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FAKE BLOOD MARILYN MANSON TRU THOUGHTS HERVÉ
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PHAROAH MONCH DELICATE STEVE CHEAP THRILLS
DECON STEVE LAWLER EMIN THE GHOSTS
CHERRY RED ME EXIT TEN NOISIA FRENCH KISS
CW STONEKING PRIMUS VINTAGE TROUBLE
DURAN DURAN R&S PAUL BUCHANAN
FAITHLESS HUNDREDS HOT HOT HEAT
PEPE DELUXE THE THE DEATH IN VEGAS
JESS HALL BAND JEHST ROLO TOMASSI
CEREBRAL BALLZY SOPHIE ELLIS-BEXTOR
THREE TRAPPED TIGERS PHENOMENAL HANDCLAP BAND
DAS RACIST BAD BRAINS CITY AND COLOUR
THE FALL THE PRODIGY UNDERWORLD
CYNDI LAUPER SWIMMING DZ DEATH RAYS
TALL SHIPS ACTIVE CHILD MELLOWHYPE
COOKING VINYL VONDELPARK DRAGONFORCE
BLACK CROWES KINGS GO FORTH THRICE

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The Beatles' digital catalogue hits 10m sales on iTunes in a year



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We crunch the numbers behind this year's X-Factor series



YEAR IN REVIEW

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And so this is Christmas, and what have you done? Quite a lot, as it happens – and it's all here

OLYMPICS, MUSIC TV, GLOBAL RIGHTS AND SECOND-HAND TICKETING ON INDUSTRY AGENDA FOR 2012

Happy New Year?

The most powerful executives in the UK music business have opened up to *Music Week* on what they are aiming to change about the industry in 2012 – revealing, no doubt, the subjects that will dominate the headlines over the next 12 months.

The Olympics are high on the agenda. Live Nation COO Paul Latham encouraged “five weeks of non-stop partying” around the event.

However, WeGotTickets co-founder Dave Newton struck a note of caution, commenting: “The calendar is already over-subscribed with events [and] the Olympics is going to suck away a lot of attention and money. I'm all for the Olympics, it's just I'm not sure that the live industry is really prepared for the impact.”

MPA chief exec Stephen



Industry voices – from left: Roger Faxon, Simon Fox, Paul Latham, Simon Moran, Stephen Navin, Dave Newton, Bob Shennan and Mike Smith

Navin called the Games “an enormous challenge, and also a great opportunity”.

EMI Group CEO Roger Faxon urged the market to “create a licensing framework that assures proper compensation for the talented artists and writers without whom there simply wouldn't be an industry”.

And Columbia MD Mike Smith hoped the industry would “see the beginnings of a return to growth... and that new ways of interacting with music fans will finally start to show rewards”.

He added: “The biggest challenge will be to find and break genuinely original and inspiring music that can touch everyone. Adele has proved there is still a massive audience there if you get it right – we just need to get it right a lot more often”.

HMV CEO Simon Fox has other concerns on his mind.

“Whilst delivery of music will obviously continue down its digital path, I hope there is also an appreciation across the industry of the substantial and viable demand that can still exist

for CDs if properly supported,” he said. “Clearly the current economic environment presents a challenge for us all, and one that's not going to go away anytime soon.”

Arctic Monkeys and Miles Kane manager Ian McAndrew called for investment in the development of new artists. He wasn't alone when suggesting that the industry “responds to the concerns of music fans by implementing reform around [second-hand] ticketing so live music can be an affordable and

positive experience for everyone”. SJM MD Simon Moran also wanted ticket pricing “to be kept competitive, to help keep people coming through the doors”.

And Radio 2 and 6 Music controller Bob Shennan's hoped to “unearth the next big TV format to bring new audiences to new music.”

■ Turn to page 18 to read what industry luminaries thought of 2011 and all that – and what they see as the market's biggest hopes and challenges in 2012

Cooking Vinyl starts sleeping with The Enemy

Cooking Vinyl has scored a coup by signing Coventry-based three-piece The Enemy, ahead of the release of the band's third album in May next year.

The royalty deal covers the worldwide release of the LP from the band, who were previously signed to Warner.

Led by frontman Tom Clarke, The Enemy begin work on their third album this month at Kore studios in Acton with The Bronx's Joby J. Ford in the producer's chair.

Clarke was outspoken about his previous label, commenting: “My experience of record labels is as follows: the big ones have got big lawyers who want to pull your pants down and fuck you for fun while telling you they're doing you a favour. And they are all about one thing – money.”

“The smaller ones are about two things – people and music. Success is possible because, when a small team of enthusiastic people care, they are capable of creating something that no big

label or their lawyers can buy, passion. You can't take 25% of net passion.”

“Cooking Vinyl have got bags of passion, and look where it's got them; The Prodigy put out some of their finest work on Cooking Vinyl, The Subways are tugging at the Radio 1 A-list, that's a guitar band on the A-list in 2011. That is where passion gets you, and right now it's gotten us into the studio, excited, enthused and passionate about being a band

again. Something which our previous label miserably failed to achieve.”

“Long live Cooking Vinyl and all the proud people who make it what it is.”

The popular band's 2007 debut LP, *We'll Live And Die In These Towns*, went to No.1 and sold over 400,000 units in the UK, according to Official Charts Company data.

Follow up *Music For The People* sold close to 100,000 a year later, hitting the No.2 spot.



NEWS

EDITORIAL



Never a dull moment

IT'S FUNNY, looking back over a year of industry.

It's not only the unit sales numbers that stand out; nor the names of the hottest producers, nor the size of the colours in the label market share.

It's the squabbles. Those disparate trade issues we're told we must "come together" to fix; to put aside bickering and differences of opinion to benefit us all in kind.

This week's end-of-year front page is a reflection of a surprising element to our trade-wide 'hopes and challenges' feature on page 18: that despite over 28 executives being asked to highlight their specific bugbears, one shines out more than any other.

It's not the audience-swallowing prospect of the Olympics; it's not the complicated demand for a true global rights database; and it's not the prayer that we'll actually see some movement on the Digital Economy Act. It's not even a broadside against the murky world of second-hand ticket sales. (Although something of a cross-sector consensus does seem to be forming on that particular hot potato.)

It's something far, far simpler and plenty more common: a lack of confidence.

"Every single sector has contributed to something this year that we can all feel proud about"

For many years, the UK music industry – particularly on the recorded side – has clearly and obviously gotten used to being left bruised and battered by deflating high street sales, redundancies, media mud-slinging and an all-too-keen desperation to throw out its heritage in a scrabble to master the befuddling new world of digital licensing.

It's understandable, and I'm not going to sweeten the pill – those IFPI and BPI year-on-year market stats coming in January and February aren't going to be any less ugly than you're expecting.

But consider this: every single sector has contributed to something this year that we can all feel proud about. Ed Sheeran, Professor Green, Emeli Sandé, Jessie J and many, many more have flown through the ranks to teeter on megastar status.

They are excellent UK acts reaching the top of their game – and they all bear the mark of an industry that leads the world in A&R discovery and development, live promotion, artist management, album distribution, brand association, media support and much more besides.

These newbie homegrown artists are already doing us all proud on the world stage; not to mention the comparatively veteran Tinie Tempah, Mumford & Sons and Her With The Voice Off Of The Brits (see page 5 for more on that).

These are domestic exports that other, less insecure industries are seethingly, hopelessly jealous of. Don't forget it.

I personally look forward to informing and igniting plenty of 'healthy debate' across sectors next year – on a host of contentious issues.

But for now, seriously, take a bow. The lot of you.

Tim Ingham, Editor

THE FAB FOUR CHALK UP IMPRESSIVE FIRST YEAR ON

Beatles hit magic 10m

DIGITAL

■ BY PAUL WILLIAMS

More than 10 million individual Beatles tracks have been downloaded globally from iTunes in the first year since the Apple service won exclusive rights to sell the band's catalogue digitally.

The one-track tally is accompanied by around 1.8 million albums from the group having been purchased from the online retailer, which finally reached agreement with EMI and The Beatles' company Apple Corps, after years of negotiations, to start selling their recordings in November 2010.

The singles and albums hauls further confirm the continued demand for the Fab Four's catalogue nearly half a century after the UK release of their first single, *Love Me Do*. In just the first week of the iTunes debut more than 450,000 albums and 2 million one-track downloads were snapped up worldwide with *Abbey Road* the top album and *Here Comes The Sun* the favourite single in the States, the singles total rose to 5 million by the beginning of this year.

The UK accounts for around 800,000 of the one-track sales, according to the Official Charts

Hit after hit: The Beatles reach another milestone



Company, with the band's 1970 farewell single, *Let It Be*, the biggest seller, having been downloaded about 55,000 times. Their 1968 chart-topper *Hey Jude* is just behind in second place, although nearly half of the 20 leading sellers were not originally singles and 10 did not figure on the mega-selling 1 album, suggesting some buyers of the 2000 retrospective have topped up their Beatles collections by picking and choosing other choice cuts from the catalogue.

Among the non-singles that have proved to be the most popular on iTunes' UK service are

Twist And Shout (although it was originally part of an EP) and *Abbey Road* track *Here Comes The Rain*, which are the third and fourth top sellers overall. In *My Life* (seventh position) from *Rubber Soul* and *Blackbird* (ninth) from *The Beatles* ("The White Album") also figure in the Top 10 where they are joined by big Beatles hits such as *Come Together* (fifth) and *All You Need Is Love* (sixth).

The 20 top sellers are pretty well balanced between Lennon and McCartney songs with John Lennon having primarily written six of them and Paul McCartney seven, while they shared the

Rara.com 'will bring legitimate digital

The owner of new music streaming service *rara.com* claims it will unlock the dream of legitimate, mass-market digital music for the industry – but it seems independent labels may not be part of the equation.

As *MusicWeek.com* revealed on Tuesday, no independent labels under the Merlin umbrella have a deal with the new Omnifone-powered platform, which offers access to more than 10 million tracks from just 99p/99c per month.

Rara.com chairman Rob Lewis told *Music Week* that the new browser-based platform aims to make digital distribution as widely used as the CD – and said it can even



solve the problem of artists feeling underpaid by streaming.

"The majority of the discontent in the artist community relates to free services which have been used to try and get people into paid services," suggested Lewis.

"They don't really work in their own right as a business model; they're more a marketing cost.

"If that had led to tens of millions of subscribers then everyone would have ultimately been ignoring the issue. We're taking a very different angle and we'll put our money where our mouth is in terms of mainstream advertising campaigns.

"This is something that can make digital as easy as the CD. We are absolutely confident that this is the answer to bringing

APPLE'S DIGITAL DOWNLOAD STORE

mark on iTunes

songwriting on four others.

There are two George Harrison songs and one cover.

Three 'Best ofs' lead The Beatles' digital albums list in the UK with 1 the top seller, having been downloaded more than 20,000 times, and 1967-70 and 1962-66 second and third. Sgt Pepper's Lonely Hearts Club Band is the top studio album at four with Abbey Road fifth and The Beatles sixth.

However, while around 90,000 Beatles albums have been sold digitally since their iTunes debut last November, the bulk of album sales continue to be

physical. From the group's iTunes launch up until last week, downloads accounted for just 15.6% of the group's UK album sales, although much of the physical showing is down to the strong CD sales of the 1962-66 and 1967-70 albums, which were made available in remastered versions in time for the Christmas market last year.

For some individual titles the download share is much more impressive, including Sgt Pepper whose sales were 35.2% digital during the period in question and Revolver with a 29.2% digital share.



BEATLES ONE-TRACK D'LOADS

Top 10

POS	SONG
1	LET IT BE
2	HEY JUDE
3	TWIST AND SHOUT
4	HERE COMES THE SUN
5	COME TOGETHER
6	ALL YOU NEED IS LOVE
7	IN MY LIFE
8	YESTERDAY
9	BLACKBIRD
10	HELP

The above shows the 10 biggest Beatles one-track downloads in the UK from chart week 46 2010 when the catalogue debuted on iTunes to chart week 48 2011. Source: Official Charts Company

BEATLES DIGITAL ALBUMS

Top 10

POS	SONG
1	1
2	1967-70
3	1962-66
4	SGT PEPPER'S LONELY HEARTS...
5	ABBEY ROAD
6	THE BEATLES
7	REVOLVER
8	LOVE
9	RUBBER SOUL
10	THE BEATLES IN STEREO

The above shows the 10 biggest Beatles digital albums in the UK from chart week 46 2010 when the catalogue debuted on iTunes to chart week 48 2011. Source: Official Charts Company

LEGENDARY DJ CALLS FOR MORE ECLECTIC RADIO MIX

Music broadcasters must diversify, says Peterson

MEDIA

BY TOM PAKINKIS

Outgoing Radio 1 DJ Gilles Peterson has called for more diverse programming for music across radio and television.

Talking to *Music Week*, Peterson – who is a label and festival owner, international tastemaker and ambassador for world music on top of his DJing base – said that the UK could learn from stations abroad, which are more accommodating to music from around the globe and aren't so keen to segregate their output, exposing wider audiences to new genres as a result.

"I think one thing that we're missing in England is a station like Radio Nova," said Peterson referring to the Parisian station known for embracing underground artists of various genres, "a radio station that can play really good, new, edgy, world and jazz."

"We don't have that here. It's either dance for 14-18-year-olds or rock for 45-year-olds, so the idea of mixing stuff is really alien," he added. "Most people

"One thing we're missing in England is a radio station that can play really good, new, edgy, world and jazz"

GILLES PETERSON



today, on their iPod, have got a much more diverse selection of music than they did 10 years ago. That's been a positive change.

"I like Residence FM, I like Rinse FM, I like 6 Music, but I want to listen to a station that's got everything I like in it, and that doesn't exist."

The BBC announced last week that Peterson would be leaving Radio 1 in the New Year, alongside Judge Jules, as it brings in fresh blood on the station.

Peterson has recently been able to contribute on television by participating in Sky Arts' First Love series, where cultural icons revisit their musical roots – and is

full of praise for the channel.

"I think there's a lack of [music] TV here, that's another problem that we have," he commented. "It's a shame that we've only got Later... With Jools Holland, which is a brilliant programme of course."

"We've never really managed to find a way to make music pay the advertising bills, apart from the annual Glastonbury shake-up. But I think Sky Arts is going to make a difference to that."

Following his release from Radio 1, the BBC has told *Music Week* that Gilles Peterson is in discussions about a possible role on BBC 6 Music.

music to the masses'



"This is something that can make digital as easy as CD. We are absolutely confident this is the answer to bringing legitimate digital music services to the mass market"

ROB LEWIS, *rara.com*

legitimate digital music services to the mass market."

The company also claims to have backing from 'leading independent labels'.

However, Merlin CEO Charles Caldas told *Music Week*: "I'd be surprised to see who those leading independent labels are. We're not involved, so that counts out Domino, Warp, Cooking Vinyl and a whole bunch of others. So I think I'd be asking them that question."

"The disappointing thing is we're an existing business partner of Omnifone, they've had ample opportunity to include us in this deal. This is really being treated as an afterthought by them."

Shymansky lands in Island A&R role

Island Records has hired Polydor's Nick Shymansky as its new senior A&R manager.

Whilst at Universal-owned Polydor, Shymansky signed La Roux, Jamie Woon and other notable acts.

However, he is perhaps best known for his seven years at 19 Management, where he was credited with discovering and looking after Amy Winehouse during her most successful period.

Previous to his role at 19, Shymansky worked at Brilliant PR and Delirious Records.

"I first met Nick over a decade ago when I walked into the 19



From left: Darcus Beese, Nick Shymansky and Louis Elcom

office," said Island co-president Darcus Beese. "He was managing a girl called Amy Winehouse. We've been friends ever since. In fact I tried him to get to come to Island a few years ago but the timing wasn't right."

"Like all good trappers I've finally got my man and I'm

convinced that with Nick's passion and his talent for artist development he could not be joining Island at a better time for us and for him."

Island's head of A&R Louis Bloom added: "Nick is one of the most respected and well-liked A&R men in the industry and will be a fantastic addition to the team here at Island."

"His reputation as a music man, his enthusiasm and his impeccable taste will ensure that Island continues to be a welcome home for new artists. It's also great to know that we will no longer be competing with him over new acts."

NEWS

NEWS IN BRIEF

■ **DECCA:** Military Wives and Gareth Malone's Wherever You Are has become the most pre-ordered music item ever on Amazon.co.uk, ahead of the single's official release on December 18.

■ **NORDOFF ROBBINS:** Dr. Clive Robbins, co-founder of the Nordoff Robbins approach to music therapy, has passed away aged 84. In 1959 Robbins teamed up with Paul Nordoff and pioneered a new way of reaching and engaging disabled children through musical improvisation.

■ **LESLEY DOUGLAS:** The former Radio 2 controller has left her full-time role at Universal to become chief executive of The Only Way Is Essex producer Lime Pictures – but she will retain strong working links with the major. Douglas will continue to serve as a consultant to Universal in its role as the music licensee for the 2012 Olympic and Paralympic Games and she will continue working on several projects with the major already underway, including documentaries on Freddie Mercury and The Who's Quadrophenia.

■ **WARNER:** The major complained to Ofcom ahead of The X Factor final last Friday (December 9) due to four of the six guest acts on the show belonging to Simon Cowell's Syco or affiliated labels. An ITV spokesman said: "We strongly refute the claim that we do not exercise proper editorial control of the programme."

■ **CLUBLAND:** The founders of All Around The World – the company behind the Clubland series – have become joint managing directors of Universal's compilation label Universal Music TV (UMTV). Cris Nuttall and Matt Cadman's appointment strengthens their Blackburn-based business's ten-year relationship with Universal Music. They will be joined in February by Haydn Williams, who joins UMTV as general manager from Sony Commercial Music Group.

■ **GROOVESHARK:** The controversial online music streaming site has managed to secure five new licensing deals with other record labels. Indie labels American Myth Recordings, Partisan Records, Daly City Records, Zodlounge and Foundation Media are reported to have signed with the service.

For all of the latest Music Industry news, bookmark MusicWeek.com

IS TRAD INDUSTRY IGNORING DRUM & BASS AND DUBSTEP RISE?

'If these acts were white boys with guitars, they'd be called industry saviours'

TALENT

■ BY TIM INGHAM

The worlds of Drum & Bass and Dubstep are more popular than ever, with British success story UKF's YouTube channel for just the latter genre this month bypassing one million subscribers.

The company, owned by AEI Media, has recently celebrated a number of milestones, including a No.1 Dance Album on iTunes in the UK, USA, Canada, Austria, Belgium, Denmark, Luxembourg and The Netherlands – as well as a sellout 11,000 capacity Bass Culture show at Alexandra Palace.

And yet according to AEI commercial director Karl Nielson, the scene's runaway success doesn't seem to have been noted

by many in the 'traditional' UK music industry.

"If dubstep was performed by skinny white kids with guitars round their necks, they'd be heralded as the saviors of rock and roll," Nielson told *Music Week*.

"This music is becoming a true cultural force. It has given a lot of electronic dance music producers licence to be extremely creative.

"The quality in the UK now is amazing – we have some of the best producers in the world. We have got the best of the new talent – whether it be Gemini or Nero, who are about to hit America. It really is crossing over, too".

"There has been a drum and bass Number One single this year. It was called Louder by a guy called Fresh – who's been

"The quality in the UK now is amazing – we have some of the best producers in the world. We have got the best of the new talent"

KARL NIELSON, AEI MEDIA



a stalwart of the scene with his label BBK.

"Pendulum are a drum and bass act – but they've managed to cross over into live rock circuit. But when I watched Pendulum at Wembley Arena a couple of years ago I thought, 'This is just a big drum and bass gig with a live act.' It's getting all the rock kids going again."

AEI held its annual Drum&BassArena Awards 2011 at Clapham Grand on December 1, presented by Radio 1 DJ Nihal – another sellout.

"You've got to look at what

Circus have been doing in America, and Dr. P – [acts like these are] grossing half a million dollars on a tour. You might say 'Oh it's only a DJ tour' but it's still a hard ticket on a Monday night in Vermont or a Tuesday night in Detroit and a Wednesday night in Chicago.

"These guys are getting between about 1,800 to 2,000 kids out, they're getting them in early and packing venues. People know that in America if it doesn't work you don't come back. Guess what? We're out here all the time."

Essential to open North American office

Essential Music & Marketing is to launch Essential USA Inc – offering creative marketing services in North America to labels from around the world.

Opening for business in January, Essential USA Inc will be a full-service company, providing a comprehensive repertoire of support to record labels, video companies, physical distributors and artists – both for existing Essential labels and new projects.

The company will also offer global strategy, marketing and distribution services to North American labels.

Essential's roster of North American labels includes Arts & Crafts, Easy Star, Unison Records, Fat Possum, Megaforce, Dine Alone, Luaka Bop, Prawn Song, Shout! Factory, Vagrant and Weathermaker. Artists on these labels include The Easy

Essential act:
The Black Keys



Star All-Stars, Wavves, Black Keys, Broken Social Scene, J Dilla, Meat Puppets, Susana Baca, and Alkaline Trio.

Essential USA Inc. will be based in Soho, New York and led by Erik Gilbert, who was previously in charge of label acquisition and client strategy at the Independent Online Distribution Alliance (IODA).

Said Essential USA Inc. CEO

Erik Gilbert: "The rapidly changing physical and digital landscape offers a great opportunity for us to provide North American labels with a viable alternative to some of the leading distributors in UK and Europe, as well as provide marketing services in North America."

Commented Wayne Pighini, head of marketing at US indie Vagrant Records: "We've worked with Essential on a number of key releases with great success, helping to increase album sales in both the UK and Europe. 2012 is looking set to be a great year for Vagrant and Essential."

Essential Music & Marketing MD Mike Chadwick added: "Working with Erik will bring a whole new perspective to Essential. His understanding of the market in North America and his contacts worldwide will open up a host of opportunities for us. These are exciting times."

ANDERSON OFFERS CUT PRICE PROMOS

Former Polydor creative director of ten years Ross Anderson has set up bespoke creative agency Nice And Polite to provide a cost-effective "one-stop-shop" for artist campaigns.

Anderson's production house brings a number of 'creatives' to the table, from music video directors to advertising directors to photographers and designers to offer complete promo packages.

"Record companies are can be compartmentalised," Anderson told *Music Week*. "The product managers are for artwork, the video commissioner makes a video and the press person might do a press shoot."

"We're trying to do campaigns from start to finish, to pull together what are usually very separate areas and therefore costs into one project."

HOMEGROWN TALENT PUNCHES ABOVE WEIGHT WITH BEST PERFORMANCE FOR 25 YEARS

UK artists enjoy stellar 2011 in US market

INTERNATIONAL

■ BY PAUL WILLIAMS

Adele's 21 heads the best British showing among Billboard's leading albums of the year in a quarter of a century, with UK talent filling three of the Top 10 places.

The XL artist's runaway second album tops the year-end Billboard 200 chart for 2011 having sold 4.8 million units in the US by last week, according to Nielsen SoundScan, while she is joined at number five by Syco artist Susan Boyle's second album *The Gift* and at number nine by Mumford & Sons' debut *Sigh No More*.

Mumford's album, which was released in February 2010 in the States by independent Glassnote, recently sold its two-millionth US copy, while Adele's album is on course to surpass 5 million American sales next week. Her first album, 19, is the 37th top album of the year.



The trio of British successes gives UK acts their greatest interest in Billboard's Top 10 albums of the year since 1986 when Dire Straits' *Brothers In Arms* was placed third, *Promise* by Sade eighth and *No Jacket Required* by Phil Collins ninth.

It is also the second year in a row a UK artist has led the chart, which for this year covers the period December 4 2010 to November 26 2011. Boyle's *I Dreamed A Dream* headed the 2010 listings.

Adele, whose recordings are released via Columbia in the States, is also at the top of the Hot 100 for the year with *Rolling In The Deep*, which has sold 5.6 million units, while *Someone Like You* is 24th for 2011. It makes Adele the first Brit to be number one on the two main year-end Billboard charts since George Michael in 1988,

while the last time a UK record was the US's top single of the year was 14 years ago with Elton John's *Candle In The Wind 1997/Something About The Way You Look Tonight*.

Other UK interests among the year's biggest album sellers include Coldplay, whose Capitol-issued *Mylo Xyloto* is ranked 35th, while the Universal Republic-handled *Lungs* by Florence + The Machine is 44th.

Adele is the only UK act among the 40 top songs of the year, although

Mercury/IDJMG's Taio Cruz is 44th with *Dynamite*, Capitol's *Written In The Stars* by Tinie Tempah featuring Eric Turner is 63rd, Phonogenic/Epic UK-signed Irish trio *The Script* 66th with *For The First Time* and Lava/Universal Republic's *Jessie J* 93rd with *Price Tag* featuring B.o.B.



Twenty First Artists expands

Twenty First Artists has announced an agreement with Parallel Management, which will see the London based urban/pop specialists joining the Twenty First Artists management group.

Parallel Management, which was launched 18 months ago by Sam Adebayo and Ish Olokunbola, will bring their existing roster of clients, who include hotly-tipped MTV Brand New 2012 nominee Angel – and production team

Parallel, which includes Angel, Kassa Alexander and Victoria Akintoloto – to Twenty First Artists.

Singer songwriter Angel, who is signed to Island Records, is set to embark on a UK tour with Dappy before playing his own sold out London show later this month.

His new single, 'Go In, Go Hard' (feat. Wretch 32) is due in the New Year.

Parallel Productions have

recently written and produced tracks for Wretch 32, Pixie Lott and Jason Derulo. They also worked with Roll Deep on the single *Green Light*, which charted at number one.

Colin Lester, CEO of Twenty First Artists, said: "Sam and Ish are two young artist managers who have already built a strong reputation in the urban and pop communities. They bring energy, expertise and enthusiasm to our company. We are looking forward to helping develop the careers of Angel and the Parallel production team internationally and to helping build a successful roster of world class talent."

Sam Adebayo, co-founder of Parallel Management, said: "Ish and I have huge respect for what Colin Lester and the team at Twenty First Artists have achieved and we are delighted to be joining their organisation. Having access to their experience, wisdom and international infrastructure will allow us to realise the ambitious vision we have for Parallel Management."



Colin Lester, CEO of Twenty First Artists, with Sam Adebayo and Ish Olokunbola, co-founders of Parallel Management.

LIVE NATION INITIATIVE SPAWNS EMI SIGNING

A LIVE NATION UK EVENT put on to showcase new talent has produced its first major signing – as four-piece *The Fortunate Squiggle* on the dotted line with EMI Publishing.

The London band took part in the debut Live Connection session at O2 Academy Islington in September – a new initiative from Live Nation Entertainment (UK), Academy Music Group and industry veteran Pete Webber. The showcases support new and emerging artists, and allow them to record digitally quality audio and video content in a live environment with unique platforms for exposure.

The EMI publishing deal was negotiated by Blueprint Management.

"The Fortunate are our first signing for some 10 years, but we were so excited by their song writing strengths and great live performances. Their Live Connection recording session was an integral part towards signing with EMI," said John Glover of



Blueprint Management.

Now working with renowned producer Gary Stevenson, (Tony Hadley, Go West, Rick Astley) the band are looking forward to releasing their first single 'Silhouette' in the early part of 2012.

"We're really pleased for The Fortunate," added Webber. "Their commitment and dedication has paid off and by making these live recordings with Live Connection, we've showcased their talent to our industry contacts. We've built communities with real music fans through our associate partner channels in Live Nation, Ticketmaster and Academy Music Group and will continue to push The Fortunate through our additional platforms for even more exposure."

NEWS

MUSIC WEEK GIVES A SNAPSHOT OF THE CHRISTMAS ALBUMS MARKET

Universal and EMI combined 'dominance' challenged in Q4

LABELS

BY PAUL WILLIAMS

Universal and its newly-purchased EMI's combined UK

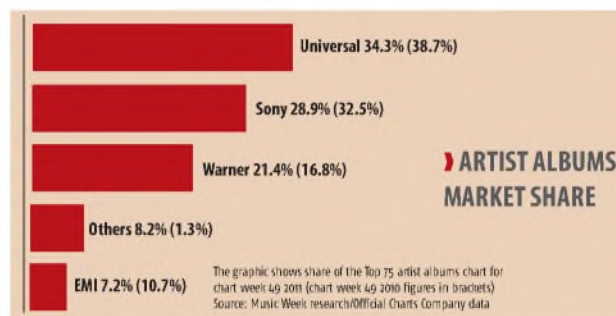
Christmas albums market share is falling way short of the 50% mark that may get the regulators' alarm bells ringing.

This time last year Universal (38.7%) and EMI (10.7%) collectively controlled almost half of the sales of the weekly UK artist albums Top 75, with releases including Take That's *Progress*, Rihanna's *Loud* and Robbie Williams' *In And Out Of Consciousness*.

But with less than two weeks to go until the publication of the Official Charts Company's Christmas albums chart, Universal and EMI this year have both been pegged back thanks to gains by Warner, plus the independents' best Q4 in years led by XL's Adele and Noel Gallagher's *Sour Marsh*-issued solo debut.

For chart week 49 *Music Week* research reveals the two majors between them controlled 41.5% of Top 75 sales, significantly down on the 49.4% figure they commanded together in the same period last year.

Universal's album market share stood at 34.3% last week – down year-on-year – as it claimed two of the Top 10



New Challengers: Clockwise from right, Ed Sheeran, Rebecca Ferguson and Noel Gallagher's *High Flying Birds* all helped change the playing field in the last quarter of 2011



Direction claimed three albums in the Top 10 – but on the same chart the year before Sony provided four of the 10, from three reality TV show contestants and Kings Of Leon.

Where Universal, Sony and EMI's lost market share has ended up is with Warner and the independents. The third biggest major had three of the Top 10 last week, led by Michael Bublé – who has one of the festive season's leading sellers for a third consecutive year – alongside Ed Sheeran and Bruno Mars. These three helped to take Warner's weekly market share up to 21.4%, having been 16.8% during the same week in 2010, when Bublé was its only Top 10 entrant.

The biggest year-on-year gains, however, are being enjoyed by the independents, led naturally by Adele's two albums but also including the likes of Dramatico's Caro Emerald, Ministry of Sound's Example and Demon's Daniel O'Donnell. Eight of the Top 75 last week were independent albums, while only two of the 75 were non-major releases 12 months ago.

surpass 1 million UK sales in just four weeks. However, the major's 14 albums in the Top 40 last week exactly matched what it had 12 months before.

EMI's own interest in the Christmas albums market has also dipped from last year. It last week controlled 7.2% of Top 75 sales and claimed six entries outright in the chart (plus a Frank Sinatra best of with Warner), compared to nine a year ago. Although the major had in the Top 10 Coldplay's *Mylo Xyloto*, which has this week been enjoying a significant sales boost following the band's *X Factor* appearance, it filled only one other place in the Top 40, compared to six entries a year ago.

The collective drop in Christmas market share by Universal and EMI will at the very least give the regulators some food for thought as they weigh up by the merits of Universal's \$1.9bn (£1.2bn) bid for the UK-headquartered major's recorded music interests. Opponents of the deal have pointed to what could be a market share of 50% in some markets if the deal is allowed to go ahead.

Universal's own decline in the Christmas market has not been capitalised on by main rival Sony whose own share of the Top 75 artist albums chart last week was 28.9%, compared to 32.5% a year ago. *X Factor* trio Rebecca Ferguson, Olly Murs and One

"With less than two weeks to go until the publication of the Christmas albums chart, Universal and EMI this year have both been pegged back thanks to gains by Warner and the independents"

sellers: Amy Winehouse's *Lioness* and Rihanna's *Talk That Talk*. On the same chart a year ago Universal had three of the Top 10, led by Take That's *Progress*, which managed to

SURFACE REFRESH EMPOWERS LIVE ARTISTS

2012 WILL SEE SURFACE Festival return bigger than ever before as both unsigned and signed acts play gigs and gain votes to perform at more than 500 shows across 14 European cities from local halls to international arenas.

In an unconventional structure, everything from a band's promotion to amplification will be provided by Surface in association with 24 international sponsors. But founder Jay Mitchell believes new artists will benefit more from the experience than they would with traditional labels, which "loan people money and expect to reclaim that money through music sales."



"We don't feel it's in the best interests for artists to be drawn into that situation," explained Mitchell. "It's good for artists to have longevity for as long as they can before signing anything away."

"What we do is ask why people are in a band, how they see themselves moving forward and what stage they want to be at. We cover all of the aspects that they need to move forward on their own and educate them as to how those different aspects come together.



"It's a new business model but it's empowering artists," Mitchell concluded. "That's what's important."

For more information, gig listings and band sign-up, visit SurfaceFestival.com.

I ♥ music because...

I was brought up surrounded by music. It is part of me. Artists like Blondie and The Waterboys provided the soundtrack to my youth. The Whole of the Moon; songs like that stay with you. More than any other art form music has the ability to affect us all. It can make you tingle with emotion; it can make you cry and in a moment feel exhilarated. It is with you from your earliest years and never leaves you...

CHLOE WRIGHT

*Partner,
Harbottle & Lewis
and music fan,
London*



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BOSH ENTERTAINMENT

DATA DIGEST

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

▶ THE PLAYLIST



KNIFE PARTY

Internet Friends (Earstorm)

From the management stable behind Chase & Status and Pendulum, Knife Party are the sound of now. Already a hottest record from Zane. (Free download, out now)



SMOOVE AND TURRELL

Gabriel (Jalepeno)

Playlisted at Radio Two five weeks ahead of release and already featured on Football Focus and Strictly Come Dancing, Gabriel is shaping up well. (Single, December 19)



14TH

Take Me There (Unsigned)

Latest single from this UK duo, Take Me There boasts the same UK garage influences as previous single Hide Yourself, with the melancholy vocal of Tracey Duodo providing a firm contrast. (Single, February 6)



ALPINE

Hands (Unsigned)

Currently generating a lot of heat in their native Australia, Alpine sound like the bastard child of Metronomy and The Knife. Hands is a stunning introduction. (Single, tbc)



THE KNOCKS

Brightside (Heavy Roc)

Fresh from live dates with DJ Shadow, The Knocks will drop a new EP in February. Brightside is an upbeat slice of club friendly pop by the NYC duo. (From ep, February tbc)



JESS MILLS

Pixelated People (Island)

Already winning high praise from media including the Sunday Times, this Sam Frank production enjoyed its first play courtesy of Toddla T standing in for Annie Mac earlier this month. (Single, February 12)



MIKE SNOW

Devil's Work (Columbia)

First taste of the as yet untitled new album, due next year, Devil's Work is an ethereal, hypnotic song underpinned by the emotive vocals of Andrew Wyatt. (Free download, available now)



AZARI & III

Reckless (With Your Love) (Island)

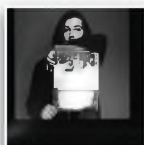
New single from Azari & III will follow Island Record's release proper of their debut album in January, after a 2011 soft release. A slice of brilliance. (Single, February 12)



B. TRAITS FEAT. ELISABETH TROY

Fever (Digital Soundboy)

Infectious slice of upbeat, commercial dance-pop straight out the Black Box music library. (Single, February 12)

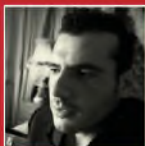


KINDNESS

SEOD (White label)

New release from this Polydor signed artist, SEOD is a tripped out slice of mid-tempo electronica which builds to a glorious crescendo. (White label, available now)

BREAKOUT



FRANC CINELLI

He's signed to Danton Supple's Definition Arts label and after honing his craft playing numerous gigs from Hastings to Europe and across the US, Rome-born, London-raised folk rocker singer/songwriter Franc Cinelli appears at January's Breakout event on Wednesday 11.

Get on the guest list at musicweek.com/breakout

SIGN HERE



Hotly-tipped indie act Zulu Winter have signed to the Play It Again Sam label. The Oxford five-piece, a favourite of DJ Steve Lamacq, are currently recording their debut album (due May 2012).

GIG OF THE WEEK



What:

Soulwaxmas: Soulwax and 2ManyDJs

Where: Brixton Academy

When: December 16

Why: Soulwaxmas is a staple of the clubbing events calendar and kicks off festive celebrations for many. Expect live and turntable mastery from the hosting duo alongside special guests for the fifth annual event.

SALES STATISTICS



CHART WEEK 49

Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,067,096	3,866,186	975,275	4,841,461
PREVIOUS WEEK	3,090,499	3,186,562	109,9231	4,067,135
% CHANGE	-0.8	21.3	10.8	19.03
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	152,263,521	79,382,649	16,494,523	95,877172
PREVIOUS YEAR	134,807,510	81,543,149	19,605,933	101,149,082
% CHANGE	12.9	-2.6	-15.8	-5.2

TOP 10 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending December 13 2011



06



07

- 01** Adele secures US end-of-year charts double
Friday, December 9
- 02** Official Album Chart Analysis: Sales hit new 2011 high
Monday, December 12
- 03** Warner Music Group Chairman steps down
Tuesday, December 6
- 04** Radio 1 shake-up
Wednesday, December 7
- 05** X Factor final audience down 4 million
Monday, December 12
- 06** Blur to receive Outstanding Contribution Brit Award
Thursday, December 8
- 07** Top Of The Pops back again for Christmas
Friday, December 9
- 08** Warner Music posts Q4, full year loss
Friday, December 9
- 09** BRIT Awards Critics' Choice shortlist revealed
Friday, December 9
- 10** Stone Roses sign new album deals
Monday, December 12

CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



64

Robin Thicke
Love After War



63

Amy Winehouse
Lioness: Hidden Treasures



58

T-Pain
rEvolver

» For daily news visit musicweek.com

THE MAGIC NUMBERS

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

8

Nine Inch Nails albums could become 9 next year. Trent Reznor has confirmed he will resume work under the moniker in 2012 following work on the soundtrack for *The Girl With The Dragon Tattoo*



2

Deals signed by The Stone Roses ahead of their reunion shows next year: one with Universal for the UK and worldwide and one with Columbia for the US

194,000

Sales of *Lioness*:

Hidden Treasures send Amy Winehouse to the top of the album charts and mark the biggest weekly sales tally of the late singer's career

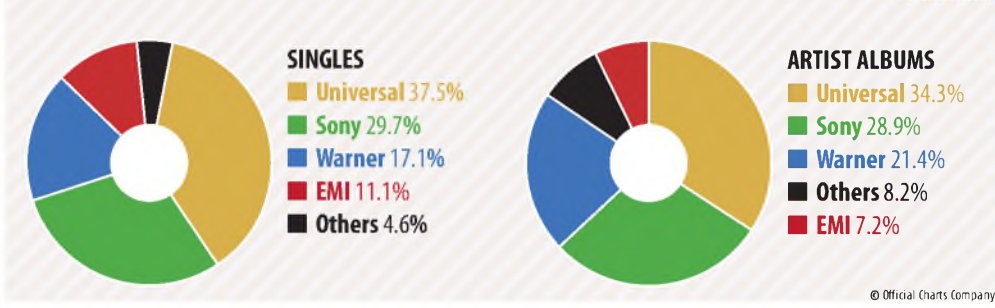
16

X Factor finalists reduced to one winning act as Little Mix are crowned best in show for 2011

5

Years of Grinderman possibly brought to an abrupt end as Nick Cave seemingly calls time on the band at Meredith Music Festival

MARKET SHARES BY CORPORATE GROUP WEEK 49



FEEDBACK

● **Radio 1 shake-up: Toddla T, Skream & Benga join – Judge Jules and Gilles Peterson exit**

AndyB: Gutted to see Jules is leaving, a true showman as well as a great DJ. Certainly a beacon for dance music for the last decade (and beyond!), I wish him all the best in his new career but will certainly be continuing to make the effort to go and watch him DJ.

Alex: Blimey, will be weird – no radio1 with Gilles. Hope they give him a two hour show on 6music... that would definitely improve their ratings :-)

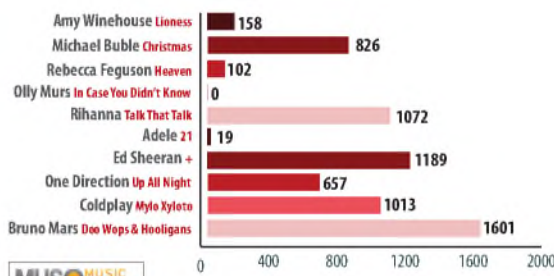


Not sure where Fabio & Groove will end up?? Friction is a good choice to take over. He knows his old school in dnb and will definitely represent all styles.

Daniel Bennett: "Friday night will continue to be dance music-themed" Yet they move Kutski to a thursday night weekly rotation? When I said put him on earlier, I didn't say less as well! >_<

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.com OF TOP 10 ALBUMS ON DECEMBER 9

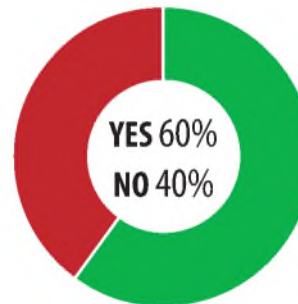


MUSO MUSIC TRENDS
Source: Muso.com

MUSIC WEEK POLL

This week we ask...

Can Military Wives beat X-Factor to the Xmas No.1 spot?



Vote at www.musicweek.com

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



@Gentlemansunion Looking at NME.com. Do they just keep Noel Gallagher in a box and kick it when they need a quote? (Samuel Ward, Sentric Music)) Tuesday, December 6



@martlee Have to go and re-record a VoiceOver today because I don't sound Northern enough. I wasn't trying! (Martyn Lee, Absolute Radio) Wednesday, December 7



@jamaledwards I owe my success to having listened respectfully to the very best advice, and then going away and doing the exact opposite. (Jamal Edwards, SBTv) Saturday, November 10



@ladygaga Havin beers with friends, flipping through a Rolling Stone. Found "Born This Way" their #6 best album this year. So Rad. Put your drinks up.(Lady Gaga) Sunday, November 11



@Tim_Burgess People who hate The X Factor sure watch The X Factor a lot #stepawayfromthetv (Tim Burgess) Sunday, November 11



@timchipping Fat drummers are the proof exercise doesn't work (Tim Chipping, journalist) Sunday, November 11



@SnoopDogg Im gonna personally send my new CD to tha 1st person who tweets a photo of @ExecBranch on store shelves diggg!! (Snoop Dogg) Monday, November 12



@KELLYROWLAND Congrats @littlemixoffic!! I know you guys have an amazing future ahead of you... Well done, ladies, and great job @official-tulisa! (Kelly Rowland) Monday, November 12



@laurenlaverne Pleased for Little Mix. Especially since I found out Jade's Mam used to be in a disco dance troupe with my auntie Sharon. #Shields (Lauren Laverne) Monday, November 12



@LilyMercer If you're not Nicki Minaj, how do you go about getting your own Barbie doll? (Lily Mercer, SBTv) Monday, November 12



@jowhiley Finished filming final @SkyArts show on Friday. Want to say a huge thank you to my fantastic team for your hard work & general brilliance x (Jo Whiley) Monday, November 12



@spencerhickman Not having a TV I was blissfully ignorant of @leonalewis-music butchering of one of Trent Reznors best songs until I saw it on YouTube today (Spencer Hickman, Rough Trade East) Monday, November 12

INK SPOTS

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



THE JANUARY edition of *The Word* looks back on 2011 and asks "What was all that about?" It answers the question by speaking to figures at the front of this year's headlines including Florence Welch, Guy Garvey, Seasick Steve and Björk. Steve Lamacq steps in as well with words on footballer Joey Barton.

Christmas is coming but that's not all Roy Wood has to talk about in a nostalgic three-page interview and we're treated to *Another 20 Noises That Built Pop* from Buddy Holly to The Beatles to Britney Spears. Eamonn Forde tells us why streaming services are still the future of the industry, (despite Coldplay's runaway success without them) but David Hepworth thinks the business needs a new Christmas present – "something as exciting as Scalextric".

Finally *The Word* gives its ever-valuable verdict on Amy Winehouse's posthumous *Lioness: Hidden Treasures*, Tom Waits' Original Album Series and more.



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

DATA DIGEST

PICTURE OF THE WEEK



SNOW BUSINESS

December 12, Maida Vale, London: Radio 1's Zane Lowe and Nick Grimshaw get in the Christmas spirit at the station's Festive Festival, MC'ing a live showcase which featured Emeli Sande and Dot Rotten.

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



CAMILIA PIA (THE FLY)
Lost Alone - Paradox On Earth
Graphite Records

My Chemical Romance have tipped this Derby trio for big things and if Paradox On Earth is anything to go by, the aim is stadium-sized. It's been a while since we heard an unabashed, Bohemian Rhapsody-inspired sing-along but Lost Alone are gutsy.



ANDY SNIPPER (MUSIC NEWS)
Missing Andy - Dave Invasion

Missing Andy encapsulate all that is most stereotypical about Essex and do it with real charm and style. They don't shrink away from the night-time excesses of their heroes and their stories are instantly recognisable to anyone who has visited Southend on a Saturday night.



KATE MOSSMAN (THE WORD)
We Have Band - Temion Naive

A throbbing dance-rock threesome from London, We Have Band make cerebral music without stinting on the atmospheric. Their strange industrial disco suggests the clean lines of Hot Chip and the analogue/digital mash-up of art rock bands like TV On The Radio.



MAGPIE (KONG)
Blacklisters - I Can Confirm Brew

I'm pretty sure this track was recorded with a 99p microphone hanging out of a dog's lipstick. Fact is I'm secretly in love with Billy & The Blacklisters (their official name in the south of India). They are the biggest rip off artists in Leeds to date and I applaud them for it.

ON THIS DAY

DEC

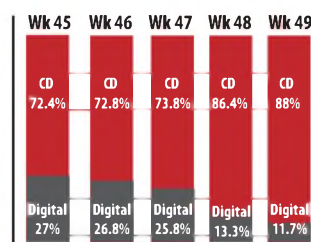
16

Friday December 16 1966

The Jimi Hendrix Experience releases its first UK single, Hey Joe, on Polydor records after being rejected by Decca. It reaches number 6 in the UK, but fails to chart in America.



DIGITAL VS PHYSICAL



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

CD
Digital



CAMPAIGN SUPERNOVA

THE PUPPINI SISTERS • Hollywood



THE LOWDOWN

Label: Decca
Contact: Mike Bartlett
Mike.Bartlett@umusic.com

LIVE
Currently completing a sold out 16 date tour of Europe with a run of UK dates. One night at Shepherd's Bush Empire on April 20 2012 has just been announced.

TV
Performances and features on BBC Breakfast, BBC London News, Loose Women, Live With Gabby, Carole King & Friends, QVC and Michael Bubl  Home

For Christmas. Pre-release TV advertising starts from December 18. Full marketing campaign from Christmas day.

RADIO
Swinging at The Savoy, BBC Radio 2 (Dec 5), Radio 1 Live Lounge with Michael Bubl  (Dec 8), Radio 2 Live In Concert (Dec 22), Smooth Radio's Love Live event (Dec 19), Weekend Wogan Christmas Special on BBC

Radio 2 (Dec 24), track plays and interviews on shows across Radio 2 & BBC local stations.

PRESS
Interviews and reviews across a broad range of publications and sites throughout December and January.

ONLINE
Online advertising running with Google, YouTube and Facebook.

ON THE RADAR MARLON ROUDETTE

FORMERLY HALF OF NOUGHTIES duo Mattafix, you may recognise the fresh-faced Marlon Roudette, who is now set to launch his solo career in the UK after winning over audiences across Europe.

Comparisons have been made with Bruno Mars and Finlay Quaye due to Roudette's genre-blending style – he even managed to get Quaye himself, one of his musical influences, to appear on his debut album.

The Warner signing (MD Christian Tattersfield personally home-delivered his recording contract) is a big priority for the label next year as he is set to bring his



hip hop and dub-infused pop sound to one of his former home countries (he spent his early years split between West London and the Caribbean) with debut solo album *Matter Fixed*, set for release in January.

The sound of the record is influ-

enced largely by old school hip hop and soul, and Roudette's cross-cultural upbringing. "It's a bit of a diary of mad experiences I had in a short space of time," he tells *Music Week*, "and the LP was the result."

Roudette also contributes piano, guitar and steel drums on the record that he co-produced with big name collaborators including Guy Chambers (Robbie Williams), Vada Nobles (Rihanna) and Paul O'Duffy (Amy Winehouse) amongst others.

For now, the UK has the Riding Home EP to get its ears around with the self-titled lead single dif-

LIVE & RELEASE SCHEDULE

LIVE

December

Fri 16 Columbia Club, Berlin, Germany
Sun 18 Luxor, Cologne, Germany
Mon 19 St Peter, Frankfurt, Germany
Weds 21 Sudhaus, Basel, Switzerland

February

Sun 5 HMV's NBT, The Barfly, Camden

DISCOGRAPHY

December 5 Debut single:

Riding Home EP

Jan 13 Debut album: *Matter Fixed*

Feb 27 Single: *New Age*

fering from the European one. Although track *New Age* went platinum in Germany, Austria and Switzerland, Roudette decided that Riding Home was more appropriate here: "It's a very London tune, it explains my background a little bit... I thought that was a good place to start. We wanted the first release to be a grassroots EP that was quite representative of the album and sound as a whole."

At the moment, Roudette loves his loyal 'underground' following in the UK but hopes to emulate his mainstream European success

here. He's part of HMV's Next Big Thing class for 2012 and going forward plans to "make as many appearances as I can and play lots of festivals next year. Just gigging it and getting out there, it's been too long".

LABEL

UK press: Andy Prevezer, Warner Music 020 7368 3550
UK marketing: Rachel Paley

MANAGEMENT

Alfe Hollingsworth, Fourteen Consultancy Ltd, 07798636325
avhollingsworth@mac.com

HE SAID / SHE SAID



“Without *Dobie Gray* there would have been no *Northern Soul*. RIP.”

Pete Waterman acknowledges the contribution of the *Drift Away* and *The In Crowd* hitmaker following the sad news of his passing.

TAKE A BOW TEAM CARO EMERALD



Label: Dramatico / Grandmono
MD Dramatico: Andrew Bowles
MD Grand Mono: David Schreurs
A&R: David Schreurs, Jan Van Wieringen & Caro Emerald
Management: David Schreurs, Katja Keersmaekers & Elze Struyk
Business/Legal: Tim Brown, David

Schreurs & Bert Meyer
Marketing: Andrew Bowles
National/Regional Press: Sue Harris, Republic Media
National Radio: Chris Hession and Natalie Peyton, Hesso Media
Regional Radio: Steve Tandy, Cop Media
TV: Sarah Adams and Thom Brunner, Sassy Media

THE LOWDOWN

Album: *Deleted Scenes From the Cutting Room Floor*
Highest chart position: No. 4 (Platinum Sales)

MUST-SEE MUSIC TICKETING CHARTS

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	1	OLLY MURS
2	2	BRUCE SPRINGSTEEN
3	4	MCFLY
4	5	COLDPLAY
5	NEW	BEYONCE
6	3	ONE DIRECTION
7	7	ED SHEERAN
8	NEW	ALFIE BOE
9	14	JLS
10	6	FLORENCE AND THE MACHINE
11	8	WESTLIFE
12	11	HARD ROCK CALLING
13	20	ANDREA BOCELLI
14	NEW	PETER ANDRE
15	NEW	RIZZLE KICKS
16	NEW	JUSTIN BIEBER
17	NEW	MICHAEL BUBLE
18	12	KASABIAN
19	NEW	NOEL GALLAGHER
20	19	STEPS

VIAGOGO

Secondary Ticketing Chart

POS	EVENT
1	COLDPLAY
2	MCFLY
3	BRUCE SPRINGSTEEN
4	WESTLIFE
5	X FACTOR LIVE
6	PAUL MCCARTNEY
7	JLS
8	OLLY MURS
9	UNDER 1 ROOF
10	ONE DIRECTION
11	FLORENCE AND THE MACHINE
12	NYE RE-WIRED
13	SNOW PATROL
14	RIHANNA
15	KASABIAN
16	THE STONE ROSES
17	DEF LEPPARD
18	IL DIVO
19	NEW ORDER
20	THE WANTED

TIXDAQ

Primary Ticketing Chart

POS	PREV	EVENT	£m
1	2	WESTLIFE	2.79
2	1	COLDPLAY	2.54
3	4	NKOTBSB	1.28
4	5	NOEL GALLAGHER	1.23
5	10	STONE ROSES	0.70
6	12	RAMMSTEIN	0.64
7	14	BRUCE SPRINGSTEEN	0.55
8	17	STING	0.42
9	8	ONE DIRECTION	0.40
10	18	BLINK 182	0.38
11	19	BARRY MANILOW	0.34
12	NEW	V FESTIVAL	0.32
13	6	GEORGE MICHAEL	0.30
14	16	PAUL MCCARTNEY	0.24
15	NEW	JOE BONAMASSA	0.18
16	NEW	T IN THE PARK	0.13
17	NEW	DOWNLOAD FESTIVAL	0.13
18	NEW	IOW FESTIVAL	0.13
19	NEW	ELTON JOHN	0.12
20	NEW	CHRIS DE BURGH	0.78

HALL&NOTES

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G2 5RL

Tel: 0141 221 5279

Web: www.kingtuts.co.uk

Bands contact:

Kingtuts@dfconcerts.co.uk

20/12 The Temperance Movement + Darcy DaSilva + Alex & Leigh
21/12 Death By Ambition + Switchback Road + Call Me Salvador
22/12 Joe Strummer Tribute Night
23/12 Pete MacLeod & The Cancerian's + Holy Pistol Club + The Trade
24/12 Mickey 9s + Dalzel + The Fear + Pure dead Brilliant

BUSINESS ANALYSIS X FACTOR

EDITORIAL

Crisis point?
It depends on
your point of view



THE X FACTOR has not exactly been immune to negative press coverage down the years, being hit with everything from a scantily-clad Rihanna outraging Middle England to that supposed rock'n'roll rebel Frankie Cocozza breaking female hearts and his own liver.

But matters have taken a new twist this year because story after story in the media has been about the brand itself and, more specifically, that it is "in crisis", fuelled by TV ratings rapidly heading southwards and Simon Cowell apparently in a spin about what is happening to his baby that he entrusted to others while he is in the States trying to establish the programme over there.

Still, for some people in the music industry, rather than this being any sort of crisis, it must feel like Christmas has come early with the "evil" Cowell and The X Factor finally getting their comeuppance after years when it looked like they were both untouchable. The truth is the show is loathed in some quarters of this business and the fact it is now taking a knocking must leave them with a warm glow inside.

"Whatever personal tastes are, the industry should be wishing The X Factor every success because if it did disappear ... it would mean even less music on television"

But, like it or not, The X Factor is extremely important to the industry, especially in terms of the incredible platform it gives artists in the run-up to Christmas. It has arguably been even more important this year when many of the biggest album titles have struggled to sell in depth and when, more than five years after the demise of Top Of The Pops, the UK's five terrestrial TV channels between them have still not managed to create a regular, prime-time music show.

What is undeniable, though, is that the programme's popularity has declined, which could be partly down to the new judging panel not being as effective or as popular as the one it replaced, the quality of the contestants this year or simply audience fatigue given 2011 was the eighth season of The X Factor. But any TV show these days that can still command an audience above 10 million is hardly in crisis and, while fewer people are tuning in, it remains a crucial window for boosting star guests' singles and albums sales, even if from a very narrow musical base.

And the programme itself can still successfully turn contestants into decent sellers in their own right, although it does seem the best tip for a finalist if they want a successful recording career is not to actually win the thing, as the likes of JLS, Olly Murs and One Direction have demonstrated.

Whatever personal tastes are, the industry should be wishing The X Factor every success because if it did disappear from our screens – and that seems very unlikely to happen for a while yet – it is not exactly as if ITV would then hand over part of its Saturday night schedules to a cutting-edge music programme. More likely it would mean even less music on television.

Paul Williams, Head of Business Analysis

EVERYTHING FACTORED IN



TELEVISION

■ BY PAUL WILLIAMS

By Simon Cowell's own extraordinarily high standards 2011 has not been a vintage year, with serious questions being asked about the X Factor franchise and its ratings on both sides of the Atlantic.

The X Factor US's first season has failed to deliver anywhere near the Syco founder's initial audience promise of 20 million as instead little more than half that number have tuned in, while the UK original has this year had to endure a first prolonged media grilling about a supposed slump in popularity with audiences some weeks down 2 million year-on-year.

For a TV programme as phenomenally popular as the British version this has sent The X Factor into previously-unknown territory, having to answer whether the programme really is in deep decline and, if so, what this all means for a music industry that has become heavily reliant on it as a hugely-effective promotional platform in the busy Q4 market.

But, while there is no denying the show has suffered in the ratings during a season in which three of its four judges are new arrivals, assessing

the continuing worth of the programme to the music business goes far beyond a simple assessment of its weekly BARB ratings. For starters, a look at the Official Charts Company's singles and albums charts continues to offer up regular, compelling evidence just what a guest appearance can still do for an artist's sales. As for growing suggestions both within the industry and beyond that the X Factor graduates themselves are no longer as commercially well received as their predecessors, it really depends which acts you look at on which to draw your conclusions. The first album from last year's winner Matt Cardle opened with a fairly modest 70,000 sales, but third-placed One Direction's own debut sold nearly 140,000 copies just a few weeks later.

Even the ratings "failure" of the US version has to be put into some perspective with the promise of 20 million viewers probably more about Cowell getting carried away at its launch, rather than him making a realistic forecast, and the Fox show does regularly win its slot each Wednesday and Thursday night, albeit with 11 or 12 million people watching.

Eight seasons into its run, the UK version remains a ratings phenomenon with 12.9 million people having tuned in to watch Sunday night's final when Little Mix were crowned 2011 champions. However, there is no denying it is not



The table below shows guest performers during this season's X Factor and the sales impact following their appearance. Source: Official Charts Company data/Music Week research



THE X FACTOR 2011 GUEST ARTISTS

DATE	ARTIST AND SONG	IMPACT
Oct 9	MATT CARDLE Run For Your Life CEE LO GREEN Satisfied / Forget You	single debuts at No.6 album sales up 61.9%
Oct 16	KATY PERRY The One That Got Away THE WANTED Lightning	album sales up 120.2% single debuts at No.2
Oct 23	KELLY CLARKSON Mr Know It All PROFESSOR GREEN/EMELI SANDE Read All About It BRUNO MARS Runaway Baby	album debuts at No.5 single debuts at No.1 album sales up 170.2%
Oct 30	CHER LLOYD With Ur Love NICOLE SCHERZINGER Try With Me	single debuts at No.4 single debuts at No.18
Nov 6	JLS Take A Chance On Me FLORENCE + THE MACHINE Shake It Out	single debuts at No.2 single sales up 150.4%
Nov 13	ONE DIRECTION Gotta Be You LADY GAGA Marry The Night	single debuts at No.3 albums sales up 270.6%
Nov 20	REBECCA FERGUSON Nothing's Real But Love RIHANNA We Found Love	single debuts at No.10 album and single at No.1
Nov 27	OLLY MURS Dance With Me Tonight JESSIE J Who You Are	album debuts at No.1 album sales up 107.7%
Dec 4	JUSTIN BIEBER Misteltoe KELLY ROWLAND When Love Takes Over/Down For Whatever	album sales up 166% album sales up 72%
Dec 10	JLS She Makes Me Wanna ONE DIRECTION What Makes You Beautiful LEONA LEWIS Hurt	album sales up 32%* album sales up 10%* single debuts at No.3*
Dec 11	MICHAEL BUBLÉ Christmas (Baby Please Come Home) WESTLIFE What About Now COLDPLAY Charlie Brown/Paradise	album sales up 79%* album sales up 49%* album sales up 142%*

* based on Tuesday midweeks

Factor graduates including Leona Lewis, JLS, Olly Murs and Matt Cardle, says the audience decline across this season has to be put into perspective.

"It's maybe down a little bit on last year, but in general these are incredible ratings," he says, suggesting it is "an English thing to wish failure upon success".

"The fact is The X Factor generates incredible business for many parts of the industry, whether it's promoters, ticket companies, venues, record shops. Without it the business would be in a much worse place than it is," he reckons. "If there were dozens of new acts coming through and being incredibly successful, great, but that's not happening."

While The X Factor audience numbers are still huge, ESP marketing co-founder Steve Chapman, whose company works with record labels and others on using TV advertising in the most effective way, suggests the ratings decline it is suffering this year is significant.

"It's significant to the TV company," he says. "When something appears to be on the wane they will research it or re-invent. In the short term they will try to rescue it, but in the longer term the legacy of X Factor for TV will not be a talent competition where music product is sold at the end of it. The legacy will be phone voting because that's what matters to ITV."

Beyond the weekly ratings, there are other pointers to look at to make a judgement on the degree of decline for the brand and one of those is the popularity of the finalists' annual charity song. In every subsequent year since the initial one its first-week sales have dropped and that pattern has continued this season with the 2011 incumbents' version of the Rose Royce hit *Wishing On A Star*.

The X Factor's first charity song was three years ago when the 2008 finalists covered the Mariah Carey hit *Hero*, prompting 313,244 buyers in its first week, according to the Official Charts Company. This dropped to 193,176 for the reworking of Michael Jackson chart-topper *You Are Not Alone* in 2009 and to 144,104 for David

Bowie's *Heroes* a year later, while *Wishing On A Star* debuted at number one at the beginning of December with 98,932 sales, less than a third of *Hero's* opening numbers.

It will not be until this coming Sunday when we will know how many copies this year's winner's single has sold in its first week, but it will be competing against 439,007 initial buyers last year for Matt Cardle's *When We Collide*, 450,838 for 2009 victor Joe McElderry's *The Climb*, 576,046 for 2008 winner Alexandra Burke's *Hallelujah* and just 275,752 for 2007 champ Leon Jackson's debut *When You Believe*.

Both the charity releases (in terms of profile anyway, if not revenue) and the winners' singles, of course, only benefit Sony within the record industry. But the star guest slots on the results show each Sunday are where other labels also have a buy-in – albeit almost exclusively major ones with mainstream artists – and it is the post-show sales impact here this season which offers greater encouragement about The X Factor's continuing worth to the business compared to the show's own ratings.

Despite smaller audience numbers, an analysis of the sales of the current singles and albums of all the acts who have performed on the programme this year shows The X Factor can continue to have an instant huge impact on an artist's campaign. Some 25 acts performed on The X Factor 2011 and in almost every case it either delivered a Top 10 debut the following week or a double- or triple-digit sales increase for a single or album already out.

Among the biggest beneficiaries was former X Factor contestant Olly Murs whose second album *In Case You Didn't Know* debuted at one just over a week ago with 148,532 sales after he performed on the show the previous Sunday, while Virgin act Professor Green featuring Emeli Sande's *Read All About It* became an instant singles chart-topper with one of the highest first-week sales of the year (153,007) following an X Factor appearance.

Rihanna, meanwhile, saw week-on-week sales of her chart-topping *We Found Love* increase 19.2% and her album *Talk That Talk* debut at one with an impressive 163,819 sales following her November 20 appearance, while some of the biggest post-show percentage sale increases among the 2011 guests have included a 150% surge for Florence + The Machine's *Shake It Out* single, Jessie J's album *Who You Are*'s sales rising 108% as its title track lifted 206.8%, Lady Gaga's *Born This Way* album sales improving 270.6% and a 170% weekly increase for Bruno Mars' *Runaway Baby*.

Viewing figures down – but that doesn't tell full story of show's industry impact



EXECUTIVE SUMMARY

- 12.9 million watched 2011 final, 25% down on 2010
- Lady Gaga (271%) and Bruno Mars (170%) albums biggest percentage sales gainers after X Factor 2011 appearances
- One Direction album sold 291,419 copies in three weeks, 19% more than Matt Cardle's after eight weeks
- Olly Murs' second album sold 37% more copies in week one than debut offering
- 2011 charity single *Wishing On A Star's* first-week sales were 31.6% of 2009 single *Hero's* opening sales



anywhere near as popular as it once was, sometimes finding itself in the ratings shadow of BBC One rival *Strictly Come Dancing*. This audience decline was evident as early as the first live show on October 8 when it attracted an overnight audience of 10.4 million, compared to 12.2 million on the equivalent show in 2010, while some weeks the drop has been even steeper. And those watching the final itself were down with 4.3 million fewer watching last weekend's season finale, compared to 17.2 million who last year saw Matt Cardle win.

But Modest Management co-founder Richard Griffiths, whose company manages many of the X



ABOVE - FROM TOP TV boost: X Factor performers Katy Perry, Bruno Mars, Florence + The Machine, Lady Gaga and Justin Bieber

RIGHT Guaranteed success?: Will this year's X Factor winners Little Mix continue the winning formula?



BUSINESS ANALYSIS X FACTOR



THE X FACTOR GRADUATES



YEAR	CONTESTANTS	DEBUT ALBUM FIRST-WEEK SALES/POSITION
2006	LEONA LEWIS (1st)	375,872 / No.1
	RAY QUINN (2nd)	126,985 / No.1
	BEN MILLS (3rd)	63,342 / No.3
2007	LEON JACKSON (1st)	37,197 / No.4
	RHYDIAN ROBERTS (2nd)	90,138 / No.3
	SAME DIFFERENCE (3rd)	31,064 / No.22
2008	ALEXANDRA BURKE (1st)	132,965 / No.1
	JLS (2nd)	239,643 / No.1
	EOGHAN QUIGG (3rd)	16,362 / No.14
2009	JOE MCELDERRY (1st)	39,405 / No.3
	OLLY MURS (2nd)	108,212 / No.2
	STACEY SOLOMON (3rd)	--
2010	MATT CARDLE (1st)	70,896 / No.2
	REBECCA FERGUSON (2nd)	128,458 / No.3
	ONE DIRECTION (3rd)	138,631 / No.2

The above shows the top three X Factor contestants between 2006 and 2010 and the first-week UK sales and chart position of their debut album.

Source: Official Charts Company



ABOVE
Every loser wins: Those second-place success stories, from top – Ray Quinn, Rhyddian Roberts, JLS, Olly Murs and Rebecca Ferguson

FACTOR ANALYSIS HOW CONTESTANTS HAVE FARED



BELOW

First past the post: X Factor winners Leona Lewis, Leon Jackson, Alexandra Burke, Joe McElderry and Matt Cardle

The high chart debuts and weekly sales rises experienced by guests this year are certainly more than comparable to the gains made by acts on the 2010 series, even if the audiences were generally bigger then.

"It's still such a sales driver," says HMV music manager John Hirst. "Be under no illusion it doesn't make a difference; it does. The lift when Bruno Mars was on was great."

However, the likes of Mars and Rihanna aside, Hirst suggests where the programme has struggled this year is in attracting big overseas acts to appear, while it has suffered from the missing stewardship of Simon Cowell.

"There are only so many global superstars to go round and maybe they've ran out this year," he says.

The sales lifts for X Factor 2011 guests also compare very favourably to those turning up on this season's Strictly Come Dancing. While Strictly's Saturday episode has on numerous occasions this year scored higher ratings than The X Factor on the same night, when it comes to the respective Sunday results programmes the ITV1 broadcast has week-by-week had a superior following, so giving that show's star guests a bigger platform on which to promote their latest single or album than those on Strictly.

However, the worth of Strictly as a promotional vehicle is illustrated by some very decent sales lifts for guests, led by Dramatico's Caro Emerald whose Deleted Scenes From The Cutting Room Floor album sold 282% more copies week-on-week after she performed That Man. Meanwhile, sales of Atlantic signing Christina Perri's album Lovestrong more than doubled, while Alfie Boe's Decca album Alfie grew by 56% last week after he performed.

However, for the industry the real attention remains on The X Factor whose sharp fall in ratings this year is a sober reminder even the biggest television franchises are not totally invincible. As busy as he is in trying to establish the same brand as a US TV success story, Cowell the perfectionist will no doubt be minutely scrutinising why this year the UK version he launched has declined so much year-on-year. And, in characteristic fashion, he is very likely to do everything within his powers to reverse that trend for what, despite this year's shortcomings, remains in Q4 anyway the UK industry's greatest promotional platform.

FIVE YEARS ON FROM HER WIN Leona Lewis continues to set the benchmark for X Factor contestants, remaining the brand's only global success with some 8 million albums sold.

But, while no one before or since Lewis has managed to achieve any meaningful sales overseas, it would be misleading to suggest The X Factor's ability to bring through big-selling acts domestically is on the wane. What has become truer, however, is that winning the competition is no guarantee you will be your season's top performer commercially.

Although 2007 champ Lewis followed her victory by selling more singles and albums than the fellow finalists in her given year, in the last four years since the winner has ultimately been overshadowed by one or more of the losers.

This pattern started after the 2007 season when that year's winner Leon Jackson debuted at number one the following October with first album Right Now, only to be outsold by runner-up Rhyddian Roberts.

Right Now has shifted around 135,000 copies in the UK, according to the Official Charts Company, but Roberts' introductory Rhyddian has sold three times as many units and he has also had three follow-up albums, admittedly with far lower sales, while Jackson's second album has yet to materialise.

The 2008 winner Alexandra Burke has unquestionably been an X Factor success story with her still-only album Overcome having sold more than 800,000 copies domestically, but sales of runners-up JLS's self-titled first album are about 580,000 units higher, while two additional albums have added around another 800,000 sales to their cumulative UK tally.

The commercial sales gap between 2009 winner Joe McElderry and second-placed Olly Murs is even more pronounced, although McElderry has made something of a recovery this year after parting with Syco, signing to Decca and moving in a different direction musically after winning another reality TV show, Popstar to Operastar. But his sales are dwarfed by Murs whose eponymous first album is 660,000 UK sales to the good and the follow-up In Case You Didn't Know could do even better, having

entered at number one at the beginning of December with 148,532 sales, 37% higher than his debut started with.

Like McElderry, Matt Cardle is now being outshone by a losing rival, although uniquely for The X Factor it is by an act who came third. Cardle's opening album shot Letters debuted at a respectable two behind Noel Gallagher in October, but what it sold in its first six weeks (around 146,000) is little more than 2010's third-placed One Direction managed just in week one with their own album debut Up All Night, which is proving to be one of the star sellers of the Christmas market.

Last year's runner-up Rebecca Ferguson is also outperforming Cardle with her first album Heaven starting at three last Sunday with 128,458 sales, 81% more than the first-week total of the 2010 winner's album.

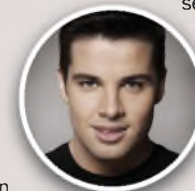
Unusually, a fourth-placed contestant is also figuring in a Christmas market – Cher Lloyd, whose first album Sticks & Stones debuted at four in November and is fast approaching 150,000 UK sales.

Modest Management co-founder Richard Griffiths says, in a year that has "not been great for breaking talent", the X Factor contingent continue to sell in significant quantities.

"JLS have just sold nearly 300,000 tickets for an arena tour next spring," he says. "What other acts have done that in the last five years? And we're going to sell another half a million of this new record."

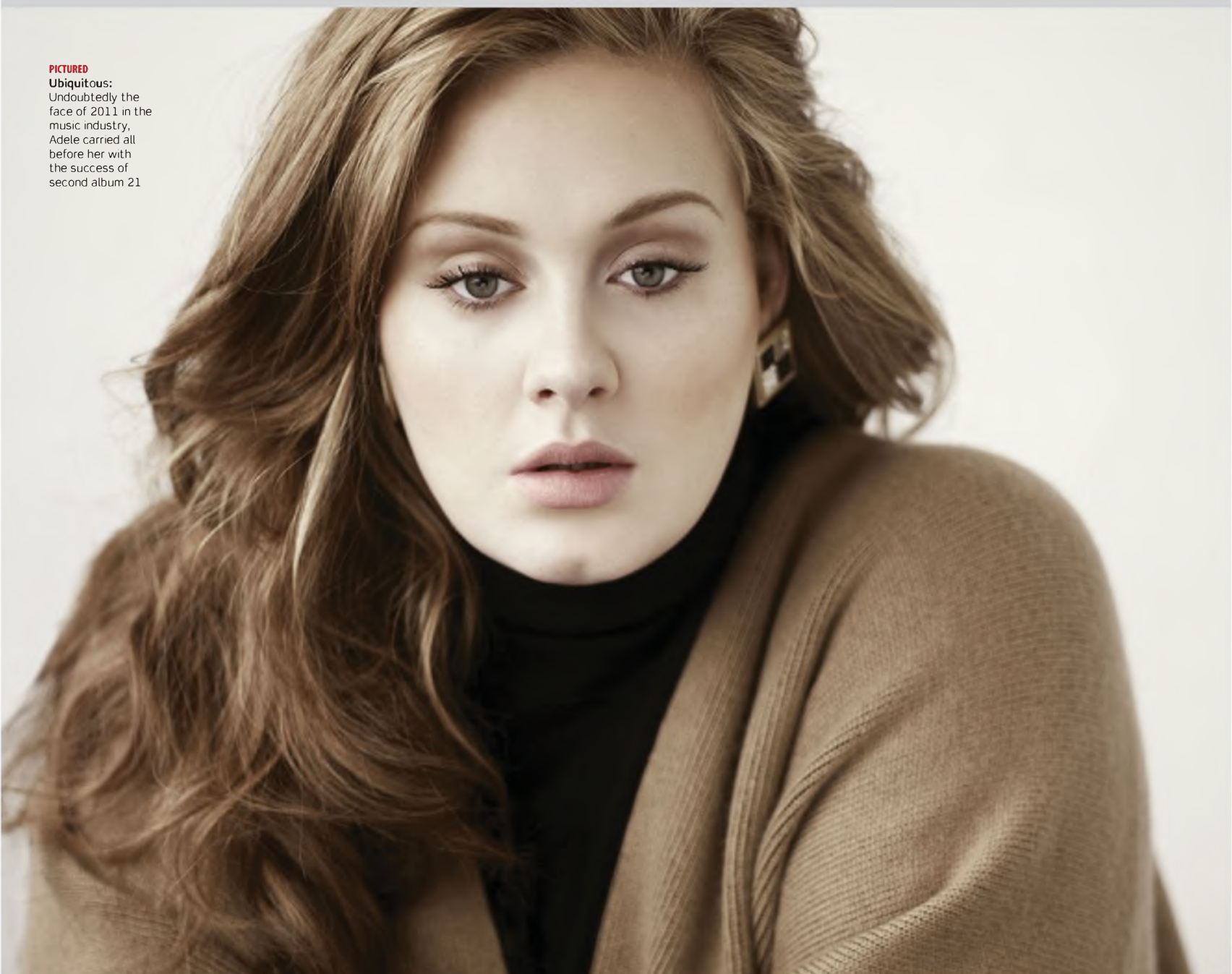
"Olly Murs' first album was double platinum and his second album is going to be bigger. Rebecca Ferguson I guarantee is going to sell 1 million albums, Matt Cardle is going to have a platinum album and the interest in Rebecca and One Direction around the world with Sony is immense."

HMV music manager John Hirst agrees Ferguson has had a great start, while adding: "One Direction started well and they've held up Matt Cardle better than they expected. A lot of people expected that to be gone by now. They've done a really good job using The X Factor this year [for these acts], although they could have done even better by having these acts on immediately before their album came out rather than the single as they did with Olly Murs."



2011 YEAR IN REVIEW

PICTURED
Ubiquitous:
 Undoubtedly the face of 2011 in the music industry, Adele carried all before her with the success of second album 21



THE YEAR OF ADELE

Music Week looks back over the last 12 months

REVIEW

BY TOM PAKINKIS

If there's one name that will be remembered as the driving force of music in 2011 it's Adele Laurie Blue Adkins.

The numbers don't lie: the loveably lippy Brit has been a consistent powerhouse in music headlines this year, her second album 21 relentlessly smashing records and passing milestones.

From her stunning February Brits performance to her jaw-dropping transatlantic unit sales, the

Tottenham songstress has owned the last 12 months at every turn.

Yet despite the 23-year-old's incredible achievements she has shared the music press with plenty of other big names and significant events since January – as our look back at the past 12 months on these pages shows.

Whether it's major brands entering the streaming battle, posthumous albums from legendary artists or the arrival of a certain super major label, 2011 has been a year that has left no part of the music industry untouched...

ADELE'S YEAR IN NUMBERS



12.5+
MILLION
 WORLDWIDE ALBUM SALES OF 21

3.5
MILLION
 UK SALES OF 21



24 COUNTRIES IN WHICH 21 HAS TOPPED THE CHARTS



13 WEEKS 21 HAS SPENT AT THE TOP OF THE US BILLBOARD CHART

THE LAST TIME AN ARTIST (THE BEATLES) HAD TWO TOP FIVE HITS SIMULTANEOUSLY IN THE US AND UK

1.2
MILLION
 UK SALES OF SOMEONE LIKE YOU SINGLE



1.2
MILLION
 UK SALES OF 19 THIS YEAR



1 MILLION
 EUROPEAN DOWNLOADS OF 21 VIA iTUNES

2011 YEAR IN REVIEW



HMV Group to close 60 UK stores across HMV and Waterstone's
HMV Group announces that it is to close up to 60 of its HMV and Waterstone's stores over the next 12 months after reporting poor results over Christmas. A 14.1% drop in like-for-like sales at its UK and Ireland stores for the 10 weeks to January 1 2011 hit the company.

Annual physical album sales slump 7%

The BPI reveals that full-year physical album sales in 2010 dropped by 9 million units year-on-year, as digital sales increased 30%.

Warner seeking buyers?

Reports suggest that Warner Music Group has hired Goldman Sachs to seek buyers for all or part of its business while it continues to explore the possibility of buying EMI. The sell-off could involve the entire company, publishing arm Warner/Chappell or just a number of its labels.



Amy Winehouse dies aged 27

Amy Winehouse is found dead at her flat in London after police are called to the singer's home. "We are deeply saddened at the sudden loss of such a gifted musician, artist, performer and friend," says Winehouse's label Island. "Our prayers go out to Amy's family, friends and fans at this difficult time."

Access snaps up Warner Music

Access Industries completes its purchase of Warner Music Group following the announcement of its sale in February. The total deal comes to around \$3.3 billion and sees Warner Music delisted from the New York Stock Exchange.

Spotify lands in the US

Spotify arrives in the United States three years after its European debut and two years after its plans for America were first announced. It will be available by invitation and subscription.



Jessie J leads On Air/On Sale revolution

Jessie J's Price Tag enters the UK singles chart at number one after becoming the first major example of a single offered for sale at the same time as going to radio. Its simultaneous arrival follows a declaration by Universal and Sony that, alongside independent labels, they will no longer deliver releases to radio weeks in advance of commercial release.

Citigroup acquires EMI, sparking sell-off rumours

EMI is sold to its major creditor, Citigroup, raising questions about a possible sell off of parts or the whole of the company. Citigroup announces a recapitalisation of the company, reducing its debts by 65% - from £3.4 billion to £1.2 billion.

Impala vows to block EMI sale to other majors

Indie organisation Impala says it will push EU regulators to block any merger involving EMI. It aims to resist a re-run of the EMI/Warner merger deal first proposed and later abandoned because of objections in 2000.



1.5 million discs destroyed in Sony warehouse fire

Sony DADC announces that more than 1.5 million discs are being re-made following a massive fire (*above*) at its Enfield distribution centre during the London riots. The company says it is extending its direct to retail distribution for its UK manufacturing site to reduce delays with remanufactured stock. Beggars Group estimates that it lost 750,000 units in the fire.

Record number of festivals being dissolved

UK festivals make the record books for all the wrong reasons as the summer line-up sees cancellations and postponements threaten to reach an all time high. Difficulties for many events revolved around financial or licensing issues.

Jobs quits as Apple CEO

Steve Jobs resigns as CEO of Apple with current COO Tim Cook named as his replacement. Jobs announces that he can no longer meet his duties and expectations as Apple's CEO but says, "I believe Apple's brightest and most innovative days are ahead of it."



Spotify reaches 1 million subscribers

Spotify announces that it has more than 1 million paying subscribers across seven European markets. 15% of active users are on one of two paid tiers. There are around 6.6 million users that Spotify would class as "active" - people who have accessed the service in the past month.

Germany overtakes UK as world's third largest music market

IFPI figures show that Germany has leapfrogged the UK as the world's third largest music market. The UK is now the fourth largest global player in the music industry, after the US, Japan and Germany. The Recording Industry In Numbers 2011 report also reveals that the worldwide music market value fell by more than 8% in 2010 - and is now valued at £9.9bn.

Sony appoints Morris as CEO

Former Universal Music CEO Doug Morris is to take up the same position at Sony Music. He stepped down from his role at Universal at the end of 2010. Morris' new role will come into effect on July 1.



Ed Sheeran's + tops albums chart

Ed Sheeran's debut on the album chart sees the singer/songwriter enter in at number one with first weekly sales of 102,350. It's the highest tally for any artist album since Lady Gaga's Born This Way, which claimed 215,639 week-one sales.

Copyright term extended to 70 years

The EU voted through a law that sees the recorded copyright term extended from 50 to 70 years. After a ten-year campaign, BPI chief executive Geoff Taylor points out that a longer copyright term is good for music fans because it will ensure that UK record labels can continue to reinvest income from early recordings in supporting new talent.



BMG buys Bug

BMG Right Management acquires Bug Holdings with the deal set to be finalised by the beginning of October. With that the German publisher gains control of catalogues by artists including Johnny Cash, Woody Guthrie, Del Shannon and Stevie Ray Vaughn.



Live Nation joins Warner race

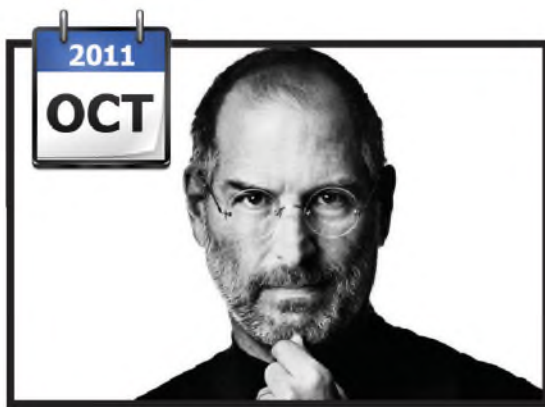
Reports suggest that Live Nation is a contender to buy Warner Music after the concert group made an offer for the US giant's recording arm. The news follows a denial by Live Nation chairman Irving Azoff that the company is interested in owning Warner or, indeed, its competitor EMI.

Adele claims a record-breaking 10th week atop album chart

Adele's 21 extends its run at the top spot of the albums chart to 10 weeks; a new high for a female artist. It's the first album to sell more than 100,000 copies for 10 weeks in a row with 257,731 sales in the standout seven days.

Warner bidding ends

Yucaipa Companies is reported as the front runner to buy Warner Music Group as bidding on the company closes. It is thought to have offered \$3 billion (£1.8bn) for the entire company, which is \$200 million (£122m) more than BMG – although that is not confirmed. Other names included in the race are Leonard Blavatnik's Access Industries, Sony/ATV and Live Nation.



Steve Jobs dies aged 56

Apple co-founder Steve Jobs' life is celebrated by UK industry heavyweights in *Music Week* after the charismatic CEO loses a long battle with cancer.

On Air/On Sale crumbling... for now

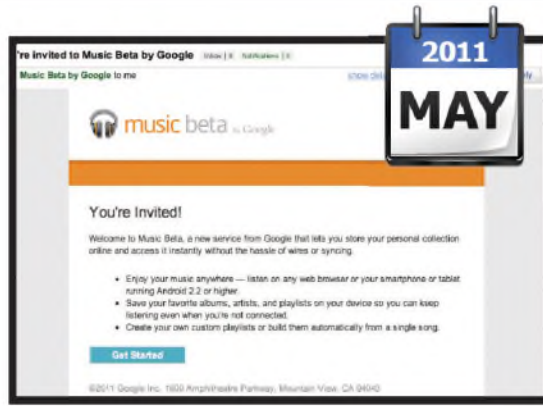
Music Week research shows just 26.1% of singles not already available on albums which entered the Top 40 during Q3 debuted at radio and at retail simultaneously – meaning nearly three-quarters of new hits were not party to day and date.

Sir Jimmy Savile dies aged 84

Veteran music broadcaster Sir Jimmy Savile passes away from suspected heart failure at his home in



Leeds just two days shy of his 85th birthday. Savile presented the BBC's first edition of Top Of The Pops on New Year's Day 1964 and went on to be a regular host of the programme.



Google Music beta goes live

Google Music arrives in beta form without any label or publisher deals, which the search giant insists the service doesn't require. Unveiled at the I/O developer conference in San Francisco it is initially only available to Google developers via an invite-only system.

Apple steals Google's crown as world's most valuable brand



Apple overtakes Google to become the most valuable brand in the world according to Millward Brown's BrandZ Top 100 list. The iTunes owner is given a brand value of \$153.3 billion (£93bn), up 859% from 2006.

HADOPI reportedly working in France

French three-strike copyright protection law HADOPI, first implemented in 2010, is impacting on citizens' download habits, according to the first results of a government study entitled 'Biens Culturels et Usages d'Internet'.



Google and Blackberry launch mobile music platforms

Apple faces double trouble as its dominance over the mobile music market is subject to its biggest ever threat. Blackberry's BBM Music and Google Music from the search giant offer music streaming with a social twist.

EMI sells up: Universal and Sony/ATV split the prize

EMI is finally sold in a landmark deal that sees a Sony/ATV-led consortium take EMI Publishing for \$2.2bn (£1.4bn) and Universal snap up EMI Music for £1.2bn. The Universal deal in particular is met with mixed reactions from the music industry as UMG assimilates almost half of the UK recorded artist market.

Feargal Sharkey leaves UK Music



UK Music CEO Feargal Sharkey leaves the trade body after three years at the helm. Senior policy advisor Jo Dipple takes on caretaker duties until the organisation recruits a replacement.



BBC reports record viewing figures for Glastonbury

The BBC records its highest Glastonbury viewing figures to date for the 2011 festival. Total viewing figures hit 18.6 million, up from 15.4 million last year, which actually saw a drop in viewing figures due to the World Cup.

New anti-piracy front opened as film industry targets ISPs

The Motion Picture Association files a court injunction to block BT customers from accessing Usenet indexing website Newzbin. The MPA demands blocks on its 5.6m customers from accessing the site.

Jools Holland to be honoured at the 20th anniversary MITs



Later host and Squeeze co-founder Jools Holland is announced as the recipient of the 20th Music Industry Trusts Award. Holland follows in the footsteps of the late John Barry, Sir Elton John and Bernie Taupin, Kylie Minogue and, 2010's recipient, Sir Tom Jones.



Sony/ATV plans to retain EMI Music Publishing name

Sony/ATV chairman and CEO Marty Bandier tells *Music Week* that his consortium will hold on to the treasured piece of British music heritage that is the EMI Publishing name. "It's too good a brand to make disappear," says Bandier.

Spotify evolves with new app platform

The world's most prominent music-streaming service takes a 'new direction' as it introduces first and third-party apps to its music library. Founder Daniel Ek demos apps from the likes of Rolling Stone, Last.fm and Songkick at a New York conference.



Adele's 21 becomes biggest-selling album of 21st century

Adele continues to dominate headlines as her album 21 eclipses Amy Winehouse's *Back To Black* to become the UK's biggest selling album of the century, chalking up sales in excess of 3.4 million.

2011 YEAR-END THOUGHTS

CHRISTMAS HOPES, NEW YEAR FEARS



The great and the good of the UK music industry look back – and forward

**Andria Vidler, CEO,
EMI Music UK & Ireland**



What was your high and low point of 2011?

High points: Continued success for British artists at home and abroad; Tinie Tempah and Laura Marling winning at the Brits; Tinie breaking in the US; Coldplay's concert in Madrid breaking all records for a live stream and Mylo Xyloto being a hit everywhere. **Low point:** It was only a distribution deal in the end, but Robbie Williams deciding not to release his next album with EMI.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

Hope: That our industry continues to develop a real long term perspective – our job is to help artists grow across all areas of their work and in all the different ways that they now connect with their fans.

Challenge: Making sure that all stakeholders in our industry always appreciate the value of music and the incredible creative effort and teamwork behind it.

What are your album and track of the year?

Album: Noel Gallagher's High Flying Birds
Track: Professor Green and Emeli Sande, Read All About It

Simon Fox, CEO, HMV



What was your high and low point of 2011?

2011 has been a difficult year with rather too many low points. But there were highlights too – not

least the support we received from a number

of our key supplier partners and the great team we have at HMV both in stores, distribution and head office. From a more personal point of view I really enjoyed the debut Wilderness festival in Oxfordshire, which was truly magical.

What are your album and track of the year?

Album: Adele, 21 **Track:** King Creosote, Bubble

**Bob Shennan, Controller,
BBC Radio 2 & 6 Music**



What was your high and low point of 2011?

High point: The Radio 2 / Radio 6 Music gig by Elbow in Manchester cathedral was very

special. **Low point:** Amy Winehouse's death.

What are your album and track of the year?

Album: Adele, 21 **Track:** Elbow, Lippy Kids

**Richard Manners, MD,
Warner/Chappell**



What was your high and low point of 2011?

High point: Honeyfest.
Low point: The death of Amy Winehouse.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

Hope: The UK to provide major international breakthrough talent.

Challenge: The UK to provide major international breakthrough talent.

What are your album and track of the year?

Album: Other Lives, Tame Impala
Track: Radiohead, Cocoon

Simon Moran, MD, SJM



What was your high and low point of 2011?

My 2011 high point was the Take That UK tour.

What is your biggest hope for the industry in

**Christian Tattersfield,
CEO, Warner Music UK & Chairman,
Warner Bros Records**



What was your high and low point of 2011?

High point: Michael Bublé's Christmas, Ed Sheeran's +, Bruno Mars' Doo-Wops

and Hooligans.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

The biggest challenge is those companies who continue to profiteer from the theft of artists' work. The biggest hope is that the music-loving public show those same companies they won't just stand by and let it happen.

What are your album and track of the year?

Tracks: Bruno Mars (too many to mention), Ed Sheeran's The A Team and Lego House.

Albums: Bruno Mars, Doo-Wops and Hooligans; Michael Bublé, Christmas; Ed Sheeran, +; Red Hot Chili Peppers, I'm With You; Hugh Laurie, Let Them Talk.

Kim Bayley, Director General, ERA



What was your high and low point of 2011?

The high point was the belated recognition from the industry that three things ERA has

been banging on about for five years – innovation, supply chain efficiencies and maintaining music's presence on the High St – really are quite important. The low point was that nothing yet has been done about them.

What is your biggest hope for the industry in 2012 and what do you think will be its biggest challenge?

I hope that in 2012 suppliers and retailers can work together to bring more new and exciting products and services to music fans. The challenge is that, in physical at least, time is against us.

What are your album and track of the year?

Album: There can only be one answer – Adele's wonderful 21

Track: Coldplay, Paradise

2012 – and what do you think will be its biggest challenge?

My biggest hope for 2012 is that more UK artists break around the world following Adele's lead – and also the Stone Roses' reunification, of course. The biggest challenge is the worsening economic climate. Hopefully on the live front, ticket pricing is kept competitive, to help keep people coming through the doors.

What are your album and track of the year?

Album: Coldplay, Mylo Xyloto
Single: Foster the People, Pumped Up Kicks

Stephen Navin, Chief Executive, MPA



What was your high and low point of 2011?

High points: The acquittal of St Cecilia at the MPA AGM; the momentum gathered

behind the Global Repertoire Database project; the adoption of the EU Directive on term including the harmonisation of treatment of co-written works – a victory for persistence. **Low points:** The untimely death of Amy Winehouse; Jenny Goodwin leaving the MPA after 10 years.

What are your album and track of the year?

Album: Noel Gallagher's High Flying Birds
Single: Jamie XX, Far Nearer

Ben Beardsworth, MD, XL Recordings**What was your high and low point of 2011?**

High point: Swimming in a moat as the sun rose after a long, muddy and brilliant night in the wilds of Glastonbury. My low point was the death of Gil Scott-Heron.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

Hope: That there is enough great new music.

Challenge: Putting enough importance on making sure the music is great before anything else.

What are your album and track of the year?

Album: Excluding any on XL... Bon Iver, Bon Iver

Track: Excluding any on XL... Jay Z & Kanye West, Niggas In Paris

Mike Smith, MD, Columbia**What was your high and low point of 2011?**

The high point was Kasabian, Kings of Leon and Foo Fighters headlining the Isle of

Wight Festival. The low point is the continued failure of anyone to get to grips with the dramatic slump in the European economy.

What are your album and track of the year?

Album: M83, *Hurry Up We're Dreaming*. An album of endlessly rewarding music.

Track: Adele, *Rolling in the Deep*. One of those rare moments when you hear something and everything changes.

Matt Cook, Director of Talent and Music programming, MTV UK**What was your high and low point of 2011?**

High point: This year's EMAs in Belfast. A great city, great people and a fantastic show packed

with incredible talent. Delivering events with such a scale and impact is what MTV is all about. **Low point:** Luton Town losing the Blue Square play-off on penalties. My son was inconsolable for weeks.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

That the UK continues to deliver outstanding artists that break through domestically, cross international borders and touch us all with great music. 2012 has many challenges to meet from every area of the business, at this point who knows which will be the biggest, but we have to meet them head on & together from all sides.

What are your album and track of the year?

Album: Baxter Dury, *Happy Soup*. A wonderfully observed and rewarding listen from start to finish. Brilliant.

Fran Nevrkla, CEO and Chairman, PPL**What was your high and low point of 2011?**

High: (a) The Copyright Term extension victory in Brussels. (b) My *Music*

Week Strat Award – and several other significant awards this year.

Low: Wales losing to France by one point in the Rugby World Cup Semi Finals.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

That the industry continues to punch above its weight and finally winning the battle for the hearts and minds of the general public as far as the value of music is concerned.

What are your album and track of the year?

Album: Adele, *21*

Track: Adele, *Someone Like You*

Track: Ritual Union, *Little Dragon*. As perfect as a slice of "pop" really should be.

Dave Newton, Co-founder, WeGotTickets**What was your high and low point of 2011?**

High Point: Good riddance to the *News Of The World* and all that sailed in her. **Low Point:**

Every time George Osborne opens his mouth.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

Hope: Apart from Adele deciding to cover Ride's *Vapour Trail* on her next album? Well it's about time we had another musical game-changer to put the current accepted level of mediocrity in its place.

What are your album and track of the year?

Album: Cornershop featuring Bubbley Kaur *And The Double-O Groove Of*

Track: Wild Wild Geese – King Rat

Guy Fletcher, Chairman, PRS**What was your high and low point of 2011?**

Personal highs: Becoming PRS Chairman in January and in November writing a great

song with president of ASCAP Paul Williams – even after 40 years or more the joy of creating songs is still there. **Lows:** The untimely deaths of Amy Winehouse, David Bedford and Barbara Orbison.

What is your biggest hope for the industry in 2012 and what do you think will be its biggest challenge?

A small number of British artists and songwriters have had a spectacular year internationally and I would like to see us continue this trend over the coming months. Our biggest challenge is an on-going one – to cope with the exponential increase in

Max Lousada, Chairman, Atlantic Records UK**What was your high and low point of 2011?**

High point: The rise of Ed Sheeran.

Low point: The Sony DADC/PIAS warehouse fire.

What is your**biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?**

Hope: A record store on High St Kensington.

Challenge: Developing new artists in a decreased retail space.

What are your album and track of the year?

Album: Bon Iver, *Bon Iver*

Track: *Shuffle*, Bombay Bicycle Club

accessibility to our music on the internet and to find commercially viable ways of encouraging this whilst maintaining the value of our copyrights. I want everyone in the world to be able to listen to our music but it has to be commercially sustainable.

What are your album and track of the year?

Album: Tony Bennett, *Duets 2*. A masterpiece of A&R and marketing in the man's 85th year! There are so many good tracks, but if pressed I would choose *Body and Soul* (with Amy Winehouse) or *Strangers in Paradise* (with Andrea Bocelli).

Ian McAndrew, Founder, Wildlife Entertainment**What was your high and low point of 2011?**

High Point: The 'homecoming' shows with Arctic Monkeys at Don Valley Bowl and their

performance at The Hollywood Bowl were real highlights. I am Kloot at Regents Park Theatre was very special but Miles Kane's leather-clad legendary night at La Cigale in Paris was the ultimate high point. **Low Point:** The tragic loss of Amy Winehouse. A unique person and a special talent who will be greatly missed.

What are your album and track of the year?

Album: King Creosote and Jon Hopkins, *Diamond Mine*

Track: Alex Turner, *Hiding Tonight* (Submarine OST)

Martin Mills, Founder, Beggars Group**What was your high and low point of 2011?**

High Point: As ever has to be the live music: *Tuneyards* at the Scala, *Warpaint* at Coachella,

Atlas Sound at SXSW, *Darling Sins* in Wexford, Adele at the Albert Hall, Kurt Vile at the Scala and many, many more.

Low Point: It has to be the gradual implosion

of capitalism – whether you think that's good or bad, the human consequences will be painful.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

That the sales of EMI will be blocked outright – which is also the biggest challenge.

What are your album and track of the year?

Album: *A Winged Victory For The Sullen*
Track: Wilco, *One Sunday Morning* (Song For Jane Smiley's Boyfriend)

Roger Faxon – CEO EMI Group**What was your high and low point of 2011?**

High: Attending the Brit Awards in February, and watching as our artists Laura Marling and Tinie

Tempah, and writers Arcade Fire, Rihanna and Take That's Howard Donald and Jason Orange all won awards. It was one of the proudest nights I've had during my time in the industry. **Low:** The passing of incredible talents including Amy Winehouse and Nick Ashford left a gaping hole in the creative community. Barbara Orbison worked tirelessly to keep the legacy of her beloved husband Roy alive, and her recent death saw us lose one of the true champions of songwriters everywhere.

What are your album and track of the year?

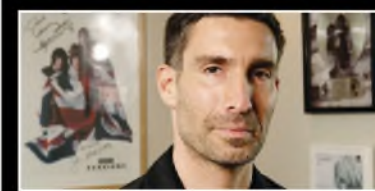
Album: Jay-Z & Kanye West, *Watch The Throne*. Two incredible talents, one remarkable album.

Track: Katy Perry, *The One That Got Away*. A track that truly demonstrates Katy's phenomenal depth and range as an artist.

Paul Latham, COO International, Live Nation**What was your high and low point of 2011?**

High point: Adele at the O2 Manchester Apollo or Arcade Fire in Hyde Park.

Low point: Not just of the year but for many a year... the death of my

David Joseph, Chairman and CEO, Universal Music UK**What was your high and low point of 2011?**

High point: Signing Robbie.

Low point: The loss of Amy Winehouse.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

Same answer to both: breaking more new artists.

What are your album and track of the year?

Album: FJ Harvey, *Let England Shake*
Track: Adele, *Someone Like You*

2011 YEAR-END THOUGHTS

Jon Webster, CEO, MMF



What was your high and low point of 2011?

High: Helping get the industry to agree to On Air/On Sale. **Low:** The abandonment of On

Air/On Sale.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

Hope: Transparency and involvement of creators in industry business and decisions. **Challenge:** Finding new methods of finance for creators.

What are your album and track of the year?

Album: Laura Marling, *A Creature I Don't Know*

Track: Eminem, *Lose Yourself*

Darcus Beese, Co-president, Island Records



What was your high and low point of 2011?

High point: Having a great year musically.

Low point: Amy Winehouse passing.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge? (1) That the industry break more new UK artists than this year and (2) new blood. We always need new blood coming through.

What's your album and track of the year?

Album: *Lioness: Hidden Treasures* by Amy Winehouse

Track: *Otis* from Jazzy-Z and Kanye West

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

I think the role of high street retail will continue to be a major concern but I also believe we have all had plenty of time to adapt to its decline and most companies are beginning to see how businesses can be managed without physical sales being such a dominant part of the income.

What are your album and track of the year?

Album: *Other Lives*, *Tamer Animals*

Track: *Enter Shikari*, *Sssnakepit*

Jeff Smith, Head of Music, BBC Radio 2 & 6 Music



What was your high and low point of 2011?

A high point for me was when Coldplay played for Radio 2 at Dingwalls, revisiting one of their original early gigs for our In Concert series.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

One of my big hopes for the industry in 2012 is that platforms develop to complement radio where audiences can consume, share and revel in their passion for music. That also brings me to what I think will be its biggest challenge; can new platforms follow UK radio's lead in supporting artists and music with sustainable revenues for their future development?

What are your album and track of the year?

Track: Ren Harvieu, *Through The Night*. I've lived with it for a while but it was delayed by her accident and is finally coming out.

Album: *The Pierces*, *You & I* – though obviously I think Adele's *21* is outstanding.

Stephen Godfroy, Co-Owner, Rough Trade Retail



What was your high and low point of 2011?

High point: Removal of LVCR **Low point:** PIAS fire

What is your biggest hope for the industry in

2012 – and what do you think will be its biggest challenge?

Hope: Rough Trade Retail growth.

Challenge: Preconceptions.

What are your album and track of the year?

Album: Seefeel, *Seefeel*

Track: Nirvana, *Immacium (breed)* ('Smart Studios sessions' version, Nevermind 20th anniversary edition)

Alexi Cory-Smith, Senior Vice-President, BMG Chrysalis



What was your high and low point of 2011?

Becoming the biggest independent publisher in the UK was a real milestone for us. But

best of all has been seeing the emergence of a new kind of music publishing culture in the company, which recognises that at the end of the day we're a service company. Low point for me – apart from the obvious tensions when integrating businesses – has been endlessly shuttling across London between split locations, something we'll be addressing very soon.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

On a big picture level I hope we see further advances for the new music industry we represent – open, confident, transparent and customer-focused. On a day-to-day level it is about delivering more and better opportunities and revenues to our writers. Challenge-wise, I'm hoping we can wrestle that long-awaited new album from Aphex Twin.

What are your album and track of the year?

Album: *The Horrors's Skying* was a huge critical success which deserved to sell far more.

Track: It has to be Adele's *Someone Like You* – and not just because we've got half of it.

Christiaan Munro, Director, Sandbag



What was your high and low point of 2011?

High point: Thankfully lots – it's been a great year. From handling Sigur Rós's *Inni to*

Radiohead's The King Of Limbs globally direct-to-consumer, we have proved that artists can reach every part of the market worldwide – without signing to a major and without giving up their copyrights. Otherwise winning another Grammy nomination for the *Radiohead Newspaper Album*, working with The Cure and taking my daughter age 5 to Camp Bestival and Reading were all highlights. **Low point:** The continual failure of ministers to recognise that secondary ticketing cannot be policed by the industry alone. It's bad for music fans and takes money out of the industry.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

Biggest hope: More artists take control of their careers.

Challenge: European economic situation and making artists realise that their enthusiasm for offering products to fans will only work if they build a genuine relationship with their fanbase.

What are your album and track of the year?

Album: Kate Bush, *50 Words for Snow*

Single: Radiohead, *Cocoon*

Tony Wadsworth, Chairman, BPI



What was your high and low point of 2011?

High point: Seeing young British artists like Adele, Mumford and Sons, Coldplay and Tinie

Tempah making a huge impact in America and selling all over the world.

Low point: The tragic death of Amy Winehouse. Who knows what she might have achieved in the future?

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

I hope we can nurture more long-term successful artists; I hope that the we are able to continue to build our digital business through existing players and new entrants; I hope we can sustain our physical retail business through creativity and innovation; and I hope that we are able to do all of this in an ethical and environmentally responsible fashion.

What are your album and track of the year?

Album: Gillian Welch, *The Harrow and the Harvest*

Track: Howlin' Wolf, *Down in the Bottom*. (So what if it's a few years old...?)

Vick Bain, COO, BASCA



What was your high point and low point of 2011?

The high point was finishing my MBA dissertation: "An

assessment of the attitudes and practices of employers within the UK music industry towards equality and diversity." It is research backing up the forthcoming launch of the Equality and Diversity Charter for Music. The low point was starting it.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

Hope: The Global Repertoire Database.

Simplifying music industry processes to enable rights holders to be paid quicker and more accurately can only be a good thing.

Challenge: The Global Repertoire Database. Getting all of the European Collecting Societies to fully co-operate – can they finally do it?

What are your album and track of the year?

Album: FJ Harvey, *Let England Shake*. Her track *England* is pure brilliance – sampling an old 1920s Iraqi folk song. Beautiful, bonkers and genius.

good friend and AMG founder John Northcote.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

That the creative talent that abounds in the UK put their best foot forward with the eyes and ears of the world on us over the run-up to, and during the Olympic period – culminating in five weeks of non-stop partying in Hyde Park. The biggest challenge for 2012 is absolutely not sitting in our ivory towers thinking that we are immune from the economic turmoil that swirls around us with the portents of inflation and unemployment.

What are your album and track of the year?

Album: Adele, *21* **Track:** Adele, *Take It All*

Miles Leonard, President, Parlophone and Virgin A&R Labels



What was your high and low point of 2011?

High Point: Tinie Tempah receiving his Brits and Coldplay at Glastonbury.

Low point: Amy

Winehouse and Steve Jobs leaving us.

What is your biggest hope for the industry in 2012 – and what do you think will be its biggest challenge?

Continued broadening and innovation of digital streaming and download platforms for music consumption.

What are your album and track of the year?

Albums: Coldplay, *Mylo Xyloto*; Nero, *Welcome Reality* **Tracks:** Adele, *Someone Like You*; Emeli Sande, *Heaven*

Peter Thompson, MD, PIAS UK



What was your high and low point of 2011?

The PIAS fire on both fronts. Obviously it's a major disaster and huge inconvenience to all

concerned – but at the same time the messages of support and the way in which it brought everybody together was quite astounding. However, not something I would like to repeat.

YEAR-END TRIBUTE AMY WINEHOUSE

ONE OF A KIND

Music Week remembers a fiercely individual performer whose influence already looms large

TALENT

BY DAVE ROBERTS

MAIN IMAGE
Amy Winehouse |
Performing at
Midem 2007

News travels in different ways these days. A momentous event sends vibrations through the internet and across social networks.

Suddenly your timeline is full of a hashtag you weren't expecting, and urgent comments flood Facebook. Often you recognise someone's name as the common reference you're suddenly seeing all-too-frequently – and you click through to get the details of what is almost always bad news.

Yet I heard about Amy Winehouse's death through that most traditional, almost clichéd, method: an interrupted radio broadcast. Just as I had done in 1980 when I woke up to the news that John Lennon had been shot, told my mum and only later realised that the reason she'd gone back to her bedroom was to cry. And, in 1994, when I heard that Kurt Cobain had committed suicide and I felt quite angry because I was about to become a father myself and my first thought was for his little girl.

This time, this year, some now-forgotten sports report was cut short. A man announced that the singer, Amy Winehouse, has been found dead at her London home. "Holy shit", I said, quietly, to my kitchen radio.

Moments later my daughter, Alice, 16, came rushing down the stairs and flung herself into her mother's arms where she sobbed for a full five minutes.

I was stunned. Almost as stunned as I had been by the original news. I knew Alice liked Amy – she had a couple of pictures of her on her wall – but this was something akin to grief; and whilst teenage girls can be prone to melodrama, my daughter has a cynical streak a mile wide. When her friends blub about boys or bitchiness, she rolls her eyes and takes two steps backwards.

Amy, obviously, meant something to her. She had laughed at the drunken YouTube clips as much as she marveled at her voice, but she never condemned her or despaired of her. She instinctively just liked her, I think.

She didn't want to be Amy, thank goodness, but she wanted Amy to be. At that moment, more than ever.

She hadn't thought too deeply about Amy's choices or her decline, but she knew for an absolute fact that the world – and the charts and the media –

were all better places with her in them.

Amy inspired warmth. Even as she tottered and slurred and let her talent slip through her fingers, people rooted for her and worried about her.

She's been described in various quarters as being 'like a cartoon character', but actually she was so very, very human.

Old ladies may have tutted at her, but in reality they'd have loved to have made her a cuppa, listen to her, talk to her, rescue her. (You got the feeling that Amy would instinctively and naturally melt their disapproval within seconds.)

Apart from the music, one of my favourite clips of Amy is her infamous appearance on *Never Mind The Buzzcocks*. First aired in 2006, it came at an interesting time and is a fascinating snapshot of the transition between the girl that found fame and the woman who couldn't cope with it.

She's a bit pissed, clearly, but she's also really funny. Simon Amstell, the other guests and the audience obviously like her. With some stars, on

shows like *Buzzcocks*, the attitude is often, 'Go on, fuck up'; with Amy it was 'Go on, show them, get through this, be brilliant'. And she was, sporadically, brilliant.

Where she really shone (or where what people loved about her shone out) was in the *Odd One Out* round. From the start she was tangibly uncomfortable with the fun being had at the expense of the 'unknowns' and their doppelgangers.

First up was skiffle legend Chas McDevitt, a man in his '70s who had toured with Slim Whitman and Frankie Lyman. Phil Jupitus took a sweet from him, you may remember, then spat it out. It wasn't as malicious as that sounds, but it still prompted Amy to come out from behind her desk and give Chas the sweetest of hugs and gentlest of kisses.

Her teammate, comedian Andrew Maxwell, then made the mistake of addressing him as 'number one'. Amy, with a face like heavily mascaraed thunder, immediately and very seriously snapped back: "Oi Maxwell, his name's not number one. Be respectful."

Next up was losing *X-Factor* finalist Jessica Garlic. Amy refused to 'play', and instead just immediately said "It's number two – I love you Mrs Garlic", pausing only to advise the entire line-up to forgo their fee and punch Amstell for his disparaging remarks.

There had been some sulking, some swearing, some talk of meeting up with Pete Doherty later on, and one hilarious reference to "cat aids" – but ultimately Amy had reminded everyone that she was a warm soul who still loved the music that had first inspired her to sing.

It remains to be seen whether future generations will focus more on her handful of sumptuous songs scattered across two (and now three) albums, or her gruesome decline; shackled to the cruel and unusual celebrity that so obsessed the tabloid press, the weekly gossip rags and, let's not be coy, many of us.

The music industry, sadly used to processing early death more than most, already knows that what she undeniably did do was spark a flurry of soulful, confessional, unfussy and unvarnished British female singers and songwriters (singer/songwriter sounds too comfy). Her career provided as much inspiration as it did sales – and there were a lot of sales.

Speaking directly after her death, Creation Records founder Alan McGee spoke wisely in rebuttal of accusations that 'the business' could have done more to help or even save her. Nonsense, he argued, everyone involved would have tried, everyone would have wanted her to be healthy and happy – the only person that didn't, maybe, was Amy herself. And she was the only one who really counted.

2011 has, in lots of wonderful, joyful, record-breaking ways, been the year of Adele, a unique artist enjoying deserved success which cannot and should not be overshadowed.

But there are shadows; shadows of a talent lost, of songs never sung and of a young woman who died alone, far too soon.



YEAR-END TRIBUTE NIGEL ELDERTON**NEAREST AND P**

The popular exec celebrates two decades with the famous publisher

PUBLISHING

■ BY CHARLOTTE OTTER

In a notoriously fickle industry, where an artist's star can rise and fall within a matter of weeks and heads of department change quicker than the wallpaper, Nigel Elderton cuts a remarkable figure.

Not only has he carved a name for himself through his tireless campaigning on industry matters – whether for MPA, MCPS, PRS or countless others – he is in the unique position of being one of the most respected and longest-serving executives in the music business.

This year, though, has been a particularly vintage one: his 20th anniversary as a peer employee, he was promoted to peermusic European president in September, and has helped steer a cross-continent strategy that is fast-becoming the envy of its rivals.

Not bad for a man who grew up wanting to be a chartered accountant.

The past three years has found the publishing landscape change dramatically, thanks to the recent acquisition of EMI Music Publishing by Sony Corp. and the rise of private-equity funded companies such as Imagem and BMG Rights Management. Yet life at peermusic has remained very much on an even keel, with the publisher keeping its focus on the same matters which it has concentrated on since its birth in 1928 as Southern Music Publishing Co.

“Our mission is not simply to acquire rights and nor are we purely administrators. We are a mid-level publisher: not a small indie and certainly not a major, and we want to stay that way”

NIGEL ELDERTON, PEER MUSIC

“We are here to make money for our writers and to develop new talent,” says Elderton, sitting in the publisher's Richmond headquarters. “Our mission is not simply to acquire rights and nor are we purely administrators. We are a mid-level publisher: not a small indie and certainly not a major, and we want to stay that way.”

“There is a dependability to what we do and a level of professionalism which people have come to learn and expect from us and which stands us in very good stead,” he continues, adding that peermusic's stability and independence also places



the company head and shoulders above its competitors.

While the rapidly changing publishing landscape will lead some to question the need for a mid-sized publisher such as peermusic in this day and age, Elderton vehemently disagrees, saying instead that the company occupies a unique position within the industry, making it more relevant than ever before.

“Who else has a worldwide organisation which can sign a writer in France, have the Australian office know about it instantly and then know the name of that writer when they walk through the door?” he says. “Yes,

there will be some writers, especially those who come out of deals with major publishers, who don't think that's possible, but it is, which is why we very rarely have people leaving us once they sign.”

Elderton is not talking his role as peermusic European President lightly. The exec has mapped out a strategy for the future: hoovering up writers and catalogue which will inevitably fall from the rise of publishing powerhouses and increasing the profile

of its sub-publishers, which he believes will help bolster the company's position in the market.



David Forster

PEEREST



"I have had at least half a dozen phone calls over the past couple of months from people who have been at Bug, Stage Three and Chrysalis and AN Other, who have decided that, for one reason or another, to go with an alternative," he says. "Because of our international reach, our stability and our independence, people view us as a viable alternative to those companies, and the New Year will find us knocking on more lawyers' doors both in the UK and US to remind them of that fact."

And, while the plan to place greater emphasis on the local-territory catalogues represented through peer's European offices is not exactly re-inventing the

wheel, Elderton says the move is long-overdue and will help encourage peer's 11 European offices to look away from its home turf when it comes to making the most of its repertoire.

Thus, he says, newly-signed producer Craig Leon – famed for his work on the self-titled debuts by the Ramones and Blondie – will be set up with French classical musician David Bee and You Raise Me Up writer Brendan Graham.

"My job is to shake things up a bit within our European offices, and while that's not to say that our sister departments have had a silo mentality, a more international take on their works will bring a different dimension to the way they conduct business and market their artists," he notes.

Elderton's vision of peer's future, however, is a solitary one, with the executive predicting there will be very few, if any competitors joining the

Devlin



company in the mid-level publishing arena. Instead he says the coming years will simply find even more consolidation within the industry, with the majors and private-equity backed publishers increasing their market share, while independents continue to stay small.

He also envisages publishers and record companies will work even closer together, following the lead set by Universal whereby executives from a publishing background end up running the company.

"Without using the hackneyed phrase, it is a rights business and the record companies are more in tune with that than ever before," he notes. "Rather than trying to

sell bits of plastic they [the record companies] are trying to sell rights and the real challenge will come from trying to make money from online. In the transition from physical to digital we haven't been very good at maintaining the value of music, but this is slowly starting to change."

Elderton has already seen great changes within the industry, since starting out at Chappell Music in 1975. His CV is an impressive one, which includes 12 years at EMI Music Publishing – where he held a variety of positions including radio promotions manager, professional manager and director of new business development responsible for TV and film synchronisation – and brief stints at MCA and Polygram Music Publishing.

He then joined peermusic in 1991 as UK managing director and his time in charge of the company has found Elderton preside over signings including hit songwriter Steve Mac, Newton Faulkner and grime artist Devlin – helping to gently change the company from an evergreen publisher to a cutting-edge company with regular chart hits.

"We aren't as old and dusty as people might perceive," he notes – pointing to songwriter David Foster's three cuts on Michael Bubl 's number one LP Christmas and a cut on Susan Boyle's new record as examples of the publisher's current chart successes. "These are albums that are selling, and selling well. Yes, there will be critics who will say that BMG Rights, Iamg or Kobalt are competitors who are ahead of us in publisher league tables, but I would ask, in terms of chart profile, what have they got which they have developed themselves? If BMG are doing well at the moment with Adele's album, for example, it's not because of anything they have done, but what they have brought through acquiring Chrysalis."

Peermusic's strength and stability are subjects which Elderton keeps returning to throughout the course of our interview – and although he accepts that this robustness can sometimes lead to complacency in the business world, he believes that change for change's sake would weaken peer far more.

"Without using the hackneyed phrase, it is a rights business and the record companies are more in tune with that than ever before"

NIGEL ELDERTON, PEER MUSIC

ELDERTON ON DIGITAL MUSIC:

"The current economic climate has shaken out a lot of the young pretenders, but as to who will, over time, still be there remains to be seen.

I'm thinking of Spotify when I say that. Although I have supported them from day one and although they are a good, viable alternative, there are a lot of artists and writers who are starting to kick against them. However, that is the reality of digital streaming services.

"Let me take you back a couple of years when everyone was refusing to do a deal with YouTube. The music press did us a real disservice at the time by deciding that the old [physical]

model was gone and that we had to embrace a new [digital] model at almost any cost. We [the industry] were considered luddites for refusing to do a deal with them straight off and then when we did we paid the price. Peer had song writing credits for Umbrella [thanks to producer C "Tricky" Stewart] which was one of the most watched music videos on YouTube that year and we only got about £3k in royalties from it.

"It's experiences like that which have taught us a real lesson. However, I think we are now going down a road where we will finally be starting to see digital music pay."



Steve Mac and Nigel Elderton

"If someone wasn't pulling their weight then I would do something about it, but while change can energise a business, it can also destabilise it too. We have writers here – the old writers, the John Carters, Les Reeds, John Stevens and Donovan – people who we signed in the Sixties and that are still earning very good money for the company. They are happy to still be with us because there's a relationship – and that's what makes us the force that we are today."

ELDERTON'S TOP FOUR TIPS ON GETTING AHEAD

■ Always be prepared for a meeting, never try and wing it.

■ Always be nice to the person who is making the tea because in three years' time they could be running the business

■ Integrity and honesty in business is paramount, if you are straight this will hold you in very good stead.

■ Be passionate about what you do – it's a fantastic business to be in and we are lucky to be in it

YEAR-END TRIBUTE JLS

OUTTA THIS WORLD

The Epic-signed group on their biggest year yet

TALENT

■ BY TINA HART

JLS are the old geezers in the new generation of UK boy bands. They've been in the public eye for three years since finishing as runners up on *The X-Factor* in 2008 – but even by their standards, 2011 was a little bit special.

It began, rather humbly, with some pants; the announcement of their joint underwear brand with Alexandra Burke. However, a double platinum certification for their *Outta This World* album soon followed – alongside the continuation of an arena tour that spawned much of the footage for megahit film *JLS: Eyes Wide Open 3D*. (The movie was only supposed to be out for one day in June but got extended for more than 10 days due to demand – and went on to become the UK's best attended music cinema event of all time.)

Three Top 10 singles were released during the year, including number one *She Makes Me Wanna*, while the band also steered the *X-Factor* Finalists single to the top spot earlier this month.

Then there was a successful summer tour and recently-released third album *Jukebox* – which was just 569 copies away from dethroning the chart-topping might of a seasonal *Bublé* record.

2012 will kick off with a New Year's Day release: the Bing-Crosby-sampled single *Do You Feel What I Feel?*

Music Week caught up with JLS founder Oritsé Williams (pictured second from left) to look back over an almighty 12 months – and discover what the future holds...

What inspired the content of the *Jukebox* album?

It's very much autobiographical. So much has happened with [JLS] over the last year, we thought 'Why not just talk about what's going on?' We've been having a lot of fun and that's resulted in a great mixture of party club bangers to love songs – music our fans want and enjoy.

You've got a lot of international talent on *Jukebox's* credits – did you approach it with an international takeover in mind?

We knew who we wanted to work with on this album and decided to be pickier. The choices were all generated from us. The producers on this album were absolutely phenomenal to work with. *She Makes Me Wanna* is doing well in the American club chart and we've been getting some good radio airplay over there. We're looking forward to having some international success but everyone obsesses over America. It's not the be all and end all.



"I feel like JLS are ambassadors of the new generation of boy bands"

ORITSE WILLIAMS

LISTEN NOW



Album: *Jukebox* (out now)
Single: *Do You Feel What I Feel?* (released: January 1)
DVD: *JLS: Eyes Wide Open 3D* (out now)

Your product manager Tom Paul told us that you're aiming for an album release a year for the next 10 years – do you think that work rate is essential for pop acts nowadays?

Yes, absolutely. We live in a world now with a market where kids have very short attention spans and you have to keep feeding that, keep generating music very quickly for them to stay interested and stay in the charts. If you don't you can be very at risk of fading away and pop music can be very fickle. You always have to make sure you're current, relevant and you come up with new songs all the time. We're having the time of our lives at the moment so I'm more than happy to release an album a year, or two, if I can.

Do you think JLS are leaders of the current boy band pack because of the personal edge that you give everything?

Definitely. I do feel like JLS are ambassadors of the new generation of boy bands. When I had that idea to put a boy band together, I could see that there hadn't been one in Britain for a long time and I knew that could possibly be a great way to go. If it inspires other bands like One Direction and The Wanted to follow in our footsteps and follow formulas, like the individual band member album covers that we did, then that's fantastic. Anytime anyone is inspired by your idea, you've got to take that as a massive compliment.

JLS seem to trend on Twitter a lot – what's the secret?

Boy band mania. Millions of girls wanting to talk to you. We've got an incredible fanbase like no other in the world. We always come up with original and exciting ideas to make our topics trend. For example, we use SoundCloud clips a lot at the moment to communicate with our fans.

What can fans expect from your 2012 arena tour?

It's going to be like *The Matrix* meets David Blaine, meets superheroes... I've just come back from training and I'm going to be levitating and stuff like that. It's called *The 4th Dimension Tour* and it's going to be fast-moving, fun and flashy. We're going all out to give you a massive show.

Is it true that when you were on *The X Factor* you approached Simon Cowell for a record deal?

We came off the show after coming second that night and everybody was crying and upset that we'd lost. My mum said: "You need to think about what's next" and immediately I snapped into action, took the boys and marched into Simon's dressing room. I sat next to him and literally begged him for a deal. He didn't have much to say but: "We'll think about it". Soon after that we found out that we were getting signed to Epic at Sony which was the best situation for us. Simon gave us a massive platform in *X Factor* and we're forever grateful for that. He was the one who gave us a call and asked us to appear on the *X Factor* charity single this year.

If there was one thing you could change about the music industry what would it be and why?

I'd like to stop people from stealing other people's ideas because a lot of that goes on. People in the industry see a kid on the street who has an amazing idea and then a massive executive will come along, take that idea from the kid and do their own thing, leaving them in the dark which is very unfair. Somebody makes a bomb out of somebody else's idea when all they needed to do was work with that person who is the originator and the innovator of that concept. I don't have much respect for that because I wouldn't do it to somebody else so you wouldn't want someone to do it to you.

But music is my passion. I love the music industry and I want to go from strength to strength.



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ONES TO WATCH

COMING UP 2012

Twelve acts who could rule the roost next year

The music industry stops for no man. Neither does it for gender-shifting androgynous neo-humans, for that matter. But you get the point.

So although now is the perfect time of year to put your feet up, look back over the events of 2011 and crumble

mince pie crust all over *Music Week's* pages, it would also be a little untoward of us not to name the 12 acts we think could become all-conquering over the next 360-odd days.

Music Week's One To Watch 2012 list contains a slick-haired rockabilly-lover, a dubstep-

influenced East End siren, a gothic raver and an unashamedly pop-tastic trio who have been described as Lily Allen meets S-Club.

All of them have new albums due next year. It's going to be another interesting one...

1



1. REN HARVIEU

ISLAND

You only have to take one look at Harvieu's writing team to get a good idea of what the Salford artist is offering: inclusive of Dave McCabe (The Zutons), Howie Elliott Payne (The Stands) and James Allan (Glasvegas), this is Cilla'n'Lulu retro-scouse by way of Phil Spector – all delivered by someone clearly channeling the darker side of Dusty. Having broken her back at a party in May – just as Island was ready to release her first album – Harvieu, who's still on crutches, has had to wait her turn in the spotlight. We don't expect her to waste the opportunity.

 **LISTEN TO:** *Through The Night*

2. EUGENE MCGUINNESS

DOMINO

Friend and musical cohort of Miles Kane, Eugene McGuinness has never quite broken through to the mass audience enjoyed by his equally stylish ally, despite releasing two well-received LPs on Domino in the past three years. Yet this year's teaser single for 2012 album *The Invitation To The Voyage* marked a more determined, urgent beast; stuffed with confidence and ear-pricking syllabic sharpness, floorfiller *Lion* was unshakably spiky, cheekily surreal ("skeletons dancing up on xylophones") and bum-shakingly flirtatious. It also packed a killer chorus, fronted by a spooky falsetto vocal made to rattle brains. If the rest of the album can keep it up, Domino is on to a winner.

 **LISTEN TO:** *Lion*



3. AZARI & III

ISLAND

If you haven't heard the synapse-meltingly brilliant upcoming single from Azari & III, *Reckless (With Your Love)* – which mixes together the floorfilling house sounds of 1995 with bleeding-edge production – get to YouTube now. The cut has actually existed since 2009, but three years later, complete with modern studio refresh – and having dominated the clubs of Europe over this summer – it's set to herald in a new era of retro dance music to moisten the eyes of beat-loving thirtysomethings everywhere. Grab the glow sticks and pump up the jams; the chart-domination of Guetta, Tiesto and co may be under threat from an altogether warmer groove. The sound of 2012? Don't discount it.

 **LISTEN TO:** *Reckless (With Your Love)*

4. WILLY MOON

LUV LUV LUV/UNIVERSAL

They're already starting to give it a name: 'electro-rockabilly'. The vocal lines, style and guitar licks to Willy Moon's output are all classically familiar; but the big-beat drum patterns and reversed sex-line heavy breathing is definitely from a less granddad-friendly section of HMV. Somehow, it all seems to come together, due to a combo of the Kiwi singer's superb pipes (positioned somewhere between Shadows-era Cliff and the shoutier end of Motown) and some very smart stop-start production tricks. Immaculately turned out in 1950s crooner attire, 21-year-old Moon clearly believes he's onto something – and we do too.

 **LISTEN TO:** *I Wanna Be Your Man*



2



4



5

5. DELILAH

ATLANTIC

Having already made a Top 20 name for herself with addictive pop hit *Go* earlier this year, Delilah has served up a pre-Xmas stunner with new single *Love You So*. An album is due early next year, and we expect a head-turning mix of dubstep-influenced fuzzy beats added to sultry vocals reminiscent of Sinead O'Connor. It's already become old hat to compare her to the Mercury-nominated, mass-selling Katy B – which surely can't be a bad thing.

 **LISTEN TO:** *Love You So*



6

6. SKRILLEX

BIG BEAT/WARNER

Amazing to think that Skrillex – multiple Grammy award nominee, 'most hated man in dubstep', relative music industry veteran – still hasn't made his first full commercial LP. Three EPs have caught the attention of, well, pretty much everyone in the music biz, which might explain why the former *Front To Last* talisman is already one of the most talked about breakthrough acts of the moment. Saviour of dance music or trend-squeezing crowd pleaser? It might take us the next 12 months to make our minds up – but he's bound to sell a heck of a lot of records en route.

 **LISTEN TO:** *First Of The Year (Equinox)*



7. CHARLI XCX

ATLANTIC

Pop charts getting a little anodyne for you? Too many bright colours and even brighter smiles? Step forward Charli XCX; Hackney rave scenester, lover of heavy beats, sporter of seriously black eye make-up and even blacker lippy. And, we should say, purveyor of some seriously addictive dark pop, including the solid gold *In The Dark* – and the Eurythmics-meets-Tubeway-Army dread-filled squelchy bass of *Stay Away*. Hers is a croaky, breathless vocal drenched in a beguilingly anguished sensuality; hear how she turns Athlete's uplifting *Wires* into a tormented electro romp. Call it synth pop, call it the return of dark wave – just be sure you don't miss out.

LISTEN TO: *Stay Away*

8. HOWLER

ROUGH TRADE

If the economic downturn continues to drag us all into an oppressed funk in 2012, we might just need Howler. Pitched somewhere between Velvet Underground, The Strokes and the early, madcap end of Supergrass, this is the sort of music Franz Ferdinand's Alex Kapranos had in mind when he revealed his vision of "indie music that girls can dance to". Very little of Howler's output dips below toe-skippingly, hip-swayingly buoyant, although this is often matched by a deliberately muffled vocal from frontman Jordan Gatesmith (who, incidentally, was once in a band brilliantly called Total Babe). If all that sounds similar to a 2011 breakthrough artist, get used to it; we expect plenty of "this year's Vaccines" platitudes to come Howler's way.

LISTEN TO: *I Told You Once*



9. STOO SHE

WARNER

Raunchy, mouthy, feisty performances packed with silly/smart man-belittling couplets. Sound familiar? There's much of Lily Allen's bubblegum-blowing debut to be found in *StooShe*, but this London trio don't seem to have too many concerns about their legacy as super-serious artists – they're far too busy having fun. They've certainly turned some heads; and not just for their technicolour dress sense and mega-lipped make-up. Debut single *Fuck Me* demanded exactly what its title suggests – with lyrics about pearl necklaces and diamond rings – but offered an En Vogue-esque sense of harmony with an S-Club 7 level of niggling melodic catchiness. Underneath all their naughty talk *StooShe* have a clear – and rather sweet – camaraderie currently missing from the UK singles chart.

LISTEN TO: *Betty Woz Gone*

10. DRY THE RIVER

RCA

It's the question on the lips of every check-wearing A&R exec in the land: who'll be this year's Mumford? RCA's *Dry The River* seem to have all the right ingredients: folksy, jaunty, Neil Young-influenced compositions; swirling violin licks; looping, soul-warming harmonies; one or two excellent beards. Frontman Peter Liddle, who was born in Norway, offers a vocal that's two parts Fleet Foxes to one part Kurt Cobain – and comes with a hard-knock backstory of a period living homeless on the streets. A nice mix of gospel, grunge and ragtime mean this pastoral bunch could claim 2012's Americana crown.

LISTEN TO: *No Rest*



11. BLEEDING KNEES CLUB

I AM SOUND

Some say guitar music is currently in the commercial gutter, but one style that seems evergreen amongst the ever-fickle trend followers is garage rock – as evidenced by The Black Keys' quiet ascent to become an Alexandra Palace-filling concern. The latest power chord-thrashers looking to fill Jack White's old shoes are Bleeding Knees Club from Australia. Awash with the propulsive on-beat drumming and vowel-stretching choruses of the New York Dolls and Ramones, recent single *Teenage Girls* suggests they might just get away with reintroducing one of the most classic sounds in rock to a new generation. They also shout and sweat a lot live – just as it should be. Heads up: someone will probably describe them as "raw" in a meeting with you next year.

LISTEN TO: *Teenage Girls*

12. AERIALS UP

KITTIWAKE RECORDS

Hot on the heels of breakthroughs by their anthemic, foot-stomping compatriots Frightened Rabbit and The Twilight Sad come Glasgow septet Aerials Up. The transition of their folk-rock sound (guitars, violins and cellos atop an equal measure of haunting and raucous vocals) from small venues to arenas should be a breeze for the 2010 Tartan Clef Best Emerging Talent winners (previous recipients have included Biffy Clyro and Amy Macdonald). With airplay gaining ground courtesy of Vic Galloway, Jo Whaley and Tom Robinson, and fans including Snow Patrol's Gary Lightbody, Aerials Up are perfectly poised for 2012. Debut single *Superglue* is out now, with follow-up *I Am* and an album coming in the new year.

LISTEN TO: *I Am*

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MUSIC WEEK PRESENTS



WELCOME BACK After a great year for new talent, we showcase 10 of our series' favourites...

01 ELLIE LAWSON - Don't Wanna Be More Than Just Friends

Create Your Own Reality

Contact ellie@ellielawson.com • www.ellielawson.com

Having just released her uplifting and intriguing five-track Lost Without You EP, Quiksilver ambassador Ellie Lawson is straight back to work in January with Communion Records co-founder and producer Ian Grimble (Mumford & Sons, Benjamin Francis Leftwich). Ellie has a live session booked with Janice Long for January 11 (BBC Radio 2) and a monthly residency starting in February at The Bedford in south London with her own 'Insights', a night of insightful lyrics from folk artists, rappers, poets and vibrant, message-based artists.



02 NIKKI MURRAY - When You Kiss (Somebody Else)

Zy Records

Contact lisa@zyrecords.com • www.nikkimurray.com

Inspired at a young age by being voted into BBC Two's Search For A Songwriter Top 10 by Guy Chambers, Mark Hagen and Janice Long, Nikki Murray toured Europe with a host of A-list artists. Taken from his forthcoming debut album, When You Kiss (Somebody Else) typifies the raw emotion shown throughout. From stripped-back acoustic to Nikki's full line up featuring some of the UK's finest musicians, the Warsaw Philharmonic orchestra and the production talents of N.U.M, the album is sure to make its mark and has already attracted a sync from the BBC.



03 THE CROOKED EMPIRE - All Night

Mad Music Management

Contact management@thecrookedempire.com • www.thecrookedempire.com

"The Crooked Empire epitomise the defining qualities that have made this country the acme of musical talent," wrote *Live and Loud*. The band - Sean Sheldon, Jamie Dudley, Chris Gibbs and Matt Stafford - originally recorded All Night at Rockfield Studios with Andy Fairweather Lowe guesting on guitar. The track was completed at Aerial Studios, Carmarthen, with producer Tim Lewis and is the second track to appear on the MW Presents CD (The War was on MWP12). It is from debut album Jagged Souls which is due for release in spring to coincide with a national tour.

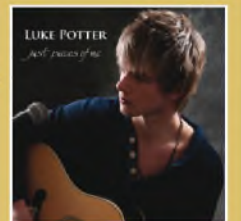


04 LUKE POTTER - Tara

Palm 55 Music

Contact brian@palm55music.com • [facebook.com/lukepottermusic](https://www.facebook.com/lukepottermusic)

Luke Potter is a new, young and highly gifted English singer-songwriter. Tara (Let It Rain) is from debut album Just Pieces Of Me, which was released in July to great reviews. *Music News* wrote, "He's a proper songwriter... this mini-album showcases his delicate vocals alongside accomplished well-observed acoustic ballads... the pleading melodies are a standout on Tara." In late 2011 Luke's songs were playlisted on many US radio stations, eliciting more positive feedback and providing the platform for his new single (released in March to be followed by a second single and album in the summer).

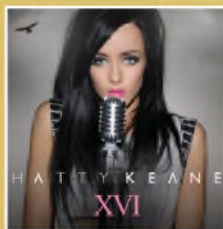


05 HATTY KEANE - Caught You Out

Baby Girl Music

Contact mking28@me.com • www.hattykeane.com

Fresh from her show-stopping performance at Britain and Ireland's Next Top Model Live!, teen sensation Hatty Keane gears up following the November release of her Debut EP XVI. Hatty is most definitely the face of 2012 and has already accomplished much in a short time having recently headlined at Billericay bonfire extravaganza in front of 20,000 fans, performed at The Clothes Show NEC and also supported Wretch 32 and Ed Sheeran at Proud2 02. All of this on top of her school tour which proves that she is one of the hardest working teens in the industry.



06 BAMJIMBA - Being There

Xxxx

Contact bamjimba@gmail.com • www.jazzjimba.com

Bamjimba... You may have heard his track Lay Down Your Arms & Dance on Music Week Presents 13. This track is taken from the new Bamjimba Charity CD Rhythm. Diagnosed with cancer in 2007, Bamjimba has decided to give ALL proceeds from the CD to CancerCare in Preston, where he lives. A drummer/percussionist for more than 30 years, having cancer has slowed him down a bit... but not a lot. The new CD is out now digitally and a physical limited-edition will be released in the New Year. Anyone can donate to CancerCare by going to www.justgiving.com/jazzjimba.



07 DETROIT STARRZZ - Halo

On The Run Productions

Contact patrick@ontherunprod.com • soundcloud.com/detroit-starrzz

Detroit Starrzz have been gathering a fanbase and their track Phone Sex has been gaining momentum, quickly boosting the reputation for being an underground club anthem. In the coming months the Starrzz have a lot to look forward to. Halo is going to be showcased at all the Halo game conventions worldwide. There will also be a week-long exclusive interview with Richard Blade and frontman Steve Strange airing to daytime audiences of up to 40,000. So it's safe to say The Detroit Starrzz are looking forward to 2012 with much anticipation.



08 NIGHTSTYLERS FEAT. KATHY BROWN - Afterparty

On The Run Promotions

Contact patrick@ontherunprod.com • www.myspace.com/nightstylers

The Nightstylers is a new project run by Andrew Galea, Marc JB and Patrick Ruane. You'll remember Andrew and Patrick as part of The Freestylers, and Marc JB under Bimbo Jones. All three are responsible for countless No.1 hits and have remixed the likes of Lady Gaga, Rihanna, Katy Perry and more. This time, they're in it together. Under the mighty wings of Nightstylers, they kick in with The More I See which has been signed up to Armada Music, plus their house anthem No More Lies which has been signed to Stealth. You can hear them on Ideal Radio fortnightly.



09 CLUB SMITH - Call To Harm

All Sorted Records!?!?

Contact band@clubsmith.co.uk • www.clubsmith.co.uk

"Credible indie pop" was how Leeds and Reading festivals described Club Smith when they graced the Introducing stage at the behest of the BBC. They are a band hunky enough to woo support tours with Kaiser Chiefs, Shed Seven, Pigeon Detectives and The Sunshine Underground and with pheromones pungent enough to swoon radio plays from Steve Lamacq and Tom Robinson (both 6 Music), John Kennedy (XFM), Huw Stephens (Radio 1) and the XFM playlist. Expect, as Tom Robinson put it, "Independent music new-minted with freshness and conviction" from a month's intensive recording with James Kenosha to begin.



10 KARL PHILLIPS & THE MIDNIGHT RAMBLERS - Dangerous

Medical Future

Contact james@medicalfuture.co.uk • www.karlphillips.co.uk

"I don't normally like this kind of stuff, but..." The mark of crossover, this "mock-up band, put together for a laugh" whose combined heritage touches on orchestral, jazz, punk and, er, grime have had a busy year. Stage shares with Example, Skepta and Chase & Status; 6 Music championing their latest single, Dangerous; AKA, The Chart Show and Clubland screening the video; headline slots at the O2 Academy in Islington and a sell-out EP Launch at Camden's Barfly. Bring on 2012...



...and four new artists for the New Year

FUTURE FACES

11 SARAH ATERETH - Radio *Beguile Records*Contact jbarber@beguile.com / djandrewgalea@mac.com - www.facebook.com/sarahatereth

Sarah Atereth is a multi-talented artist and performer. As a songwriter, her lyrics are at once profound and graceful, with a keen intellect and elegant musicality. She is renowned for her unique writer's voice, and sultry vocal style. This *Music Week*, *Billboard* and DMC Chart queen's latest slice of beautiful dance floor action Without You is currently roaring into clubs and onto radio all over the world. It comes with a mix-package that deals a serious punch... This is a massive track and is available for licencing.

12 SOLKO - Weatherman *All Sorted Records!?!*Contact solkomusic@gmail.com - www.solko.co.uk

All about vibes and energy, the six-piece Suffolk-based tea drinkers Solko have been together for around a year and in that time picked up airplay from BBC 6 Music presenter Tom Robinson and have just recently been selected to attend the BBC Musicians Masterclass at Abbey Road and Maida Vale Studios in London next month.

In September Solko released their debut EP Fix This Fire on Norwich-based independent label All Sorted Records!?!.

13 AXEL LOUGHREY - True Friend *All Sorted Records!?!*Contact axelmusic@hotmail.co.uk - www.axelloughrey.com

This art-blues rocker isn't your typical singer-songwriter and could be just the antidote our X Factor-addled charts need. He is currently recording his self-produced debut album. True Friend is a double A-Side single, out now, and displays his roaring dark bluesy side. Axel has been touring extensively during 2011 and has shared the bill with the likes of Frank Turner, The King Blues and Secret Sisters. Axel secured regular airplay on BBC, Q, *Kerrang!* and Song of the Day in *Classic Rock* magazine. With a wide range of music industry gurus biting at the bit, Axel could soon well be the next 21st century boy.

14 KEVIN PEARCE - Don't Fall Down *Unsigned*Contact kevinpearcemusic@hotmail.co.uk - www.myspace.com/kevinpearce

Hailing from a ramshackle corner of Essex, Kevin Pearce is breaking onto the music scene with debut album Pocket Handkerchief Lane. Produced by Dean Honer, who produced The Human League and Moloko, it features a unique cocktail of sounds, vintage FX and soaring vocals that have seen him gain support from fellow Essex boy Steve Lamacq on Radio 2. From opener Get By, the nostalgic Older Times and the haunting of Don't Fall Down, Pocket Handkerchief Lane should gain him recognition as one of the UK's best songwriters.

SUCCESS STORIES



“ All Sorted!?! Records look set to explode in 2012 with amazing acts such as Club Smith, Solko, Axel Loughrey, Empire and more having splendid new releases in the pipeline. Thanks to Music Week for the ace support during 2011 and for providing priceless inside industry information and support to independent labels

to help bring our music to the masses. Follow us on Twitter via @allsortedrecord.

DUDLEY GARNER, ALL SORTED RECORDS!?! ”



“ I have been working closely with the Music Week team breaking new artists - from rock, pop, classical and dance genres to remixers - to give them a little push in the right direction as promotion is key. Music Week has always catered for my needs and has been a great platform for promoting my business within the industry. The brand's wide appeal means that I'm

confident the acts I am working with get a broad variety of business opportunities internationally. Music Week has been a good resource in my arsenal of promotional tools. I'd like to say thank you to Czaralee Anderson and the Music Week team.

PATRICK RUANE, ON THE RUN PRODUCTIONS ”



“ I am delighted to report that as a direct result of Music Week placing the Nikki Murray track Complicated Head on the November Presents CD, we have secured a sync with the BBC and are now looking at two more in LA for very high-profile shows. Music Week is always our first choice for exposing our artists to a wider audience and you guys never fail to deliver... huge thanks

from all at ZY Records.

LISA STANWAY, ZY RECORDS ”

GET YOUR MUSIC TO THESE PEOPLE

Contact
Czaralee Anderson
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985+
RECORD LABELS

670+
MANAGEMENT COMPANIES

435+
RETAILERS

240+
PUBLISHING COMPANIES

PEOPLE

PERSONNEL EX-POLYDOR PLUGGER TO LEAD DAWBELL TV PROMO

■ DAWBELL

Pippa Evers has joined the independent PR company as head of its TV Promotions division. She brings with her clients including: Take That, Nicole Scherzinger, The Pierces and Cover Drive.

Evers began her media career as a junior PR in 1998 where she assisted on campaigns for The Spice Girls, Boyzone and David Bowie. She then moved into tour booking for Joe Brown and Marti Wilde at Surefire Entertainments,

before settling at Polydor Records in 2002 where she played an integral part in launching the mainstream careers of Snow Patrol, Scissor Sisters and Girls Aloud on the radio team before moving over to the TV department. As a TV plugger, Evers has worked on Take That, the Pussycat Dolls, Mary J Blige, The Pierces and others.

DawBell MD, Rich Dawes, said: "The appointment compliments and strengthens DawBell's existing

all-round publicity service. In Pippa we have a real expert with a fantastic reputation and are delighted to welcome her to the team."

■ STRUTT

Jo Power has joined Claire Horseman at Strutt Marketing Music Management as co-director.

Power, a former Music Week UK Marketing Campaign of the Year winner, will leave her Columbia Records post as senior marketing manager where she ran campaigns for artists including The Ting Tings, Manic Street Preachers, Kasabian, Editors, Calvin Harris and Mark Ronson. She will bring marketing consultancy for Matt Cardle to the Strutt roster.

Power said: "Claire and I have talked about running our own consultancy for a long time and are both so excited that it's now a reality. We'd like to think that together we represent a pretty unbeatable combination of marketing minds. Our knowledge, success, creativity and experience



in music marketing is immense.

Horseman said: "Jo joining is the perfect next step in Strutt's evolution. We already have a very strong working relationship with different but very complementary strengths. Strutt feels perfectly placed to execute marketing campaigns across all areas of an artist's business and to advise on music campaigns across the board."

Since launching in September, Strutt has been consulting on music for the Puma Entertainment team, developing new pop act BIGkids, and working on the forthcoming campaign by dance music producer Hervé.

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

■ POLYDOR

The Universal-owned record label has welcomed the return of Orla Lee as general manager of marketing; she will also retain her current position as MD of A&M in a new dual role.

Previously, she was instrumental in launching Duffy, Scissor Sisters, James Morrison, Kaiser Chiefs and the Klaxons amongst others at Polydor.

She left Polydor to join A&M last year, where she has worked with James Blake, Modestep, Nicola Roberts and continued her relationship with The Rolling Stones.

At Polydor Lee will be a colleague of Jordan Jay, who joins as senior A&R manager from Geffen, where he worked with The Wanted, and The Saturdays and Cover Drive – both of which he will continue to work with at Polydor.

Lee and Jay join Polydor's new A&R director Ben Mortimer, who replaced Seb Chew at the label last month.

Pippa Evers



NEED TO KNOW

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

#9 Jim Mawdsley CEO, Generator

Heading up a leading music development agency in the UK, Jim Mawdsley has become a well-connected advocate of music in the North and vocal industry figurehead.

In celebration of 20 years of service to the music industry, Generator recently held the Music Futures Conference populated with the likes of Tony Wadsworth, BPI chairman; Scott Cohen, founder of The Orchard; Paul Brindley of Music Ally; and Sean Adams, founder and Editor Drowned in Sound.

Since the Eighties, Mawdsley has been, and still remains, a live music promoter having promoted at all levels – from pub back rooms to arenas – and is the festival director of Evolution.

He is currently a board member for the Association of Independent Festivals and was a member of the DCMS – sponsored Live Music Forum



for which he advised ministers on live music development. Mawdsley continues to advise burgeoning festivals, nurture new talent and strengthen regional music businesses whilst running a principle resource for the UK music.

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

Sian Anderson Editor: Urban Development

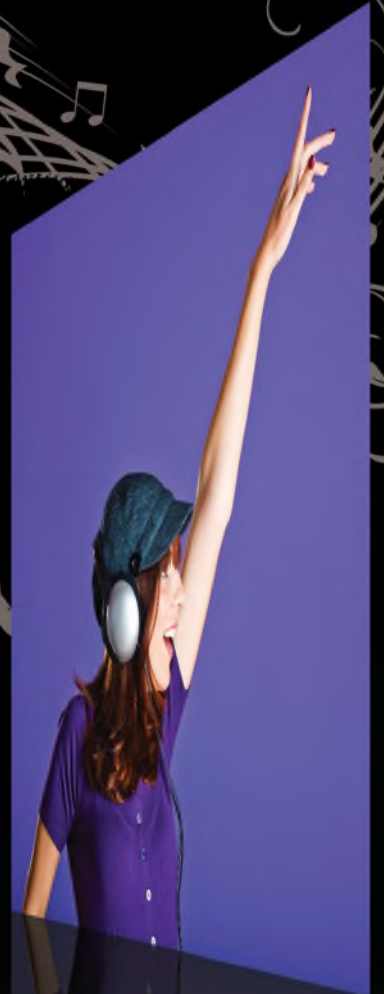
"I dropped out of college after my first year and was working as a contributor at Live Magazine where Chantelle Fiddy was my mentor. She introduced me to the contacts I needed to get my writing into the South London Press, The London Paper and RWD Magazine. I became so busy doing what I loved that Uni didn't seem like something I had to do.

"A move into PR came next, where I was looking after artists such as P Money and Ed Sheeran. Following that, I was introduced to Island Records as a consultant by Alex Boateng, who taught me loads about how record labels work. I currently have my own PR and consultancy company, SighTracked, a show on Rinse FM (Tuesdays 1pm-3pm), a consultancy job at Warner Bros Records and I'm the editor of Urban Development."



TOP TIP "Never be afraid to ask questions and gain work experience. Shadowing the best in the music scene will allow you to be the best alongside them. Don't just listen – learn."

Music distribution



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RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of Banquet Records...

We formed from the ashes of Beggars Banquet. About eight years ago now Beggars decided to close the retail arm of what it does – obviously it's still a massive group of record labels. They handed control to its then boss and we bought it off that guy about six years since then. It's changed a little bit but that's all part of the fun.

There's a lot of doom and gloom being talked about for the indie retailer, how's business for you?

I think it's significantly better than the non-indie retailer. At least we can change our future and adapt to customers' needs. I would think there's a lot more doom and gloom if you worked at HMV.

We're the busiest we've ever been. We've got 20 staff and we do so much more than just being a retailer. Our strapline is 'More than your local record

shop' but we try and tie in all parts of music entertainment, not just selling CDs but putting on gigs and having signing sessions and every part of what the music fan would want to be involved in.

How would you describe the atmosphere of the store?

It's good, pretty hectic. There's always so much going on and our mail order is pretty big as well. It's quite hard keeping on top of it all but I'd rather be too busy than too quiet.

What's your experience of Record Store Day been like?

When it first came about we were not very with it really. I don't want to say we were against it but we weren't really for it because it seemed to reinforce the stereotype of dusty record shops and snobby record store staff only dealing with vinyl and only stocking weird reissues.



Manager: Jon Tolley

BANQUET RECORDS

52 Eden Street,
Kingston upon Thames
t 020 8549 5871
w www.banquetrecords.com

The one two years ago was the first one with bands who were relevant to us, that we

"That's when it became more exciting for us and last year was our biggest day in four years of trade"

JON TOLLEY, BANQUET RECORDS

really like and sell throughout the year. When bands like The Cribs and Bloc Party get involved – relevant modern indie stuff – that's when it became more exciting for us. Last year was our biggest day in four years of trade.

A lot of people, of course, just sell vinyl because of the decline in CD sales...

We're absolutely pro vinyl, don't

get me wrong, but there are still a lot of people who buy CDs and our record label releases CDs and we're happy to stock CDs. As a music fan myself there are some things I download, some things I buy on CD and some things I buy on vinyl. It's not about trying to say one is better than another, it's understanding that they all have their place. Our biggest selling albums of the year have been predominantly on CD. That's a fact.

A lot of other record store owners might find it strange that CDs are still doing so well for you...

I don't know, we're not your typical record shop. We try to get involved in everything and as much as we do stock that weird bizarre 7" where you can

only get five per shop, we're not afraid to get involved with say, Ed Sheeran where we did two-and-a-half thousand albums or Rizzle Kicks, which did over a thousand albums.

I think especially with the imminent demise of bigger CD outlets it's wrong to be snobby and to exclude people from the excitement of being involved in music. We've done big signings with the likes of Professor Green. We didn't exist to be a commercial rap shop but kids get to meet their heroes and that's a genuine buzz and it's really good to be involved in that. If that sells an extra 100 or 200 CDs then great, we don't make much money off it but we make more than if we did not do it.

INTERNET vs HUMAN

This week's High Street Hero Jon Tolley takes on his digital rivals ...



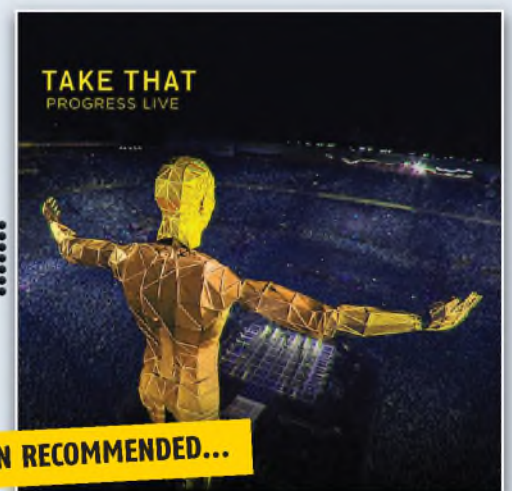
WE SAID WE LIKED...

WESTLIFE Greatest Hits



AMAZON RECOMMENDED...

MICHAEL BUBLÉ Christmas



JON RECOMMENDED...

TAKE THAT Progress Live

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	KATE BUSH	50 WORDS FOR SNOW
2	BON IVER	BON IVER
3	NOAH & THE WHALE	LAST NIGHT ON EARTH
4	MICHAEL BUBLE	CHRISTMAS
5	LAURA MARLING	A CREATURE I DONT KNOW
6	FLORENCE & THE MACHINE	CEREMONIALS
7	KING CREOSOTE JON HOPKINS	DIAMOND MINE
8	JOHN GRANT	QUEEN OF DENMARK
9	LOW ANTHEM	SMART FLESH
10	ADELE	21

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	REBECCA FERGUSON	Heaven
2	VARIOUS	Now That's What I Call Xmas
3	MICHAEL BUBLÉ	Christmas
4	THE BLACK KEYS	El Camino
5	VARIOUS	Now! 80
6	CHRISTMAS HITS	40 World's Greatest Christmas Hits 2011
7	OLLY MURS	In Case You Didn't Know
8	COLDPLAY	Mylo Xyloto
9	ADELE	21
10	ED SHEERAN	+ (Deluxe Version)

TESCO Top 10 retail chart		
POS	ARTIST	ALBUM
1	MICHAEL BUBLÉ	Christmas
2	RIHANNA	Talk That Talk – Deluxe Edition
3	WESTLIFE	Greatest Hits
4	JLS	Jukebox
5	RIHANNA	Talk That Talk
6	ONE DIRECTION	Up All Night
7	THE WANTED	Battleground
8	ED SHEERAN	+
9	THE SATURDAYS	On Your Radar
10	COLDPLAY	Mylo Xyloto

REISSUE/REPACKAGE

Pink Floyd The Wall Immersion Box Set **EMI / February 27**

As Roger Waters takes his tour of The Wall to the US and Australia next year, EMI will put out the last release of its Why Pink Floyd...? reissue campaign.

With 'Experience', 'Immersion' and vinyl editions of Dark Side Of The Moon and Wish You Were Here already on shelves, The Wall is set to get special treatment on February 27.

And it's the Immersion edition that offers the real goods with the studio album digitally remastered and

packed into a luxurious 29cm square box. Accompanying the classic double disc are two more CDs containing previously unreleased album demos and a further offering is There Anybody Out There: The Wall Live.

Add to that a DVD featuring promotional videos, the Behind The Wall documentary and an interview with Gerald Scarfe as well as a medley of art, photos booklets and prints and this is a must have for any serious Floyd fan.



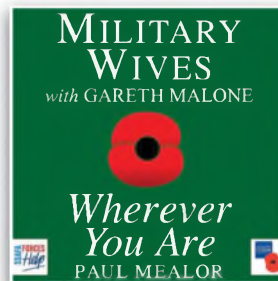
PRICE CHECK						
ARTIST / ALBUM		amazon	hmv.com	iTunes	zavvi	TESCO
	AMY WINEHOUSE Lioness...	£8.99	£8.99	£7.99	£8.95	£8.99
	THE BLACK KEYS El Camino	£8.99	£8.99	£7.99	£8.95	£11.97

SANDE STANDS FIRM TO DENY MILITARY WIVES VICTORY ON ALL FRONTS

MILITARY WIVES HAVE HELD their position at Amazon and conquered the top spot at HMV to rule two out of three retail lists in this week's predictive charts – but Emeli Sande is still standing strong at the top of the Play.com chart denying the Wives a clean sweep.

Even without Sande's success, Military Wives' Wherever You Are probably wouldn't have dented the Play chart – they don't feature at all in the listings despite success elsewhere.

However, neither did they appear on the HMV table last week, coming from out of nowhere to top



it only seven days later. Last week's HMV number one, The Maccabees' Given To The Wild, slips into second place.

Lana Del Rey continues to advance, entering the Amazon pre-release chart at number two while moving up a place at HMV (5-4) and two places at Play.com (6-4).

Pink Floyd follow Del Rey in third place at Amazon with the remaster of The Wall, while Maverick Sabre's Lonely Are The Brave drops a place at HMV to take third place. The singer/rapper keeps his spot behind Sande at Play.com, with Lamb of God's Resolution at number three.

AMAZON PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	MILITARY WIVES Wherever You Are Decca
2	LANA DEL REY Born To Die Stranger
3	PINK FLOYD The Wall 2011 EMI
4	MURRAY GOLD Doctor Who Silva Screen
5	EMELI SANDE Our Version Of Events Virgin
6	MAVERICK SABRE Lonely Are... Mercury
7	LEONARD COHEN Old Ideas Columbia
8	RAMIN Ramin Sony CMG
9	LAMB OF GOD Resolution Roadrunner
10	LEONA LEWIS Glassheart Syco
11	THE SUPREMES More Hits... IMS
12	THE PUPPINI SISTERS Hollywood Decca
13	BIG COUNTRY The Crossing Mercury
14	THE MACCABEES Given To The Wild Fiction
15	NEW ORDER The Lost Sirens Rhino
16	VARIOUS 1961 British Hit 1... Fantastic Voyage
17	VARIOUS 1961 British Hit 2... Fantastic Voyage
18	MICHAEL KIWANUKA Home Again Polydor
19	LOTTE MULLAN Plain Jane Raindog
20	JOY DIVISION +- Rhino

HMV PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	MILITARY WIVES Wherever You Are Decca
2	THE MACCABEES Given To The Wild Fiction
3	MAVERICK SABRE Lonely Are... Mercury
4	LANA DEL REY Born To Die Stranger
5	LAMB OF GOD Resolution Roadrunner
6	ENTER SHIKARI A Flash... Ambush Reality
7	EMELI SANDE Our Version Of Events Virgin
8	LEONA LEWIS Glassheart Syco
9	CALVIN HARRIS TBC Columbia
10	THE TING TINGS Sounds Of... Columbia
11	PAUL WELLER Sonik Kicks Island
12	YOUNG GUNS Bones PIAS
13	LLOYD King Of Hearts Interscope
14	MYSTERY JETS Diamonds In The... TBC
15	TAIO CRUZ Ty. O 4th & Broadway
16	MARK LANEGAN Blues Funeral 4AD
17	LEONARD COHEN Old Ideas Columbia
18	THE PUPPINI SISTERS Hollywood Decca
19	TRIBES Baby Island
20	TRENT REZNOR & A ROSS The Girl... Mute

PLAY.COM PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	EMELI SANDE Our Version Of Events Virgin
2	MAVERICK SABRE Lonely Are... Mercury
3	LAMB OF GOD Resolution Roadrunner
4	LANA DEL REY Born To Die Stranger
5	TRIBES Baby Island
6	THE MACCABEES Given To The Wild Fiction
7	LEONA LEWIS Glassheart Syco
8	MY BLOODY VALENTINE Loveless Sony
9	THE TING TINGS Sounds Of Columbia
10	STACEY SOLOMON TBC Conehead
11	PINK FLOYD The Wall 2011 EMI
12	LEONARD COHEN Old Ideas Columbia
13	THEM CROOKED VULTURES TBC RCA
14	CALVIN HARRIS TBC Columbia
15	AKON Stadium Island
16	LAURA WHITE Lyrics In My... DCW
17	BIG COUNTRY The Crossing Mercury
18	PAUL WELLER Sonik Kicks Island
19	M MCBRIDE Live In Concert RCA
20	TRENT REZNOR & A ROSS The Girl... Mute

LAST.FM HYPED TRACKS	
POS	ARTIST/ ALBUM / LABEL
1	R FERGUSON Shoulder To Shoulder Epic
2	A WINEHOUSE/NAS Like Smoke Island
3	THE ROOTS/BILAL/G PORN The... Def Jam
4	THE ROOTS/PHONTE/D RAW One... Def Jam
5	R FERGUSON Fairytale (Let Me...) Epic
6	THE ROOTS/G PORN/T NORTH K... Def Jam
7	MAJOR LAZER/MS. BANKS Can't... Downtown
8	THE ROOT/G PORN/J BLAZE Stomp Def Jam
9	THE ROOTS/BIG K.R.I.T./D RAW Make... Def Jam
10	A\$AP ROCKY Peso RCA
11	JAMIE N COMMONS The Preacher Luv Luv Luv
12	THE ROOTS/D RAW Lighthouse Def Jam
13	GLEE CAST ABC Epic
14	PATRICK WOLF Pelicans Hideout/Mercury
15	PATRICK WOLF Nemoralia Hideout/Mercury
16	PATRICK WOLF Jerusalem Hideout/Mercury
17	GALLOWES Mondo Chaos Gallows
18	PATRICK WOLF Time Of... Hideout/Mercury
19	A WINEHOUSE Best Friends, Right? Island
20	PATRICK WOLF Bitten Hideout/Mercury

LAST.FM OVERALL CHART	
POS	ARTIST/ ALBUM / LABEL
1	RIHANNA/C HARRIS We Found... Def Jam
2	FLORENCE + THE MACHINE Shake It... Island
3	THE POGUES Fairytale Of... Warner Brothers
4	ED SHEERAN Lego House Asylum
5	LANA DEL REY Video Games Stranger
6	M83 Midnight City Naive
7	COLDPLAY Paradise Parlophone
8	FOSTER THE PEOPLE Pumped Up... Columbia
9	ED SHEERAN The A Team Asylum
10	BON IVER Holocene 4AD
11	BON IVER Skinny Love 4AD
12	ADELE Rolling In The Deep XL
13	BON IVER Perth 4AD
14	BAND AID Do They Know It's... Mercury
15	FLORENCE + THE MACHINE What The... Island
16	WHAM! Last Christmas Epic
17	SLADE Merry Xmas Everybody UMTV
18	BON IVER Towers 4AD
19	LADY GAGA Marry The Night Interscope
20	BON IVER Calgary 4AD

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CONGRATULATIONS
TO **METRONOMY**
ON THEIR
NOMINATIONS
FOR ALBUM
OF THE YEAR

#2 NME
#2 THE FLY
#3 UNCUT
#4 MIXMAG
#6 CLASH
#7 GUARDIAN
#12 LOUD & QUIET
#13 ROUGH TRADE
#14 Q MAGAZINE



Albums of the Year



BECAUSE MUSIC WOULD LIKE TO THANK
JOE, OSCAR, ANNA & GBENGA.

AND EVERYONE AT
ADA, ANORAK, BIG BEAT, BISON, EAT YOUR OWN EARS, MOSHI
MOSHI MANAGEMENT, PLUGGED IN, PRIMARY TALENT, SONIC PR,
VIADUCT PROMOTIONS, YOUR ARMY & WARNER INTERNATIONAL

BECAUSE
MUSIC

THE ENGLISH RIVIERA
METRONOMY



36 **SINGLES & ALBUMS**

Amy Winehouse's posthumous album *Lioness: Hidden Treasures* tops the albums chart almost five months after her death

CHARTS FOCUS

THE POGUES
Fairytale Of New York



38 **CATALOGUE**

Who'd have thought it? The Pogues and Kirsty MacColl top the Catalogue Singles chart

39 **GENRE / INTERNATIONAL**

Michael Bublé's Christmas takes advent advantage as it scoops numerous No.1s

40 **CLUB**

Nervo returns for the second Christmas running to take the Upfront crown



41 **AIRPLAY**

Rihanna and Calvin Harris refuse to relinquish their hold on the radio and TV charts – but Olly Murs (*left*) is fast closing the gap

43 **ANALYSIS**

Alan Jones with the latest forecasts from the midweek chart manoeuvres

CHARTS SINGLES



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

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

THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL	CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL	CATALOGUE NUMBER (DISTRIBUTOR)
1	2	3	OLLY MURS Dance With Me Tonight <i>Epic/Syco GBARL1101197 (ARV)</i> (Robson/Future Cut); Warner Chappell/Universal/Salli Isaak/Imagem (Murs/Robson/Kelly)		39	31	4	SLOW MOVING MILLIE Please, Please Let Me Get What I Want <i>Island GBUM71110049 (ARV)</i> (Hugall) Universal/Morrissey (Morrissey/Marr)	
2	1	2	THE X FACTOR FINALISTS 2011 Wishing On A Star <i>Syco GBHMU1100293 (ARV)</i> (Mac/Stannard/Hoves/Biffco) Warner Chappell (Calvin)		40	34	26	ED SHEERAN The A Team <i>Asylum GBABS1100095 (ARV) ★</i> (Sheeran/Gosling) Sony ATV (Sheeran)	
3	New		LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) <i>Interscope USUV71101292 (ARV)</i> (Smith/Polow da Don) Universal/Warner Chappell/Chrysalis (Smith/Jones/Carter/Benjami)	HIGHEST NEW ENTRY	41	53	2	JLS Do You Feel What I Feel <i>Epic GBARL1101151 (ARV)</i> (Bunetta) CC (Regney/Shayne-Baker/Bunetta/Otto/Ryan)	+50% SALES INCREASE
4	3	10	RIHANNA FEAT. CALVIN HARRIS We Found Love <i>Def Jam USUM71115507 (ARV)</i> (Harris) EMI (Harris)		42	72	17	SHAKIN' STEVENS Merry Christmas Everyone <i>Epic GBBSM500013 (ARV)</i> (Edmunds) EMI (Heatlie)	HIGHEST CLIMBER
5	4	4	FLO-RIDA Cood Feeling <i>Atlantic USA21101961 (ARV)</i> (Dr. Luke/Chuu); Sony ATV/EMI/Kobalt/Mail On Sunday/EClass/Oneology/Prescription Songs (Dillard/Gottwald/Halter/Isaac/Pourmour/Benjing)/James/Kirkland/Woods;		43	21	2	EMELI SANDE FEAT. NAUGHTY BOY Daddy <i>Virgin GBAAA1100415 (E)</i> (Naughty Boy/Mojam) Sony ATV/Stellar/EMI (Sande/Khan/Omer/Murray/Mitchell)	
6	New		T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN 5 O'Clock <i>RCA USJ11100299 (ARV)</i> (T-Pain) Sony ATV/Universal/EMI/Warner Chappell/N211-Pain/Thomasz/Allen/Kursin/Barlow/Conald/Orange/Cwen/Robson)		44	New		RIZZLE KICKS Mama Do The Hump <i>Island GBUM71105438 (ARV)</i> (Cook) Stage Three/Chrysalis/BMG Rights/XXX/Asongs (Alexander/Sule/Stephens/Cook)	
7	12	7	COLDPLAY Paradise <i>Parlophone GBAYE1101143 (E)</i> (Dravs/Green/Simpson) Universal/Opal/Upala (Berryman/Buckland/Champion/Martin/Eno)	+50% SALES INCREASE	45	29	8	KELLY CLARKSON Mr Know It All <i>RCA GBCTA1100219 (ARV)</i> (Kennedy/Jones) Universal/Warner Chappell/Peermusic/B-Unesek/Oants Jones/Team BK/External Combustion/Brett James/All For Melodie (Jones/James/Seals/Dean)	
8	5	3	AVICII Levels <i>Island SEUM71100963 (ARV)</i> (Avicii) EMI/CC (Bergling/Pourmour/Kirkland/Wood/James)		46	38	5	CHRISTINA PERRI A Thousand Years <i>Atlantic USA21102141 (ARV)</i> (Hodges) EMI/Fintage (Hodges/Perr)	
9	8	9	JESSIE J Who You Are <i>Island/Lava USUM71029865 (ARV)</i> (Gae) Sony ATV/EMI/Kobalt/GAC/RCR (Pecken/Gae/Comsh)	SALES INCREASE	47	33	10	FLORENCE + THE MACHINE Shake It Out <i>Island GBUM71107355 (ARV)</i> (Epworth) EMI/Universal (Weich/Epworth/Hull)	
10	7	10	ED SHEERAN Lego House <i>Asylum GBABS1100206 (ARV)</i> (Gosling) Warner Chappell/Sony ATV/BDI (Sheeran/Gosling/Leonard)		48	25	4	ONE DIRECTION Gotta Be You <i>Syco GBHMU1100152 (ARV)</i> (Mac) Rokstone/Peermusic/Sony ATV (Mac/Rigo)	
11	6	7	LABRINTH FEAT. TINIE TEMPAH Earthquake <i>Syco GBHMU1100027 (ARV)</i> (Labrinth/Ga Diglar) EMI/Stellar (Okogun/MKerzie/Williams)		49	40	3	RIHANNA You Da One <i>Def Jam USUM71118072 (ARV)</i> (Dr. Luke/Cirkut/Marrell) EMI/Universal/Kobalt/Kasz Money/Annarhi/Rodeaman/Oneology/Prescription Songs (Dean/Gottwald/Fenty/Hill)	
12	27	26	MARIAH CAREY All I Want For Christmas Is You <i>RCA USSM19400325 (ARV)</i> (Carey/Alfonso/Reiff) Universal/Sony ATV (Carey/Alfonso/Reiff)	+50% SALES INCREASE	50	35	5	LOICK ESSIEU Me Without You <i>RCA GBARL1101145 (ARV)</i> (Spencer/Reynolds) EMI/Peermusic (Adam/Argyle/Essieu)	
13	9	2	KELLY ROWLAND FEAT. THE WAV.S Down For Whatever <i>Motown/Island USUM71110507 (ARV)</i> (RedOne/Jimmy Joker/The WAV.S) Sony ATV (RedOne/T Sky/Jimmy Joker/Haji)		51	49	46	ADELE Someone Like You <i>XL GBKS1000351 (PIAS) ★</i> (Adkins/Wilson) Universal/Chrysalis/Sugar Lake (Adkins/Wilson)	SALES INCREASE
14	11	4	DRAKE FEAT. RIHANNA Take Care <i>Cash Money/Island USCMS1100547 (ARV)</i> (xx Smith/Sheeb) Universal/EMI/Kobalt/Lewentel/Mavor & Moses (Graham/Sheeb/Palman/xx Smith/Madley-Croft)		52	39	23	BRUNO MARS Marry You <i>Elektra USA21001897 (ARV)</i> (The Smeezingtons) EMI/Bug/Windswept/Warner Chappell (Mars/Lawrence/Levine)	
15	23	24	THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York <i>Warner Brothers GBAT8703085 (ARV)</i> (Lillywhite) Universal (Finer/MacGowan)	SALES INCREASE	53	37	5	JLS Take A Chance On Me <i>Epic GB1101100465 (ARV)</i> (Atwell/Chantous) Sony ATV/Triple Dimensions/Insomniac/Soulisick (Atwell/Chantous/Baurista/Turpin)	
16	10	17	MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger <i>A&M/Octone USUM71109132 (ARV)</i> (Shellback/Bianco) Universal/Kobalt (Levine/Lavin/Malik/Schuster)		54	Re-entry		BEYONCE Countdown <i>Columbia/Parkwood Ent. USSM11102909 (ARV)</i> (McCreary/Taylor/Lamb) Universal/EMI/Warner Chappell/Peermusic/Dcwr/2002/B Day/Cancr/Lans/Act:By/Ferrus/Mike Ben (Nash/Taylor/Knowles/Dean/Lamb/Frost/McCreary/Mons)	
17	13	12	LMFAO Sexy And I Know It <i>Interscope USUM71108090 (ARV)</i> (Party Rock) Yeah Baby/Chebra/Party Rock (Gorcy/Clover/Robertson/Listenbee/Beck)		55	48	3	JAMES MORRISON FEAT. JESSIE J Up <i>Island GBUM71104710 (ARV)</i> (Taylor) EMI/Sony ATV (Morrison/Gad)	
18	15	4	JASON DERULO Fight For You <i>Warner Brothers/Beluga Heights USWB11102512 (ARV)</i> (RedOne/Beatz/Gee/Geo Slam) Sony ATV/Global Talent/Tring/Good Soldier/Warner Chappell/Hudmar/Rising Storm (Desrouleaux/Hoang/Paidh/Porcato)		56	New		GLEE CAST We Are Young <i>Epic USQX91101130 (ARV)</i> (Anders/Astrom/Murphy) CC (Ruess/Monae/Means/Antonoff/Dost)	
19	New		SWAY FEAT. KANO Still Speedin' <i>3 Beat/AAIW GBXS11100220 (ARV)</i> (Blufford/Fuller/Dirt/Sway/Mulambra) EMI/Bucks/Alpa/Piano/Sony ATV/CC (Hartman/Safo/Lunford/Mulambra/Wiggins/Fuller/Robson)		57	43	9	GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts <i>Decaydance/Fueled By Rumor USA21101017 (ARV)</i> (Dr. Luke/Robb/POPF) Universal/EMI/Kobalt/February 22nd/Epileptic Caesar/High Deal/Ruby/E A R (Levine/McCoy/Lavin/Malik/Lowery/Omelio)	
20	16	4	LADY GAGA Marry The Night <i>Interscope USUM71106431 (ARV)</i> (Lacey/Cage/Gar/Earz) Sony ATV/Warner Chappell (Germanotta/Gar/Earz)		58	New		AVRIL LAVIGNE I'm With You <i>Arista USAR10200224 (ARV)</i> (The Matrix) Warner Chappell/Universal (Lavigne/The Matrix)	
21	14	5	BRUNO MARS It Will RAIN <i>Elektra USA21102005 (ARV)</i> (The Smeezingtons) Universal/EMI/Bug/Windswept/Warner Chappell (Lawrence/Levine/Mars)		59	Re-entry		CHRIS REA Driving Home For Christmas <i>Atlantic GBABS9904091 (ARV)</i> (Rea) Magnet Music (Rea)	
22	28	4	BEYONCE Love On Top <i>Columbia/Parkwood Ent. USSM11102908 (ARV)</i> (Knowles/Taylor) EMI/Warner Chappell/B-Day/2082/CLJ/Downtown (Knowles/Nash/Taylor)	SALES INCREASE	60	42	8	THE WANTED Lightning <i>Global Talent/Island GBUM71108150 (ARV)</i> (Mac) Warner Chappell/Peermusic/Rokstone (Mac/Hector/Drewett)	
23	Re-entry		JUSTIN BIEBER Mistletoe <i>Def Jam USUM71116290 (ARV)</i> (The Messengers/Hartell) Universal/Sony ATV/Three Dimension/Messy/Roberts & Hafitz/Bieber Time (Atwell/Messenger/Bieber)		61	51	29	ADELE Set Fire To The Rain <i>XL GBKS1000348 (PIAS)</i> (Ft Smith) Universal/Chrysalis (Ft Smith/Adkins)	
24	30	3	REBECCA FERGUSON Nothing's Real But Love <i>Epic GBARL1101210 (ARV)</i> (Eg White) Sony ATV/CC (Ferguson/White)	SALES INCREASE	62	Re-entry		BRENDA LEE Rockin' Around The Christmas Tree <i>MCA/Island USMC13848998 (ARV)</i> (Colman) Warner Chappell (Manks)	
25	26	8	KATY PERRY The One That Got Away <i>Virgin USCA21001266 (E)</i> (Dr. Luke) Warner Chappell/Kobalt/Kasz Money/Marlane AB/Prescription/When I'm Rich You'll Be My Bitch (Perry/Gottwald/Martin)	SALES INCREASE	63	Re-entry		WILSON PHILLIPS Hold On <i>Capitol/Piccadilly USBS2900002 (E)</i> (Ballard) Universal/EMI/MCA (Phillips/Ballard/Wilson)	
26	55	20	WHAM! Last Christmas <i>Epic GBBSM400019 (ARV)</i> (Michael) Warner Chappell (Michael)	+50% SALES INCREASE	64	Re-entry		ELTON JOHN Step Into Christmas <i>Rocke GBAMB9500053 (ARV)</i> (Duggan) Universal (John/Taupin)	
27	18	24	CHRISTINA PERRI Jar Of Hearts <i>Atlantic USA21001508 (ARV)</i> (Yeretsian) Warner Chappell/Philosophy Of Sound/Wizen/Figgy Dog (Perrin/Yeretsian/Lawrence)		65	45	5	LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR Danza Kuduro <i>Dance Nation/MS GBCE1101125 (ARV)</i> (Barkati) Sony ATV/EMI/Hella/Together (Don Omar/Lorenzo/Barkati/Pitbull/Qwote/Fitzgerald)	
28	58	19	WIZZARD I Wish It Could Be Christmas Everyday <i>EMI GBAYE300088 (E)</i> (Wood) EMI (Wood)	HIGHEST CLIMBER	66	Re-entry		COLDPLAY Christmas Lights <i>Parlophone GB0401000197 (E)</i> (Dravs/Eno/Simpson/Green) Universal (Berryman/Buckland/Champion/Martin)	
29	New		AMY WINEHOUSE Our Day Will Come <i>Island GBUM71110106 (ARV)</i> (Herm) Universal/Bourne/MCA (Garson/Hilliard)		67	44	5	NICKELBACK When We Stand Together <i>Roadrunner NLA321191798 (ACA ARV)</i> (Nickelback/Mai) Warner Chappell/Ann Your Dillo/Black Discs/ALZ-ro-G/Mai (Kroeger/McCracken/Pedroza/Mai)	
30	36	4	EXAMPLE Midnight Run <i>Ms GBCE11107224 (ARV)</i> (Gooch) Universal/CC (Leavelle/Gooch)	SALES INCREASE	68	57	14	PIXIE LOTT All About Tonight <i>Mercury GBUM71105710 (ARV)</i> (Kidd/Ottoh) Universal/All Mix-ed Up/Priddy/Winnam/Purple-Lap/Super Phonic (Ottoh/Kidd/James)	
31	17	10	CHARLENE SORAIJA Wherever You Will Go <i>Peacetrug GBEWK1100079 (E)</i> (Hutchison) Universal (Band/Mannin)		69	41	6	CHER LLOYD FEAT. MIKE POSNER With Ur Love <i>Syco GBHMU1100099 (ARV)</i> (St. Helms) Sony ATV/EMI/Kobalt/Marstone AB/MC (Karian/North Greenaway (Marlin/Schuster/Katze/Posner))	
32	19	7	PROFESSOR GREEN FEAT. EMELI SANDE Read All About It <i>Virgin GBAAA1100291 (E)</i> (TMS & Ishi) Sony ATV/Bucks (Barnes/James/Kellicher/Kohn/Wanderson)		70	New		DEAN MARTIN Let It Snow Let It Snow Let It Snow <i>Capitol/Parlophone USCA2900140 (E)</i> (Gillette) Warner Chappell (Styrene/Cahn)	
33	63	23	SLADE Merry Xmas Everybody <i>UMTV GBKX9800345 (ARV)</i> (Chandler) Barn Publishing (Holder/Lea)	HIGHEST CLIMBER	71	Re-entry		BEYONCE Best Thing I Never Had <i>Columbia/Parkwood Ent. USSM11102904 (ARV)</i> (Beyonce/Knowles/Drew/Lyford/S) Universal/EMI/Downtown/Phase 2/Mark/B Day/Chapman/Multi-Whitcomb/Nash/Walton/Dees/Soul (Downtown/Dees/Knowles/Schmitt/Lyford/Cahill/McCreary)	
34	62	17	BAND AID Do They Know It's Christmas? <i>Mercury GBF088400001 (ARV)</i> (Ure) Warner Chappell (Ure/Geldof)	+50% SALES INCREASE	72	Re-entry		PAUL MCCARTNEY Wonderful Christmastime <i>Parlophone GBCCS841051 (E)</i> (McCartney) MPL Communications (McCartney)	
35	24	13	ONE DIRECTION What Makes You Beautiful <i>Syco GB1101100318 (ARV)</i> (Halk/Yacoub) EMI/Kobalt/Kain/BMG Rights/Chrysalis/Mr. Karani (Yacoub/Palk/Katecha)		73	64	24	FOSTER THE PEOPLE Pumped Up Kicks <i>Columbia USSM11002931 (ARV)</i> (Foster) Sony ATV (Foster)	
36	22	16	OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat <i>Epic/Syco GBARL1100729 (ARV)</i> (Hr Fearless) Universal/Sony ATV/BMG Rights/B-Unesek/Kobalt (Smith/Presston/Elliott/Alexander-Suler/Stephens)		74	56	12	DAPPY No Regrets <i>AAIW/Island GBDS21100550 (ARV)</i> (TMS) Sony ATV (Contostavos/Poh/Kell-All-ah/Barnes/Thiik)	
37	20	15	DAVID GUETTA FEAT. USHER Without You <i>Positiva/Virgin GB28K1100050 (E)</i> (Guetta/Lunford/Hiesterer) EMI/Sony ATV/Hister Editions/Presnt Time/What A Publishing/Bucks (Guetta/Lunford/Hiesterer/Cruz/Raymond/Dave)		75	71	36	LMFAO FEAT. LAUREN BENNETT & GOONROCK Party Rock Anthem <i>Interscope USUM71100051 (ARV)</i> (LMFAO/GoonRock) Party Rock/Global Talent (Gandy/Gandy/Lst-mb-z/Schroeder)	SALES INCREASE
38	32	8	LANA DEL REY Video Games <i>Stranger GBUM71107964 (PIAS)</i> (Robopop) EMI/Sony ATV (De Rey/Parker)						

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5 O'Clock 6	That! 3	Heart Skips A Beat 36	Love On Top 22	Nothing's Real But Love 24	Shake It Out 47	We Found Love 4	Key
A Thousand Years 46	Do They Know It's Christmas? 34	Hold On 63	Mama Do The Hump 44	Our Day Will Come 29	Someone Like You 51	What Makes You Beautiful 35	★ Platinum (600,000)
All I Want For Christmas Is You 12	Do You Feel What I Feel 41	I Wish It Could Be Christmas Everyday 28	Marry You 52	Paradise 7	Step Into Christmas 64	When We Stand Together 67	● Gold (400,000)
Best Thing I Never Had 71	Down For Whatever 13	I'm With You 58	Me Without You 50	Party Rock Anthem 75	Stereo Hearts 57	Wherever You Will Go 31	● Silver (200,000)
Christmas Lights 66	Jar Of Hearts 27	It Will Rain 21	Merry Christmas Everytime 42	Please, Please, Please Let Me Get What I Want 39	Take Care 14	Who You Are 9	
Countdown 54	Last Christmas 26	Merry Xmas Everybody 33	Merry Christmas Everyone 42	Pumped Up Kicks 73	The A Team 40	Wishing On A Star 2	
Daddy 43	Lego House 10	Midnight Run 30	Merry Christmas Everyone 42	Read All About It 32	With Ur Love 69	Without You 37	
Dance With Me Tonight 1	Let It Snow Let It Snow 70	Mistletoe 23	Merry Christmas Everyone 42	Rockin' Around The Christmas Tree 62	Wonderful Christmastime 72	Wonderful Christmastime 72	
Damé Kuduro (I Show Your Hands Up) 65	Let It Snow 70	Moves Like Jagger 16	Merry Xmas Everybody 33	Set Fire To The Rain 61	Up 55	Video Games 38	
Dedication To My Ex (Miss That) 3	Levels 8	No Regrets 74	Merry Xmas Everybody 33	Sexy And I Know It 17	We Are Young 56	You Da One 49	

As used by Radio 1

CHARTS CATALOGUE



REISSUES REVIEWS

MOTLEY CRUE - Too Fast For Love (Eleven Seven/EMI ESM 95C)/Shout At The Devil (ESM 952)/Theatre Of Pain (ESM 954)/Girls Girls Girls (ESM 956)/Dr. Feelgood (ESM 958)



Motley Crue have acquired the rights to their catalogue, and marked the event by releasing their first five albums – all originally issued on Elektra between 1981 and 1989 – in limited edition, mini vinyl replica, deluxe, digipack editions with 16-page booklets and bonus tracks. Also released simultaneously on 180gm vinyl (increase last digit of catalogue number by one), the albums' release comes in the wake of their hugely successful 2008 reunion album Saints Of Los Angeles, and ahead of their new Greatest Hits compilation. Making for one of the most impressive Eighties oeuvres of any act, the albums demonstrate Motley Crue's mastery of heavy metal with hints of punk and glam rock giving them a unique twist. Debut disc *Too Fast For Love* set the template and houses the enduring anthem *Live Wire* but the band stepped up their game for the altogether tougher 1983 rejoinder *Shout At The Devil*, whose explicit energy didn't stop *Looks That Kill* and *Too Young To Fall In Love* from becoming classics. *Theatre Of Pain* (1985) was more retro, and a huge success paced by their powerful hit cover of Brownsville Station's *Smokin' In The Boys Room*. Their growth continues apace with *Girls Girls Girls* reaching number two in 1987, and 1989's *Dr. Feelgood* delivering their only number one on its way to sales of six million in America alone. A tougher, sleazier, uncompromising festival of headbanging and riffing, punctuated by iconic recordings like *Don't Go Away Mad (Just Go Away)* and the more restrained *Time For Change* it marked the departure of lead vocalist Vince Neil – although he later returned – and the end of an era.

VARIOUS - Philadelphia: The Re-Edits (Harmless HURT/XCD 111)

Kicking off a 40th anniversary celebration of Kenny Gamble and Leon Huff's estimable Philadelphia International label, this double disc doozy collects together 21 re-edits and remixes – some seemingly commissioned for the project, others moving from grey area to legitimacy for the first time. Many albums of this kind undermine their

worth by abandoning all that was good and memorable about the originals. Happily, that is not the case here, with respectful homage the name of the game. Morning Star's enhancement of Harold Melvin & The Blue Notes' *Satisfaction Guaranteed* is typical – extending, tweaking and making more contemporary without ever losing sight of the powerful original. J*ski is particularly impressive, refurbishing Billy Paul's *Only The Strong Survive*, The Trammps' *Save A Place* and MFSB's *Myseries Of The World* with subtle syncopation and rhythmic revisions that only a purist would reject, while McFadden & Whitehead's joyous *Ain't No Stoppin' Us Now* is given a tasteful twist by Noodleman.

THE CARAVELLES - You Don't Have To Be A Baby To Cry: The Complete Caravelles 1964-1968 (RPM RETRO 90C)



Although legend would have us believe that The Beatles' Billboard chart debut in January 1964 was

the start of the British invasion of the US chart that has continued, to some degree, ever since, the truth is that when the fab four's *I Want To Hold Your Hand* made its introductory foray into the Hot 100, another British act – The Caravelles – were already enjoying major success. Made up of Lois Wilkinson, who also played guitar, and Andrea Simpson, The Caravelles were a slight but pleasing female vocal duo, who reached number six in the UK and number three in America with their recording of the fairly obscure Moon Mullican song *You Don't Have To Be A Baby To Cry*.

Although they never made the chart again in either country, The Caravelles did release an interesting debut album and a string of flop singles, all of which are rare, collectable and included on this new 31 song compilation, which also includes some German language recordings. Their Spectroscopic folk/rock confection *Hey Mama, You've Been On My Mind* deserved to be a hit, and the sweetly orchestrated, melodic *You Are Here* is a minor classic. Overall, an album well worth investigating for lovers of underappreciated Brit girl pop.

CATALOGUE SINGLES TOP 20



1. THE POGUES FEAT. KIRSTY MACCOLL

POS	LAST WK	ARTIST / ALBUM / LABEL/DISTRIBUTOR
1	2	THE POGUES FEAT. KIRSTY MACCOLL <i>Fairytale Of New York</i> / Warner Brothers (ARV)
2	5	MARIAH CAREY <i>All I Want For Christmas Is You</i> / RCA (ARV)
3	1	EN VOGUE <i>Dont Let Go (Love)</i> / Elektra (ARV)
4	RE	WHAM! <i>Last Christmas</i> / Epic (ARV)
5	17	WIZZARD <i>I Wish It Could Be Christmas Everyday</i> / EMI (E)
6	3	GOO GOO DOLLS <i>Iris</i> / Warner Brothers (ARV)
7	RE	BAND AID <i>Do They Know It's Christmas?</i> / Mercury (ARV)
8	20	SLADE <i>Merry Xmas Everybody</i> / UMTV (ARV)
9	13	SHAKIN' STEVENS <i>Merry Christmas Everyone</i> / Epic (ARV)
10	RE	SNOW PATROL <i>Chasing Cars</i> / Fiction (ARV)
11	6	MASSIVE ATTACK <i>Teardrop</i> / Virgin (E)
12	RE	CHRIS REA <i>Driving Home For Christmas</i> / Atlantic (ARV)
13	9	DEEP BLUE SOMETHING <i>Breakfast At Tiffany's</i> / Interscope (ARV)
14	7	THE CALLING <i>Wherever You Will Go</i> / RCA (ARV)
15	NEW	T'PAU <i>China In Your Hand</i> / Virgin (E)
16	4	ELBOW <i>One Day Like This</i> / Fiction (ARV)
17	RE	RED HOT CHILI PEPPERS <i>Under The Bridge</i> / Warner Brothers (ARV)
18	12	ADELE <i>Make You Feel My Love</i> / XL (PIAS)
19	11	COLDPLAY <i>Viva La Vida</i> / Parlophone (E)
20	10	THE VERVE <i>The Drugs Don't Work</i> / Hut (E)

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CATALOGUE GREATEST HITS TOP 20



2. WHAM!

POS	LAST WK	ARTIST / ALBUM / LABEL/DISTRIBUTOR
1	2	ROD STEWART <i>Storyteller – The Complete Anthology</i> / Warner Brothers (ARV)
2	NEW	WHAM! <i>The Final</i> / Epic (ARV)
3	1	SIMON & GARFUNKEL <i>Greatest Hits</i> / Sony (ARV)
4	3	THE BEATLES <i>1</i> / EMI (E)
5	5	MICHAEL JACKSON <i>Number Ones</i> / Epic (ARV)
6	6	DIRE STRAITS/M KNOPFLER <i>Private Investigations – The Best Of</i> / Mercury (ARV)
7	4	BRYAN ADAMS <i>The Best Of Me</i> / A&M/Mercury (ARV)
8	7	ABBA <i>Gold</i> / Polar (ARV)
9	12	WILL YOUNG <i>The Hits</i> / 19 Recordings (ARV)
10	14	FOO FIGHTERS <i>Greatest Hits</i> / RCA (ARV)
11	8	GEORGE HARRISON <i>Let It Roll: Songs Of George Harrison</i> / EMI (E)
12	11	EMINEM <i>Curtain Call – The Hits</i> / Interscope (ARV)
13	10	LED ZEPPELIN <i>Motherhip – Best Of</i> / Atlantic (ARV)
14	9	GUNS N' ROSES <i>Greatest Hits</i> / Geffen (ARV)
15	13	THE CARPENTERS <i>Gold – Greatest Hits</i> / A&M (ARV)
16	19	RED HOT CHILI PEPPERS <i>Greatest Hits</i> / Warner Brothers (ARV)
17	16	ANDREA BOCELLI <i>Vivere – Best Of</i> / Sugar/UCJ (U)
18	15	THE SMITHS <i>The Sound Of The Smiths: Deluxe Edition</i> / Rhino (ARV)
19	17	THE MOODY BLUES <i>The Very Best Of</i> / UMTV (ARV)
20	RE	ELTON JOHN <i>Rocket Man – The Definitive Hits</i> / Mercury (ARV)

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CATALOGUE ALBUMS TOP 20



1.20: MICHAEL BUBLE

POS	LAST WK	ARTIST / ALBUM / LABEL/DISTRIBUTOR
1	1	MICHAEL BUBLE <i>Crazy Love</i> / Reprise (ARV)
2	2	ADELE <i>19</i> / XL (PIAS)
3	3	LADY GAGA <i>The Fame</i> / Interscope (ARV)
4	5	FLORENCE + THE MACHINE <i>Lungs</i> / Island (ARV)
5	9	MUMFORD & SONS <i>Sigh No More</i> / Gentlemen Of The Road/Island (ARV)
6	7	AMY WINEHOUSE <i>Back To Black</i> / Island (ARV)
7	6	SNOW PATROL <i>Up To Now</i> / Fiction (ARV)
8	15	SIMON & GARFUNKEL <i>Bridge Over Troubled Water</i> / Columbia (ARV)
9	4	ROLLING STONES <i>Some Girls</i> / A&M (ARV)
10	12	JUSTIN BIEBER <i>My World</i> / Def Jam (ARV)
11	10	RIHANNA <i>Good Girl Gone Bad</i> / Def Jam (ARV)
12	8	ELBOW <i>The Seldom Seen Kid</i> / Fiction (ARV)
13	13	NIRVANA <i>Nevermind</i> / Geffen (ARV)
14	11	COLDPLAY <i>Viva La Vida</i> / Parlophone (E)
15	19	BEYONCE <i>I Am Sasha Fierce</i> / Columbia (ARV)
16	RE	PINK FLOYD <i>The Dark Side Of The Moon</i> / EMI (E)
17	14	THE WHO <i>Quadrophenia</i> / Polydor (ARV)
18	RE	AMY WINEHOUSE <i>Frank</i> / Island (ARV)
19	17	COLDPLAY <i>X & Y</i> / Parlophone (E)
20	RE	MICHAEL BUBLE <i>It's Time</i> / Reprise/143 (ARV)

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CHARTS GENRE

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INDIE SINGLES TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	3	EXAMPLE Midnight Run / <i>MoS</i> (ARV)
2	1	CHARLENE SORAIA Wherever You Will Go / <i>Peacefrog</i> (E)
3	2	LANA DEL REY Video Games / <i>Stranger</i> (PIAS)
4	5	ADELE Someone Like You / <i>XL</i> (PIAS)
5	6	ADELE Set Fire To The Rain / <i>XL</i> (PIAS)
6	4	LUCEÑO & QWOTE FEAT. PITBULL AND DON OMAR Danza Kuduro / <i>Dance Nation/MoS</i> (ARV)
7	7	ADELE Rolling In The Deep / <i>XL</i> (PIAS)
8	8	JAMES VINCENT MCMORROW Higher Love / <i>Sound Training</i>
9	10	ADELE Rumour Has It / <i>XL</i> (PIAS)
10	NEW	ENTER SHIKARI Gandhi Mate Gandhi / <i>Ambush Re:ality</i> (PIAS)
11	9	NOEL GALLAGHER'S HIGH FLYING BIRDS AKA - What A Life! / <i>Sour Mash</i> (E)
12	19	JONA LEWIE Stop The Cavalry / <i>Stiff</i> (ACA Arv)
13	NEW	LOU MONTE Dominick The Donkey / <i>Dexterity</i>
14	11	ADELE Make You Feel My Love / <i>XL</i> (PIAS)
15	NEW	DAVE HART FEAT. JAKE ALLEN Home / <i>Dave Hart</i>
16	13	EXAMPLE Changed The Way You Kiss Me / <i>MoS</i> (ARV)
17	16	CARO EMERALD Stuck / <i>Dramatica/Grand Mono</i> (ADA Arv)
18	NEW	AZEALIA BANKS FEAT. LAZY JAY 212 / <i>Azealia Banks</i>
19	RE	TOM JONES AND CERYS FROM CATATONIA Baby, It's Cold Outside / <i>Gut</i> (P)
20	14	WRETCH 32 FEAT. JOSH KUMRA Don't Go / <i>Levels/MoS</i> (ARV)

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	4	CARO EMERALD Deleted Scenes From The Cutting Room Floor / <i>Dramatica/Grand Mono</i> (ADA Arv)
5	5	EXAMPLE Playing In The Shadows / <i>MoS</i> (ARV)
6	7	DANIEL O'DONNELL The Ultimate Collection / <i>DMG TV</i> (SDU)
7	NEW	NIGHTWISH Imaginaerum / <i>Nuclear Blast</i> (Ph)
8	6	THE SOLDIERS Message To You / <i>DMG TV</i> (SDU)
9	8	WRETCH 32 Black And White / <i>Levels/MoS</i> (ARV)
10	11	JOE BONAMASSA & BETH HART Don't Explain / <i>Provogue</i> (ADA Arv)
11	9	DORIS DAY The Greatest Hits & More / <i>Music Digital</i> (Delta/SonyDADC)
12	NEW	THE CURE Bestival Live 2011 / <i>Sunday Best</i> (PIAS)
13	13	BON IVER Bon Iver / <i>4AD</i> (PIAS)
14	10	GLEN CAMPBELL Ghost On The Canvas / <i>Surtislag</i>
15	12	TOM WAITS Bad As Me / <i>Anti</i> (ACA Arv)
16	15	FLEET FOXES Helplessness Blues / <i>Bella Union</i> (rom arv)
17	RE	EVA CASSIDY Simply Eva / <i>Blix Street</i> (ACA Arv)
18	14	ARCTIC MONKEYS Suck It And See / <i>Dominio</i> (PIAS)
19	RE	KATE RUSBY While Mortals Sleep / <i>Pure</i> (Cadiz ARV)
20	RE	EXAMPLE Won't Go Quietly / <i>Data/MoS</i> (ARV)

ROCK ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	NICKELBACK Here And Now / <i>Roadrunner</i> (ACA Arv)
2	NEW	KORN The Path Of Totality / <i>Roadrunner</i> (ADA Arv)
3	NEW	NIGHTWISH Imaginaerum / <i>Nuclear Blast</i> (Ph)
4	NEW	RAMMSTEIN Made In Germany 1995 - 2011 / <i>Spinefarm</i> (ARV)
5	5	FOO FIGHTERS Greatest Hits / <i>RCA</i> (ARV)
6	4	YOU ME AT SIX Sinners Never Sleep / <i>Virgin</i> (E)
7	2	EVANESCENCE Evanescence / <i>Virgin/Wind Up</i> (E)
8	3	NIRVANA Nevermind / <i>Geffen</i> (ARV)
9	6	FOO FIGHTERS Wasting Light / <i>RCA</i> (ARV)
10	10	GUNS N' ROSES Greatest Hits / <i>Geffen</i> (ARV)

DANCE ALBUMS TOP 10

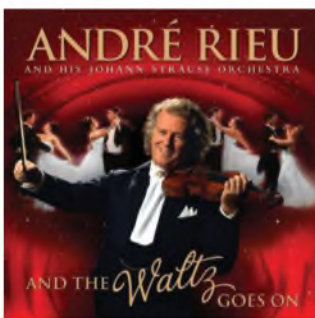
THIS	ARTIST / ALBUM / LABEL
1	VARIOUS XX - Twenty Years / <i>MoS</i>
2	CHASE & STATUS No More Idols / <i>Mercury</i>
3	EXAMPLE Playing In The Shadows / <i>MoS</i>
4	DAVID GUETTA Nothing But The Beat / <i>Positiva/Virgin</i>
5	VARIOUS Clubland 20 / <i>AATW/UMTV</i>
6	NERO Welcome Reality / <i>Mercury/MIA</i>
7	VARIOUS UKF Drum & Bass 2011 / <i>UKF</i>
8	VARIOUS The Annual 2012 / <i>MoS</i>
9	DEADMAU5 4X4=12 / <i>MauStrap/Virgin</i>
10	SKRILLEX Scary Monsters And Nice Sprites / <i>MauStrap</i>



Nightwish Indie Albums (highest new entry)



Korn Rock Albums(2)



Andre Rieu Classical Albums (1)

COMPILATION CHART TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	VARIOUS Now That's What I Call Music 80 / <i>EMI TV/UMTV</i> (E)
2	2	VARIOUS Now That's What I Call Xmas / <i>EMI Virgin/Rhino/UMTV</i> (E)
3	4	VARIOUS Now That's What I Call Disney / <i>Walt Disney</i> (E)
4	3	VARIOUS Pop Party 9 / <i>UMTV</i> (ARV)
5	6	VARIOUS Now That's What I Call Classical / <i>Decca/EMI TV</i> (ARV)
6	5	VARIOUS XX - Twenty Years / <i>MoS</i> (ARV)
7	7	VARIOUS Dreamboats And Petticoats Five / <i>UMTV/EMI TV</i> (ARV)
8	8	VARIOUS Merry Xmas! / <i>Sony/UMTV</i> (ARV)
9	9	VARIOUS Bbc Radio 1's Live Lounge - Vol 6 / <i>Rhino/Sony/UMTV</i> (ARV)
10	12	VARIOUS Anthems Alternative 80s / <i>EMI TV/MoS</i> (ARV)
11	NEW	VARIOUS Floorfillers Old Skool / <i>AATW/UMTV</i> (ARV)
12	13	VARIOUS Soul City / <i>UMTV</i> (ARV)
13	11	VARIOUS Clubland 20 / <i>AATW/UMTV</i> (ARV)
14	NEW	VARIOUS R&B Collection - The Hottest R&B Tracks / <i>UMTV</i> (ARV)
15	14	VARIOUS I Grew Up In The 80s / <i>EMI TV</i> (E)
16	15	VARIOUS Jackie Disco / <i>EMI TV/UMTV</i> (E)
17	10	VARIOUS American Anthems 2 / <i>EMI TV/Rhino/Sony</i> (ARV)
18	17	VARIOUS The Annual 2012 / <i>MoS</i> (ARV)
19	NEW	VARIOUS Ultimate Office Party / <i>EMI TV/Sony</i> (ARV)
20	16	VARIOUS Music Of The Night - The Ultimate / <i>Decca</i> (ARV)

INDIE SINGLES BREAKERS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL
1	1	SMITH & BURROWS Funny Looking Angels / <i>B-Unique</i>
2	3	SHE & HIM A Very She & Him Christmas / <i>Double Six</i>
3	2	CIVIL WARS Barton Hollow / <i>Sensibility</i>
4	4	GEORGE BOWIE Gbxperience Anthems - Vol 3 / <i>Gordan Dunn:an</i>
5	7	BELLOWHEAD Hedonism / <i>Navigator</i>
6	9	KING CREOSOTE & JON HOPKINS Diamond Mine / <i>Double Six</i>
7	5	TIM WHEELER & EMMYTHE GREAT This Is Christmas / <i>Infectious</i>
8	10	M83 Hurry Up, We're Dreaming / <i>Noave</i>
9	6	JAMES VINCENT MCMORROW Early In The Morning / <i>Believe Digital</i>
10	8	BLACK VEIL BRIDES We Stitch These Wounds / <i>Standby</i>
11	11	JONATHAN WILSON Gentle Spirit / <i>Bella Union</i>
12	20	CAMBRIDGE SINGERS & RUTTER The John Rutter Christmas Album / <i>Collegium</i>
13	16	ORIGINAL LONDON CAST Les Miserables / <i>First Night</i>
14	RE	MATT REDMAN 10000 Reasons / <i>Kingsway</i>
15	17	SBTRKT SBTRKT / <i>Young Turks</i>
16	19	BEIRUT The Rip Tide / <i>Pompeii</i>
17	15	KURT VILE Smoke Ring For My Halo / <i>Matador</i>
18	13	DAVID LYNCH Crazy Clown Time / <i>Sunday Best</i>
19	RE	GHOSTPOET Peanut Butter Blues And Melancholy Jam / <i>Brownswood</i>
20	18	SOUL SURVIVOR Live 2011 - We Are The Free / <i>Kingsway</i>

CLASSICAL ALBUMS TOP 10

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA And The Waltz Goes On / <i>Decca</i> (ARV)
2	2	ANDREA BOCELLI Concerto: One Night In Central Park / <i>Decca/Sugar</i> (ARV)
3	3	THE ROYAL BAND OF H.M. MARINES Summon The Heroes / <i>Decca</i> (ARV)
4	4	JOHN RUTTER The Colours Of Christmas / <i>Decca</i> (ARV)
5	7	ANDRE RIEU Christmas With Andre Rieu / <i>Motif</i> (Delta/SonyDADC)
6	6	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Moonlight Serenade / <i>Decca</i> (ARV)
7	5	TENEBRAE/RPO/SHORT Mealar/A Tender Light / <i>Decca</i> (ARV)
8	9	KATHERINE JENKINS One Fine Day / <i>Decca</i> (ARV)
9	10	ANDRE RIEU Forever Vienna / <i>Decca</i> (ARV)
10	RE	KING'S COLLEGE CHOIR/WILLCOCKS Essential Carols / <i>Decca</i> (ARV)

INTERNATIONAL CHARTS

BY ALAN JONES



The closer we get to Christmas, the closer Christmas gets to world domination. The second Christmas in that sentence, of course, is Michael Bublé's seasonal stocking filler, which is pursuing its advent advantage with a vengeance. Holding at number one in the US, the album rebounds 2-1 in Canada, and dashes to the summit for the first time in New Zealand (8-1), Ireland (4-1) and

Australia (3-1). It improves widely, climbing in Norway (10-2), Austria (9-2), Hungary (3-2), Italy (3-2), Finland (14-3), Mexico (11-3), Germany (9-3), Denmark (6-3), Estonia (8-4), Sweden (17-5), South Africa (7-6), Switzerland (10-8), Spain (24-11), Flanders (26-15) and Wallonia (29-26), while debuting in Iceland at 16. It does, however, lose status in Portugal, where it dips 1-2.

As well as Bublé is doing, Adele's 21 is close behind and resurgent, with a combination of publicity from

its six Grammy nominations, ongoing singles success, the release of her Royal Albert Hall concert DVD, health concerns and its suitability as a Christmas gift all helping the LP to improve its standing. Remaining at number one in France, Mexico and Poland, it climbs 2-1 in Wallonia and 3-1 in Switzerland. It improves in the US (7-2), Canada (4-2), Germany (4-2), New Zealand (4-3), South Africa (4-3), Austria (8-5) and Finland (7-5), while re-entering the Icelandic chart at 10. In Hungary, it jumps 26-15 to

reach a new peak there. Her debut album 19 is also enjoying increased visibility, and its 48-35 jump in Mexico brings it a new peak there. The Live At Royal Albert Hall DVD/CD doublepack is mostly ineligible for the album chart, including in America, where it sold 96,000 copies last week to debut atop the video chart - but of the countries where it is allowed to compete in the album chart, it debuts in The Netherlands (number three), Germany (five), Italy (23), Poland (27) and Spain (30).

Rihanna's sixth album, Talk A Talk, got off to a good start last week, making the Top 10 in 12 countries - but it loses pole position in the three countries in which it entered at number one, falling 1-2 in Switzerland, 1-6 in New Zealand, and 1-14 in Austria. It loses ground in most other territories but climbs in Flanders (20-3), Wallonia (24-6), Japan (16-12) and Hungary (35-23), and adds debuts in Norway (number one), Croatia (seven), Portugal (14) and Finland (16).

CHARTS CLUB

Club charts are available on MusicWeek.com every Friday



UPFRONT



COMMERCIAL POP



URBAN

Nervo back same time, same place with We're All No One

ANALYSIS

BY ALAN JONES

Christmas comes but once a year – and so, apparently, do Upfront club chart Number Ones by Nervo. It's a year ago this very week since Nervo reached number one with Irresistible, featuring UK vocalist Ollie James. They mark the anniversary by returning to the summit – this time with We're All No One, on which they are accompanied by Dutch DJ

Afrojack and America's Steve Aoki. The track – a catchy electronic pop/dance delight serviced in 10 mixes from the likes of Dave Aude, Jungle Fiction, Hook N Sling and Nervo themselves – is a clear leader of the chart with an 8.02% victory margin over Sway's Still Speedin'.

Last week's number one Upfront title, Levels by Avicii, fades only slightly to dip to number three on that list, while rocketing 20-1 on the Commercial Pop chart. Its

success there, ironically, comes at the expense of the track which samples it – Flo-Rida's Good Feeling, which climbs 3-2, 15.40% in arrears.

Two songs are in the Top 10 of all three club charts this week: Light Up by Yasmin feat Shy FX & Ms. Dynamite climbs 8-4 Upfront, 7-5 Commercial Pop and 10-7 Urban; Sway's Still Speedin' is up 3-2 Upfront and 8-4 Commercial Pop, while holding at number one on the Urban chart for the fifth week in a row.

COOL CUTS TOP 20

POS	ARTIST / ALBUM / LABEL
1	NERO Reaching Out
2	RIZZLE KICKS Mama Do The Hump
3	PNAU Unite Us
4	MARTIN SOLVEIG & DRAGONNETTE FEAT. IDOLING Big In Japan
5	AVICII Levels
6	SWEDISH HOUSE MAFIA VS KNIFE PARTY Antidote
7	MICHAEL GOLFAN Resurrection
8	LOVERUSH UK! FEAT BRYAN ADAMS Tonight In Babylon
9	FATBOY SLIM Everybody Loves A Bootleg
10	THE WIDEBOYS FEAT. CLARE EVERS Reach Out Now
11	DOMINATORZ & BASSMONKEYS FEAT. AMANDA WILSON Don't Throw It Away
12	BOB SINCLAR FEAT. RAFFAELLA CARRA Far L'amore
13	DALEY Smoking Gun
14	A-TRAK & ZINC Stingray
15	AZARI & III Reckless (With Your Love)
16	ARKARNA Left Is Best
17	WILEY Boom Blast
18	MUNK & PEACHES You Can't Run From My Love
19	CARL LOUIS & MARTIN DANIELLE SAM
20	THE MILK B-Roads

URBAN TOP 30

POS	ARTIST / ALBUM / LABEL
1	1 6 SWAY FEAT. KANO Still Speedin' / 3 Beat/AATW
2	3 3 RIHANNA You Da One / Def Jam
3	2 7 FLO-RIDA Good Feeling / Atlantic
4	5 4 TONY AERO Super Hero / Blacktree
5	4 6 JASON DERULO Fight For You / Warner Brothers/Beluga Heights
6	NEW 1 T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN 5 O'clock / RCA
7	10 4 YASMIN FEAT. SHY FX & MS DYNAMITE Light Up (The World) / MoS
8	11 9 OFFICIAL Blah Blah / Urban Vibes
9	12 11 SKEPTA Hold On / 3 Beat
10	6 6 WRETCH 32 FEAT. ETTA BOND Forgiveness / Levels/MoS
11	9 6 TAILO CRUZ Troublemaker / 4th & Broadway
12	NEW 1 ALYSSA REID FEAT. JUMP SMOKERS Alone Again / 3 Beat
13	7 11 LABRINTH FEAT. TINIE TEMPALH Earthquake / Syco
14	19 8 STOOESHE Betty Woz Gone / One More Tune/Warner
15	18 3 MICHAEL JACKSON Immortal Megamix / Epic
16	NEW 1 BIG SEAN FEAT. CHRIS BROWN My Last / Mercury
17	17 12 LOICK ESSIEN Me Without You / RCA
18	15 12 BEYONCE Countdown/Love On Top / Columbia/Parkwood Ent
19	NEW 1 YOUNGMAN Who Knows / Polydar/Digital Soundbcy
20	13 10 PROFESSOR GREEN FEAT. EMELI SANDE Read All About It / Virgin
21	24 9 BEVERLEY KNIGHT Southern Freeez / Hurricane
22	16 4 EMELI SANDE FEAT. NAUGHTY BOY Daddy / Virgin
23	26 11 SUB JAMS FEAT. COZI Ricochet / 3 Beat
24	22 2 REBECCA FERGUSON Nothing's Real But Love / Epic
25	14 5 SNOOP DOGG FEAT. WIZ KHALIFA & BRUNO MARS Young, Wild & Free / Atlantic
26	8 9 RIHANNA FEAT. CALVIN HARRIS We Found Love / Def Jam
27	23 4 ORANGE HILL PRODUCTIONS/BUSY SIGNAL/FATMAN SCOOP/KANO Wine De Best / Entertainment/EPH
28	29 4 CIRCLE OF FUNK FEAT. LIFFORD Feelin It / Slipped Up Soul
29	25 9 TINCHY STRYDER FEAT. CALVIN HARRIS & BURNS Off The Record / 4th & Broadway
30	21 10 BLUEY ROBINSON Coming Back / RCA

UPFRONT CLUB TOP 40

POS	ARTIST / ALBUM / LABEL
1	4 4 NERVO FEAT. AFROJACK AND STEVE AOKI We're All No One / Positiva
2	3 5 SWAY FEAT. KANO Still Speedin' / 3 Beat/AATW
3	1 3 AVICII Levels / Island
4	8 4 YASMIN FEAT. SHY FX & MS DYNAMITE Light Up (The World) / MoS
5	11 3 LOVERUSH UK FEAT. CARLA WERNER Give Me Your Love 2012 / Black Hole
6	24 6 KARL G & JAMESIE FEAT. UNDERSOUND Can't Breathe (Part Two) / Born To Dance
7	19 3 YOUNGMAN Who Knows / Polydar/Digital Soundbcy
8	10 8 DOCTOR P FEAT. JENNA G Neon / One More Tune/Warner
9	14 2 STEVE SMART Memory / 3 Beat
10	17 3 SARVI Amore / White Label
11	18 2 CHASE & STATUS & SUBFOCUS FEAT. TAKURA Flashing Lights / MIA/Mercury
12	6 13 LAIDBACK LUKE VS EXAMPLE Natural Disaster / MoS
13	12 4 DENIZ KOYU Tung! / 3 Beat
14	29 3 GOLDLOCK & OCTAGON FEAT. ROSE X Unstoppable / Freehold Street
15	7 4 REESON Take It Off / White Label
16	NEW FOSTER THE PEOPLE Call It Want You Want / Columbia
17	31 2 ALYSSA REID FEAT. JUMP SMOKERS Alone Again / 3 Beat
18	NEW UTAH SAINTS V DRUMSOUND & BASSLINE SMITH What Can You Do For Me / MoS
19	5 3 FLO-RIDA Good Feeling / Atlantic
20	NEW MELISSA MOLINARO Dancefloor / Maleco
21	23 6 ALISSON & TURNER La Trumpeta Loca / Tokopi
22	21 2 SKREAM FEAT. SAM FRANK Anticipate / Columbia/Amuse/Tempa
23	NEW MARTIN SOLVEIG & DRAGONNETTE FEAT. IDOLING Big In Japan / 3 Beat
24	NEW STEVE FORTE RIO FEAT. LINDSEY RAY Slumber / Musical Freedom
25	NEW BEKKI CRUEL VS. THE CLONES U Can't Kiss Me / Loverush Digital
26	2 5 MOBY After/The Right Thing / Little Idiot
27	38 2 ANALOG PEOPLE IN A DIGITAL WORLD/VLADA TOMOVA Izlela Neda / Hysterical
28	37 2 PLANET PERFECTO KNIGHTS Resurrection / Perfecto
29	NEW L.B.ONE Popcorn / Arrested
30	NEW OAKENFOLD FEAT. TAMRA Sleep / Perfecto
31	33 3 THE SHRINK RELOADED & FLIP DA SCRIP Throw Ya Hands In The Air 2K11 / Loverush Digital
32	Re 8 RIHANNA FEAT. CALVIN HARRIS We Found Love / Def Jam
33	28 9 EXAMPLE Midnight Run / MoS
34	NEW NERO Reaching Out / MIA/Mercury
35	30 4 RENDEZVOUS The Murr / Moat
36	22 6 BENNY BENASSI FEAT. GARY GO Close To Me / AATW
37	NEW MIA DAHLI Need You Now / Perfecto
38	9 5 EMELI SANDE FEAT. NAUGHTY BOY Daddy / Virgin
39	25 4 COSMIC GATE & EMMA HEWITT Be Your Sound / Black Hole
40	NEW PRETTY GIRL ROCK It Ain't Love Until It Hurts / Audiotreaks

COMMERCIAL POP TOP 30

POS	ARTIST / ALBUM / LABEL
1	20 2 AVICII Levels / Island
2	3 4 FLO-RIDA Good Feeling / Atlantic
3	13 2 NERVO FEAT. AFROJACK AND STEVE AOKI We're All No One / Positiva
4	8 3 SWAY FEAT. KANO Still Speedin' / 3 Beat/AATW
5	7 4 YASMIN FEAT. SHY FX & MS DYNAMITE Light Up (The World) / MoS
6	16 3 ALYSSA REID FEAT. JUMP SMOKERS Alone Again / 3 Beat
7	1 6 KATY PERRY The One That Got Away / Virgin
8	NEW 1 R.I.O. FEAT. U-JEAN Turn This Club Around / London
9	19 2 ED SHEERAN Lego House / Asylum
10	22 2 RIHANNA You Da One / Def Jam
11	NEW 1 CEE LO GREEN Anyway / Warner Brothers
12	26 2 STOOESHE Betty Woz Gone / One More Tune/Warner
13	18 4 MICHAEL JACKSON Immortal Megamix / Epic
14	4 5 WRETCH 32 FEAT. ETTA BOND Forgiveness / Levels/MoS
15	29 2 NICOLA ROBERTS Yo-Yo / A&M
16	24 2 SKEPTA Hold On / 3 Beat
17	21 3 SARVI Amore / White Label
18	NEW 1 MARTIN SOLVEIG & DRAGONNETTE FEAT. IDOLING Big In Japan / 3 Beat
19	NEW 1 LADY GAGA Born This Way - The Remix (Album Sampler) / Streamline/Interscope/Konlive
20	NEW 1 STEVE SMART Memory / 3 Beat
21	15 9 RIHANNA FEAT. CALVIN HARRIS We Found Love / Def Jam
22	NEW 1 GUY SEBASTIAN FEAT. EVE Who's That Girl / 6 Degrees
23	2 3 MATT CARDLE Starlight / Columbia
24	NEW 1 UTAH SAINTS V DRUMSOUND & BASSLINE SMITH What Can You Do For Me / MoS
25	NEW 1 KIRSTY V IGOR BLASKA Green (Part One) / KB
26	11 7 THE SATURDAYS My Heart Takes Over / Polydar
27	NEW 1 T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN 5 O'clock / RCA
28	5 5 EMELI SANDE FEAT. NAUGHTY BOY Daddy / Virgin
29	10 4 VOX HALO FEAT. LADOLLA Criminal / Positiva
30	23 6 TAILO CRUZ Troublemaker / 4th & Broadway



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	9	4		RIHANNA FEAT. CALVIN HARRIS We Found Love / <i>Def Jam</i>	3989	9.89	72.22	3.44
2	3	5	1		OLLY MURS Dance With Me Tonight / <i>Epic/Syco</i>	3632	27.98	67.2	27.56
3	2	21	16		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger / <i>A&M/Octone</i>	4127	-3.71	64.7	-0.75
4	4	7	10		ED SHEERAN Lego House / <i>Asylum</i>	3386	14.82	53.85	13.14
5	12	4	25		KATY PERRY The One That Got Away / <i>Virgin</i>	2580	27.98	52.35	47.26
6	6	11	45		KELLY CLARKSON Mr Know It All / <i>RCA</i>	3310	-3.27	42.03	-6.08
7	5	5	29		AMY WINEHOUSE Our Day Will Come / <i>Island</i>	2127	5.4	41.65	-8.72
8	7	10	37		DAVID GUETTA FEAT. USHER Without You / <i>Positiva/Virgin</i>	2233	-0.71	41.03	-0.63
9	10	4	5		FLO-RIDA Good Feeling / <i>Atlantic</i>	1701	11.69	40.48	7.63
10	9	3	22		BEYONCE Love On Top / <i>Columbia/Parkwood Ent.</i>	1350	33.11	39.85	-0.52
11	8	18	68		PIXIE LOTT All About Tonight / <i>Mercury</i>	2565	-0.54	39.06	-3.05
12	18	3	20		LADY GAGA Marry The Night / <i>Interscope</i>	1318	11.19	36.33	12.34
13	16	10	32		PROFESSOR GREEN FEAT. EMELI SANDE Read All About It / <i>Virgin</i>	1813	-5.87	34.97	1.19
14	14	12	7		COLDPLAY Paradise / <i>Parlophone</i>	2733	-2.08	33.05	-6.21
15	41	3	3		LLOYD FEAT. ANDRE 3000 & LIL WAYNE Dedication To My Ex (Miss That) / <i>Interscope</i>	1053	88.04	32.93	57.41
16	15	11	57		GYM CLASS HEROES FEAT. ADAM LEVINE Stereo Hearts / <i>Decaydance/Fueled By Ramen</i>	1452	-10.59	31.72	-9.58
17	27	3	55		JAMES MORRISON FEAT. JESSIE J Up / <i>Island</i>	1656	16.29	31.58	22.21
18	20	9	17		LMFAO Sexy And I Know It / <i>Interscope</i>	1258	0.96	31.18	-0.16
19	11	3	93		CEE LO GREEN Anyway / <i>Warner Brothers</i>	1177	33.45	30.47	-16.41
20	21	7	53		JLS Take A Chance On Me / <i>Epic</i>	2560	-8.93	29.81	-2.52
21	13	10	60		THE WANTED Lightning / <i>Global Talent/Island</i>	2577	-8.29	28.51	-19.35
22	19	8	11		LABRINTH FEAT. TINIE TEMPAH Earthquake / <i>Syco</i>	1061	-1.85	28.17	-11.05
23	23	4	6		T-PAIN FEAT. WIZ KHALIFA & LILY ALLEN 5 O'clock / <i>RCA</i>	766	10.37	27.96	-1.13
24	29	6	9		JESSIE J Who You Are / <i>Island/Lava</i>	1342	33.53	27.46	7.86
25	51	1	2		THE X FACTOR FINALISTS 2011 Wishing On A Star / <i>Syco</i>	1382	0	26.83	0
26	32	7	21		BRUNO MARS It Will Rain / <i>Elektra</i>	1797	12.31	26.64	14.83
27	135	1			MICHAEL BUBLE Cold December Night / <i>Reprise</i>	299	0	26.43	0
28	22	2	13		KELLY ROWLAND FEAT. THE WAV.S Down For Whatever / <i>Wotown/Island</i>	1264	16.28	26.28	-10.55
29	17	7	31		CHARLENE SORAIA Wherever You Will Go / <i>Peacock</i>	1798	-5.32	26.15	-20.2
30	38	29			PITBULL FEAT. NAYER, AFROJACK & NE-YO Give Me Everything / <i>J</i>	1141	9.4	25.65	19.71
31	31	3			MATT CARDLE Sterlight / <i>Columbia</i>	1522	20.7	25.65	8.18
32	24	19	36		OLLY MURS FEAT. RIZZLE KICKS Heart Skips A Beat / <i>Epic/Syco</i>	1342	-13.48	25.27	-6.82
33	42	41	51		ADELE Someone Like You / <i>XI</i>	1131	-1.74	23.36	14.79
34	35	3	18		JASON DERULO Fight For You / <i>Warner Brothers/Beluga Heights</i>	1102	32.29	23.01	2.13
35	33	2	49		RIHANNA You Da One / <i>Def Jam</i>	779	-3.11	22.52	-1.66
36	28	24	71		BEYONCE Best Thing I Never Had / <i>Columbia/Parkwood Ent.</i>	1710	-4.74	22.27	-13.58
37	RE				CARO EMERALD Stuck / <i>Dramavox/Grand Nona</i>	520	0	21.56	0
38	52	1	30		EXAMPLE Midnight Run / <i>Ko!</i>	761	0	20.5	0
39	50	2	8		AVICII Levels / <i>Island/Universal</i>	885	30.34	20.81	13.1
40	NEW				PAUL CARRACK Thinking About You (This Christmas) / <i>Carrack UK</i>	128	0	20.32	0
41	46	5	80		THE WANTED Warzone / <i>Global Talent/Island</i>	1033	3.51	20.26	3.79
42	30	16	52		BRUNO MARS Merry You / <i>Elektra</i>	1360	-8.24	19.98	-18.85
43	40	49	77		ADELE Rolling In The Deep / <i>XI</i>	1057	-12.72	19.87	-6.93
44	26	3	98		ADELE Rumour Has It / <i>XI</i>	753	-2.08	19.87	-23.25
45	48	6			SNOW PATROL This Isn't Everything You Are / <i>Friction</i>	534	-35.74	19.54	5.05
46	34	2	43		EMELI SANDE FEAT. NAUGHTY BOY Daddy / <i>Virgin</i>	973	13.27	18.94	-16.82
47	RE				THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York / <i>Warner Brothers</i>	1166	0	18.85	0
48	43	18	27		CHRISTINA PERRI Jer Of Hearts / <i>Atlantic</i>	1523	-7.36	18.73	-6.07
49	47	25			KATY PERRY Last Friday Night (T.G.I.F) / <i>Virgin</i>	965	-7.48	18.52	-2.22
50	RE				JAMES MORRISON I Won't Let You Go / <i>Island</i>	1573	0	17.34	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, 2LR-FM, 6 Music, 5.8 Capital FM, 6.6 Trent FM, 6.6 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 Anter FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Solihull, BBC Radio Swindon, BBC Radio Ulster, Bearcat FM, Choice FM London, Citybeat, 5.8 Capital FM, City 96.3, City 103.4, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast, 103.4 FM, Galaxy Yorkshire, Galaxy Radio Gold, Hallam FM, Heart 100.5, Heart 101.5, Heart 102.2, Heart 102.4, 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Thursday, April 26th



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CHARTS ANALYSIS



SINGLES

■ BY ALAN JONES

X Factor 2011 winners Little Mix are on schedule to top the single chart on Sunday, with their debut single Cannonball racking up digital sales of more than 68,000 by midnight on Monday. It's a fairly slow start by X Factor standards but coronation singles typically do most of their business in physical form, and the CD of Cannonball had still not hit the shops at the time of writing. Irish singer/songwriter Damien Rice's original 2003 recording of the song - which got to number nine after Welsh teacher John Adams performed it on The X Factor in October - re-enters at number 11.

The only other Top 40 debut in prospect this weekend is also X Factor related - 2006 winner Leona Lewis' cover of Nine Inch Nails' Hurt is currently ranked at number three. Sandwiched between Little Mix and Lewis is Paradise by Coldplay. One of two songs the band performed on The X Factor final on Sunday, Paradise jumps from number seven, having made the Top 10



MIDWEEK NO.1

Little Mix:
Cannonball

for the first time on Sunday.

After two weeks at number two, Olly Murs' latest single, Dance With Me Tonight took advantage of a very soft market to climb to number one on Sunday. How soft? Well, the track sold just 46,584 copies last week, the lowest tally for a number one single since Taio Cruz's Break Your Heart topped the list for the third and last time 114 weeks ago, in October 2009, on sales of 42,746. Dance With Me Tonight's 1.52% share of the singles market is the lowest ever

for a number one (Cruz's single, for the record, took 1.85% of the market in the week in question).

In an unusually closely-packed top five, The X Factor Finalists' Wishing On A Star dipped 1-2 (40,069 sales); Dedication To My Ex (Miss That) debuted at number three for Lloyd feat. Andre 3000/Lil Wayne (39,657 sales); We Found Love dipped 3-4 for Rihanna feat. Calvin Haris (38,665 sales); and Good Feeling fell 4-5 for Flo-Rida (37,722 sales).

Mariah Carey's All I Want

For Christmas Is You leapfrogged over The Pogues feat. Kristy MacColl's Fairytale Of New York to become the top seasonal song in a Top 75. Moving 27-12, Carey's classic, originally a number two hit in 1994, records its best digital sales ever - 24,620. Fairytale Of New York jumps 23-15, with sales of 20,230. Of the 12 other Christmas songs in the Top 75, the prime mover was Justin Bieber's Mistletoe, which reached number 21 when first released in October, and rebounded 122-23 (13,256 sales) on Sunday.

Sway scored his first Top 20 hit with Still Speedin' debuting at number 19 (16,823 sales), while Amy Winehouse's posthumous number one album, Lioness: Hidden Treasures spawned its second hit with a cover of Ruby & The Romantics' 1963 number 38 hit Our Day Will Come debuting at number 29 (11,964 sales), three months after Tony Bennett duet Body And Soul got to number 40.

Overall singles held up well, dipping just 0.76% week-on-week to 3,067,096 - 9.82% above same week 2010 sales of 2,792,867.

ALBUMS

■ BY ALAN JONES

Christmas is less than two weeks away, and to prove it sales of albums reached a new 2011 high last week at 4,841,461 - a 19.04% increase week-on-week - with five albums selling more than 100,000 copies for the first time this year. The bad news, however, is that it was the 25th week in a row that sales were below same week 2010 levels. The shortfall last week was 6.50%: 5,178,059 albums were sold in the comparable 2010 week. Year-to-date, album sales are off 5.21%.

Sales will continue their upwards trajectory this week - the first (Tuesday) midweek sales flashes show growth of 14% week-on-week, with Michael Bublé's Christmas roaring back to the summit four weeks after it first got there. With sales of more than 78,000 between midnight on Saturday and midnight on Monday, Christmas is also certain to sell more copies this week than any album in any week in 2011 - and with Bublé's 90 minute spectacular Home For



MIDWEEK NO.1

Michael Bublé:
Christmas

Christmas being screened by ITV on Sunday, it will go even more stratospheric next week. Last Sunday, Christmas held at number two, on sales of 189,659. That's the highest weekly tally yet for the album, which has spent seven straight weeks in the top five, while racking up sales of 685,964 copies.

On a more poignant note, last week's top seller was Lioness: Hidden Treasures, the posthumous third album by Amy Winehouse. Debuting atop the chart on sales of 194,966, it made the fourth biggest start of the year, and is the second number one album for Winehouse, who spent three weeks at number one

with her second album, Back To Black in 2007, a further week at number one in 2008 with the deluxe edition of that album, and three weeks at number one earlier this year when, following her death, sales of the two editions were combined for chart purposes.

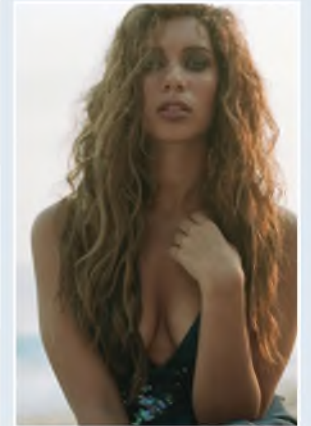
Although introductory single Nothing's Real But Love peaked at number 10, 2010 X Factor runner-up Rebecca Ferguson's first album Heaven fared much better last week. Debuting at number three on sales of 128,458, it is the 26th Top 10 album by an X Factor act. 2009 runner-up Olly Murs also continues to prosper, with his second album, In Case You Didn't Know dipping 1-4, with sales of 113,394 copies, as its second single, Dance With Me Tonight, climbs to number one. 2008 runners-up JLS are also doing fine, with their third album, Jukebox, falling 11-12, while selling a further 46,638 copies. With all these runners-up doing so well, the new 2011 runner-up Marcus Collins, can look to the future with confidence.

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

- LITTLE MIX Cannonball Syco
- LEONA LEWIS Hurt Syco



- DAMIEN RICE Cannonball East West
- MICHAEL BUBLÉ Christmas (Baby Please Come Home) Reprise
- COLDPLAY Fix You Parlophone
- TEMPLECLOUD One Big Family Black Sheep/Hearnoevil/Polydor
- WRETCH 32 FEAT. ETTA BOND Forgiveness Levels/Ministry of Sound
- JOHNNY CASH Hurt Mercury
- COLDPLAY Charlie Brown Parlophone
- COLDPLAY Every Teardrop Is A Waterfall Parlophone
- DAVID GRAY This Year's Love East West
- ALOE BLACC I Need A Dollar Epic
- COLDPLAY Viva La Vida Parlophone
- JLS FEAT. DEV She Makes Me Wanna Epic
- MOSHI MONSTERS JINGLE CREW Moshi Twistmas Mind Candy

UK ARTIST ALBUMS CHART

- JAI MCDOWALL Believe Sony
- SMITH & BURROWS Funny Looking Angels B-Unique



- SLOW MOVING MILLIE Renditions Island

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

Source: Official Charts Company

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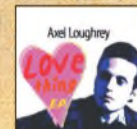
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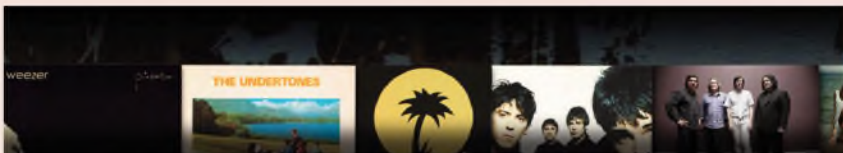
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◀ A RUSH OF BLOOD
The good folks at BBC Radio 2 haven't half been hanging out with some famous types of late. Head honchos Jeff Smith and Bob Shennan met with Jo Whiley and Coldplay at the band's teeny, intimate Radio 2 In Concert gig at London's Dingwalls last week. And then just a day later, the station's assistant producer Lisa Smith had a rather Christmassy encounter with that Figaro of festivity, Michael Buble.

Lisa explains: "Jo Whiley and I went backstage just before the show started, and Michael came bouncing up to me and said 'did you do this just for me?' I replied, that yes, it was all for him. "He said: 'You look so cute, can I use you? I'll follow you out on stage, and look scared'. So I did. I'm assuming I did quite well in my stage debut as I got a big kiss before my exit. I saw him later as he ran off the stage and gave me a wink, and vanished into the night.

"What an ending for our In Concert year! It was such a good show and I hope I make the Red Button from 10pm on 22 December so my family can watch it over Christmas – my Mum is gonna love it! A Christmas tale I'm sure I'll be telling for years!"

KEY SONGS IN THE LIFE OF...

Lauren Kreisler
Brand Manager
Official Charts Company



First record you remember buying?
Is this where I have to pretend to be cool? Nah. First album I owned – Kylie. First one bought with my own pocket money – a 7" of the Neighbours theme tune from Hot Waxx Records in Warrington, oh yes, and I bought a Todd Landers button badge to go with it. It was acceptable in the 80s...

Last track you downloaded?
The last song that made me dive on my laptop to playlist it on Spotify was Joan Armatrading – Love and Affection, after seeing it on Top Of The Pops:1976 on BBC4.

What track would you have played at your funeral? Together In Electric Dreams – Phil Oakey & Giorgio Moroder. It would have to be a full on Guilty Pleasures-style spectacular with Sean Rowley on the decks, confetti cannons and dancing in the aisles compulsory.

What is (or would be) your karaoke speciality? Dolly Parton – 9 to 5. Can also bust out a pretty mean Björk – It's Oh So Quiet, though I tend to sound more Welsh than Icelandic... it's a fine line.

What song was (or might be) the 'first dance' at your wedding? Stevie Wonder – For Once In My Life is in the running.

Recommend a track Music Week readers might not have heard but should go and listen to right now (can be an oldie if you like)? Nancy Sinatra – Good Time Girl makes me dance around my bedroom.

And finally, what's your favourite single/track of all time? Nooooo, I've never been able to answer this one! Perhaps Freda Payne – Band of Gold.

Photo: Mark Allan

▶ 30 YEARS OF HURT (THE MORNING AFTER)
This year's version of the annual, famous PPL Christmas Drinks held a special significance – it was Fran Nevkla's last as the society's CEO. And considering it was Nevkla who founded the event three decades ago whilst at Warner, it was good to see the exec remind the room that, as he continues as PPL's chairman, he's not going anywhere quite yet. Pictured here are PPL's Dominic McGonigal, Manfred Mann's Tom McGuinness and Nevkla himself – McGuinness turned 70 on the day and received a special PPL cake in celebration.



ARCHIVE

MUSIC WEEK December 15 – 1984



Band Aid's Do They Know It's Christmas is hailed a success as landslide sales sets the course for a mountain of food to be sent to Ethiopia. The charity hit is on the way to becoming Britain's **biggest selling single** ever...

Channel Four's 4 What It's Worth makes the front page as it investigates the source of a pirated **Bob Marley Legends** cassette. Best to nip that in the bud before it gets out of hand... The government speaks out against **illegal radio** broadcasts... An ongoing dispute between former publishing partners **David Platz** and **Howard Richmond** continues and reaches the High Court... The "high-flying" **Sheffield Wednesday** footballers are trying to score in the charts as well as the league with Arista single 'We Are The Owls'. The B-side? 'We Love Sheffield Wednesday', obviously.



SINGLES TOP 5 15.12.84

POS	ARTIST	SINGLE
1	VARIOUS	The Hits Album
2	VARIOUS	Now That's What I Call Music 4
3	WHAM!	Make It Big
4	ULTRAVOX	The Collection
5	FRANKIE GOES TO HOLLYWOOD	Welcome To The Pleasuredome

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ALBUMS TOP 5 15.12.84

POS	ARTIST	ALBUM
1	BAND AID	Do They Know It's Christmas?
2	WHAM!	Last Christmas
3	FRANKIE GOES TO HOLLYWOOD	The Power Of Love
4	PAUL MCCARTNEY & THE FROG CHORUS	We All Stand Together
5	MADONNA	Like A Virgin

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NEW RELEASES RECOMMENDED 15.12.84

Gary Glitter's *Boys Will Be Boys* gets the coveted three star prize. *Music Week* speaks of Glitter's 'deserved' comeback as the singer promotes single *Another Rock And Roll Christmas*. "He is one of pop music's great over-the-top showmen"

reads the mag, well before the singer crashed into infamy. The other three stars in *Music Week's* General album category goes to Linda Ronstadt's *Lush Life*, which is describes as "another superbly stylish album".

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▼ BRAIN SUPREME

In a closely fought battle of wits and musical madness, first place victory at the fifth annual Pop! The Question Christmas quiz was clinched by the 'Tits McGee' team, representing Snapper Records and friends. The Academy Music Group event, which this year raised over £2,000 for the Teenage Cancer Trust, was hosted by presenter Iain Lee and attended by Radio 2's Janice Long, Steve Guest PR, Live Nation, NME, Paul Smith press office, Proper Productions, Sony Music, EMI, Raw Power Management, Music Glue and Emma Reynolds Marketing. The Music Week/Intent Media team managed a respectable joint third place. Pictured with Iain Lee (centre) are Tits McGee (L-R, Richard Beeching, Anna Penfold, Kate Penfold and Richard Sumner); front row, organisers Justine Fancy and Louise Kovacs from AMG.



► PRYDZ IN ONE'S APPEARANCE

EMI towers are buzzing from two recent signings – both of which prompted the top quality plonk to come out. Bastille signed to EMI Music's Virgin Records label at EMI's London headquarters. Pictured left to right: Mark Furman (Business Affairs Director, Virgin Records), Bastille band members Chris 'Woody' Wood, Will Farquarson, Kyle Simmons, Dan Smith, Nick Burgess (VP A&R, Virgin Records), Polly Comber (manager of Bastille), Josh Smith (lawyer for Bastille), Miles Leonard (President Parlophone and Virgin A&R Labels), Claire O'Brien (VP Marketing, Virgin Records), Debra Geddes (Senior Director, EMI Artist Publicity), Manish Arora (VP Promotions and Press, Virgin Records).

And dance superstar Eric Prydz has joined EMI Music's Virgin Records. Pictured (inset) left to right: Miles Leonard (President Parlophone and Virgin A&R Labels), Eric Prydz, Jason Ellis (Director of A&R, Virgin Records), Michael Sershall (manager of Eric Prydz).



FABLED LABELS

Founded: 1984
Key artists: Beastie Boys, LL Cool J, Jay-Z, Rihanna, Kanye West, Ne-Yo



The most influential rap and hip-hop label in the world was born in the dorm room of Rick Rubin. The now legendary record producer co-founded the venture with entrepreneur Russell Simmons at New York University. The first single to carry the Def Jam Recordings logo was It's Yours from T La Rock and hip hop DJ Jazzy Jay in 1984. The first releases with Def Jam Recordings catalogue numbers were LL Cool J's I Need A Beat and Beastie Boys' Rock Hard in the same year. The success of the singles lead to a distribution deal with CBS Records, which later became Sony Music Entertainment.

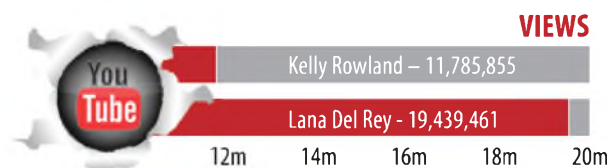
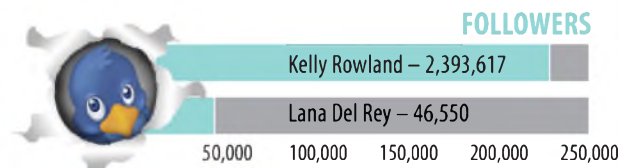
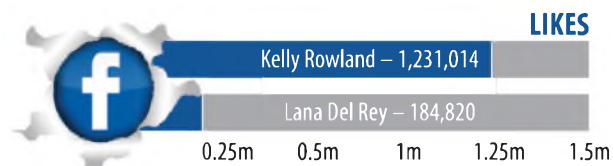
PolyGram bought Sony's 50% stake in the label in 1994 as Def Jam ran into financial troubles. In 1998 Def Jam and the rest of the PolyGram family merged into Universal Music Group, which would later group the label with Island Records to form The Island Def Jam Music Group..

Def Jam's most prominent recent president has been none other than Jay-Z who launched successful acts such as Rihanna, Ne-Yo and Kanye West until 2007 when he stepped down from the top position but remained with the label as a recording artist.



DID YOU KNOW: Def Jam's first and only thrash metal band was Slayer, which the label signed in 1986.

SOCIAL STANDING Official fan pages go head-to-head



Kelly Rowland VS Lana Del Rey



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Origination/printing by Headley Brothers, Invicta Press, Queens Road, Ashford, Kent TN24 8HH

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How can you lie there and think of England / When you don't even know who's in the team?

A black and white portrait of Jackie Leven, a man with long, dark hair, looking slightly to the right. He is wearing a plaid jacket over a white shirt and a dark turtleneck. The background is dark and textured.

JACKIE LEVEN

June 18th 1950 ~ 14th November 2011

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