figs. 4 and 5).

Taylor believes that the industry must not underestimate the value of the desire for ownership. "We must ensure that our innovation efforts are not all focused far ahead of more mainstream consumers," he warns. "Premium subscriptions have strong appeal to hardcore music fans and high-spending digital converts, but we must continue to innovate in services that are more familiar to traditional physical buyers.

"The *a la carte* business is growing strongly, but still has untapped potential in areas like bundling and gifting. Cloud services will play an important role in developing familiarity with streaming and should offer a helpful bridge between traditional ownership and on-demand access models. The mix of industry revenue is likely to trend over time towards streaming and subscription, but in the medium term we must ensure we make digital ownership as attractive as possible."

The work of the BPI's Innovation Panel is progressing, with a number of new initiatives being taken forward including a review of future options for physical formats, new audio-visual formats and better service development between rights holders and ISPs.

Jopling adds, "More than ever, new services and rights holders need to work together in partnership to develop new features and services - drawing on shared insights and building joint marketing plans. The BPI Innovation Panel is just one of many initiatives needed to drive closer partnership and collaboration."

■ The full research findings, with detailed segmentation information, are available from chris.green@bpi.co.uk



"We know the long-term direction of travel. But for the next three to five years, we have a window of opportunity to innovate in every platform"

KEITH JOPLING,
INDUSTRY CONSULTANT

During June 2011, the BPI's Digital Music Innovation Panel conducted a survey into music consumption patterns in UK households, sampling 1,000 adults with quotas on age, gender and household composition...

Fig. 1

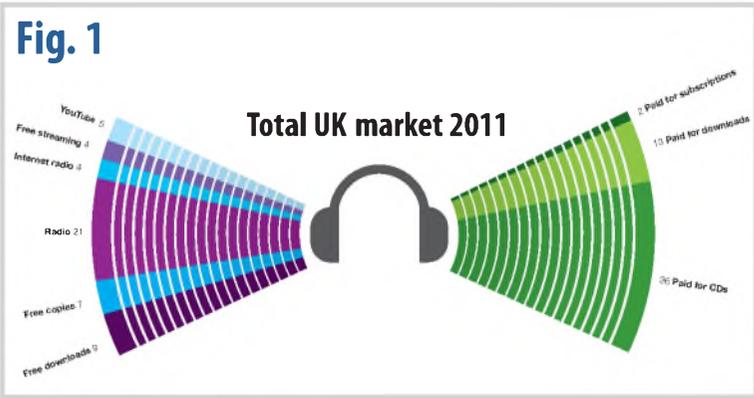


Fig. 2

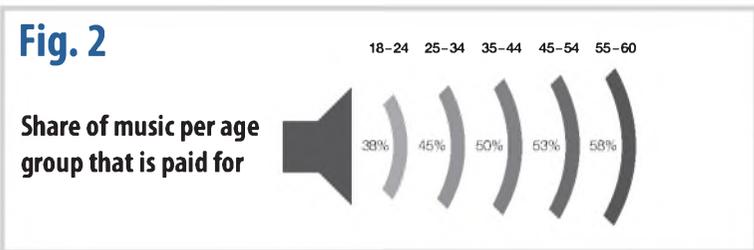


Fig. 3

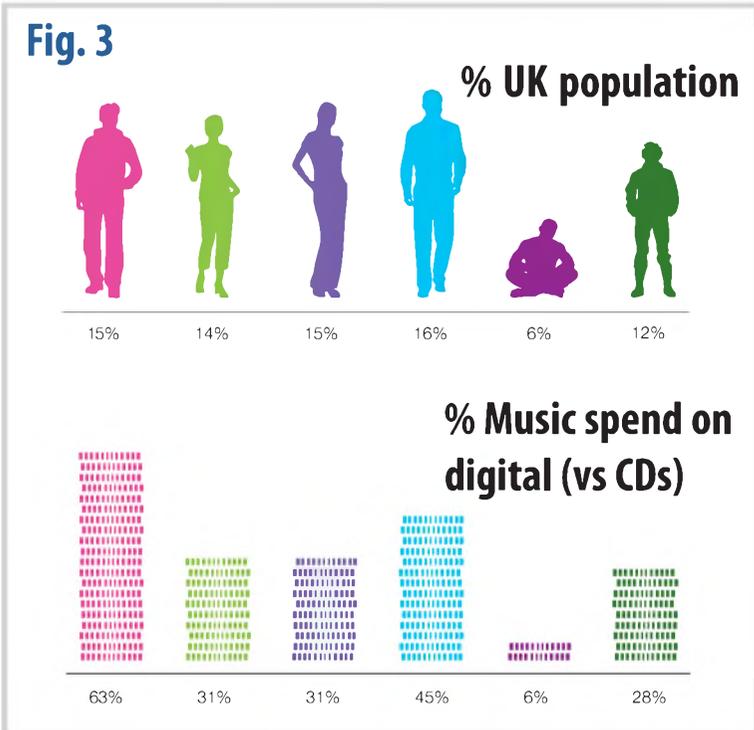


Fig. 4 UK household segments 2009-2011

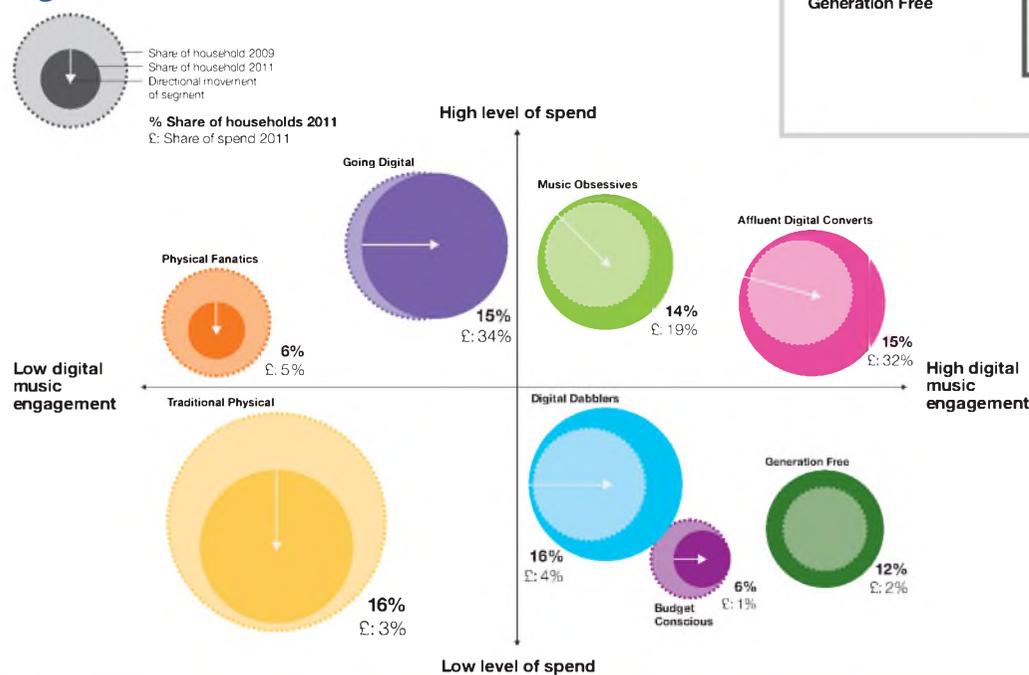
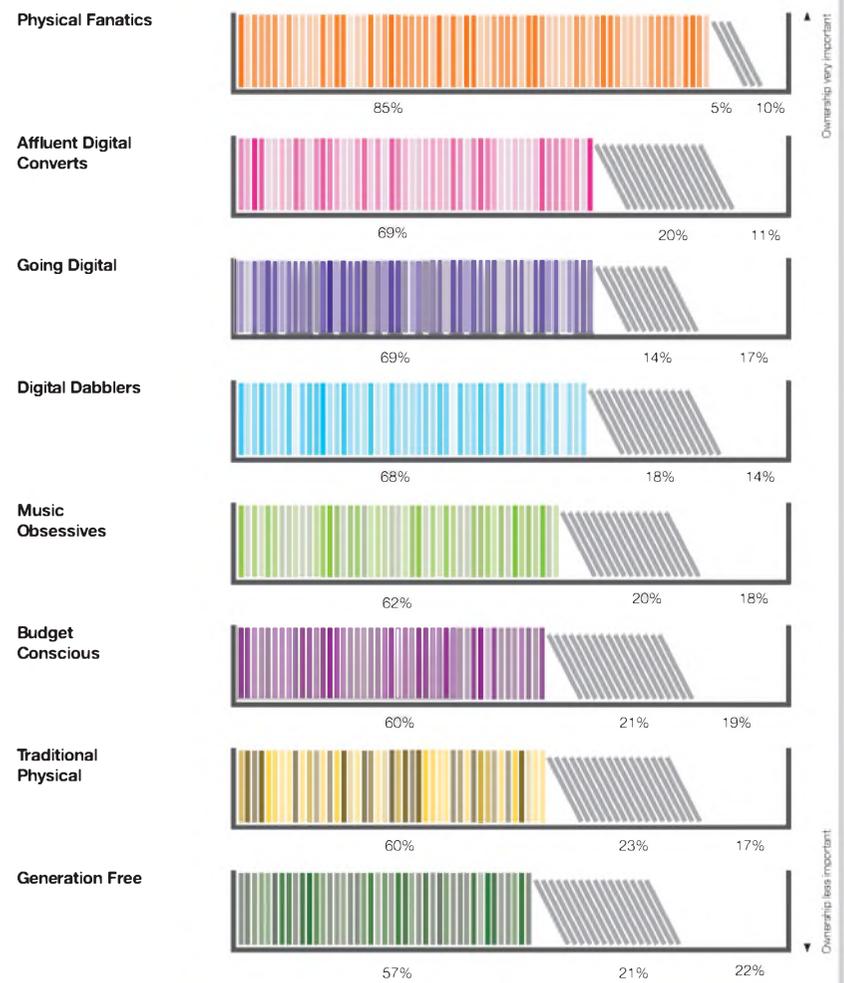


Fig. 5



Total UK market 2011 by sector



Research: HPI
Infographics: Radford Wallis



BODY TALK MMF UK

'SOME COMPANIES NEED TO CEDE CONTROL'

Should artists be at the centre of all industry thinking? The UK's managers' group says they must be



BUSINESS

■ BY JON WEBSTER, CEO, MMF UK



Fifty-one years ago, Harvard Business School professor Theodore Levitt changed business thinking when he explained that any industry's failure was often a result of companies not understanding what business they were in.

His primary example was railroad companies in turn-of-the-century America. They failed because they believed they were in the railroad business, making products for railroads, rather than understanding they were in the transportation business, for which the market was expanding rapidly and that was ultimately served by newer forms of transport such as cars and planes.

The key is where the focus of a company's thinking lies. Levitt argued that a focus on products would lead to failure, while a focus on customers' needs was the route to success. Businesses struggle when they are more concerned with the needs of the seller – themselves – rather than those of the buyer.

The second decade of the 21st century has seen an unprecedented demand and thirst for music. Yet many companies working within the music industry are struggling to survive, let alone grow.

Perhaps the issue is simple – do companies operating in today's music industry deliver music in all the forms and on terms music fans want? And do companies satisfy all the needs of music fans? Unfortunately, the answer to both is no.

European Commissioner for Digital Agenda Neelie Kroes' recent speech in Avignon included



ABOVE
Building an industry around artists: European Commissioner for Digital Agenda Neelie Kroes

some wise words that brought this subject into sharp focus. Her vision of a music industry built around artists and their connections to fans is one we and the FAC have proposed previously.

"We need to go back to basics and put the artist at the centre, not only of copyright law, but of our whole policy on culture and growth," said Kroes.

This is a healthy dose of common sense. The most important people in the music industry are artists and their fans. Developing new ways to connect the two and removing as much friction as possible from the process is the start of a more prosperous future.

That doesn't mean that artists don't need help and advice from managers and other professional service providers, but that help must be in partnership with artists and focused on serving the needs of music fans.

Fans are willing to pay artists and their partners, but the process needs to be simple and trustworthy, and the offering compelling. Hand on heart, have we as an industry kept these fundamentals in focus?

How rights are managed in the digital age is one of the biggest causes for concern. For too long there has been a mindset that regards copyright as an instrument of control rather than as a remuneration right. Kroes nailed it when she said: "Sadly, many see the current system as a tool to punish and withhold, not a tool to recognise and reward".

A specific area she highlighted for change is that of licensing: "In particular, we should make it as easy as possible to license, not obstruct that process

while making sure that the system efficiently secures the interests of artists themselves."

Companies involved in this process need to accept that ceding a degree of control is the first step to growth. License every viable service and the market will boom.

Ceding control over how fans consume music is necessary too.

Even believing you can control consumer behaviour on the internet is a fallacy. Better to accept music fans' behaviour and build businesses that make money from it. If this means completely rethinking the business models of the past, so be it.

There are many great companies working within today's music industry. Those with a vision of how vast the market could be should be applauded. Sadly, those companies who insist on trying to control consumption and consumer behaviour will fail.

Kroes ended with a blueprint for a modern music industry and a stark warning of what will happen if we fail to heed the need for change: "Let's get back to basics, and deliver a system of recognition and reward that puts artists and creators at its heart. Let's not wait for a financial crisis in the creative sector to happen to finally adopt the right tools to tackle it."

To survive and thrive we must embrace the enormous opportunities of the digital age.

"Let's get back to basics and deliver a system of recognition and reward that puts artists and creators at its heart. Let's not wait for a financial crisis in the creative sector to happen" NEELIE KROES

PEOPLE

PERSONNEL MPA WELCOMES NEW PRESS AND PA OFFICER



■ MPA

The music industry body has appointed Harriet Finney to the newly created role of Press and Public Affairs Officer. In her new role Finney is tasked with raising the profile of the MPA, bringing its members' concerns to a wider audience and ensuring that policy makers are aware of issues facing music publishers in the digital age.

Finney previously worked as head of communications for Chrysalis, the music publishing and commercial radio group. Prior to working at Chrysalis, Finney spent six years working in investment banking.

Commenting on the appointment, Stephen Navin, chief executive of the MPA said: "We are delighted to welcome Harriet on board and look forward to working with her on the many and varied topics facing the music publishing industry. There are a

number of critical issues at hand with implications for all of our member companies, and it is fitting therefore at this time that we strengthen our voice in the public and governmental arenas on behalf of our dynamic and successful industry."

Finney said: "I am really excited to be joining the MPA at this time of significant change for the music publishing industry. I look forward to working hard on behalf of our members to ensure that their concerns are heard and fully understood by key decision makers."

■ POLYDOR

The record label has appointed Island's Ben Mortimer as its new director of A&R, replacing Seb Chew, who has left the business.

President of Polydor Ferd



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... [His appointment] will consolidate Polydor's position as the number one record label. With Lana Del Ray and Michael Kiwanuka coming out at the beginning of next year, it feels very exciting."

■ AMPLIFY

The hospitality provider for the NIA and LG Arena has appointed



Sally Walder as its new general manager to help lead its brand development and external client base.

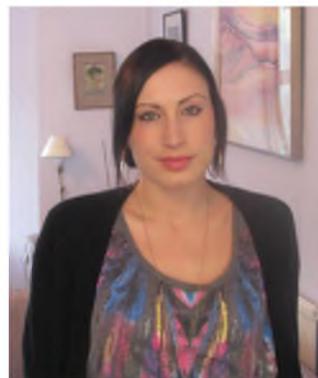
Walder, who joins the NEC Group from Aston Villa, will build on Amplify's recent successful external events, which include MPH Featuring Top Gear Live,

Sports Personality of the Year 2010 and the Royal Albert Hall.

Guy Dunstan, general manager for the Arenas, said: "We are really excited that Sally is joining the team. Her wealth of experience in the sports and entertainment hospitality industry, both from a venue and an agency perspective, will be a huge asset to Amplify, the arenas and our external clients. We have a great opportunity to really take this part of the business to the next level with Sally's drive and expertise."

■ DOMINO

Steph Seager has joined Domino as head of radio. Seager, who previously worked at Columbia, Hungry and Woods and Atlantic Records, will be joining the in-house promo team at Domino, alongside national plugger Dan Papps.



■ SONY MUSIC UK & IRELAND

Nicola Tuer has been promoted to executive vice president of the company, from her role as SVP commercial sales. She will report directly to chairman and CEO Nick Gatfield.

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 and we build for the future and continue to evolve and grow Sony Music."

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

#7 **Martin Mills** Chairman, Beggars Group

Martin Mills is one of the leading figures and biggest champions of the independent music community. In 1977, he co-founded what is now one of the largest independent groups of labels in the world, The Beggars Group - home to 4AD, Matador, Rough Trade and XL Recordings. It boasts artists such as Bon Iver, Belle and Sebastian, Jarvis Cocker and Adele on its roster with offices in London, New York and five other countries.

Mills was instrumental in setting up the Association of

Independent Music, IMPALA and the Worldwide Independent Network, each representing the interests of the independent



music industry. He has been vice-chairman of AIM and is currently chairman of IMPALA and a board member of WIN. He previously

served on the BPI Council, is a director of PPL and VPL, a member of the government's Music Industry Forum and has recently been re-elected to the board of Merlin.

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

David Moynihan Editor, Digital Spy

"I became a journalist in 2000. As a student I contributed music reviews to Manchester University's paper. After moving to London at I wrangled work experience at FHM. I left 7 years later.

"As editor of FHM.com I worked with music PRs to create original video content: sledging with Basement Jaxx and interviewing Girls Aloud in bed were typical days at the office.

"I then became the editor at NME.com. It was due an overhaul and with a great team we tripled the traffic, introduced a lot of new content and won some awards.

"Now, as editor of the UK's premium entertainment site Digital Spy, we're giving music across all genres a renewed focus. It's played a major part in growing our audience to 13 million users. It's a genuinely exciting time to cover a dazzling music scene."



TOP TIP Make a splash online with an awesome blog packed with writing, video and more. Too many people claim they are desperate to be a music journalist but have nothing to show for it.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Start us off with a quick history of Beatin' Rhythm...

We originally set up as Gold Mine Records in 1990. We were in Shambles Square. I think we made one of your front pages actually after the Manchester bomb went off: we were one of the closest record shops to the bomb.

We set up again after that but when they redeveloped the square in 1998 we moved over here. We were at No.42 Tib Street then and just over a year ago we moved up here to No.108. So as Beatin' Rhythm we've been going for 13 years and we'd been Gold Mine before that for eight years.

How's business compared to when you first started?

It's harder these days, like anyone will tell you. We have our own niche - we're one of the few vinyl shops left that sells singles. We stock around 30,000 singles in this shop,

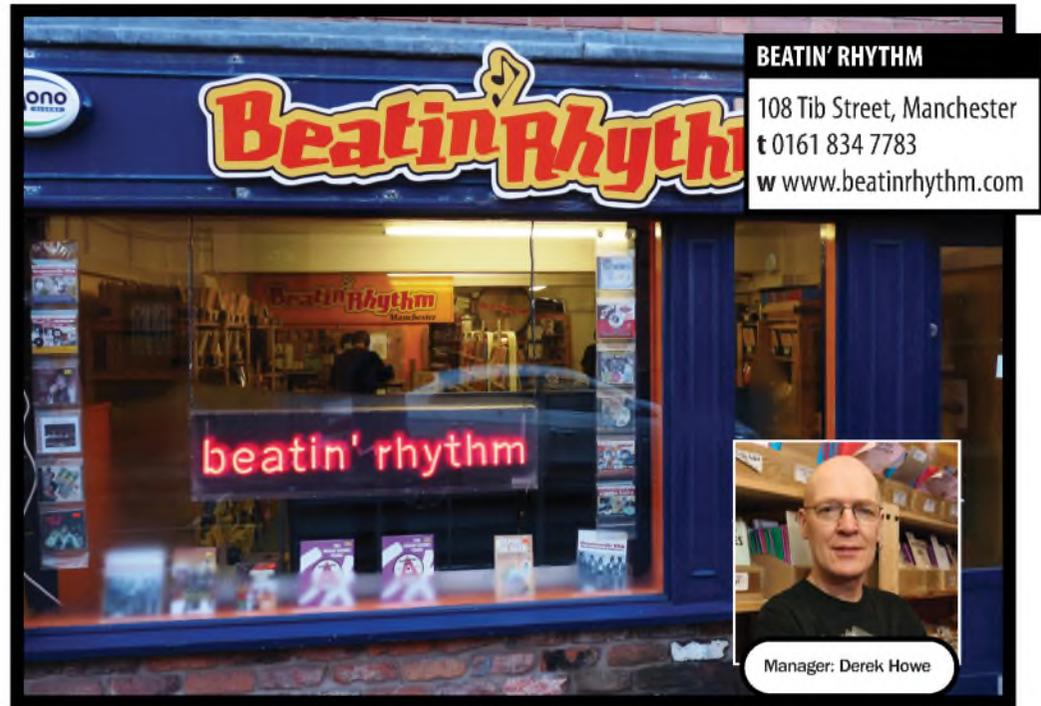
specialising in northern soul, funk, doo-wop, rock'n'roll... And we sell reissued CDs - Fifties, Sixties, again specialising in northern soul.

We have our own label as well, Beatin' Rhythm. We're up to our third single on that soon, hopefully in a couple of weeks. We're doing Nolan Porter If I Could Only Be Sure, which there's always a big demand for. Paul Weller covered it on one of his albums a while back.

How would you describe the atmosphere in your store?

Most people love it, especially the older customers. But the students love it as well - you know, the young retro crowd. They come in and they can play what they want in the shop. We're great with customers; they come a long way, they stay a while, they get a cup of tea.

What new releases are you looking forward to?



"I'd like computers to have never happened. That way we could sell the amount of stuff that we used to"

DEREK HOWE

We've just got the Fame boxset, a new Kent release, which is doing really well for us. Every month the new Kent stuff always sells, the Out Of Sight label does well with us as well. All the reissues - the Cherry Red stuff, the Sixties stuff - they all sell well. Any good, solid, well-presented, new re-release CD of the Fifties, Sixties or Seventies.

You participate in Record Store Day as well, don't you?

We do, yes. We went into it a bit

late the year before last and we don't do everything. We do what's suitable for us basically but we sold everything, which was great.

If you could change one thing about the music industry what would it be?

I'd like computers to have never happened. That way we could sell the amount of stuff that we used to. Going back to my HMV days in the Seventies, the amount of stuff we used to sell then. Jesus!

How confident are you about the future?

It depends on the economy really doesn't it? It's hard to say because nobody really knows. What's happening in Europe and things like that are a worry

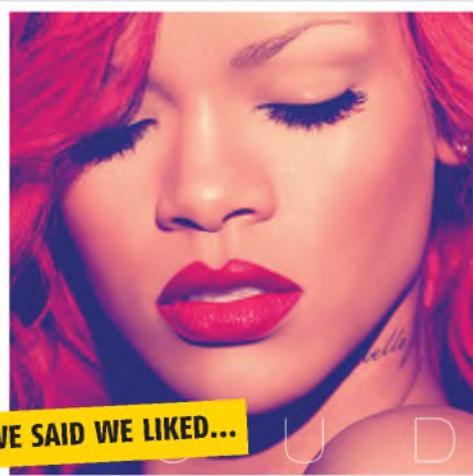
really but you've just got to keep on at it. You can't just give up. We'll just do our best.

We're appealing more to an adult market and they've got a bit more money to spend; probably not as much as they used to have though. It's just everything really; as the winter comes you've got to think of heating bills, people have got to eat so they're probably spending a little bit less. But we'll try and keep the money on our side.

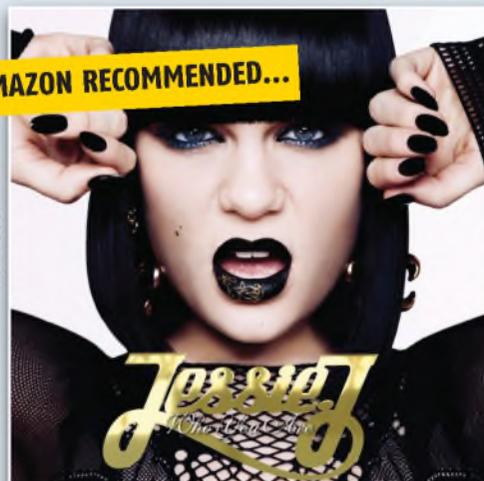
But a lot of my customers don't have computers at all. They want to buy a product that they can look at, read the sleeve notes and have in their hand something that they've actually paid for and they own forever.

INTERNET vs HUMAN

This week's High Street Hero Derek Howe takes on his digital rivals ...



RIHANNA Loud



JESSIE J Who You Are



ETTA JAMES Call My Name

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	SNOW PATROL	Fallen Empires
2	LAURA MARLING	I Speak Because I Can
3	FLORENCE + THE MACHINE	Ceremonials
4	THE FALL	Ersatz GB
5	EXPLOSIONS IN THE SKY	Take Care Take Care Take Care
6	REM	Part Lies, Part Heart, Part...
7	COLDPLAY	Mylo Xyloto
8	LAURA MARLING	A Creature I Dont Know
9	TOM WAITS	Bad As Me
10	MICHAEL BUBLÉ	Christmas

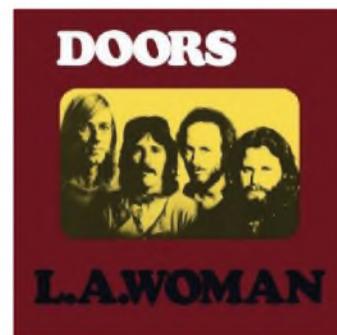
iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS	Now! 80
2	VARIOUS	Now That's What I Call Xmas
3	KATE BUSH	50 Words For Snow
4	NICKELBACK	Here And Now
5	MICHAEL BUBLÉ	Christmas
6	ONE DIRECTION	Up All Night (Yearbook Edition)
7	COLDPLAY	Mylo Xyloto
8	SNOW PATROL	Fallen Empires
9	FLORENCE + THE MACHINE	Ceremonials
10	WESTLIFE	Westlife

TESCO Top 10 retail chart		
POS	ARTIST	ALBUM
1	STATUS QUO	Quid Pro Quo
2	MICHAEL BUBLÉ	Christmas
3	JLS	Jukebox
4	PIXIE LOTT	Young Foolish Happy
5	SNOW PATROL	Fallen Empires
6	SUSAN BOYLE	Someone To Watch Over Me
7	THE WANTED	Battleground
8	CHER LLOYD	Sticks And Stones
9	COLDPLAY	Mylo Xyloto
10	NOEL GALLAGHER'S HIGH FLYING BIRDS	Noel Gallagher's High Flying Birds

REISSUE/REPACKAGE

THE DOORS L.A. Woman 40th Anniversary Edition
Rhino / January 23

The last recording Jim Morrison made with The Doors before his death, L.A. Woman was always going to own a special place in rock history – but it was a memorable addition to the Doors catalogue on its own merits as well.



It was a special album deserving of a special reissue, which is exactly what the vessel for hits such as Love Her Madly and Riders On The Storm will get early next year for its 40th anniversary.

A two-CD release contains the original track listing as well as a host of alternate versions and never-before-heard song She Smells So Nice. Disc two contains alternate versions of the main set while a behind-the-scenes DVD features interviews with the surviving bandmates.

PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	Sainsbury's	TESCO
MICHAEL BUBLÉ Christmas	£8.99	£8.99	£8.99	£8.99	£8.99
BRUNO MARS Doo-Wops & Hooligans	£7.00	£7.99	£7.99	£9.99	£9.00

REBECCA FERGUSON CREEPS CLOSER AS WINEHOUSE REMAINS NUMBER ONE

AFTER AMY WINEHOUSE managed to top all three retail pre-release charts last week, the Lioness is refusing to budge on two of them at least. That could all change soon enough, though, with Rebecca Ferguson looking to steal the top spot from Hidden Treasures at Amazon (jumping from 4 -2) and HMV (from 5 - 2).



There's no guarantee that the Ferguson's assault will reach the target, however. While the singer was sitting pretty in second at Play.com last week, she's dropped off the online retailer's predictive charts altogether this week.

So has Winehouse, in fact, as Scottish R&B soul singer Emeli Sande takes the top spot with

debut album Our Version Of Events. Play.com has a whole new top three, then, as Maverick Sabre's Lonely Are The Brave moves from 5-2 and Jai McDowall jumps from 7-3 with Believe.

Nightwish takes Amazon's third position with Imaginaerum and the HMV top three is completed by JLS as Eyes Wide Open slots between

Lioness: Hidden Treasures and Heaven.

Lower down, The Black Keys make a significant jump at Amazon as El Camino manages to occupy the top five having been at 11 last week. Beyonce covers similar ground at HMV moving from 17-7 with Live At Roseland: Elements Of 4.

AMAZON PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	AMY WINEHOUSE Lioness... Island	
2	REBECCA FERGUSON Heaven Epic	
3	NIGHTWISH Imaginaerum Nuclear Blast	
4	PINK FLOYD The Wall 2011... EMI	
5	THE BLACK KEYS El Camino Nonesuch	
6	RAMMSTEIN Made In Germany... Spinefarm	
7	MURRAY GOLD Doctor Who... Silva Screen	
8	GLEE CAST Glee: The Music... Epic	
9	KORN The Path Of Totality Roadrunner	
10	EMELI SANDE Our Version Of Events Virgin	
11	THE CURE Bestival Live 2011 Sunday Best	
12	THE SMASHING PUMPKINS Siamese... Hut	
13	MAVERICK SABRE Lonely Are... Mercury	
14	RAMIN Ramin Sony CMG	
15	LEONA LEWIS Glassheart Syco	
16	THE SMASHING PUMPKINS Gish Hut	
17	JAI MCDOWALL Believe Arista	
18	THE SUPREMES More Hits... IMS	
19	LAMB OF GOD Resolution Roadrunner	
20	ARENA The Seventh Degree... Verglas	

HMV PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	AMY WINEHOUSE Lioness... Island	
2	JLS Eyes Wide Open Epic	
3	REBECCA FERGUSON Heaven Epic	
4	THE MACCABEES Given To The Wild Fiction	
5	PAUL WELLER Sonik Kicks Island	
6	KORN The Path Of Totality Roadrunner	
7	BEYONCE Live... Columbia/Parkwood Ent.	
8	MAVERICK SABRE Lonely Are... Mercury	
9	NIGHTWISH Imaginaerum Nuclear Blast	
10	THE BLACK KEYS El Camino Nonesuch	
11	LAMB OF GOD Resolution Roadrunner	
12	ENTER SHIKARI A Flash... Ambush Reality	
13	ANDRE RIEU The Christmas I Love Decca	
14	LEONA LEWIS Glassheart Syco	
15	LANA DEL REY New Album tbc Stranger	
16	RAMMSTEIN Made In... Spinefarm	
17	EMELI SANDE Our Version Of Events Virgin	
18	GLEE CAST Glee: The Music... Epic	
19	TAIO CRUZ Ty. O 4th & Broadway	
20	SLOW MOVING MILLIE Renditions Island	

PLAY.COM PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	EMELI SANDE Our Version Of Events Virgin	
2	MAVERICK SABRE Lonely Are... Mercury	
3	JAI MCDOWALL Believe Arista	
4	ENTER SHIKARI A Flash... Ambush Reality	
5	LAMB OF GOD Resolution Roadrunner	
6	LANA DEL REY New Album tbc Stranger	
7	TRIBES Baby Island	
8	LEONA LEWIS Glassheart Syco	
9	MY BLOODY VALENTINE Loveless Sony	
10	MURRAY GOLD Doctor Who... Silva Screen	
11	THE MACCABEES Given To The Wild Fiction	
12	THE TING TINGS Sounds of... Columbia	
13	PINK FLOYD The Wall 2011... EMI	
14	STACEY SOLOMON TBC Sony	
15	THEM CROOKED VULTURES TBC RCA	
16	AKON Stadium Island	
17	LAURA WHITE Lyrics In My... DCW	
18	MY BLOODY VALENTINE Isn't... Sony BMG	
19	CALVIN HARRIS TBC Columbia	
20	SLOW MOVING MILLIE Renditions Island	

LAST.FM HYPED TRACKS		
POS	ARTIST/ ALBUM / LABEL	
1	AVICII Levels - Radio Edit Universal/Island	
2	MILES DAVIS Chez Le... Phonogram	
3	RIHANNA/CALVIN HARRIS We... Def Jam	
4	FLORENCE + THE MACHINE No... Island	
5	MARY J BLIGE Ain't Nobody Geffen	
6	KATE BUSH Snowflake Fish People/EMI	
7	FRANK TURNER On A Plain Xtra Mile	
8	AVICII Levels Universal/Island	
9	CHARLENE SORAIA Daffodils Peacefrog	
10	DRAKE Headlines Cash Money/Island	
11	R FERGUSON Nothing's Real But Love Epic	
12	DAPPY No Regrets AATW/Island	
13	GO RADIO Rolling In The Dee... Fearless	
14	KATE BUSH Snowed... Fish People/EMI	
15	FRANK TURNER Thunder Road Xtra Mile	
16	SEAL Ooh Baby Baby Reprise	
17	WILL.I.AM./M JAGGER/J LOPEZ T.H.E Interscope	
18	MARY J BLIGE Don't Mind Geffen	
19	KATE BUSH Lake Tahoe Fish People/EMI	
20	KATE BUSH Misty Fish People/EMI	

SHAZAM TAG CHART		
POS	ARTIST/ ALBUM / LABEL	
1	LLOYD & FRIENDS Dedication... Interscope	
2	DRAKE/RIHANNA Take... Cash Money/Island	
3	SLOW MOVING MILLIE Please... Island	
4	T-PAIN & FRIENDS 5 O'clock Jive	
5	BEN HOWARD The Fear Island	
6	EXAMPLE Midnight Run MoS	
7	THE WANTED Warzone Global Talent/Island	
8	RIHANNA You Da One Def Jam	
9	SWAY Still Speedin 3 Beat	
10	CHASE & STATUS & FRIENDS Flashing... Mercury	
11	CARO EMERALD Stuck Dramatico/Grand Mono	
12	LIL' WAYNE/B MARS Mirror Cash Money/Island	
13	JAY-Z/K WEST/MR HUDSON Why... Roc Nation	
14	WRECH 32/ETTA BOND Forgiveness Levels/MoS	
15	A WINEHOUSE Our Day Will Come Island	
16	KASABIAN Re-Wired Columbia	
17	CEE LO GREEN Anyway Warner Brothers	
18	FOSTER THE PEOPLE Call It Want Columbia	
19	FLUX PAVILION/DOCTOR P Superbad Circus	
20	YOU ME AT SIX/OLI SYKES Bite My Tongue Virgin	

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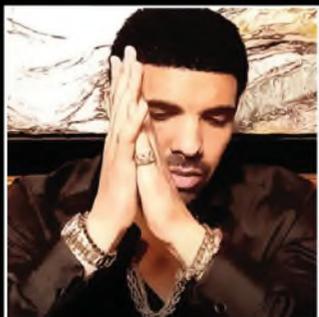
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Darrell.Carter@intentmedia.co.uk



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Double-disc set provides excellent distillation of the late Tim Buckley's career

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Drake (*left*) and Michael Bublé fly the flag for Canada as Coldplay drop to third

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Example and Laidback Luke rebound to top spot on the Upfront Chart



29 AIRPLAY

Little movement at the top of both charts – but Flo-Rida's *Good Feeling* is gathering pace

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Alan Jones crunches the numbers as Olly Murs and X Factor Finalists ride high in midweeks

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Amy Winehouse's *Lioness* is album of the week PLUS Black Keys' *El Camino* is our Staff Pick

CHARTS SINGLES



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL	PROLOGUE NUMBER (DISTRIBUTOR)	SALES	STATUS
1	1	8	RIHANNA FEAT. CALVIN HARRIS We Found Love	Def Jam USUM71118072 (ARV)	●	SALES INCREASE ↑
2	New		OLLY MURS Dance With Me Tonight	Epic/Syco GBARL1101197 (ARV)		HIGHEST NEW ENTRY ▲
3	2	2	FLO-RIDA Good Feeling	Atlantic USAT21101961 (ARV)		
4	New		AVICII Levels	Universal/Island SEUM71100963 (ARV)		
5	4	5	LABRINTH FEAT. TINIE TEMPAH Earthquake	Syco GB1101100464 (ARV)		
6	New		KELLY ROWLAND FEAT. THE WAVS Down For Whatever	Matzow/Island USUM71110507 (ARV)		
7	5	8	ED SHEERAN Lego House	Asylum GBASH1100206 (ARV)		
8	7	15	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger	A&M/Ozone USUM71109132 (ARV)		SALES INCREASE ↑
9	12	2	DRAKE FEAT. RIHANNA Take Care	Cash Money/Island USCMS1100547 (ARV)		SALES INCREASE ↑
10	New		REBECCA FERGUSON Nothing's Real But Love	Epic GBARL1101210 (ARV)		
11	13	5	COLDPLAY Paradise	Parlophone GBAYE1101143 (E)		SALES INCREASE ↑
12	10	22	CHRISTINA PERRI Jar Of Hearts	Atlantic USAT21001308 (ARV)		
13	9	5	PROFESSOR GREEN FEAT. EMELI SANDE Read All About It	Virgin GBAAA1100291 (E)		
14	6	13	DAVID GUETTA FEAT. USHER Without You	Positiva/Virgin GB2RK1100036 (E)		
15	17	3	BRUNO MARS It Will Rain	Elektra USAT21102075 (ARV)		SALES INCREASE ↑
16	3	2	ONE DIRECTION Gotta Be You	Syco GBHMU1100162 (ARV)		
17	11	10	LMFAO Sexy And I Know It	interscope USUM71108090 (ARV)		
18	18	2	LADY GAGA Marry The Night	interscope USUM71106431 (ARV)		SALES INCREASE ↑
19	14	8	CHARLENE SORAIA Wherever You Will Go	Peacock GBENK1100079 (E)		
20	25	11	ONE DIRECTION What Makes You Beautiful	Syco GB1101100318 (ARV)		SALES INCREASE ↑
21	21	6	KELLY CLARKSON Mr Know It All	RCA GBG1A1100219 (ARV)		SALES INCREASE ↑
22	8	3	JLS Take A Chance On Me	Epic GB1101100465 (ARV)		
23	New		EN VOGUE Dont Let Go (Love)	Elektra USEE11030161 (ARV)		
24	19	6	LANA DEL REY Video Games	Stranger GBUM71107964 (PIAS)		
25	New		RIHANNA FEAT. JAY-Z Talk A Good Game	Def Jam USUM71118096 (ARV)		
26	16	4	CHER LLOYD FEAT. MIKE POSNER With Ur Love	Syco GBHMU1100099 (ARV)		
27	53	14	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat	Epic/Syco GBARL1100228 (ARV)		HIGHEST CLIMBER ▲
28	15	2	THE SATURDAYS My Heart Takes Over	Polydor GBUM71100816 (ARV)		
29	22	3	LOICK ESSIEU Me Without You	RCA GBARL1101145 (ARV)		
30	26	24	ED SHEERAN The A Team	Asylum GBASH1100095 (ARV)	★	
31	37	6	KATY PERRY The One That Got Away	Virgin USCA21001266 (E)		SALES INCREASE ↑
32	39	3	CHRISTINA PERRI A Thousand Years	Atlantic USAT21102141 (ARV)		SALES INCREASE ↑
33	23	8	FLORENCE + THE MACHINE Shake It Out	Island GBUM71107355 (ARV)		
34	36	2	SLOW MOVING MILLIE Please, Please, Please Let Me Get What I Want	Island GBUM71110049 (ARV)		SALES INCREASE ↑
35	44	21	BRUNO MARS Merry You	Elektra USAT21001887 (ARV)		SALES INCREASE ↑
36	27	6	THE WANTED Lightning	Global Talent/Island GBUM71108160 (ARV)		
37	28	7	JESSIE J Who You Are	Island/Lava USUM71029865 (ARV)		
38	30	7	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts	Decadance/Fueled By Ramen USAT21101071 (ARV)		
39	New		RIHANNA You Da One	Def Jam USUM71118072 (ARV)		
40	34	29	LADY GAGA The Edge Of Glory	interscope USUM71105458 (ARV)		
41	46	3	NICKELBACK When We Stand Together	Roadrunner NLA321191798 (ADA ARV)		SALES INCREASE ↑
42	20	3	PIXIE LOTT FEAT. PUSHA T What Do You Take Me For?	Mercury GBU11101384 (ARV)		
43	58	2	JASON DERULO Fight For You	Warner Brothers/Beluga Heights USWB11102512 (ARV)		+50% SALES INCREASE ↑
44	29	4	LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR Danza Kuduro	Dance Nation GBEN110125 (ARV)		
45	33	6	SEAN PAUL FEAT. ALEXIS JORDAN Got 2 Luv U	Atlantic YP USAT21101591 (ARV)		
46	35	2	GLEE CAST Rumour Has It/Someone Like You	Epic USQX91101511 (ARV)		
47	Re-entry		THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York	Warner Brothers GBASH18703085 (ARV)		
48	24	2	THE COLLECTIVE (CHILDREN IN NEED) Teardrop	Future/Island GBU11101391 (ARV)		
49	43	10	DAPPY No Regrets	AATW/Island GBDE21100550 (ARV)		
50	49	12	PIXIE LOTT All About Tonight	Mercury GBUM71105710 (ARV)		
51	45	27	ADELE Set Fire To The Rain	XL GBKKS1000348 (PIAS)		
52	54	2	EXAMPLE Midnight Run	Island GBEN1101224 (ARV)		SALES INCREASE ↑
53	31	3	MAVERICK SABRE I Need	Mercury GBUM71105373 (ARV)		
54	Re-entry		BEYONCE Love On Top	Columbia/Parkwood Ent. USMS11102908 (ARV)		
55	42	10	GOO GOO DOLLS Iris	Warner Brothers USWB10704707 (ARV)		
56	48	44	ADELE Someone Like You	XL GBKKS1000348 (PIAS)	★	
57	52	10	JAMES MORRISON I Won't Let You Go	Island GBUM71104992 (ARV)		
58	Re-entry		BAD MEETS EVIL FEAT. BRUNO MARS Lighters	interscope USUM71109179 (ARV)		
59	Re-entry		LADY GAGA You And I	interscope USUM71105457 (ARV)		
60	38	24	ELBOW One Day Like This	Fiction GBUM70710049 (ARV)		
61	New		RIHANNA Where Have You Been	Def Jam USUM71118074 (ARV)		
62	New		JAMES MORRISON FEAT. JESSIE J Up	Island GBUM71104710 (ARV)		
63	75	14	WILL YOUNG Jealousy	RCA GB1101100347 (ARV)		SALES INCREASE ↑
64	Re-entry		MARIAH CAREY All I Want For Christmas Is You	RCA USMS1400325 (ARV)	●	
65	40	2	SNOW PATROL This Isn't Everything You Are	Fiction GBUM71105131 (ARV)		
66	50	29	NICKI MINAJ Super Bass	Cash Money/Island USCMS1000734 (ARV)		
67	56	9	SAK NOEL Loca People (What The F**k!)	3 Beat/AATW ESS1A0800031 (ARV)		
68	New		MASSIVE ATTACK Teardrop	Virgin GBAAA9900322 (E)		
69	41	5	RIZZLE KICKS When I Was A Youngster	Island GBUM71101397 (ARV)		
70	51	11	THE CALLING Wherever You Will Go	RCA USRC10001047 (ARV)		
71	67	11	NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life!	Sour Mosh GBBDZ1100097 (E)		
72	60	33	LADY GAGA Born This Way	interscope USUM71100538 (ARV)		
73	New		EAGLE-EYE CHERRY Save Tonight	Polydor GB4KW9900044 (ARV)	●	
74	New		DEEP BLUE SOMETHING Breakfast At Tiffany's	interscope US1R19500177 (ARV)		
75	Re-entry		RIZZLE KICKS Down With The Trumpets	Island GBUM71100891 (ARV)	●	

Official Charts Company 2011.

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- Gotta Be You 16
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- Key
- ★ Platinum (600,000)
- Gold (400,000)
- Silver (200,000)

CHARTS ALBUMS



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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR)
1	New		RIHANNA Talk That Talk <i>Def Jam 2787842 (ARV)</i> ★ (Dr Luke/Cirkut/Harrell/Harris/StarGate/Crawford/Da Internz/The-Dream/NO-ID/Swire/McGrillen/Hir-Boy/Alex Da Kid/Chase N Status/Dean)	39	28	3	SIMON & GARFUNKEL Greatest Hits <i>Sony 88697994742 (ARV)</i> (Simon/Garfunkel/Halee/Johnston/Wilson/InResearch)
2	New		ONE DIRECTION Up All Night <i>Syco 88697843642 (ARV)</i> (Mac/Falk/Yacoub/Rawling/Meehan/Square/Solomon/Meredith/Siannard/Hoves/Gad/Robson/RedOne/Bea/Geek/Jimmy Joker/Rawling/Meehan/Gaudio/Rooney)	40	21	2	THE ROYAL BAND OF H.M. MARINES Summon The Heroes <i>Decca 2780272 (ARV)</i> (Hodge/Deacon/Cohen)
3	1	5	MICHAEL BUBLE Christmas <i>Reprise 9362495323 (ARV)</i> (Foster/Rock/Gatica)	41	33	7	STEPS The Ultimate Collection <i>Sony RCA 88697962512 (ARV)</i> (Topham/Twigg/Waterman/Frampton/Kreuger/Elo/Ssen/Romdane/Larossi/Stack/Taylor/Kennedy/Jaywarden)
4	New		WESTLIFE Greatest Hits <i>RCA 88697906882 (ARV)</i> (Mac/Magnusson/Kreuger/Frampton/Waterman/Carey/Jimmy Jam/Lewis/Robson/Shanks/Stannard/Hoves)	42	18	2	PIXIE LOTT Young Foolish Happy <i>Mercury 2779274 (ARV)</i> (Widson/Kidd/Rusko/O'Leary A/C/Powell/Hauge/Thomalley/Gurvis/Captain Hook/Gad/The Invisible Men/Eagle Eye/Rogers/Legen/J/Women/Frampton/Kizner/Jordan/Parkins)
5	New		KATE BUSH 50 Words For Snow <i>Fish People FPC0007 (E)</i> (Bush)	43	38	12	EXAMPLE Playing In The Shadows <i>WAS MOSART2 (ARV)</i> (Walker/Stephens/Ray/Woods/Laastan/Faithless/Lake/Laibak/Luke/Pomara/Sheelake/Havers/The Brookes Brothers/Chase & Status/Good Jones/Neville/Dery South/Jenkins/Felguk)
6	2	2	JLS Jukebox <i>Epic 88697940902 (ARV)</i> (Snyder/Thornhill/Janus/Bunnett/Immy Joke/Beck/Leck/Leddy/Sly/Atweh/Chamoux/Catfath/C/Il/Dawson/Toman/P/Money/Bairn/Shapo/Bal/Seifford/Cirk/Baids/Tamptou/jaden/Patrick)	44	New		ROD STEWART Storyteller - The Complete Anthology <i>Warner Brothers 8122797449 (ARV)</i> (Vernon/Gome/sky/Palmer/D Abo/Most/Dallon/Reizner/Stewart/The Faces/Johns/Dowd/The Hook/Ilvonne/Beck/Omarrion/Chapman/Ezrin/Taylor/Edwards/Lidorn)
7	4	5	COLDPLAY Mylo Xyloto <i>Parlophone 0875531 (E)</i> ★ (Dravs/Green/Simpson/Harrell)	45	53	28	CARO EMERALD Deleted Scenes From The Cutting Room Floor <i>Dramatica/Gand Mono 8717092004107 (ACA Arv)</i> ● +50% SALES INCREASE
8	7	11	ED SHEERAN + Aylum <i>5249864652 (ARV)</i> ★ (Gosling/Hugall/Sheeran/No 1.C)	46	46	13	DAVID GUETTA Nothing But The Beat <i>Pavina/ Virgin P/0838942 (E)</i> ● SALES INCREASE
9	8	44	ADELE 21 <i>XLCD520 (PIAS)</i> 12 ★ 2 ★ (F1 Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	47	36	5	KELLY CLARKSON Stronger <i>RCA 88697961802 (ARV)</i> (Kennedy/Dean/Jones/Kurstin/Abraham/Oliger/Gad/Roberts/Miley/Halbert/Jenkins/Lindal/DeStefano/Benson)
10	New		NICKELBACK Here And Now <i>Rondrune RR7792 (ADA Arv)</i> (Moi/Hoves/Nickelback)	48	19	2	REM Part Lies, Part Heart, Part Truth, Part Garbage 1982-2011 <i>Warner Brothers 9362495364 (ARV)</i> (Easter/REM/Dixon/Boyd/Gehman/Litt/McCarthy/Jackie Lee)
11	3	2	SNOW PATROL Fallen Empires <i>Fiction 2780117 (ARV)</i> (Jackknife Lee)	49	52	4	JUSTIN BIEBER Under The Mistletoe <i>Def Jam 2783390 (ARV)</i> (Stewart/Pearce/Harrell/The Messengers/Sean K/Harvey/Cross/Carey/Wright/Jackson/Thompson/The Hirmen/Nasri/Turpin/Aheh/Bieber)
12	6	3	SUSAN BOYLE Someone To Watch Over Me <i>Syco 88697962522 (ARV)</i> (Mac)	50	49	10	KASABIAN Velociraptor! <i>Columbia 88697931502 (ARV)</i> (Picorno/Dan The Automator)
13	11	45	BRUNO MARS Doo-Wops & Hoowies <i>Elektra 7567882721 (ARV)</i> 3 ★ ★ (The Smeezingtons/Keez/The Supa Cups)	51	40	4	RIZZLE KICKS Stereo Typical <i>Island 2780337 (ARV)</i> ● (Whiting/The Rural/Spencer/Future Cut/Dodds/Barratt/lat boy slim/Chiarelli/Caruana)
14	9	4	FLORENCE + THE MACHINE Ceremonials <i>Island 2782809 (ARV)</i> ● (Epworth)	52	41	150	LADY GAGA The Fame <i>Interscope 1785477 (ARV)</i> 4 ★ 2 ★ (RedOne)
15	16	6	NOEL GALLAGHER'S HIGH FLYING BIRDS Noel Gallagher's High Flying Birds <i>Sour Mash JDNCC010 (E)</i> ★ (Gallagher/Sardy)	53	45	6	DANIEL O'DONNELL The Ultimate Collection <i>DMG TV DMGT045 (SDU)</i> (Ryan)
16	13	3	THE WANTED Battleground <i>Globel Talent/Island 2779089 (ARV)</i> ● (Mac/Somendahl/Phat Fabe/Faro and Tortuga/Higgins/Stewart/Green/Chambers/Fack/Young/Kennedy/Jaywarden)	54	42	65	KATY PERRY Teenage Dream <i>Virgin CDV3084 (E)</i> 2 ★ ★ (Dr Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)
17	10	3	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA And The Waltz Goes On <i>Decca 2779827 (ARV)</i> (Rieu)	55	37	5	THE SOLDIERS Message To You <i>LMG TV DMGT/046 (SDU)</i> (Patrick)
18	14	27	LADY GAGA Born This Way <i>Interscope 2764126 (ARV)</i> ★ (Lacy Caga/Garibay/Laursen/DJ White Shadow/RedOne/Sparks)	56	48	4	MANIC STREET PREACHERS National Treasures: The Complete Singles <i>Columbia 88697945142 (ARV)</i> (Various)
19	15	4	ALFIE BOE Alfie <i>Decca 2777376 (ARV)</i> (Morgan/Pochin)	57	43	3	DIANA ROSS The Greatest <i>UMT/EMI TV 5735898 (ARV)</i> (Rodgers/Edwards/Ashford/Simpson/Asher/Cosby/Taylor/Richards/Wilson/Gordy Jr./Bee Gees/Masser/Band/Davis/Richie/Duizer/Holland)
20	5	2	DRAKE Take Care <i>Cash Mar/Island 2783262 (ARV)</i> (Sheb/LeBoi 12/Montagnese/The Weeknd/xx Smith/J Minus/Just Blaze/Graham/Cash/E/McKinney)	58	New		ROLLING STONES Some Girls <i>ABM 2701566 (ARV)</i> (The Glimmer Twins)
21	17	2	ANDREA BOCELLI Concerto: One Night In Central Park <i>Decca/Sugar 2778772 (ARV)</i> (Frost)	59	50	14	JOE MCELDERRY Classic <i>UCJ 2779934 (ARV)</i> ● (Baker/Morgan/Pochin)
22	12	3	CHER LLOYD Sticks And Stones <i>Syco 88697861792 (ARV)</i> (Harrell/The Hummers/Shellback/The Monarch For Fraternity/Martin/Powers/RedOne/Santola/Jimmy Joker/Gad/IMS/Jukebox)	60	62	48	OLLY MURS Olly Murs <i>Epic/Syco 8869765022 (ARV)</i> 2 ★ (Primer/Isak/Future Cut/Robson/Argyle/Sarmer/Green/Ht/enaure/Shanks/Abbott/Slack/Syrre/The Invisible Men/Taylor/Horn)
23	New		THE SATURDAYS On Your Radar <i>Polydor 2785059 (ARV)</i> (Mac/Higgins/Xenomani/Secon/Enksen/ILR Rogers/Tracklance/Holmes/Falk/Rami/The Alias)	61	66	32	ELBOW Build A Rocket Boy! <i>Fiction 2762328 (ARV)</i> ★ (Potter)
24	New		SEAL Soul 2 <i>Reprise 9362495471 (ARV)</i> (Horn/Foster)	62	59	22	BEYONCE 4 <i>Columbia/Parkwood Ent. 88697908242 (ARV)</i> (Knowles/Nash/Stewart/Bhasker/Taylor/Babyface/Dixon/S1/West/Switch/Diplo/Tedder/Kutze)
25	26	14	WILL YOUNG Echoes <i>RCA 88697940092 (ARV)</i> ● (Richard X/Eliot/Hofmann)	63	54	11	LMFAO Sorry For Party Rocking <i>Interscope 2774463 (ARV)</i> (Party Rock/Afumi/Harris/Redfoo/LMFAO)
26	32	9	JAMES MORRISON The Awakening <i>Island 2778944 (ARV)</i> ● (Butler/Taylor)	64	39	3	BIRDY Birdy <i>14th Floor/Atlantic 5249859582 (ARV)</i> (Costey/Ford/Abbiss/P. Dub Walton)
27	23	54	RIHANNA Loud <i>Def Jam 2752365 (ARV)</i> 5 ★ 2 ★ (StarGate/Vee/Harrell/Boyznii/The Rainiers/Riddick/PolowDaDon/Sham/Mei&Mus/Stewart/Dean/Soundz/Alex Da Kid)	65	New		MICHAEL JACKSON Immortal <i>Epic 88697912592 (ARV)</i> (Baker/Jackson/Miley/Jenkins/Svedden/Jimmy Jam/Lewis/Jackson/The Corporation/Larsen/Marcellino/Gordy Jr/Dave/Foster/The Jacksons/Nalen/Angel/Moan/R. Kelly/MC/Levi/Battell)
28	27	110	MICHAEL BUBLE Crazy Love <i>Reprise 9362496277 (ARV)</i> 8 ★ 3 ★ (Foster/Rock/Gatica/Chang)	66	75	43	CHASE & STATUS No More Idols <i>Mercury 2745135 (ARV)</i> ★ (Kennard/Milton/Nowels/Sub Focus/Plan B)
29	20	39	JESSIE J Who You Are <i>Island/Lava 2758627 (ARV)</i> 2 ★ (Dr Luke/Brissett/Cornish/Martin K/DaK!The Invisible Men/Parker & James/Thomas/Gad/Gordon)	67	New		DAUGHTRY Break The Spell <i>19 88697618132 (ARV)</i> (Benson)
30	31	2	FRANK SINATRA Sinatra - Best Of The Best <i>Capitol/Reprise 6797652 (E)</i> (Various)	68	57	108	FLORENCE + THE MACHINE Lungs <i>Island 1797940 (ARV)</i> 4 ★ ★ (Epworth/Ford/Mackie/Hugall/White)
31	25	114	ADELE 19 <i>XLCD513 (PIAS)</i> 6 ★ (Abbiss/White/Ronson)	69	51	2	SEASICK STEVE Walkin' Man: The Very Best Of Seasick Steve <i>Rhino 2564553402 (ARV)</i> (Wald)
32	30	6	MATT CARDLE Letters <i>Columbia 88697843592 (ARV)</i> (Stannard/Hoves/Bartlow/White/Wheatley/Walsh/James/Green/Thornalley)	70	61	34	ALFIE BOE Bring Him Home <i>Decca 2759210 (ARV)</i> (Morgan/Pochin)
33	24	3	PINK FLOYD A Foot In The Door: The Best Of Pink Floyd <i>EMI 0289662 (E)</i> (Waters/Climour/Emin/Guthrie/Smith/Pink Floyd)	71	64	7	CLIFF RICHARD Soulicious <i>EMI 0891522 (E)</i> (Dozier/Ashford/Simpson)
34	22	10	CHRISTINA PERRI Lovestrong <i>Atlantic 7567889945 (ARV)</i> ● (Chikere/Hodges)	72	56	55	CEE LO GREEN The Lady Killer <i>Warner Brothers 7567882477 (ARV)</i> 2 ★ (F1 Smith/The Smeezingtons/Allen/Marsh/Reem/Singhkins/Splash/Dr. Luke/Nglish/Green)
35	35	10	TONY BENNETT Duets II <i>Sony RCA 88697662532 (ARV)</i> (Ranore)	73	58	43	SNOW PATROL Up To Now <i>Fiction 2720709 (ARV)</i> 2 ★ ★ (Jackknife Lee/M.Cletland/Lightbody/Doogan/Brennan/Watson)
36	47	13	HUGH LAURIE Let Them Talk <i>Warner Music Entertainment 2564664003 (ARV)</i> ● (Henry)	74	70	111	AMY WINEHOUSE Back To Black <i>Island 1713041 (ARV)</i> 6 ★ 7 ★ (Ranson/Salaamreem.com)
37	29	15	MAROON 5 Hands All Over <i>A&M/Octave 2749821 (ARV)</i> (Lange)	75	Re-entry		THE BEATLES 1 <i>EMI 0830702 (E)</i> 8 ★ (Martin)
38	34	4	PROFESSOR GREEN At Your Inconvenience <i>Vnyg CDV3092 (E)</i> ● (Lett/Youngboyz/Sheriff/IMS/SH/Hayes/Mojani/Carro & Kooke/Daughtryboy/Hudson/Lifton/DJ Khalil/tbc)				

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<ul style="list-style-type: none"> Adelle 9, 31 Beatles, The 75 Bennett, Tony 35 Beyonce 62 Bieber, Justin 49 Birdy 64 Buble, Michael 21 Boc, Alfie 49, 70 Boyle, Susan 12 Buble, Michael 3, 28 Bush, Kate 5 Cardle, Matt 32 Cee Lo Green 72 	<ul style="list-style-type: none"> Chase & Status 66 Clarkson, Kelly 47 Coldplay 7 Daniel O'Donnell 53 Daughtry 67 Drake 20 Elbow 61 Emerald, Caro 45 Example 43 Florence + The Machine 14, 68 Guetta, David 46 Jackson, Michael 65 	<ul style="list-style-type: none"> Jessie J 29 JLS 6 Kasabian 50 Lady Gaga 18 Lady Gaga 52 Laurie, Hugh 36 Lloyd, Cher 22 Lmfao 63 Lott, Pixie 42 Lut, Pixie 42 Manic Street Preachers 56 Maroon 5 37 Mars, Bruno 13 	<ul style="list-style-type: none"> McElderry, Joe 59 Morrison, James 26 Murs, Olly 60 Nickelback 10 Noel Gallagher's High Flying Birds 15 One Direction 2 Perry, Christina 34 Perr, Christina 34 Pink Floyd 33 Professor Green 38 REM 48 Richard, Cliff 71 	<ul style="list-style-type: none"> Rieu, Andre, & Johann Strauss Orchestra 17 Rihanna 1 Rihanna 27 Rihanna 27 Rulling Stones 58 Ross, Diana 57 Royal Band Of H.M. Marines, The 40 Saturns, The 23 Sebi 24 Seasick Steve 69 Sheeran, Ed 8 	<ul style="list-style-type: none"> Simon & Garfunkel 39 Sinatra, Frank 30 Snow Patrol 11, 73 Soldiers, The 55 Steps 41 Stewart, Rod 44 Wanted, The 16 Westlife 4 Will Young 25 Winehouse, Amy 74 	<ul style="list-style-type: none"> Key ★ Platinum (300,000) ● Gold (100,000) ● Silver (60,000) ★ 1m European sales
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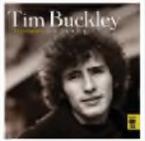
CHARTS CATALOGUE



REISSUES REVIEWS

TIM BUCKLEY • Starsailor: The Anthology

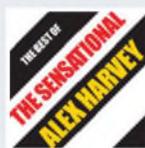
Rhinc/Music Club Deluxe MCDLX 523



Since his death at the age of 30 in 1997, Jeff Buckley has become something of an icon, his posthumous celebrity overshadowing that of his father Tim who died even earlier – at the age of 28 in 1975 – leaving behind a larger and some would say more substantial body of work. This double-disc set does an excellent job of distilling Tim's eight-year, nine-album tenure, showcasing each of the many styles in which he operated, using his remarkable, elastic and distinctive voice to its full potential. Although it might have been more attractive if this had been the entire 1970 album Starsailor – after which it is named and which is still MIA on CD – it's still a fabulous collection, with Buckley's own version of Song To The Siren easily measuring up to the Cocteau Twins' more well-known version, while Pleasant Street is a captivating slice of psychedelic folk – though it deals with the subject of heroin, which is what cost Buckley his life.

ALEX HARVEY • The Best Of The Sensational Alex Harvey

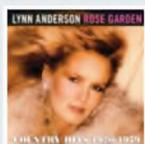
Spectrum SPEXX 2078



Eccentric Scot Alex Harvey was 40 when he had his first bona fide hit, a tongue-in-cheek deconstruction of the Tom Jones hit Delilah; 41 when he had his last, the charmingly barmy Boston Tea Party; and 46 when he died in 1982, but he left behind an interesting and diverse canon of work. Flirting with fame, he was briefly hailed as "Scotland's answer to Tommy Steele", later working in Hamburg at the same time as The Beatles, and then recording The Isley Brothers' Shout in a style that was to provide the template for fellow Glaswegian Lulu's recording of it in 1964. This career-spanning double-disc set also adds BBC archive recordings, live tracks and obscurities, including the rather dark There's No Lights On The Christmas Tree Mother, They're Burning Big Louis Tonight.

LYNN ANDERSON • Rose Garden: Country Hits 1970-1979

T-Bird Americana TBIAMDAM 020



The T-Bird Americana label is doing a terrific job for fans of country music, hoovering up

the hits of the past at a terrific rate of knots – with 33 releases since July. This compelling Lynn Anderson retrospective is typical, in that it contains only hits, arranged in chronological order. Its title defining its parameters, the compilers had 32 Billboard chart entries to choose from, and the 20 they settled for all made the Top 40. Anderson was a fine vocalist, blessed with excellent production and songwriting teams, and evidently no expense was spared on her records, as lush orchestral arrangements and polished players predominate. Highlights include Joe South's How Can I Unlove You, and Glenn Sutton's You're My Man – decorous back-to-back number ones in 1971 produced by the latter, who was Anderson's husband – and the somewhat different, almost funky, bass-driven Isn't It Almost Love, a 1979 hit from the pen of Karla Bonoff. But pride of place goes to another South composition, the Grammy award-winning (I Never Promised You A) Rose Garden, which crossed over to the pop market and was a huge international hit for Anderson, even reaching number three in the UK, and being sampled for Kon Kan's New Order-lite dance hit I Beg Your Pardon.

VARIOUS • Dynamic Grooves

Beat Goes Public CDBGPD 242



Subtitled 'Funk And Groovy Soul From The Vaults Of Scepter, Wand, Dynamo And Musicor', Dynamic Grooves mines the late 1960s and early 1970s output of two separate and distinctive New York indie labels – Scepter and its Wand subsidiary, plus Musicor and its Dynamo offshoot. Although based in Manhattan both labels spread their net widely, and some of the best tracks are by non-New Yorkers: Milwaukee native Betty Moorer excels on the Northern Soul-flavoured Speed Up and the looser-limbed Isley Brothers adaptation It's My Thing, while Washington DC's Harmon Bethea (The Mask Man) funks up a storm on She's My Meat. Among the better-known acts, Inez & Charlie Foxx reinforce their claim to be soul music's finest brother and sister act with (1-2-3-4-5-6-7) Count The Days, and New Orleans legend Allen Toussaint, who produced a couple of tracks here, does a great job of reclaiming his own song Working In The Coal Mine five years after Lee Dorsey's recording of it was a hit. A 12-page booklet accompanies the set.

CATALOGUE GREATEST HITS TOP 20



4. GEORGE HARRISON

POS LAST WK ARTIST / ALBUM / LABEL/DISTRIBUTOR

- 1 1 SIMON & GARFUNKEL Greatest Hits / Sony (ARV)
- 2 2 GUNS N' ROSES Greatest Hits / Geffen (ARV)
- 3 8 MICHAEL JACKSON Number Ones / Epic (ARV)
- 4 NEW GEORGE HARRISON Let It Roll: Songs Of George Harrison / EMI (E)
- 5 RE ABBA Gold - Greatest Hits / Polar (ARV)
- 6 10 DIRE STRAITS & MARK KNOPFLER Private Investigations - Best Of / Mercury (ARV)
- 7 7 THE CARPENTERS Gold - Greatest Hits / A&M (ARV)
- 8 9 LED ZEPPELIN Mothership - Best Of / Atlantic (ARV)
- 9 3 EMINEM Curtain Call - The Hits / Interscope (ARV)
- 10 4 THE MOODY BLUES The Very Best Of / UMTV (ARV)
- 11 6 FOO FIGHTERS Greatest Hits / RCA (ARV)
- 12 11 THE BEATLES 1 / EMI (E)
- 13 16 THE SMITHS The Sound Of The Smiths: Deluxe Edition / Rhino (ARV)
- 14 RE ELTON JOHN Rocket Man - The Definitive Hits / Mercury (ARV)
- 15 RE ANDREA BOCELLI Vivere - Best Of / Sugar/UCJ (ARV)
- 16 15 PETER FRAMPTON Frampton Comes Alive / A&M (ARV)
- 17 20 EAGLES The Very Best Of / Elektra (ARV)
- 18 12 RED HOT CHILI PEPPERS Greatest Hits / Warner Brothers (ARV)
- 19 NEW KATE BUSH The Whole Story / EMI (E)
- 20 18 BEACH BOYS The Very Best Of / Capitol/Parlophone (E)

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CATALOGUE SINGLES TOP 20



1. ELBOW

POS LAST WK ARTIST / ALBUM / LABEL/DISTRIBUTOR

- 1 RE ELBOW One Day Like This / Fiction (ARV)
- 2 2 GOO GOO DOLLS Iris / Warner Brothers (ARV)
- 3 1 THE CALLING Wherever You Will Go / RCA (ARV)
- 4 4 ADELE Make You Feel My Love / XL (PIAS)
- 5 RE COLDPLAY Viva La Vida / Parlophone (E)
- 6 7 EAGLE-EYE CHERRY Save Tonight / Polydor (ARV)
- 7 NEW EN VOGUE Dont Let Go (Love) / Atlantic (ARV)
- 8 RE MARIAH CAREY All I Want For Christmas Is You / RCA (ARV)
- 9 5 EVANESCENCE Bring Me To Life / Epic/wind-up (E)
- 10 RE THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York / Warner Brothers (ARV)
- 11 12 COLDPLAY Fix You / Parlophone (E)
- 12 RE SNOW PATROL Chasing Cars / Fiction (ARV)
- 13 NEW THE SMITHS Please Please Please Let Me Get What I Want / Warner Brothers (ARV)
- 14 14 THE KILLERS Human / Vertigo (ARV)
- 15 11 EMINEM FEAT. DIDO Stan / Interscope (ARV)
- 16 RE MASSIVE ATTACK Teardrop / Virgin (E)
- 17 RE RIHANNA FEAT. JAY-Z Umbrella / Def Jam (ARV)
- 18 9 KASABIAN Fire / Columbia (ARV)
- 19 13 ARETHA FRANKLIN I Say A Little Prayer For You / Warner Music (ARV)
- 20 RE SHAKIN' STEVENS Merry Christmas Everyone / Epic (ARV)

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CATALOGUE ALBUMS TOP 20



4. THE WHO

POS LAST WK ARTIST / ALBUM / LABEL/DISTRIBUTOR

- 1 1 ADELE 19 / XL (PIAS)
- 2 2 MICHAEL BUBLE Crazy Love / Reprise (ARV)
- 3 6 LADY GAGA The Fame / Interscope (ARV)
- 4 NEW THE WHO Quadrophenia / Polydor (ARV)
- 5 4 FLORENCE + THE MACHINE Lungs / Island (ARV)
- 6 RE SNOW PATROL Up To Now / Fiction (ARV)
- 7 5 SIMON & GARFUNKEL Bridge Over Troubled Water / Columbia (ARV)
- 8 7 AMY WINEHOUSE Back To Black / Island (ARV)
- 9 9 MUMFORD & SONS Sigh No More / Gentlemen Of The Road/Island (ARV)
- 10 RE ELBOW The Seldom Seen Kid / Fiction (ARV)
- 11 8 NIRVANA Nevermind / Geffen (ARV)
- 12 20 RIHANNA Good Girl Gone Bad / Def Jam (ARV)
- 13 11 COLDPLAY Viva La Vida / Parlophone (E)
- 14 3 PINK FLOYD Wish You Were Here / EMI (E)
- 15 13 COLDPLAY Parachutes / Parlophone (E)
- 16 17 COLDPLAY X & Y / Parlophone (E)
- 17 10 PIXIE LOTT Turn It Up / Mercury (ARV)
- 18 RE BEYONCE I Am Sasha Fierce / Columbia (ARV)
- 19 14 AMY WINEHOUSE Frank / Island (ARV)
- 20 12 PINK FLOYD The Dark Side Of The Moon / EMI (E)

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CHARTS GENRE

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INDIE SINGLES TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	CHARLENE SORAIA Wherever You Will Go / <i>Peacefrog</i> (E)
2	2	LANA DEL REY Video Games / <i>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	EXAMPLE Midnight Run / <i>MoS</i> (ARV)
6	5	ADELE Someone Like You / <i>XL</i> (PIAS)
7	7	NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! / <i>Sour Mash</i> (E)
8	9	ADELE Rolling In The Deep / <i>XL</i> (PIAS)
9	14	ADELE Rumour Has It / <i>XL</i> (PIAS)
10	12	JAMES VINCENT MCMORROW Higher Love / <i>Sound Training</i>
11	NEW	NADIA ALI FEAT. STARKILLERS & ALEX KENJI Pressure / <i>Strictly Rhythm/Simply Delicious</i> (ACA ARV)
12	10	ADELE Make You Feel My Love / <i>XL</i> (PIAS)
13	8	WRETCH 32 FEAT. JOSH KUMRA Don't Go / <i>Levels/MoS</i> (ARV)
14	13	EXAMPLE Changed The Way You Kiss Me / <i>MoS</i> (ARV)
15	17	EXAMPLE Stay Awake / <i>MoS</i> (ARV)
16	11	WOODKID Iron / <i>Green United</i>
17	NEW	CARO EMERALD Stuck / <i>Dramatica/Grand Mono</i> (ACA ARV)
18	16	DJ FRESH FEAT. SIAN EVANS Louder / <i>MoS</i> (ARV)
19	NEW	IRON & WINE Flightless Bird, American Mouth / <i>Sub Pop</i> (Shellshock Sra)
20	NEW	THE WORKERS Let's Work Together / <i>Nova</i>

INDIE ALBUMS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	ADELE 21 / <i>XL</i> (PIAS)
2	2	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	5	EXAMPLE Playing In The Shadows / <i>MoS</i> (ARV)
5	7	CARO EMERALD Deleted Scenes From The Cutting Room Floor / <i>Dramatica/Grand Mono</i> (ACA ARV)
6	6	DANIEL O'DONNELL The Ultimate Collection / <i>DMG TV</i> (SDU)
7	4	THE SOLDIERS Message To You / <i>DMG TV</i> (SDU)
8	NEW	CHARLENE SORAIA Moonchild / <i>Peacefrog</i> (E)
9	8	WRETCH 32 Black And White / <i>Levels/MoS</i> (ARV)
10	11	DORIS DAY The Greatest Hits & More / <i>Music Digital</i> (Delta/SonyDADC)
11	13	GLEN CAMPBELL Ghost On The Canvas / <i>Surldog</i>
12	12	TOM WAITS Bad As Me / <i>Anti</i> (ADA ARV)
13	18	SEASICK STEVE You Can? T Teach An Old Dog New Tricks / <i>Play It Again Sam</i> (PIAS)
14	17	ARCTIC MONKEYS Suck It And See / <i>Domino</i> (PIAS)
15	16	CLIFF RICHARD & THE SHADOWS Move It - Best Of The Early Years / <i>Music Digital</i> (Delta/SonyDADC)
16	10	KATE RUSBY While Mortals Sleep / <i>Pure</i> (Cadz ARV)
17	RE	CIVIL WARS Barton Hollow / <i>Sensibility</i>
18	RE	JOE BONAMASSA & BETH HART Don't Explain / <i>Provogue</i> (ACA ARV)
19	RE	BJORK Biophilia / <i>One Little Indian</i> (PIAS)
20	20	BON IVER Bon Iver / <i>4AD</i> (PIAS)

ROCK ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	NEW	NICKELBACK Here And Now / <i>Roadrunner</i> (ACA ARV)
2	NEW	DAUGHTRY Break The Spell / <i>19</i> (ARV)
3	1	EVANESCENCE Evanescence / <i>Virgin/Wind Up</i> (E)
4	2	NIRVANA Nevermind / <i>Geffen</i> (ARV)
5	5	YOU ME AT SIX Sinners Never Sleep / <i>Virgin</i> (E)
6	7	FOO FIGHTERS Greatest Hits / <i>RCA</i> (ARV)
7	3	GUNS N' ROSES Greatest Hits / <i>Geffen</i> (ARV)
8	8	FOO FIGHTERS Wasting Light / <i>RCA</i> (ARV)
9	9	BLINK-182 Neighborhoods / <i>Island</i> (ARV)
10	RE	LED ZEPPELIN Mothership - Best Of / <i>Atlantic</i> (ARV)

DANCE ALBUMS TOP 10

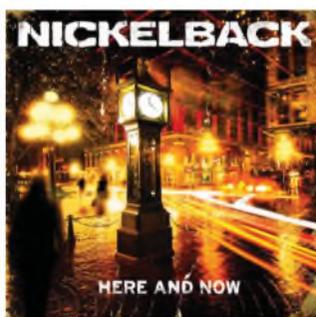
THIS	ARTIST / ALBUM / LABEL
1	EXAMPLE Playing In The Shadows / <i>MoS</i>
2	CHASE & STATUS No More Idols / <i>Mercury</i>
3	DAVID GUETTA Nothing But The Beat / <i>Positiva/Virgin</i>
4	N DIZZEE RASCAL Boy In Da Corner / <i>XL</i>
5	NERO Welcome Reality / <i>Mercury/MIA</i>
6	SKRILLEX Scary Monsters And Nice Sprites / <i>MouStrip</i>
7	CALVIN HARRIS Ready For The Weekend / <i>Columbia</i>
8	RE MASSIVE ATTACK Collected / <i>Virgin</i>
9	N ASKING ALEXANDRIA Stepped Up And Scratched / <i>Sumerian</i>
10	VARIOUS Pure Garage Anthems / <i>Rhino</i>



Nadia Ali Indie Singles (highest new entry)



Emmy The Great/Tim Wheeler Indie Breakers (2)



Nickelback Rock Albums (1)

COMPILATION CHART TOP 20

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

INDIE ALBUMS BREAKERS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	CIVIL WARS Barton Hollow / <i>Sensibility</i>
2	NEW	EMMY THE GREAT & TIM WHEELER This Is Christmas / <i>Infectious</i>
3	NEW	SOUL SURVIVOR Live 2011 - We Are The Free / <i>Virgin</i>
4	7	SHE & HIM A Very She & Him Christmas / <i>Double Six</i>
5	6	M83 Hurry Up, We're Dreaming / <i>Noise</i>
6	3	DAVID LYNCH Crazy Clown Time / <i>Sunday Best</i>
7	9	BLACK VEIL BRIDES We Stitch These Wounds / <i>Standby</i>
8	5	JAMES VINCENT MCMORROW Early In The Morning / <i>Believe Digital</i>
9	NEW	BOURNEMOUTH SO & CH/CARR Blackford/Not In Our Time / <i>Nimbus</i>
10	RE	LPO/SKEET The Greatest Video Game Music / <i>Xs</i>
11	13	KING CREOSOTE & JON HOPKINS Diamond Mine / <i>Double Six</i>
12	RE	SBTRKT SBTRKT / <i>Young Turks</i>
13	8	KEITH JARRETT Rio / <i>ECM</i>
14	16	BELLOWHEAD Hedonism / <i>Navigator</i>
15	2	LOS CAMPESINOS! Hello Sadness / <i>Wichita/Universal</i>
16	NEW	ASKING ALEXANDRIA Stepped Up And Scratched / <i>Sumerian</i>
17	NEW	LEDDRA CHAPMAN A Trick Or Two / <i>ALC</i>
18	RE	ORIGINAL LONDON CAST Les Miserables / <i>First Night</i>
19	15	TOBY KEITH Clancy's Tavern / <i>Hump Head</i>
20	17	GHOSTPOET Peanut Butter Blues And Melancholy Jam / <i>Blownwood</i>

CLASSICAL ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	HUGH LAURIE Let Them Talk / <i>Warner Music Entertainment</i> (ARV)
2	3	CARO EMERALD Deleted Scenes From The Cutting Room Floor / <i>Dramatica/Grand Mono</i> (ACA ARV)
3	2	SEASICK STEVE Walkin' Man: The Very Best Of Seasick Steve / <i>Rhino</i> (ARV)
4	5	SEASICK STEVE You Can't Teach An Old Dog New Tricks / <i>Play It Again Sam</i> (PIAS)
5	4	AMY WINEHOUSE Frank / <i>Island</i> (ARV)
6	6	MICHAEL BUBLE It's Time / <i>Reprise/143</i> (ARV)
7	9	JOE BONAMASSA & BETH HART Don't Explain / <i>Provogue</i> (ACA ARV)
8	8	MICHAEL BUBLE Call Me Irresponsible / <i>Reprise</i> (ARV)
9	RE	MICHAEL BUBLE Sings Totally Blond / <i>Metro</i> (SDU)
10	10	MICHAEL BUBLE Michael Buble / <i>Reprise/143</i> (ARV)

INTERNATIONAL CHARTS

BY ALAN JONES



AFTER TOPPING the chart in more countries than any other album for three weeks in a row, Coldplay's Mylo Xyloto ran out of steam last week, losing its grip on the six territories where it was number one the week before, specifically: Flanders (1-2), Portugal (1-2), Brazil (1-3), Wallonia (1-3), Norway (1-4) and Switzerland (1-5). It dips in a further 20 countries, holds its position in four and climbs in just one, moving 3-2

in Greece. For all that, it still remains in the Top 10 in an impressive 27 countries and its decline is mostly slow. It dipped to third place on world sales last week, being overtaken by two albums by Canadian acts. Although rapper Drake (pictured) only makes the chart in eight countries with his second album Take Care, it sold 631,000 copies in the US and 48,000 in Canada to pace the global pack. It debuted at number one in both countries, and also made its maiden chart

appearance in New Zealand (number 19), Ireland (30), the Netherlands (38), Germany (41), France (43) and Switzerland (45). It surpassed his 2010 debut Thank Me Later in all of them, beating that album's chart peak everywhere except in North America, where it too reached number one. But in both the US and Canada, Take Care had significantly higher first-week sales, posting a 55% bigger opening north of the 49th parallel and a 41% stronger start to the south.

Meanwhile Michael Bublé has seen sales of Christmas grow in each of the four weeks it has been on release. Although falling 1-2 in Canada and holding 2-2 in the US, its sales climb by 16% and 35% in those territories. Charting in a further 24 countries, it jumps 4-1 in Portugal and 2-1 in Hungary, holds top five slots in Australia (2-2), Mexico (7-4), Italy (6-4) and Ireland (2-4), and is climbing elsewhere. The new arrival to chart in more countries than any other this week is Snow Patrol's sixth album, Fallen

Empires. The band missed out on number one with the album here but debut at the summit in Ireland and the Netherlands, at three in Germany, six in Switzerland, seven in Croatia and 10 in Austria. The album completes its portfolio with lesser bows in Flanders (23), New Zealand (27), Wallonia (28), Finland (46), Spain (65), Italy (67) and France (75). Other UK acts with number one albums internationally are Susan Boyle (Australia) and Adele (Croatia, Flanders, France and Poland).

CHARTS CLUB

Club charts are available on MusicWeek.com every Friday



UPFRONT



COMMERCIAL POP



URBAN

Example and Laidback Luke return to Upfront pole position

ANALYSIS

BY ALAN JONES

Despite peaking at number 37 on the OCC sales chart back in October, Natural Disaster is one of the biggest club hits of the year. The third single from Example's third album *Playing In The Shadows*, the track – number one on the Upfront chart 11 weeks ago – is credited to Laidback Luke Vs.

Example, and rebounds 4-1 on the club chart this week after being serviced in new mixes. Enjoying a 24.21% margin over runners-up Cosmic Gate's *Be Your Sound*, it has racked up 13 straight weeks in the Top 10 of the Upfront chart – something no other record has done this year – moving 20-8-1-6-10-8-4-3-7-9-6-7-4-1.

Meanwhile, after pulling up at number two last week, The

Saturdays' latest single, *My Heart Takes Over* moves to the Commercial Pop chart summit. It's their fifth number one, following *Work, Up, Missing You*, *Headlines: The Remixes* and, just three months ago, *All Fired Up*.

Sway spends his third week atop the Urban chart with *Still Speedin'* maintaining a huge victory margin: new runner-up *Wretch 32's Forgiveness* is 71% in arrears.

COOL CUTS TOP 20

POS	ARTIST / ALBUM / LABEL
1	UTAH SAINTS V DRUMSOUND & BASSLINE SMITH <i>What Can You Do For Me</i>
2	AVICII <i>Levels</i>
3	REDLIGHT <i>Get Out My Head</i>
4	ALYSSA REID FEAT. JUMP SMOKERS <i>Alone Again</i>
5	LITTLE BOOTS <i>Shake</i>
6	RIZZLE KICKS <i>Mama Do The Hump</i>
7	YOUNGMAN <i>Who Knows</i>
8	CHRIS LAKE <i>Sundown</i>
9	STEVE AOKI & TIESTO <i>Tornado</i>
10	STOOSHE <i>Betty Woz Gone</i>
11	SKEPTA <i>Hold On</i>
12	CHUCKIE <i>Who Is Ready To Jump</i>
13	MICHAEL GALFAN <i>Resurrection</i>
14	FLORENCE + THE MACHINE <i>No Light, No Light</i>
15	TIMO MAAS FEAT. BRIAN MOLKO <i>College 84</i>
16	LOVERUSH UK! FEAT BRYAN ADAMS <i>Tonight In Babylon</i>
17	LAIDBACK LUKE & SANDERVAN DOORN <i>Who's Wearing The Cap</i>
18	MARLON ROUDETTE <i>Riding Home</i>
19	HOUSE REPUBLIC <i>Nuggetz</i>
20	JOHN DAHLBACK <i>Phoenix</i>

URBAN TOP 30

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

UPFRONT CLUB TOP 40

POS	ARTIST / ALBUM / LABEL
1	4 11 LAIDBACK LUKE VS EXAMPLE <i>Natural Disaster / MoS</i>
2	12 2 COSMIC GATE & EMMA HEWITT <i>Be Your Sound / Black Hole</i>
3	11 3 VOX HALO FEAT. LADOLLA <i>Criminal / Positiva</i>
4	13 4 WRETCH 32 FEAT. ETTA BOND <i>Forgiveness / Levels/MoS</i>
5	17 3 SWAY <i>Still Speedin' / 3 Beat</i>
6	NEW AVICII <i>Levels / Island/Levels</i>
7	19 3 MOBY <i>After/The Right Thing / Little Idiot</i>
8	27 3 TYSON <i>After You're Gone / Backyard</i>
9	24 4 SEPTEMBER <i>Me & My Microphone / AATW</i>
10	25 2 NERVO FEAT. AFROJACK AND STEVE AOKI <i>We're All No One / Positiva</i>
11	39 2 SUNDAY GIRL <i>Love U More / Po'ydor</i>
12	1 4 BENNY BENASSI FEAT. GARY GO <i>Close To Me / AATW</i>
13	33 2 REESON <i>Take It Off / White Label</i>
14	40 2 JOSIE COTTON <i>See The New Hong Kong / Loverush Digital</i>
15	2 5 MARKUS BINAPFL & ARMAND BENA <i>La La Lovesong / Tiger</i>
16	29 2 YASMIN FEAT. SHY FX & MS DYNAMITE <i>Light Up (The World) / MoS</i>
17	6 2 DENIZ KOYU <i>Tung / 3 Beat</i>
18	15 4 KIRSTY V IGOR BLASKA <i>Green (Part One) / KB</i>
19	14 6 DOCTOR P FEAT. JENNA G <i>Neon / Warner Brothers</i>
20	NEW SARVI <i>Amore / White Label</i>
21	5 9 J LATIF <i>Anonymous / White Label</i>
22	8 5 THE RELOUD <i>Tribute: Da Jaguar's Party/Refunk/Love To The Stars / White Label</i>
23	28 2 DR. KUCHO & HANNAH <i>The Island Of Love / Disc Doctor</i>
24	22 7 EXAMPLE <i>Midnight Run / MoS</i>
25	32 3 EMELI SANDE FEAT. NAUGHTY BOY <i>Daddy / Virgin/Relentless</i>
26	7 9 DONATI & AMATO <i>Fallin / E Lab Music</i>
27	31 4 ALISSON & TURNER <i>La Trumpeta Loca / Tokopi</i>
28	16 5 MILK & SUGAR/M MAKEBA/JUNGLE BROTHERS <i>Hi-A Ma (Pata Pata) / Milk & Sugar</i>
29	36 4 KARL G & JAMESIE FEAT. UNDERSOUND <i>Can't Breathe (Part Two) / Born To Dance</i>
30	37 7 RIHANNA FEAT. CALVIN HARRIS <i>We Found Love / Def Jam</i>
31	NEW YOUNGMAN <i>Who Knows / Po'ydor/Digital Soundbco</i>
32	NEW LOVERUSH UK FEAT. CARLA WERNER <i>Give Me Your Love 2012 / Black Hole</i>
33	NEW FLO-RIDA <i>Good Feeling / Atlantic</i>
34	38 2 RENDEZVOUS <i>The Murf / Moor</i>
35	34 7 DAVID GUETTA FEAT. USHER <i>Without You / Positiva/Virgin</i>
36	NEW GOLDLOCK & OCTAGON FEAT. ROSE X <i>Unstoppable / Freehold Street</i>
37	NEW THE SHRINK RELOADED & FLIP DA SCRIP <i>Throw Ya Hands In The Air 2K11 / Loverush Digital</i>
38	18 6 WAWA <i>Do It / Wawa Trax</i>
39	26 8 ROGER SHAH & SIAN KOSHEEN <i>Hide U / Magic Island</i>
40	30 8 NADIA ALI FEAT. STARKILLERS & ALEX KENJI <i>Pressure / Simp'y Delicious/Strictly Rhythm</i>

COMMERCIAL POP TOP 30

POS	ARTIST / ALBUM / LABEL
1	2 5 THE SATURDAYS <i>My Heart Takes Over / Po'ydor</i>
2	14 2 VOX HALO FEAT. LADOLLA <i>Criminal / Positiva</i>
3	4 7 RIHANNA FEAT. CALVIN HARRIS <i>We Found Love / Def Jam</i>
4	7 4 KATY PERRY <i>The One That Got Away / Virgin</i>
5	8 4 NICOLE SCHERZINGER <i>Try With Me / Interscope</i>
6	10 3 BENNY BENASSI FEAT. GARY GO <i>Close To Me / AATW</i>
7	16 2 FLO-RIDA <i>Good Feeling / Atlantic</i>
8	12 3 WRETCH 32 FEAT. ETTA BOND <i>Forgiveness / Levels/MoS</i>
9	11 4 THE COLLECTIVE (CHILDREN IN NEED) <i>Teardrop / Future/Island</i>
10	18 3 MIKE DELINQUENT PROJECT & KCAT FEAT. DONAE'O <i>Out Of Control / Champion</i>
11	19 2 REBECCA FERGUSON <i>Nothing's Real But Love / Epic</i>
12	NEW 1 MATT CARDLE <i>Starlight / Columbia</i>
13	5 6 LADY GAGA <i>Marry The Night / Interscope</i>
14	20 2 YASMIN FEAT. SHY FX & MS DYNAMITE <i>Light Up (The World) / MoS</i>
15	NEW 1 ROBERT WILLIAMSON <i>Trapped / Dauman</i>
16	NEW 1 SWAY <i>Still Speedin' / 3 Beat</i>
17	1 4 TAO CRUZ <i>Troublemaker / 4th & Broadway</i>
18	22 3 BEVERLEY KNIGHT <i>Southern Freeez / Hurricane</i>
19	21 3 EMELI SANDE FEAT. NAUGHTY BOY <i>Daddy / Virgin/Relentless</i>
20	3 5 OLLY MURS <i>Dance With Me Tonight / Epic/Syco</i>
21	28 2 MICHAEL JACKSON <i>Immortal Megamix / Epic</i>
22	30 2 ORANGE HILL PRODUCTIONS/BUSY SIGNAL/FATMAN SCOOP/KANO <i>Wine De Best / @ectobashy/EMI</i>
23	15 4 PIXIE LOTT FEAT. PUSHA T <i>What Do You Take Me For? / Mercury</i>
24	NEW 1 ALYSSA REID FEAT. JUMP SMOKERS <i>Alone Again / 3 Beat</i>
25	24 7 KELLY ROWLAND FEAT. THE WAVES <i>Down For Whatever / Motown/Island</i>
26	6 6 WILL YOUNG <i>Come On / RCA</i>
27	NEW 1 MZ BRATT <i>Tear It All Down / Atlantic</i>
28	NEW 1 SARVI <i>Amore / White Label</i>
29	17 5 KELLY CLARKSON <i>Mr Know It All / RCA</i>
30	27 6 EXAMPLE <i>Midnight Run / MoS</i>



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

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CHARTS AIRPLAY

Radio playlists are online at www.musicweek.com

CHARTS KEY
■ HIGHEST NEW ENTRY
■ HIGHEST CLIMBER
■ AUDIENCE INCREASE
■ AUDIENCE INCREASE +50%

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	19	8		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone</i>	4656	-1.29	70.1	-7.35
2	2	7	1		RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam</i>	3546	-3.54	69.59	1.53
3	3	8	14		DAVID GUETTA FEAT. USHER Without You <i>Positiva/Virgin</i>	2224	3.25	50.02	-2.09
4	7	9	21		KELLY CLARKSON Mr Know It All <i>RCA</i>	3546	-1.14	48.46	6.02
5	11	6	5		LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco</i>	1097	8.61	44.4	12.41
6	5	5	22		JLS Take A Chance On Me <i>Epic</i>	3092	-9.64	43.66	-10.48
7	8	3			AMY WINEHOUSE Our Day Will Come <i>Island</i>	1725	14.39	43.03	-5.45
8	4	5	7		ED SHEERAN Lego House <i>Asylum</i>	2555	10.53	42.97	-12.56
9	6	8	13		PROFESSOR GREEN FEAT. EMELI SANDE Read All About It <i>Virgin</i>	2043	-7.47	40.83	-16.13
10	9	8	36		THE WANTED Lightning <i>Global Talent/Island</i>	3226	-6.9	39.14	-12.65
11	10	16	50		PIXIE LOTT All About Tonight <i>Mercury</i>	2587	-5.88	38.99	-5.43
12	12	9	38		GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts <i>Decaydance/Fueled By Ramen</i>	1542	-0.24	36.62	-4.44
13	14	10	11		COLDPLAY Paradise <i>Parlophone</i>	2807	11.88	34.37	1.06
14	48	2	3		FLO-RIDA Good Feeling <i>Atlantic</i>	1419	69.74	33.01	75.96
15	36	2	31		KATY PERRY The One That Got Away <i>Virgin</i>	1729	7.73	31.94	50.24
16	NEW	1			CEE LO GREEN Anyway <i>Warner Brothers</i>	613	0	31.77	0
17	22	5	19		CHARLENE SORAIA Wherever You Will Go <i>Penciltag</i>	2101	2.54	30.72	21.18
18	19	5	15		BRUNO MARS It Will Rain <i>Elektra</i>	1479	10.62	30.7	10.99
19	13	22			BEYONCE Best Thing I Never Had <i>Columbia/Parkwood Ent.</i>	2101	-10.52	29.84	-13.43
20	16	7	17		LMFAO Sexy And I Know It <i>Interscope</i>	1330	-1.12	29.52	-2.93
21	25	3	2		OLLY MURS Dance With Me Tonight <i>Epic/Syco</i>	2006	48.04	29.06	18.23
22	34	2	83		WILL YOUNG Come On <i>RCA</i>	1075	40.89	28.2	28.01
23	23	3	16		ONE DIRECTION Gotta Be You <i>Syco</i>	1527	50.59	27.86	11.04
24	20	17	27		OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Epic/Syco</i>	1891	-12.9	27.37	3.17
25	32	2			T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN 5 O'clock <i>Jive</i>	706	20.89	26.2	17.07
26	NEW	1	18		LADY GAGA Marry The Night <i>Interscope</i>	1341	0	25.92	0
27	NEW	1	54		BEYONCE Love On Top <i>Columbia/Parkwood Ent.</i>	857	0	25.81	0
28	26	13	57		JAMES MORRISON I Won't Let You Go <i>Island</i>	2331	-6.76	25.13	2.4
29	24	4	37		JESSIE J Who You Are <i>Island/Lava</i>	1124	29.94	24.47	-0.93
30	50	4	6		KELLY ROWLAND FEAT. THE WAVES Down For Whatever <i>Motown/Island</i>	734	26.77	24.42	34.92
31	21	2			CARO EMERALD Stuck <i>Dramatica/Grand Mar</i>	396	82.49	23.98	-7.95
32	15	5	42		PIXIE LOTT FEAT. PUSHA T What Do You Take Me For? <i>Mercury</i>	1538	-10.43	23.55	-25
33	17	14	35		BRUNO MARS Marry You <i>Elektra</i>	1368	-8.21	23.53	-21.62
34	38	16	12		CHRISTINA PERRI Jar Of Hearts <i>Atlantic</i>	1306	-4.55	23.43	11.47
35	NEW	1	43		JASON DERULO Fight For You <i>Warner Brothers/Beluga Heights</i>	774	0	23.18	0
36	47	5	41		NICKELBACK When We Stand Together <i>Roadrunner</i>	540	-1.1	23.13	22.71
37	46	3	85		THE WANTED Warzone <i>Global Talent/Island</i>	1009	28.54	23.08	20.4
38	31	23			KATY PERRY Last Friday Night (TGIF) <i>Virgin</i>	1205	-6.23	22.76	1.38
39	NEW	1	62		JAMES MORRISON FEAT. JESSIE J Up <i>Island</i>	1085	0	22.26	0
40	28	27			PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything <i>J</i>	1105	-9.13	22.19	-8.95
41	43	22	30		ED SHEERAN The A Team <i>Asylum</i>	1592	-7.28	19.97	-1.48
42	27	47	80		ADELE Rolling In The Deep <i>XL</i>	1256	-11.49	19.88	-18.49
43	45	2	28		THE SATURDAYS My Heart Takes Over <i>Payday</i>	1265	-2.32	19.87	-1.58
44	35	9	58		BAD MEETS EVIL FEAT. BRUNO MARS Lighters <i>Interscope</i>	692	-4.16	19.78	-8.17
45	33	39	56		ADELE Someone Like You <i>XL</i>	1203	-1.31	19.29	-13.46
46	30	4	65		SNOW PATROL This Isn't Everything You Are <i>Fiction</i>	974	-5.89	18.8	-17.18
47	NEW	1			LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope</i>	368	0	18.47	0
48	39	5	33		FLORENCE + THE MACHINE Shake It Out <i>Island</i>	660	-10.2	18.36	-12.32
49	NEW	1			MATT CARDLE Starlight <i>Columbia</i>	1041	0	18.11	0
50	NEW	1			ADELE Rumour Has It <i>XL</i>	601	0	17.98	0

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 Bridge FM, 107.6 Juice FM, 107.7 Brunel FM, 2(R-FM, 6 Music, 55, 8 Capital FM, 56 Trent FM, 96.2 The Revolution, 96.3 Air FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Virgin FM, 99.5 Radio Norwich, Absolute Radio, Absolute Xtra, At anti FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio 4, BBC Radio 5, BBC Radio 6, BBC Radio 7, BBC Radio 8, BBC Radio 9, BBC Radio 10, BBC Radio 11, BBC Radio 12, BBC Radio 13, BBC Radio 14, BBC Radio 15, BBC Radio 16, BBC Radio 17, BBC Radio 18, BBC Radio 19, BBC Radio 20, BBC Radio 21, BBC Radio 22, BBC Radio 23, BBC Radio 24, BBC Radio 25, BBC Radio 26, BBC Radio 27, BBC Radio 28, BBC Radio 29, BBC Radio 30, BBC Radio 31, BBC Radio 32, BBC Radio 33, BBC Radio 34, BBC Radio 35, BBC Radio 36, BBC Radio 37, BBC Radio 38, BBC Radio 39, BBC Radio 40, BBC Radio 41, BBC Radio 42, BBC Radio 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CHARTS ANALYSIS



CHARTBOUND

Based on midweek sales, the following releases are expected to debut in or around the Official Charts Company Top 75 singles and artist albums charts this Sunday.

UK SINGLES CHART

- **THE X FACTOR FINALISTS 2011** *Wishing On A Star* Syco
- **EMELI SANDE** *Daddy* Virgin



- **T'PAU** *China In Your Hand* Virgin
- **JLS** *Do You Feel What I Feel* Epic
- **JESSIE J FEAT. B.O.B.** *Price Tag* Island/Lava
- **SNOW PATROL** *Chasing Cars* Fiction
- **RED HOT CHILI PEPPERS** *Under The Bridge* Warner Bros
- **STEVIE WONDER** *Lately* Motown
- **JAMES VINCENT MCMORROW** *Higher Love* Sound Training
- **JESSIE J WHO'S LAUGHING NOW** *Island/Lava*

UK ALBUMS CHART

- **OLLY MURS** *In Case You Didn't Know* Epic
- **RIHANNA** *Talk That Talk* Def Jam
- **IL DIVO** *Wicked Game* Syco
- **JOE MCELDERY** *Classic Christmas* UCI



- **KYLIE MINOGUE** *Aphrodite* Les Folies – *Live In London* Parlophone
- **N-DUBZ** *Greatest Hits* Island
- **KELLY ROWLAND** *Here I Am* Universal
- **GORILLAZ** *The Singles Collection 2001-2011* Parlophone
- **WHAM!** *The Final* Epic
- **JOHN RUTTER** *The Colours of Christmas* Decca
- **BEN HOWARD** *Every Kingdom* Island

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

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SINGLES

■ BY ALAN JONES

Individual efforts by X Factor graduates JLS, One Direction and Olly Murs have all led the midweek sales flashes in the last three weeks, only to be overhauled by Rihanna's *We Found Love* collaboration with Calvin Harris. But The X Factor's fourth annual charity single *Wishing On A Star* – credited to The X Factor Finalists 2011 but also featuring bit parts from the aforementioned JLS and One Direction – is set to emulate the previous three by debuting at number one. The Rose Royce revival had sold upwards of 56,000 copies in Tuesday's sales flashes, distancing itself from *We Found Love*, which dips to number three on sales of 18,000, and Murs' *Dance With Me Tonight*, which remains at number two on sales of 20,000 copies.

Topping the chart for the sixth time in eight weeks on Sunday, *We Found Love* sold 79,804 copies to raise its overall tally to 680,936, and earned the distinction of becoming the longest-running number one



since 2007, when Leona Lewis' *Bleeding Love* reeled off seven weeks in a row at the summit. Rihanna also logged her 20th Top 10 single as featured vocalist on Drake's *Take Care*, which improved 12-9 (29,815 sales). Meanwhile, with *Talk That Talk*

debuting atop the album chart, three of its tracks entered the Top 75, lifting Rihanna's tally of hits in that list to five. The newcomers were the title track (number 25, 12,397 sales), *You Da One* (number 39, 9,392 sales) and *Where Have You Been* (number

61, 5,582 sales).

Although failing to become his third number one hit, *Dance With Me Tonight* sold 74,475 copies to debut at number two for Olly Murs.

There were more X Factor related chart debuts in the form of judge/mentor Kelly Rowland's *Down For Whatever* (number six, 42,413 sales, feat. Wavs); and 2010 runner-up Rebecca Ferguson's first single *Nothing's Real But Love* (number 10, 29,263 sales), while girl group Little Mix's cover of En Vogue's 1997 hit *Don't Let Go (Love)* brought the original back onto the chart at number 23 (13,579 sales).

After debuting at number two last week, Flo-Rida's *Good Feeling* fell back to number three (53,730 sales) and was joined in the top tier by Avicii's *Levels* (number four, 48,342 sales), which it samples. Both tracks use the introductory vocal phrase from Etta James' 1962 recording *Something's Got A Hold On Me*.

Overall singles sales were up 2.44% week-on-week at 3,188,139 – 5.37% above same week 2010 sales of 3,025,758.

ALBUMS

■ BY ALAN JONES

A year to the week after his eponymous debut album entered the chart and peaked at number two, Olly Murs is on schedule to reach number one with follow-up *In Case You Don't Know*. Following his appearance on The X Factor Results show last Sunday – where he performed current single *Dance With Me Tonight* with The Muppets – *In Case You Don't Know* has made a strong start for the 2009 runner-up, selling upwards of 51,000 copies by midnight on Monday to top the first midweek sales flashes. It has a 50% lead over nearest challenger Michael Buble's *Christmas*, with Rihanna's *Talk That Talk* – which debuted at number one last Sunday – a further 30% behind. While Murs' album looks likely to debut at number one, the singer who pipped him to The X Factor crown – Joe McElderry – makes a slower but solid start with his third album, *Classic Christmas* making its introductory foray into the sales flashes at number 12,



with 12,500 takers. Sandwiched between the two are a couple of other major debuts: Il Divo's *Wicked Game* is number four (23,500 sales), and *Take That's* tour souvenir *Progress Live* is number six (15,000 sales).

Last weekend, Rihanna became the first artist from the Caribbean to have three number one albums since Boney M completed their hat trick in 1980, debuting atop the chart with *Talk That Talk*, which dashed to first week sales of 163,819. It's the sixth album by the 23 year old

Barbadian – who previously topped the chart with 2007's *Good Girl Gone Bad* and 2010's *Loud* – and lifted her cumulative sales to more than 5m.

Opening with the fourth highest first week sale of any artist album thus far in 2010, it comfortably eclipsed her previous best first week, the 91,916 copies that *Loud* sold when entering at number two a year ago last week. With *Talk That Talk's* first single *We Found Love* (feat. Calvin Harris) remaining at number one, Rihanna was simultaneously atop

both charts for the third time in total, and the second time this year: *Umbrella* (feat Jay-Z) was number one single when *Good Girl Gone Bad* debuted at the summit in 2007, and Drake collaboration *What's My Name* reached number one on the singles chart in the first week of 2011, when *Loud* was on the second of its three weeks at the summit.

The last act to top the singles and albums charts simultaneously twice in a calendar year with difference singles and albums was T.Rex, who did so in 1972, topping in February with *Telegram Sam* (single) and *Electric Warrior* (album) and again in May courtesy of *Metal Guru* (single) and *Bolan Boogie* (album) – though Gary Numan did it both solo and as Tubeway Army's main man in 1979.

Rihanna's fast start put paid to One Direction's attempts to debut at number one with their first album, *Up All Night*. The X Factor graduates can take solace from the fact that *Up All Night's* sales last week of 138,631 were the highest for a number two album thus far this year.

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January

11th–14th

Eurosonic Noorderslag,
Groningen, Netherlands
eurosonic-noorderslag.nl

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



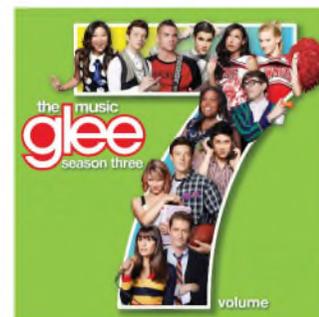
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* All feature
dates subject
to change

PRODUCT KEY RELEASES



► COLDPLAY Christmas Lights



► GLEE CAST Glee Volume 7

DECEMBER 5

SINGLES

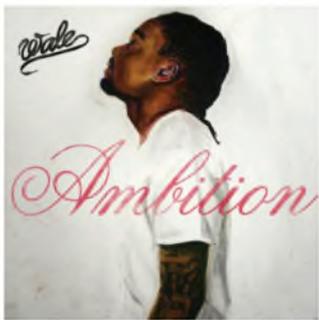
- JACK BEATS End Of Love (*Deconstruction*)
- BEYONCE Love On Top (*Columbia/Parkwood Ent.*)
- BIG DEAL Distant Neighbourhood (*Mute*)
- BRIGHTON & HOVE GAY MEN'S CHORUS Somewhere For Me (*Island*)
- MATT CARDLE Starlight (*Columbia*)
- CAVE PAINTING Rio (*Hideout/Mercury*)
- CHILDISH GAMBINO Bonfire (*Island*)
- CIMORELLI The Cimfam EP (*Island*)
- COLDPLAY Christmas Lights (*Parlophone*)
- JASON DERULO Fight For You (*Warner Brothers/Beluga Heights*)
- CARO EMERALD Stuck (*Dramatica/Grand Mono*)
- ESTELLE Back To Love (*Atlantic*)
- THE FEELING Rose (*Island*)
- GENUFLEX Bludevotion EP (*Black/Dumina*)
- 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*)
- LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) (*Interscope*)
- JAMES MORRISON FEAT. JESSIE J Up (*Island*)
- ONE REPUBLIC Christmas Without You (*Polydor*)
- CHRISTINA PERRI A Thousand Years (*Atlantic*)
- KATY PERRY The One That Got Away (*Virgin*)
- RED SKY JULY How To Get Your Love (*Proper*)
- SNOOP DOGG FEAT. WIZ KHALIFA & BRUNO MARS Young, Wild & Free (*Atlantic*)
- SOUNDGIRL Planes In The Sky (*Mercury*)
- SPECTOR Grey Shirt & Tie (*Lovluluv*)
- SWAY Still Speedin' (*3 Beat*)
- T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN 5 O'Clock (*Jive*)

ALBUMS

- THE VACCINES Wetsuit (*Columbia*)
- AMY WINEHOUSE Our Day Will Come (*Island*)
- PATRICK WOLF Brumelia EP (*Mercury*)
- YOU ME AT SIX FEAT. OLI SYKES Bite My Tongue (*Virgin*)
- THE BLACK KEYS El Camino (*Nonesuch*)
- BOYS NOIZE The Remixes 2004-2011 (*Boys Noize*)
- 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*)
- FOSTER THE PEOPLE Call It What You Want (*Columbia*)
- GLEE CAST Glee: The Music - Volume 7 (*Epic*)
- GO WEST 3D (*Blueprint*)
- 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/LMI*)
- PAPER DOLLHOUSE A Box Painted Black (*Finders Keepers*)
- QUEEN Queen 40 (*Island*)
- ANDRE RIEU The Christmas I Love (*Decca*)
- 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 :

MusicWeek

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▶ **LADY GAGA** *Marry The Night*



▶ **JAI MCDOWALL** *Believe*



▶ **THE BIG PINK** *Future This*



▶ **NADA SURF** *The Stars Are Indifferent...*

- Hidden Treasures (*Island*)
- **BOW WOW** *Underrated Us* (*Cash Money/Island*)

DECEMBER 12

SINGLES

- **CAGED ANIMALS** *Piles Of \$\$\$* (*Lucky Number*)
- **CEE LO GREEN** *Anyway* (*Warner Brothers*)
- **COLDPLAY** *Charlie Brown* (*Parlophone*)
- **DJ SHADOW FEAT. LITTLE DRAGON** *Scale It Back* (*Island*)
- **FILMS OF COLOUR** *Slow Burn* (*Believe*)
- **FIXERS** *Imperial Goddess Of Mercy EP* (*Mercury*)
- **FOO FIGHTERS** *These Days* (*RCA*)
- **GOTYE** *Easy Way Out* (*Communium/Island*)
- **MICK HUCKNALL** *Happy This Christmas* (*Island*)
- **LADY ANTEBELLUM** *We Owned The Night* (*Capitol/Parlophone*)
- **LADY GAGA** *Marry The Night* (*Interscope*)
- **GEORGE MICHAEL** *December Song* (*I Dreamed Of Christmas*) (*Island*)
- **MOBY FEAT. INYANG BASSEY** *The Right Thing* (*Little Idiot*)
- **THE NAKED & FAMOUS** *No Way* (*Fiction*)
- **THE RAPTURE** *Sail Away EP* (*DJ/Coop*)
- **ETTA SMITH** *Discover Me EP* (*BGM/HKA*)
- **STEEL PANTHER.** *Just Like Tiger Woods* (*Universal Republic/Island*)
- **THEME PARK** *Milk* (*Luv Luv Luv*)
- **FRANK TURNER** *Wessex Boy* (*Xtra Mile*)
- **WILLY MOON** *I Wanna Be Your Man* (*Island*)
- **THE WOMBLES** *Wombing Merry Christmas* (*Dramatico*)

ALBUMS

- **ESPERANZA** *Esperanza* (*Gumma*)
- **ANTHONY HAMILTON** *Back To Love* (*RCA*)
- **JAI MCDOWALL** *Believe* (*Arista*)
- **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

- **BAND OF SKULLS** *The Devil Takes Care Of His Own* (*Electric Blues*)
- **JUSTIN BIEBER** *Mistletoe* (*Del Jam*)
- **THE BLACK KEYS** *Lonely Boy* (*Nonesuch*)
- **DELILAH** *Love You So* (*Atlantic*)
- **BAXTER DURY** *Isobel* (*Parlophone*)
- **FIXERS** *Majesties Ranch* (*Mercury*)
- **FLUX PAVILION FEAT. DOCTOR P** *Superbad* (*Circus/Atlantic*)
- **THE JAPANESE POPSTARS** *Shells Of Silver* (*Virgin*)
- **LANU** *Roosevelt Blues & Acoustic EP* (*Tru Thoughts*)
- **NICKI MINAJ** *I'm The Best* (*Cash Money/Island*)
- **NERO** *Reaching Out* (*Mta/Mercury*)
- **NIKI & THE DOVE DJ** *Ease My Mind* (*Island/Moshi Mosh*)
- **THE ONLY WAY IS ESSEX** *Last Christmas* (*Polydor/Globe*)
- **DOT ROTTEN** *Keep It On A Low* (*Mercury*)
- **SLOW MOVING MILLIE** *Please, Please, Please Let Me Get What I Want* (*Island*)
- **TWIN ATLANTIC** *Free* (*Red Bull*)
- **LAURENT WERY FEAT. SWIFT KID AND DEV** *Hey Hey Hey* (*Pop Another Bottle*) (*One More Tune/Warner*)
- **ZINC** *Sprung EP* (*Rinse*)

ALBUMS

- **COMMON** *The Dreamer, The Believer* (*Warner Brothers*)
- **YOUNG JEEZY** *Im103 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*)
- **NOEL GALLAGHER'S HIGH FLYING BIRDS** *If I Had A Gun* (*Sour Mash*)
- **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*)
- **TAIO CRUZ** *Troublemaker* (*4th & Broadway*)
- **MICHAEL KIWANUKA** *Home Again* (*Polydor*)
- **THE MACCABEES** *Pelican* (*Fiction*)
- **NOAH & THE WHALE** *Give It All Back* (*Mercury/Young & Lost*)
- **NICOLA ROBERTS** *Yo-Yo* (*A&M*)
- **S.C.U.M** *Faith Unfolds* (*Mute*)
- **SUNDAY GIRL** *Love U More* (*Polydor*)

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 Mortus/Mercury*)
- **TRIBES** *When We Were Children* (*Island*)
- **VARIOUS CRUELITIES** *Great Unknown* (*Hideout/Mercury*)

ALBUMS

- **TAIO CRUZ** *Ty. O* (*4th & Broadway*)
- **THE MACCABEES** *Given To The Wild* (*Fiction*)

JANUARY 16

SINGLES

- **DOCTOR P FEAT. JENNA G** *Neon* (*Warner Brothers*)
- **FLORENCE + THE MACHINE** *No Light, No Light* (*Island*)
- **REN HARVIEU** *Through The Night* *33* (*Island/Kid Gloves*)
- **SWEDISH HOUSE MAFIA VS KNIFE PARTY** *Antidote* (*Virgin*)

ALBUMS

- **THE BIG PINK** *Future This* (*4AD*)
- **MARY BLACK** *Stories From The Steeples* (*Blix Street*)
- **ENTER SHIKARI** *A Flash Flood Of Colour* (*Ambush Reality*)
- **FOE** *Bad Dream Hotline* (*Stella Mortus/Mercury*)
- **MARLON ROUDETTE** *Matter Fixed* (*Warner Brothers*)
- **TRAILER TRASH TRACYS** *Ester* (*Double 6*)
- **TRIBES** *Baby* (*Island*)

JANUARY 23

SINGLES

- **COVER DRIVE** *Twilight* (*Geffen*)
- **NERINA PALLOT** *All Bets Are Off* (*Geffen*)
- **REDLIGHT** *Get Out My Head* (*MIA/Mercury*)
- **LANA DEL REY** *Born To Die* (*Polydor/Stranger*)

ALBUMS

- **AZARI & III** *Azari & III* (*Loose Lips*)
- **THE DOORS** *The L.A. Woman 40th Anniversary Edition* (*Rhino*)
- **IL VOLO II** *Volo* (*Polydor*)
- **CHRIS ISAAK** *Beyond The Sun* (*Rhino*)
- **NADA SURF** *The Stars Are Indifferent To Astronomy* (*City Slang/Cooperative*)
- **RODRIGO Y GABRIELA** *Area 52* (*Ruby Works*)

JANUARY 30

SINGLES

- **L-VIS** *1990 Tonight* (*Island*)
- **LIL' WAYNE FEAT. BRUNO MARS** *Mirror* (*Cash Money/Island*)
- **YOUNGMAN** *Who Knows* (*Polydor/Digital Soundbuy*)

ALBUMS

- **LEONARD COHEN** *Old Ideas* (*Columbia*)
- **LANA DEL REY** *tbc* (*Polydor/Stranger*)
- **JUAN ZELADA** *High Ceilings & Collar Bones* (*Decca*)

FEBRUARY 5

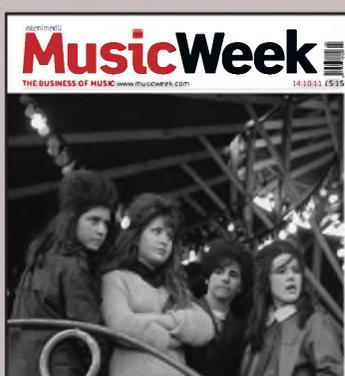
SINGLES

- **PNAU** *Unite Us* (*MuS*)

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

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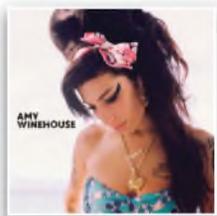
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ALBUM OF THE WEEK



AMY WINEHOUSE Lioness (Island) DECEMBER 5



Whilst the first posthumous release by Amy Winehouse is a far cry from the high-octane, emotion-fuelled outpourings of her first two albums, *Frank and Back To Black*, the release still stands head and shoulders above its retrospective peers. Created from a series of covers, outtakes and demos, *Lioness* spotlights Winehouse at key moments along her career, from her wavering vocal on lead single *Our Day Will Come*, to the scat-singing on the demo of new track *Like Smoke* – which features rapper Nas as a vocal substitute to Winehouse's harmonies. The singer's own material reveals a glimpse into the turmoil made public during her life through the UK tabloids, with tracks including her lovelorn daydream on *Tears Dry On Their Own* and *Between The Cheats* – supposedly about her relationship with ex-husband Blake Fielder Civil. Recorded with long-time producer Salaam Remi, who spent a fortnight polishing its material, *Lioness* is topping the pre-order and airplay charts, with *Our Day Will Come* taking over radio stations and the record heading the Amazon, HMV and Play.com charts for the last fortnight.

INCOMING ALBUMS

KORN The Path Of Totality (Roadrunner)



Ever since the release of their fifth record *Untouchables*, Korn have struggled commercially. But

after sticking to what they know for eight years, the band has decided to change direction, with the help of producers Skrillex, Noisia and Downlink. *The Path Of Totality* features lead single *Get Up!* (one of three produced by Skrillex) which, along with *Let Go* and *Burn The Obedient*, are the strongest tracks on the album. The six-month time lapse between its release and that of the record has polarised opinion as to Korn's new sound – prompting vocalist Jonathan Davis to state it was important for the band to not conform. Anticipation is high and HMV and Play.com's pre-order charts finds the record at 13 and four in respectively. Special bundle packages of the release are available via Korn's website. **DECEMBER 5**

THE ROOTS Undun (Det Jam)



The first concept album to be released by The Roots details the life of criminal Redford Stevens – a

character from a Sufjan Stevens song from his 2003 album *Greetings From Michigan*. Split into four parts, *Undun* begins with a piano performance from Stevens, before an interpretation by a string quartet, an appearance by one half of Roots: Amir 'GuestLove' Thompson and avant-garde piano player D.D. Jackson. The record finishes at the beginning of Stevens' story as the duo try to make sense of his life – and has been named by the pair as a powerful piece of work. The first single to be taken from the record, *Make My*, feat. Big K.I.R.T. was released last month to critical acclaim and the album is sure to follow suit, thanks not only to its weighty subject but powerful message and strong production. **DECEMBER 5**

CARDINAL Hymns (Fire Records)



The release of Cardinal's self-titled debut album in 1994 found the band

helping to spearhead a new generation of fay, twee indie bands desperately trying to shine out of the cloud of grunge enveloping the musical world. Now, more than 18 years later the band – Richard Davies and Eric Matthews – are back with their follow up, *Hymns*. Combining self-assured pop vignettes including *Northern Soul* and *Carbolic Smoke Ball* with extended, introspective and experimental tracks (Kal) the album is a mixed bag, featuring some swooningly beautiful harmonies and clever segues. Guitars, strings, a brass section and the spoken word are all out in force, however the strongest songs are the ones featuring a lick of pace – such as *I Am A Roman Gypsy*, which will remind listeners of the band's earlier years. **JANUARY 23**

TRACK OF THE WEEK



T PAIN AND FRIENDS 5 O'Clock (Jive) DECEMBER 5



Since being seeded onto the web in September, T-Pain's single featuring Wiz Khalifa and Lily Allen has been building steady but intense hype – thanks to the unexpected pensive R&B stylings and Pain's auto-tuned seductive vocals. Allen's contribution to the track comes in the form of a piano-backed love song, *Who'd Of Known* from her 2009 record *It's Not Me, It's You* – while Khalifa echoes Pain's rhymes, matching the rapper verse for verse. It is hoped the track will appear on Pain's forthcoming *Revolver* – yet despite it being more than a year since the rapper-cum-singer first told MTV that the record was finished, it still has no firm release date. *5 O'Clock* has been performing well, with the single currently residing at number three on the Shazam Tag Chart and resting at number four on the Airplay pre-release chart thanks to extensive play across Radio 1.

STAFF PICK: TOM PAKINKIS, SENIOR STAFF WRITER



BLACK KEYS El Camino (Nonesuch Records)

Keys fans will not be disappointed: Crunchy, guitar riffs and distorted vocals decorate a blues base as usual, but *El Camino* is far from one-dimensional.

Lonely Boy kicks things off with a classic rock feel, the driving riff sounding more like a motorbike than six metal strings. The verse pulls back

to a familiar Black Keys groove, though, and a choir assisted chorus shakes things up again.

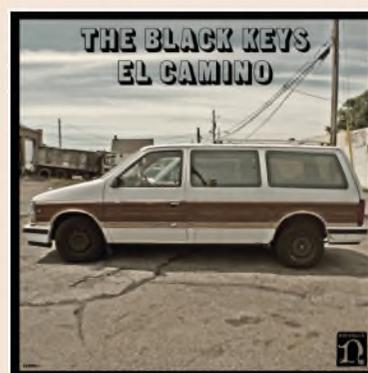
The first half of *Little Black Submarines* is a stand-out example of Auerbach's sometimes forgotten subtlety. His voice is often on the edge of cracking, while the whistle of a distant organ and a candidly picked acoustic guitar provide more of a story than the lyrics themselves.

Money Maker is vintage Keys

with a riff that would fit nicely on *Rubber Factory* and Patrick Carney's drumming as skilled and uncompromising as ever.

Nova Baby and *Dead And Gone* lean towards a mainstream indie feel while *Sister* and *Mind Eraser* rely on a 12-bar-blues base rounding off a complete guitar package.

OUT: DECEMBER 5



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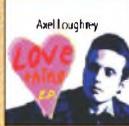

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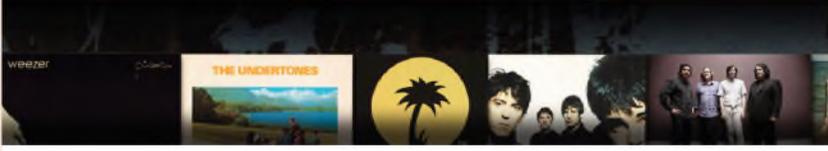
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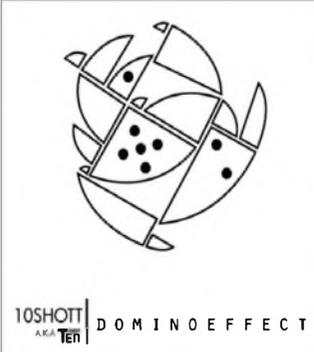
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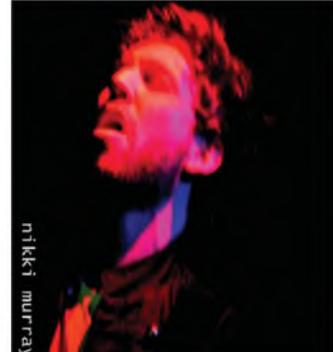
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◀ **WOMBLING FREE**

The Wombles are back, and Dramatico has big plans for them – helpfully boosted by a recent tour of London that took in a visit to the Official Charts Company and, naturally, a quick scan through the pages of *Music Week*. A couple of decades out of the limelight and now they return looking better than ever? A few artists have been in touch asking for the number of their surgeon...



◀ **YOU CAN TELL EVERYBODY, THIS IS YOUR GONG**

The past few weeks have seen a duo plucked from the Great and Good of the music industry and honoured by The Palace. BPI chairman Tony Wadsworth (CBE) and ex-Sony man/PR extraordinaire Gary Farrow (OBE). Due to a knee injury, the popular Farrow (pictured far left with family) collected his gong on crutches – whilst pumped full of painkillers. Honestly, sir, it wasn't all a dream...



KEY SONGS
IN THE LIFE OF...

ADAM BROOKS



UK Product Manager, Warp Records



First record you remember buying? My memory's not that good, but I remember the first record I was given was Status Quo's Piledriver on cassette. Safe to say it didn't leave a lasting impression.

Last track you downloaded? Dry Hate, the last track on the criminally underrated Future of the Left's Polymers Are Forever EP.

What track would you have played at your funeral? Do You Realize? by The Flaming Lips, swiftly followed by On and Ever Onward by Dirty Projectors + Bjork.

What's your karaoke specialty? Anything Queens Of The Stone Age, though I've got a suspicion karaoke versions are in a different key deliberately to throw you.

What song was – or would you like to be – the 'first dance' at your wedding? Stevie Wonder. Exact track to be determined.

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

It'd be churlish of me not to recommend a new track from a new signing of Warp's, especially one as inspired and infectious as Get Up by Kwes (inset). It's great (and free – from facebook.com/kwesmusic).



And finally, what's your favourite single/track of all time? I just couldn't do it to the rest of them.

ARCHIVE

MUSIC WEEK November 30, 1985



The BPI is expecting a TV audience of 100 million to tune into the second **British Record Industry Awards** – they should probably come up with an acronym for that. It's all probably down to Telly Addicts' **Noel Edmonds** hosting for the UK and an 'American personality' taking care of the rest of the world... **Virgin's** flagship store (left) in London is re-opened after a massive expansion engulfing four



buildings adjacent to the original site. **Feargal Sharkey** launches the Megastore with **Richard Branson**, **Meat Loaf**, **Grace Jones** and **Gary Glitter**, some of whom came as waxworks only... **The Street Group** renews its deal with **PRT**, killing off speculation that it would be handing its distribution to a major... **The MCPS** and **IFPI** clamps down on pirated copies of **Live Aid**. Shops, clubs and restaurants across the UK have been rescreening home-taped videos of the **BBC's** broadcast.

NEW RELEASES RECOMMENDED 30.11.85

- BALTIMORA** Living In The Background
- DES O'CONNOR** The Great Songs
- SHEENA EASTON** Do You



Baltimora and Des O'Connor are given the magazine's top score of three stars for Living In The Background and The Great Songs respectively. *Music Week* of the Eighties was scant on opinion when it came to reviews, not going further than describing exactly what's on the disc. Sheena Easton is worthy of some critique, though:

Music Week calls Do You her best album musically for a long time, but is worried about its sales potential owing to Sheena's long absence from UK audiences. "The LP's success must lie with [single Do It For Love's] acceptance by British fans," suggests the mag, before awarding two stars.

SINGLES TOP 5 30.11.85

POS	ARTIST	SINGLE
1	WHAM!	I'm Your Man
2	FEARGAL SHARKEY	A Good Heart
3	UB40	Don't Break My Heart
4	DEE C. LEE	See The Day
5	JENNIFER RUSH	The Power Of Love



ALBUMS TOP 5 30.11.85

POS	ARTIST	ALBUM
1	VARIOUS	The Greatest Hits Of 1985
2	GEORGE BENSON	The Love Songs
3	DIRE STRAITS	Brothers In Arms
4	SADE	Promise
5	LLOYD COLE & THE COMMOTIONS	Easy Pieces



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◀ STILL A RASCAL
Anyone worried that Dizzee Rascal's decision to get his Dirtee Stank label involved with the corporate might of Universal might lead to a straighter, less radical act, take note: there is only one man in this picture not wearing a shirt. Those donning collars and cuffs included Adam Barker and David Joseph (Universal), James Sully (Sheridans), Ted Cockle and Darcus Beese (Island) and Nick Cage (Dizzee's manager).

▼ THE WRITE STUFF

Last week's Record of the Day Music Journalism and PR awards 2011 bestowed Outstanding Contribution prizes on Murray Chalmers (PR), pictured here with Paloma Faith, and music journalism hero Nick Kent, who received his plate from Primal Scream's Bobby Gillespie. Winners in other categories included Alexis Petridis (*The Guardian*), Peter Robinson (PopJustice), Matt Wilkinson (*NME*) and Adam Webb (UK Music). All excellent professionals, but all sadly lagging behind Paloma in the impractical hat stakes.



FABLED LABELS



Founded 1953
Key Artists Michael Jackson, The Jacksons, Celine Dion, George Michael



There's a temptation to point out that Epic lays claim to Michael Jackson's *Thriller* – the best-selling album of all time (left) – and leave it at that. But the label provided a home for a number of musical greats throughout the Sixties including The Hollies, Donovan, The Yarbards, Lulu and Jeff Beck.

It wasn't until 1976 that Epic signed a young quintet with a particularly promising singer from Motown Records. Michael Jackson went solo two years later.

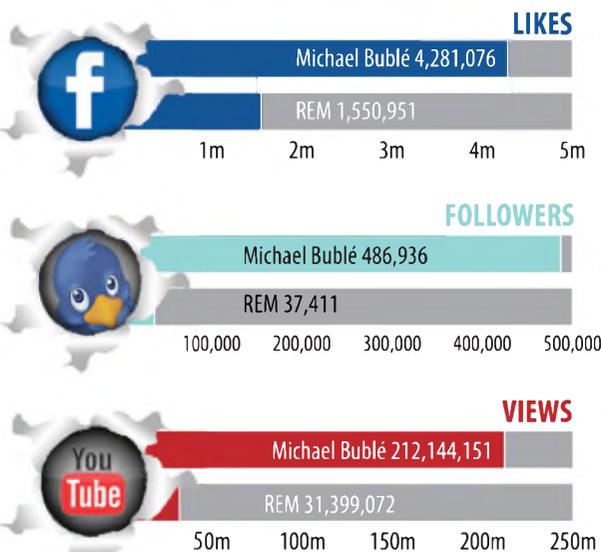
A slew of names followed with the likes of Ozzy Osbourne, Gloria Estefan, Sade (pictured below) and REO Speedwagon all having success on the label, which also took on ABBA in the UK, Ireland, Israel and Italy. Epic also fostered George Michael's solo career until 1995 until the star's public falling out from parent company Sony (which had purchased original owner CBS Records in 1988).

Acts including Rage Against The Machine, Celine Dion and Jennifer Lopez maintained Epic's prominence and importance in the Sony catalogue – until the likes of Ollie Murs and JLS arrived...

Did You Know?

Jemaine Jackson didn't actually make the move from Motown to Epic with his brothers. He was replaced by Randy Jackson, which meant The Jackson 5 became The Jacksons.

SOCIAL STANDING Official fan pages go head-to-head



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"Boys grow up to be grown men / And then men change back into boys again..."



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