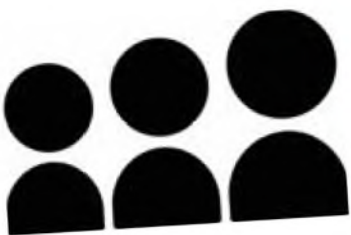


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02 Space in the race
The return of Myspace: can it really compete with Spotify and Vevo?



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Cooking Vinyl founder and MD Martin Goldschmidt on a bumper year for the indie



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Music Week investigates what was played on radio in Q3 - and what it means for the industry

GENRE

BY PAUL WILLIAMS & TIM INGHAM

Radio 1 is anticipating the arrival of a flurry of popular new British guitar bands – as the statistics suggest they can't come soon enough.

Universal Music UK CEO and chairman David Joseph said at the Radio Festival in Salford last week that the major only considers it has 'broken' an album artist when their debut record hits 100,000 sales.

Alas, only one debut record released this year from a British guitar band has achieved that goal: Mercury Prize winner *An Awesome Wave* by Alt-J (pictured), on indie label Infectious, which reached the magic 100k mark last week.

The Island-issued *Every Kingdom* by Ben Howard has sold more than double that figure, according to Official Charts Company data, but was released in October 2011, whilst solo act Michael Kiwanuka's Polydor debut - released in March - has just topped 100,000.

Last year, new debut albums from British guitar acts selling in excess of 100,000 units included The Vaccines' *What Did You Expect From The Vaccines?* (Columbia), Ed Sheeran's + (Asylum/Atlantic) and Matt

BRITAIN SUFFERS DROUGHT OF SUCCESSFUL NEW GUITAR BANDS IN 2012 • WILL RADIO 1 COME TO THEIR RESCUE?



Cardle's *Letters* (Columbia), as well as Noel Gallagher's solo LP (*Sour Mash*) and Beady Eye's *Different Gear*, *Still Speeding*.

"Guitars have reached a nadir in the last year or so, and now the favour's going to swing back their way," Radio 1 and 1Xtra head of music George Ergatoudis told *Music Week*. "In around 2006 to 2008 the audience started getting

a bit sick or bored of British guitar music and became more interested in pop, dance and certainly British urban artists.

"Now we're starting to see it's becoming more difficult for UK urban artists to emerge – I think that will become a trend - and pop music is starting to go back into decline. We're talking about two or three years before guitar

music is going to be in a seriously healthy position. But the public appetite for guitar bands is definitely building back up – now it's about finding the acts."

The biggest-selling debut UK album of 2012 is Emeli Sandé's *Our Version of Events* (Virgin) - which is also the biggest-selling LP overall, nudging close to 900,000 sales. Maverick Sabre's

Lonely Are The Brave (Mercury) is the second-biggest debut album from a British or Irish act this year, comfortably over 200,000 sales.

Meanwhile, Alt-J's *An Awesome Wave* is only the 10th introductory album this year by a UK or UK-signed act to reach six figures domestically, making 2012 one of the worst years in recent times for homegrown debuts – something Joseph made special note of during his Radio Festival Q&A.

With just six weeks of 2012 to go, it is unlikely this year will be able to come anywhere near to matching the total of 19 debut albums by UK or UK-signed acts which reached the sales landmark in 2011. Led by Island/Lava's Jessie J and Ed Sheeran, that represented a huge recovery from the year before when only a paltry nine homegrown acts broke through the 100,000 mark.

In 2009 19 hit the benchmark, while in 2006 it was 25. In 2007, 28 made it and it was 25 in 2008.

Mercury's Jake Bugg could join the 2012 breakthrough list shortly with his self-titled debut reaching 88,735 UK sales last week, while Syco act Jonathan & Charlotte's *Together* is just behind on 85,728.

■ Music Week's Radio Festival report - pages 17 and 18

One Direction make more US history with *Take Me Home*



One Direction have become only the third UK group in history to score two US No 1 albums in a calendar year.

The band's second Syco/Columbia set *Take Me Home* was set to enter the Billboard 200 at 1 this week as Music Week went to press with first-week sales estimated at between 525,000 and 575,000 units. On its opening day alone it shifted 330,000 copies, according to

Nielsen SoundScan, with its week-one tally expected to be bettered only this year by those of Taylor Swift's *Red* (1.2 million) and Mumford & Sons' *Babel* (600,000).

Take Me Home's chart-topping feat follows their introductory album *Up All Night* starting at No.1 in March, the first debut by a UK band to enter the Billboard countdown in first place. It has since

surpassed 1 million US sales and is the year to date's third top seller behind Adele's 21 and Taylor Swift's album.

With two US No1 albums now in 2012, One Direction become only the third British group to achieve double Billboard 200 chart-toppers in the same year. The feat was previously done by The Beatles in 1965, 1966 (three albums), 1968, 1969 and 1996, while Led

Zeppelin managed it in 1970. Among solo UK acts, Elton John followed in 1973, 1974 and 1975 (three albums) and One Direction's Syco colleague Susan Boyle did the same in 2010.

Take Me Home has also debuted at No.1 in a number of other countries, including Australia, the Netherlands, Norway and Sweden, and is expected to top the charts in around two-dozen territories.

NEWS

EDITORIAL

Taking a Chance on guitar bands – why there's still life, Jim



IT'S INARGUABLE: George Ergatoudis is absolutely right when he says the popularity of British guitar bands has "reached a nadir". Some will blame quality, some will blame piracy, and as sure as eggs is eggs, some will blame George himself.

Regardless, when the music boss of such an influential radio station acknowledges this devastating pattern in a nervy climate, it's going to become an infectious point of view. (Not an Infectious one though; that label's busy bucking the trend.)

Using David Joseph's 100,000 unit threshold as a barometer, this year's album sales do not make pleasant reading for fans of six-string-wielding mobs. There's a Mumford here and a Florence there – whether or not we're still counting the Machine. The Vaccines' second album hasn't done bad at all. But in amongst 70-odd acts, that's pretty much it for British guitar bands.

My personal take? This drought is less to do with talent or trends, and all to do with patience. It's very rare for truly seminal British guitar albums to emerge in a band's nascent years and the major labels generally – understandably – don't have the natural perseverance or, frankly, the money to let indie acts suffer a commercial dip or stagger gradually towards brilliance.

"Jim Chancellor gawped in awe at The Maccabees six years ago. Their third album just surpassed the 100,000 sales mark. The lesson? Patience pays."

That's why excellent, mature rock acts like Frightened Rabbit release two albums on indie Fat Cat before graduating to Warner. And why Frank Turner builds and builds on Xtra Mile/PIAS before giving a Polydor JV a go. The independents as patient career incubators. T'was ever so.

Except, that is, for one beaming example. Fiction boss Jim Chancellor's faith in The Maccabees has always been charming, but you could hardly call it commercially inspiring. Earlier this year, he told me of the first time he saw the band back in 2006, when he and his A&R chief Alex Close shoulder-wiggled to the front of the stage and gawped in awe like hyped-up school kids.

The band's first album, *Colour It In* (2007), has to date shifted around 35,000 copies – quite a way off Joseph's magical six figures. Their follow-up, 2009's *Wall Of Arms*, is closer to 70,000. A stellar jump, but not exactly a breakthrough.

By this stage, I'm willing to bet that Chancellor – who also helped send Elbow's career into orbit – was under a little pressure from above. These are not knockout major label figures.

Yet there it is: this year's excellent *Given To The Wild* (on which BMG snapped up publishing – the insightful scamps) has finally, heart-warmingly topped the 100,000 mark.

This is important; not just to the group, who have grown into one of UK alternative music's brightest and best hopes, nor to British rock in general, which is still clearly painfully wounded.

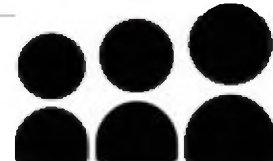
No, it is vital to guitar bands' value amid the internal culture of the biggest major label in the world. Jim Chancellor's protective faith in a group he so adores proves that nurturing an indie band's career with enduring TLC can pay dividends – even in Kensington.

For those who still get a kick out of the kinship and thrill of following a brilliant guitar act's progression from spiky debutants to all-out national treasures, I for one salute him.

Tim Ingham, Editor

COULD A FAMILIAR NAME BE NEXT KING OF STREAMS?

New Myspace: 'The biggest music library in the world'



DIGITAL

BY TOM PAKINKIS

It has a licensed music catalogue that rivals Spotify and twice as many licensed music videos as Vevo. No, this isn't the latest streaming start-up; it's the new Myspace.

The previously crest-fallen social entertainment platform caught many music fans off guard in September with a relaunch video demonstrating a stylish interface with music streaming, playlist creation and internet radio among its features.

But, behind the scenes, Myspace also has deals in place with 20,000 independent record labels and all three major labels. It amounts to an in-browser service offering around 15 million licensed tracks and 100,000 music videos.

"Our library is very substantial, definitely from the point of signed label music," said Chris Vanderhook, COO of Specific Media, the ad firm that bought Myspace for \$35m last year. "I'd say our catalogue, is pretty similar to someone like Spotify's from a signed label music perspective."

"But the real robustness comes from the unsigned artists," he added. "We have relationships with 5 million unsigned artists, who've uploaded over 27 million songs, which pushes our catalogue to 42 million, which is why we have the biggest music library in the world."

The numbers are similarly substantial when it comes to Myspace's music video haul, which boasts double the amount currently being advertised by Vevo.

"The licensed music video number is around 100,000 but if you look at total music videos available there's around 2.6 million," said Specific Media



Spacemen three: Tim Vanderhook, Chris Vanderhook and Justin Timberlake unveil the new Myspace at an employee launch event

CEO Tim Vanderhook.

There are 14.2m artists on Myspace in total, 48,000 of which are signed to major labels and 86,500 of which have indie deals.

"The depth of content available is like an endless sea and I think that's what's unique – how much is actually there and then the way we're surfacing it to consumers," he added.

"Our catalogue is pretty similar to someone like Spotify's from a signed label music perspective"

CHRIS VANDERHOOK, MYSPACE

Another driving objective for the Vanderhooks – along with Justin Timberlake, who has an ownership stake in the new Myspace – is to forge a more powerful link between artists and fans, providing more data to labels.

"The labels look at this and are extremely excited, not just in terms of design but what we are going to be providing for them," said Chris Vanderhook. "Labels often have no idea who buys their music. They don't handle the transaction."

"For us, a big thing that we're providing for labels and to the artists themselves is the actual

analytics. That's the number of listens but also the very valuable analytics about who the most influential fans of particular artists and they do see all the possibilities of where that can go."

"For now the platform is ad-supported and we want to provide a home for an artist, who might belong to a label but they want to simplify everything they do."

By supporting artists in this way, The Vanderhooks believe that the new Myspace could attract a sizable user-base.

"We believe that there's no-one out there servicing them in a way that really satisfies their needs," said Tim Vanderhook.

"We think that the opportunity is enormous and could potentially go into the hundreds of millions of consumers globally."

According to a leaked investor presentation from Specific Media, Myspace could use its song library to challenge the current crop of streaming services more directly in the near future.

With Pandora and Spotify cited in the document specifically, a Myspace mobile subscription streaming service is slated for launch in Q2 2013, while an e-commerce solution for music downloads, ticketing and merch was said to be planned for the second half of next year.

ASHCROFT SAYS UK COLLECTING SOCIETY HAS OTHER 'BETTER' OPTIONS THAN PAN-EU HUB

PRS snubs Armonia despite Google deal

LICENSING

BY TIM INGHAM

UK collecting society PRS for Music will not join EU licensing group Armonia, even though the 'hub' has just signed a deal with Google for the rights to 5.5 million songs.

The likes of SACEM (France), SGAE (Spain; also representing Sony Latin, Peer Latin and SPA) and SIAE (Italy) plus Universal Music Publishing International have come together under the Armonia banner to facilitate pan-European licensing.

This week, the group announced that an agreement had been reached with the Google Play service to license their repertoire to customers across all of Europe and for certain repertoires, Eurasian nations, the Middle-East and Arabian peninsula, Africa and the Indian Sub-Continent.

Armonia says it offers a single point of entry for the use of repertoires in line with the objectives of transparency and efficiency of the recent draft Directive of the European Commission.

The hub gathers the works, the rights of which are managed by SACEM, SGAE, SIAE and UMPI. Users are thus offered the facility to obtain more easily multi-territory licences to use



Playing away: Armonia will license its members' repertoire to Google Play across Europe and beyond



their repertoire. The group says this "one-stop shop addresses online exploitation and/or mobile uses over a territory of 31 countries".

However, whilst PRS applauded the agreement, the firm told *Music Week* that it has its eye on other solutions and potential rival rights 'hubs' that may emerge in future.

Robert Ashcroft, chief executive of PRS for Music, said: "We have no plans to join the

Armonia licensing venture, but welcome the news that pan-European licensing is becoming easier for users.

"PRS for Music is, however, working with other partners across the EU to develop licensing and processing hubs that will deliver a better service to our members and improve access to repertoire for licensees in line with the provisions of the new draft directive on Collective Rights Management."

"We have no plans to join the Armonia licensing venture, but welcome the news that pan-European licensing is becoming easier for users"

ROBERT ASHCROFT, PRS FOR MUSIC

Andrew Jenkins, EVP, Asia Pacific Region and Industry Affairs at Universal Music

Publishing, said of the Google deal: "UMPG is proud to be part of the first joint publisher and multi-society licensing hub in Europe.

"While others seek to license single company or single society repertoires on a multi-territory basis in the digital space, Armonia is the only significant, operational multi-repertoire digital licensing hub in Europe and is a natural extension to SACEM and Universal's dual repertoire licensing hub deal.

"I am delighted that we have been able to conclude this ground-breaking deal with Google Music. SACEM, SGAE and SIAE are to be congratulated on their forward-thinking approach and other societies and publishers should consider bringing their repertoires into the Armonia hub.

"This is the future and Universal Music Publishing, SACEM, SGAE and SIAE are leading the way."

PRS this week welcomed steps taken to begin the implementation of Dr Richard Hooper's recommendations surrounding a new copyright hub.

Dr Ros Lynch has been seconded to lead an industry-funded office to spearhead progress of Hooper's report, including the launch of a Digital Copyright Exchange.

Official Charts campaign continues with No.2s

Having celebrated 60 years of the Official Singles Chart this month, the Official Charts Company is gearing up for an end-of-year nationwide campaign with BBC Radio 2.

The station's listeners can now vote for their all-time favourite No. 2 single via the Radio 2 website - bbc.co.uk/radio2.

The results of the poll will form the basis of a special New Year's

Day Radio 2 show, presented by Tony Blackburn (*inset*), who will count down an Official Top 40 of the nation's favourite singles which never quite made it to the top of the Official Singles Chart. As a climax to the programme, the nation's favourite No.2 single will be bestowed with an honorary No.1 by the Official Charts Company.

A panel consisting of industry figures including Radio 2 presenters Ken Bruce; Tony Blackburn and

Janice Long; Official Charts Company managing director Martin Talbot and charts director Omar Maskatiya; Radio 1 presenter Annie Nightingale; BBC Radio 6 Music presenter Steve Lamacq; Radio 1 and 1Xtra head of music George Ergatoudis and a number of other key industry figures whittled a list of 941 No.2 tracks down to 107 tracks.

The news comes after a successful celebration of the Official Singles Chart's 60th birthday on November 14, which culminated in a survey revealing



"I had one email this week remarking that the chart means more to the people in the UK than any other country around the world - which just about says it all"

MARTIN TALBOT, OFFICIAL CHARTS COMPANY

that UK music fans had bought 3.7 billion singles since the first chart was published in 1952. The company held a Parliamentary reception in London last week to celebrate the anniversary.

"We have been delighted with the reaction of both media and public to the anniversary, which has demonstrated again just how much the Official Singles Chart means to so many people," said Talbot.

"I had one email this week remarking that the chart means more to the people in the UK than any other country around the world - which just about says it all."



NEWS

NEWS IN BRIEF

■ **INGROOVES FONTANA:** The group has announced the creation of INresidence Artist Services in the US – an in-house artist marketing and promotion division. The unit will provide select INgrooves Fontana clients with access to product management, radio and video promotion, sync licensing, online marketing, publicity support and sponsorship services

■ **IMAGEM:** The publisher has signed Mark Ronson to a worldwide, multi-year co-publishing agreement. In addition to his own work, Ronson is well-known for collaborations and has worked with artists such as Adele, Bruno Mars, Amy Winehouse, Christina Aguilera, Rufus Wainwright, Duran Duran, Lily Allen, Robbie Williams and more.

■ **GLOBAL:** Downtown Music Publishing has signed an agreement to exclusively administer the Global Talent & Publishing catalogue in the US and Canada. Kobalt previously administered Global's repertoire in the territories

■ **iTUNES:** The catalogue of rock band AC/DC has finally been made available on iTunes. The full catalogue from the band has been mastered for the platform.

■ **UK MUSIC:** The trade body's Oliver and Ohlbaum research into the commercial value of private copying has been nominated for an award by The Market Research Society (MRS). The research now competes against three others in the category of Public Policy/Social Research. The awards ceremony will take place on December 10.

■ **PARLOPHONE:** The cousin of Warner's Edgar Bronfman Jr. – Stephen Bronfman – is reportedly joining forces with Simon Fuller to bid for divested EMI label Parlophone. Bronfman is head of private equity firm Claridge Inc – which is rumoured to be in talks to back an offer made by Fuller for the label that counts Coldplay and Kylie Minogue among its artists

■ **MAMA:** The Masque, a live music venue in Liverpool, is to be revamped and taken over by MAMA Group.

■ **CO-OP:** Contrary to last week's *Music Week* analysis, a deal had not been completed for the sale by Universal of Cooperative Music to PIAS at the time of going to print

For all of the latest Music Industry news, bookmark

MusicWeek.com

ROBSON BACKS UK POP ACT TILLY, MULLS LABEL DEAL

Ex-19 A&R returns

EXECUTIVES

■ BY PAUL WILLIAMS

19 Entertainment's former head of A&R Cheryl Robson has ended a three-year break from the music industry to launch pop trio Tilly.

As their manager she already has a host of top hit songwriters on board collaborating with the band, which has been built around singer Emma Hopkins, including Eliot Kennedy (Spice Girls, Take That), Dee Adam (Newton Faulkner, Booty Luv), Steve Booker (Duffy, Alexandra Burke) and Wendy Page (Billie Piper).

Robson, who before joining Simon Fuller's company in 2005 worked at Innocent Records, East West, Chrysalis Music Publishing and Ministry of Sound and Demon-backed 2M Recordings, said she was not looking to return to the industry, but was "vocally blown away" when producer friend Andi Crutwell-Jones introduced her two years ago to Hopkins, then aged just 16.

"I couldn't resist it. She was really talented," said Robson, adding: "It was important she finished her schooling and musical diplomas and we thought we'd develop her in the old school, A&R way, do songs first, get her in the studio."

It was then decided that, rather than developing her as a solo act, a band should be put together around her and so were born Tilly – Hopkins' nickname



Hands on the Tilly: Cheryl Robson has launched the pop trio

since she was a young child. The group includes her brother Daniel on drums and school friend Tom Barker on keyboards.

Hopkins comes with a background in musicals, having as a child been in Andrew Lloyd Webber's *Whistle Down The Wind* in the West End and played *Annie* on a national tour. However, Robson stressed she was not from stage school – "she cold auditioned" for the parts.

Since the band were formed they have constantly played live and are currently undertaking a fourth schools tour, while even before landing a recording deal have won extensive support at regional radio, including on *The Beat*, which goes out on BBC Radios Nottingham, Leicester, Derbyshire and Lincolnshire. A database of more than 10,000 fans has also been built up.

Robson's vast industry contacts have led to the band working with numerous top songwriters, in addition to Crutwell-Jones, and there are plans to extend their collaborations further, including next month with *The Invisible*

Men whose credits include Jessie J, Conor Maynard and DJ Fresh.

"We've got some really exciting massive pop records to come," says Robson. "We'll have elements from Katy Perry through to Blondie, a little bit of electronic pop but big pop across the board."

Paul Franklin of CAA is now on board as their live agent as the band prepare for more live dates, including playing Notting Hill Arts Club on December 18, while Clare Newsham of Promo Stint, whose clients include Labrinth, is handling regional promotion and Shazz Smith of Tornado Promotions is overseeing the school tours.

A deal has further been struck with AWAL to release material, with more than 3,000 sales achieved so far of an EP, while Robson is presently in talks with record companies having deliberately held off until now to give the band time to develop.

"The brilliant thing is they are learning their craft. They could have been signed a year ago and still be sitting in a record label doing nothing," she said.

Kassner signs Barlow-backed songwriter



Going solo: JP Jones with Chrissie Hynde

Kassner Music has signed artist/songwriter JP Jones to an exclusive, worldwide music publishing agreement.

Jones is the former frontman of British rock band Grace, who signed to EMI and released the album *Detours* in 2006. After the band split up in 2008, Jones began a solo career that led to him teaming up in 2009 with Chrissie Hynde to form JP, Chrissie and The Fairground Boys. They released the album *Fidelity!* in 2010 on their own label La Mina and toured the US, performing in a number of festivals including Lollapalooza.

Following the completion of his tours with Hynde, JP has been developing his first solo release. Tentatively titled *Cariad* and featuring the production talents of former Beth Orton and Nick Cave collaborator Victor Van Vugt, the album will be recorded under the artist name Son of Jack.

Writing with the team at Metrophonic Studios and artist Nell Bryden has already yielded the track *Sirens*, which was placed on the Radio 2 A-list and was personally endorsed by Gary Barlow.

Charlie Pinder, head of A&R at Kassner Music, said: "JP is a huge talent and his work to date indicates a songwriter of rare promise. He constantly pushes himself on to greater heights and is totally dedicated to his craft. I am delighted to welcome him to the Kassner Music roster."

JP Jones said: "What struck me most when I met the team at Kassner Music was their passion for music and for songwriting. I love the fact that they are a family company."

4Music backs vInspired charity campaigns

4Music is embarking on a year-long partnership with national youth charity vInspired to highlight and address youth unemployment in the UK.

4Music and vInspired will work together on a number of cross-platform campaigns that will drive awareness of the benefits of volunteering as a career development tool and will offer more exciting opportunities for young people to do good things through the vInspired volunteering hub.

As part of the partnership, 4Music will produce a series of five ob-doc short-films that will culminate in a standalone two-hour show at Christmas. The short films will follow a number of UK celebrities, including chart-topping British rapper Wretch 32, boyband Lawson, and presenting duo Rickie and Melvin, as they volunteer at local charities

Gidon Katz, MD of Box TV, said: "Box TV relishes championing social causes that are important for 16-24 year

olds. We know that our audience are actively searching to develop their skillsets at the same time as they seek employment.

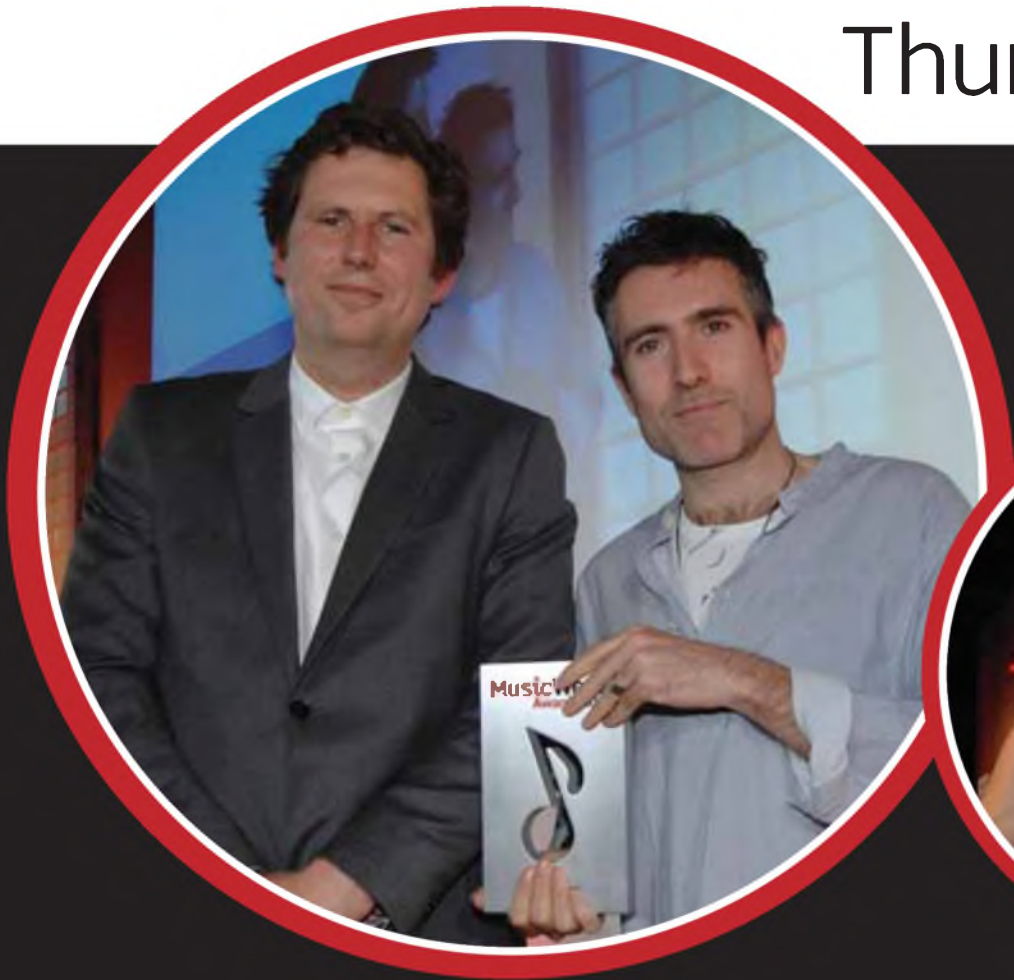
"This partnership will promote these opportunities in engaging formats which can only help to alleviate the challenges facing young people today."

Jenni Young, director of marketing at vInspired, said: "We're really excited about how many new young people we are going to be able to reach and inspire with 4Music."

MusicWeek Awards 2013

Thursday, April 11th

Venue
The Brewery
EC1Y 4SD



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Darrell.Carter@intentmedia.co.uk
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MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



MATT WOODS
The Cornwall born acoustic soul artist has had comparisons to the likes of Paolo Nutini and Ray LaMontagne. After playing to a packed crowd at this month's Breakout event in Camden, Woods is working with producer Elliot Bradley (1TakeTV) on his second EP. *Get on the guest list at musicweek.com/breakout*

SHAZAM TAGGED



The latest most popular Shazam new release chart:
1 GABRIELLE APLIN The Power Of Love
2 MONSTA Holdin' On
3 TWO DOOR CINEMA CLUB Sun
4 CHRISTINA PERRI FEAT. STEVE KAZEE A Thousand Years, Pt. 2
5 ANGEL Time After Time

GIG OF THE WEEK



Who: Vice 10th Birthday party
Where: Cable Nightclub
When: November 29
Why: Join Wiley, Crystal Castles, Danny Brown, Andrew W.K., Trash Talk plus DJ sets from Mark Ronson, Klaxons, Actress and more to celebrate the multi-media company's decade in business.

SALES STATISTICS



CHART WEEK 46 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,391,217	1,771,789	434,023	2,205,812
PREVIOUS WEEK	3,353,638	1,516,720	369,680	1,886,400
% CHANGE	+1.1%	+16.8%	+17.4%	+16.9%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	153,968,934	58,928,008	14,657,274	73,585,282
PREVIOUS YEAR	142,917,571	69,667,812	13,813,468	83,541,280
% CHANGE	+7.7%	-15.4%	+5.6%	-11.9%

APPOINTMENT TO VIEW

WHEN ROBBIE MET JAMES – PART ONE

Friday, November 23 – Sky1, 9pm – 10pm
James Corden interviews Robbie Williams ahead of his sold-out November shows at London's O2 Arena. The singer also performs an acoustic set featuring material from his new album. Part two airs 11pm-11.30pm.

TOP OF THE POPS

Friday, November 23 – BBC2, 10pm - 11pm
Ultimate number 1s at the BBC - a selection of chart-topping hits from the BBC archive to mark the 60th anniversary of the UK singles chart. Featuring tracks from the Bee Gees, Donna Summer, Spice Girls, James Blunt, Rihanna and Adele.

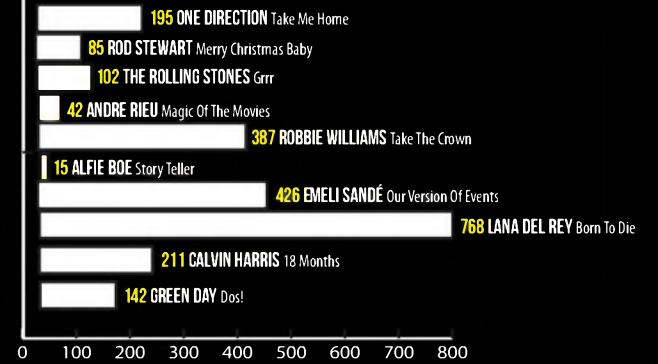
THE ROLLING STONES: CHARLIE IS MY DARLING

Sunday, November 25 – BBC2, 11pm – 12.05am
Extended cut of Peter Whitehead's film documenting the band's gigs in Belfast and Dublin in September 1965. Mick Jagger, Keith Richards, Charlie Watts, Brian Jones and Bill Wyman candidly discuss their future.

PIRATES' BAY



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



CRITICAL MASS

metacritic
Keeping score of entertainment.

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

www.metacritic.com



72

SOUNDGARDEN
King Animal



71

ONE DIRECTION
Take Me Home



60

CHRISTINA AGUILERA
Lotus



RIHANNA
Stay (Mercury)
(Single, tbc)
Contact: Lauren Hales, Mercury
Lauren.Hales@umusic.com



WILLY MASON
I Got Gold (Fiction)
(Single, December 3)
Contact: Jeyda Bekir, Polydor
Jeyda.Bekir@umusic.com



WIZ KHALIFA FEAT. THE WEEKND
Remember You (Atlantic)
(Single, December 4)
Contact: Alex Darling, Atlantic
alex.darling@atlanticrecords.co.uk



WILD BELLE
Keep You (Columbia)
(Single, out now)
Contact: Michael Cleary, Columbia
Michael.Cleary@sonymusic.com



CAROUSELS
Sweet Honey (Deadly People)
(Free download, available now)
Contact: Phil Hutcheon, Deadly People
phil@deadlypeople.net



CHILDHOOD
Blue Velvet (House Anxiety)
(Single, out now)
Contact: Paul Jones, Rough Trade
pauljones@roughtraderecords.com



LITTLE NIKKI
Intro Intro (Mercury)
(Single, December 3)
Contact: Matt Ott, Outside Organisation
matt.ott@outside-org.co.uk



AMATEUR BEST
Too Much (Double Denim)
(Single, January 14)
Contact: Sinead Mills, Anorak
sinead@anoraklondon.com



COLOUR THE ATLAS
Snow (Ugly Trust / RCA)
(Single, November 26)
Contact: Hannah Braid, Partisan
hannah@partisanpr.com



RYAN KEEN
All This Time (Imagem)
(Single, December 10)
Contact: Simon Hargraeves, Agent
Publicity
simon@jg-music.co.uk

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MARKET SHARES BY CORPORATE GROUP



CHART WEEK 46

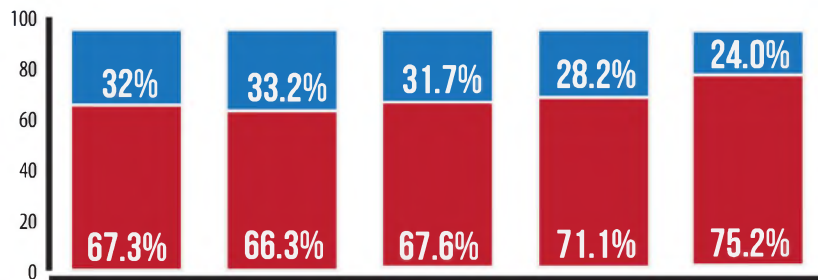


ARTIST SINGLES
 Universal 39.0%
 Sony 30.9%
 Warner 17.7%
 EMI 6.9%
 Others 5.5%



ARTIST ALBUMS
 Universal 46.6%
 Sony 32.8%
 Warner 12.1%
 EMI 2.2%
 Others 6.3%

DIGITAL vs PHYSICAL



WKS 42-46
 The UK market share for all albums in the past five weeks

CD
DIGITAL

TOP 5 STORIES ON MUSICWEEK.COM

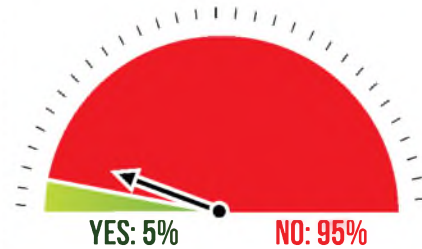
Musicweek.com's most-read stories for period ending Nov. 19

- 01** Record labels defy recession to invest £2.8bn in new music
Monday, November 12
- 02** Alan McGee's new label to be based in Wales
Wednesday, November 14
- 03** Gangnam Style hits 1bn YouTube views
Thursday, November 15
- 04** John Niven confirms Kill Your Friends movie involvement
Thursday, November 15
- 05** PRS licences Google Play in Europe
Wednesday, November 14

MUSIC WEEK POLL

This week we asked...

Do you think the government does enough to support young people who wish to pursue a career in the creative industries? **Vote at www.musicweek.com**



INK SPOTS

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

In the front of this month's **Classic Rock** magazine Aerosmith talk rehab, reunion and redemption. Inside, the 'toxic twins' (Tyler and Perry) say nothing is stopping them ("short of one of us dropping dead") and the secret to their longevity is simply "we love playing together."



Inside, memories of **Frank Zappa's** career in the Sixties include "strangers living in the kitchen" and a "groupie eating butter like a banana" says wife Gail Zappa. While **Ron Young** of Little Caesar says the music business was killed in the Eighties by "a bunch of guys who were all about power and pettiness and flexing their dicks. They let the accountants take over, and that killed something sacred," he explains.

In the reviews pages, Soundgarden's King Animal gets seven out of ten from Jon Hotten, the album is the "work of mature men": "they have stuck to what they know will work and it does". **Rolling Stones' GRRR!** gets full marks from Martin Glover (aka Youth) from Killing Joke: "there's no better rock-'n'-roll." A free CD contains part one of 'The Best of 2012' including tracks from Rush, Down, The Darkness and Tame Impala.



THE MAGIC NUMBERS

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

500m+

Singles sold so far since 2010 - a total which is almost equivalent to the whole of the 1970s (540m)

£2.8bn

Invested in A&R and marketing by record companies during 2011, according to a new IFPI report

680

Copies sold of No Doubt's new single Looking Hot following its performance on The X Factor - generating less impetus than any guest appearance of an available track in the history of the show

7.5bn

Music tracks have been streamed in the UK so far this year says Universal UK boss David Joseph - compared to 1.1bn in 2011

£50,000

Paid at auction for a collage used for the insert in The Beatles' Sgt. Pepper's Lonely Hearts Club Band album

5

Artist and manager partnerships are in the running for a £10K Spotify grant - the award will be presented on November 27

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@SeanBHill £450k is the least George Entwistle deserves. He is hardly Fred Goodwin and has had an outstanding career within the organisation
(Sean Hill, Lucid Group) Monday, November 12

@eugenemcg Journalists are too generous with exclamation marks. I'm gentle with the volume, so be honest.. Weird (*Eugene McGuinness*)
Tuesday, November 13

@ScuzzBeez Today has been fuelled by The Smashing Pumpkins, Issues, Emmure and the new Ke\$ha tune over and over and over again. (*Terry Bezer, Scuzz TV*) *Wednesday, November 14*

@dannychampion of course Skyfall has the biggest opening boxoffice figs for a bond movie. The cinema costs more these days.
(Danny Champion, Peer Music) Monday, November 12

@MarkFindlay Brilliant, funny and enlightening session from Frank Skinner and Adrian Chiles at #rad-fest12 (*Mark Findlay, Capital FM*)
Tuesday, November 13

@AnnaGawan Girl crush!!
@haimtheband #haim (Anna Gawan, IPC Media) Wednesday, November 14

@BrianaDougherty Going to @Pineappledancestudio for an NME feature today. Things could get cray cray. (*Briana Dougherty, Atlantic Records UK*) *Monday, November 12*

@jamesyellett Gabrielle Aplins cover of 'the power of love' #beauts (*Jamesy Ellett, This is Global*)
Tuesday, November 13

@Bethemediauk I wonder if suing the internet is like stopping music piracy?
(Chris Butler, Be The Media) Thursday, November 15

@MichaelCragg Just on my way to LA to start my holiday with Rihanna! #prayformichael (*Michael Cragg, Pojjustice*) *Tuesday, November 13*

@example Just spent an hour writing down the song concepts for the next album. Need to start work on it right away (*Example*) *Wednesday, November 14*

@Jaynecollinsmac So proud of @District3music 1st ever gig 5,000 turnout Amazing reaction! Hope the girls that fainted & got pulled from the crowd are OK!
(Jayne Collins, Jayne Collins Casting) Thursday,

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

DATA DIGEST



HONEY TO THE B

November 13,
Manchester Apollo

Misha B struts her stuff at a hometown gig as part of the BBC Radio 1Xtra Live series

PICTURE OF THE WEEK

THE TASTEMAKERS

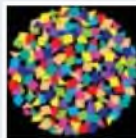
Today's opinion formers predict tomorrow's headline acts



TOBY ROGERS ARTROCKER/NME/LOUDER THAN WAR

Shields • Kaleidoscope EP (Riverman Records)

This North East five-piece have friends in high places. Kylie's a fan; and she should be. The lead track from the band's new EP shines with the same disco-ball glimmer as the Aussie legend's global smash Can't Get You Out Of My Head. Recorded in their native Newcastle, it's a bold blast of tropicala-infused electro-pop.



JEREMY ALLEN STOOL PIGEON/NME

Melody's Echo Chamber • Melody's Echo Chamber (Dominc)

Melody Prochet's debut is a labyrinthian, lysergic rush from start to finish, achingly cool and seductively psychotropic. Enlisting Tame Impala's Kevin Parker on production duties, the pair set about 'ruining' Melody's melodies, and the resultant m el e magnifique melds French pop to experimentalism; from Jane Birkin to Broadcast.



IAN PARKER FOR FOLK SAKE

Feldspar • The Flat and Paper Sky Vol II (Unsignea)

Vol. II of this EP should help further the growing buzz around Feldspar. The intensity and confidence of Vol.1 shines through but this London five-piece add feathers to their cap with Bright Blue Eyes and the beautiful After Hours. There's no neat fit to label Feldspar, and you imagine that is just how they want it.



KIM HILLIARD I LIKE MUSIC

Pat Dam Smyth • Friends (Monumental Music Group)

Eels meet McCartney as a lonely piano-led lament crashes into crowd-rousing, rock 'n' roll melody. A multi-instrumentalist, former busker and Paul Weller, Mick Jones collaborator, Belfast-born Dam Smyth is already a golden ticket at home in Ireland.



SIGNS O' THE TIMES



BMG Chrysalis North

America has signed an exclusive worldwide co-publishing deal with producer and songwriter **Fuego**. BMG will co-publish Chris Brown single Turn Up The Music that was produced and co-written by Fuego. In addition to Brown, the composer has worked with numerous other chart-topping artists including Shakira, Sia, Jason Derulo, Willow Smith and The Ready Set.

Recently on tour with Ed Sheeran, Passenger aka

Mike Rosenberg, has extended his deal with **Nettwerk Records** (who already signed him for US and Canada) to include the UK. The deal will cover his album All The Little Lights, and all subsequent singles, Things That Stop You Dreaming released on December 3 and Let Her Go in support of his headlining tour in January.

Following their new record deal with PMR Records, **Disclosure** signed a publishing deal with **Universal Music Publishing Group**.

SYNC STORY

The tale behind a standout sync deal in the industry this week...



- **Artist** The Mothers
- **Track name** Breathe Together (Pefumlani Kunye)
- **Composer** Nyoka / Mayekiso
- **Campaign** Hunter
- **Publisher** Soundtree Music / Kassner Associated Publishers Ltd
- **Key execs** Whiskas
- **Music supervisor** TV, cinema, online, 3 months
- **Key execs** Brian Kelly (soundlounge), Jay James (Soundtree), Monika Weinmann (Kassner)

The current Whiskas campaign, titled Hunter, was created with distinct visuals of a Western man in an African setting. Brian Kelly was looking for a piece of music that combined the two elements. He discovered The Township Sessions, an album by The Philani Mothers.

The album project was conceived by Peter Raeburn, who wanted to raise funds and awareness for the Philani organisation, a community-based child health and nutrition organisation in Cape Town. Its sound embodied the cultural fusion Kelly was seeking, as it was written and sung in Xhosa but produced in London by, amongst others, Zero 7, Nitin Sawhney, Layo and Bushwacka! and Raeburn himself. Breathe Together was a Tom Kenyatta production and featured the vocals of one of African music's most esteemed artists, Miriam Makeba.

Brian Kelly (pictured) said: "When I heard Breathe Together I knew I had found the right track. The rhythm felt like the movement of a cat and you could feel heat from the music, while Miriam Makeba's vocals added to the feline atmosphere. Kassner and Soundtree made sure that we were able to clear the rights quickly and efficiently and we were delighted with the finished product."



ON THE RADAR NINA NESBITT

Edinburgh-born Nina Nesbitt has already toured with Ed Sheeran and Example, written her debut album and signed on the dotted line to Island Records - and all by the tender age of 18.

Now, fresh from playing her second UK headlining tour and in support of debut single and EP *Boy*, she's recording and co-producing her first album with Jake Gosling.

"The album is going to be a mixture of upbeat catchy songs and piano ballads," she tells *Music Week*. "The theme's breaking up and growing up and just personal experiences that I've had over the past three years.

"There's a lot of singer-songwriters out there doing the folk thing and I just wanted to do something a bit different. I love rock, pop and acoustic genres so I kind of took influences from all of those."

The young singer grew up listening to Nirvana, Eva Cassidy and Joni Mitchell and describes her sound as "a mixture of folk pop with electronic beats to it".

"I get a lot of comparisons to Ellie Goulding, Laura Marling, Kate Nash and Ed Sheeran as well - it's kind of somewhere in the middle of all of that," she says.

Attention started to gather at the end of 2011, when her EP *Live*

Take - released independently - caught the attention of BBC Introducing, and in April her second EP, *The Apple Tree*, shot in to the iTunes Top 10, peaking at No.6.

After turning down numerous record deals, Nesbitt finally decided to sign with Island in June.

"I just wanted to have a little bit of success independently to show that I had a fanbase and that I could have more creative control over what I was doing."

As for the future, a collaboration with Bruno Mars could be on the cards... "I think he's really cool, I think his songs are great and as a



performer he's just really tight." For now though, the focus is on UK domination before setting her sights Stateside. Nesbitt says: "At the moment we're keeping it UK

ESSENTIAL INFO

RELEASES

December 2011 *Live Take* EP
April 2012 *The Apple Tree* EP
October 22 Single: *Boy*
February 2013 Single: *TBC*
Q2 2013 Album: *TBC*

LABEL

Island Records

MANAGEMENT

VDM Music, Vicky Dowdall

LIVE

Nov 25 Songbird Festival, Rotterdam
Nov 27-30 Rizzle Kicks support slot for three Scotland dates

and Europe. It would just be an absolute dream to go over to America and tour. Next year we're going to start looking at US and other countries..."

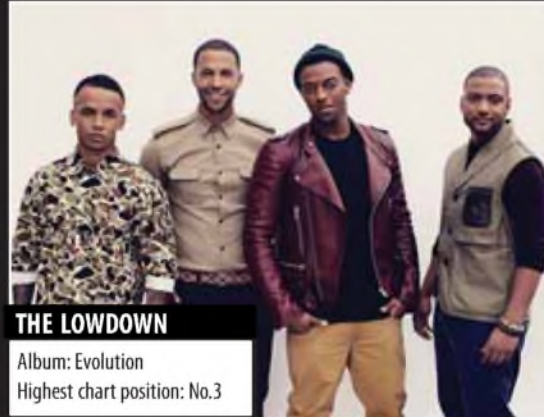
HE SAID / SHE SAID



“It will take 200 song listens before you make the same amount of money [as a download]”

Spotify founder Daniel Ek discusses artist royalties with QZ.com, claiming that consumption behaviour is very different for each music model

TAKE A BOW TEAM JLS



THE LOWDOWN

Album: *Evolution*
Highest chart position: No.3

Label: RCA

General manager: Ricardo Fernandez

A&R: Julian Palmer

Manager: Phil McCaughan, Modest Management

Marketing: Murray Rose

National press: Asha Ojageer, Supersonic PR

Regional press: Nick Weetch, Momentum PR

Online press: Lorraine Long, Charmfactory

Online Marketing: Sarah Lewis

National radio: Neil Hughes / Nick Gore

Regional radio: Lynn Swindlehurst / Lee Morrison, Escalate Promo

TV: Michelle O'Connor, Bird Girl

MUST-SEE MUSIC TICKETING

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	1	MICHAEL BUBLE
2	NEW	KINGS OF LEON
3	2	BON JOVI
4	9	ONE DIRECTION
5	10	MUMFORD AND SONS
6	6	GIRLS ALLOUD
7	7	THE KILLERS
8	5	ROBBIE WILLIAMS
9	NEW	ANDREA BOCELLI
10	NEW	JLS
11	17	PINK
12	15	BEN HOWARD
13	NEW	ROD STEWART
14	NEW	FLORENCE AND THE MACHINE
15	NEW	EMELI SANDE
16	14	OLLY MURS
17	19	ED SHEERAN
18	NEW	JINGLE BELL BALL
19	12	JAKE BUGG
20	NEW	MCFLY

LATEST SECONDARY TICKETING PRICES



MUMFORD & SONS
Manchester Arena, Dec 10

FACE VALUE	£29.50
SEATWAVE	£68.00 - £548.00
VIAGOGO	£73.86 - £567.05
STUBHUB	£77.00 - £588.00



KINGS OF LEON
Manchester Arena, Jun 24

FACE VALUE	£45.00 - £65.00
SEATWAVE	£65.00 - £2066.00
VIAGOGO	£58.00 - £567.05
STUBHUB	£94.99 - £588.00

HALL & NOTES



BRIGHTON UNITARIAN CHURCH

New Road
Brighton, East Sussex
BN1 1UF
t 01273 696022
w brightonunitarian.org.uk
Bands contact:
buc@brightonunitarian.org.uk

THE BEST LIVE VENUES IN THE UK

Coming up

23/11 Jane Richards (mezzo soprano) & Mark Richey (piano)
24/11 Harvey's Brass
30/11 Ambrose Page & Sarah Tobias / Music for Bhopal
01/12 Free Drum Circle
07/12 The Astraeus Ensemble
08/12 8 December
14/12 A Bunch of Daph's
16/12 Hullabaloo Concert

London Football Legends Dinner & Awards

Thursday 28 February 2013

Riverbank Park Plaza Hotel, London

**A unique and entertaining new
'fixture' in your football calendar!**

Celebrate London's football legends with an evening of fantastic entertainment, superb food and the opportunity to 'meet and eat' and relive your best memories with some of the greats from London's Premier League clubs: Arsenal, Chelsea, Fulham, Queens Park Rangers, Tottenham Hotspur and West Ham United. This charity fundraising event is being hosted by Olivia Godfrey from Sky Sports News.

Mingle with some of London's greatest football legends at this exclusive dinner and awards ceremony. You'll be able to personally vote to award three brand new football awards launched by Bob Wilson, former Arsenal footballer and Life President of the Willow Foundation.

**More details and to buy tickets:
www.willowfoundation.org.uk/FootballLegends
#LondonFootballLegends**



special days for seriously ill 16-40 year olds

Willow Foundation, Willow House, 18 Salisbury Square, Hatfield, Hertfordshire, AL9 5BE, Tel: 01707 259777, Registered charity no. 1106746



LFL 03

THE BIG INTERVIEW MARTIN GOLDSCHMIDT



COOKING UP A STORM



British indie Cooking Vinyl has much to celebrate from an 'amazing' 2012 – not least record US success and a new understanding of how to best exploit YouTube

LABELS

■ BY TIM INGHAM

You've got to wonder if the neighbours have complained: the sheer amount of chuckling emanating from Cooking Vinyl's swanky new west London office mustn't half get on their nerves.

Perhaps the whisper's already out. "That'll be the last laugh," Acton's local residents will knowingly natter to each other, raising their eyebrows skyward. "They have a lot of last laughs in there."

Ever since Cooking Vinyl and sister company Essential took on distribution duties for The Prodigy's *Invaders Must Die* in 2009, the 26-year-old indie label's ability to resuscitate artist careers has evolved into all-out resurrection.

Were you once a giant band? Did your momentum get lost at your previous label home? Then you might want to call Martin Goldschmidt, Cooking Vinyl MD, and fully qualified 'Fixer' of indie artist careers.

Offering what it says is a deliberately striking alternative to bigger labels deals, CV promises artists a modest, fiscally viable sales target, alongside a committed campaign that won't fizzle out when the next big release emerges: just the ticket for once-huge acts now languishing in the commercial doldrums.

Take Marilyn Manson. The gender-bending goth rocker's previously almighty popularity looked in freefall around the release of his last LP, 2009's *The High End Of Low*. Yet this year's Cooking Vinyl-issued effort *Born Villain* has shifted more than 100,000 copies in the US, where it went Top 10 on the mainstream Billboard chart.

It's a similar story for other artists who CV has picked up in 2012 – from The View to The Cult, The Proclaimers to Counting Crows, The Enemy to Reverend & The Makers and Madness; all acts whose creative and commercial prosperity has been given a shot in the arm by CV's hands-off, year-round approach to album campaigns.

It's no mystery why Amanda Palmer – previously thought to be crudely anti-label following her raising of \$1.2m via Kickstarter – handpicked Cooking to distribute her 2012 album *Theatre Is Evil*.

"My team looked at tonnes of options and the folks at Cooking Vinyl seemed like the best allies," says Palmer – who'd been wiggling to weaken her



'The best allies': Amanda Palmer's view on the folks at Cooking Vinyl

THE BIG INTERVIEW MARTIN GOLDSCHMIDT



contract binds with the major label system for years ever since she fell out with her former home, Warner imprint Roadrunner. "I'm assembling people who really understand the importance of taking the big picture, the future, the fans' experience and the art itself into account, instead of 'moving units' with blinders on."

Goldschmidt's primary motivation is undoubtedly the success of his artists and the health of CV's bottom line – but the proud indie boss can't resist enjoying a hunk of *schadenfreude* when considering the troubling overheads of the major labels versus his prudent setup. Unsurprisingly, he is a vocal critic of Universal's takeover of EMI Music.

The good news for Goldschmidt is that Cooking's frugal outlook appears to be paying off: the exec says the label, its artists and its investors have all turned a decent chunk of change in 2012, with sights set high for the coming year...

Marilyn Manson was huge for you here and in the US this year. What was the secret?

It's been amazing. We've done 100,000 in the States with Marilyn now on our own label. America's always really tough for independent labels. Over the years, we've lost quite a lot of money learning how to do it there. This year, we've sold about 180,000 records in total in the States and made really good money from it – our best year ever.

That's across Manson, The Cult, The Cranberries and some back catalogue. The artists are happy and so are we. In terms of sales, Manson's the biggest record we did this year. But in terms of highlights, signing Madness [for recent No.10 album *Oui Oui Si Si Ja Ja Da Da*, released on a JV with the band's own label] is unthinkable. I've been trying to do that since 2008.

Your deal with Amanda Palmer was announced after she famously self-financed her record by raising over a million dollars on Kickstarter...

Well she didn't self-finance anything we do! [Laughs] We put in some money!

How did you get her to put pen to paper on your deal? Lots of people assumed she wouldn't work with a label again...

The deal we did with Amanda wasn't very big at all. We were approached last year and agreed a contract

"In terms of highlights, signing Madness is unthinkable. I've been trying to do that since 2008"



ABOVE
Born Vinyl:
Clockwise from
top left – Cooking
Vinyl have worked
with artists
including Marilyn
Manson, Madness,
Reverend &
The Makers and
The Cranberries
in 2012

with her way before she became the headline everyone wanted to write about. That was lovely, but we had no expectation of it.

Interestingly, sales of Amanda haven't been that great, but I've seen her live three times now and the last show she did in London was definitely a candidate for gig of the year. She's going to come back a play a massive tour [in 2013]. It will translate into sales. She's going to explode. She's so brilliant.

Is it difficult to keep the faith in an album like hers when the initial numbers are low?

Not at all. It's easy, because we know it's going to happen. It's great to be able to spend a long time developing an artist. It's going to be fantastic.

Do you expect to see more Kickstarter and Pledge-type campaigns in future?

Definitely. She's the only one who's raised that kind of money so far - but she really understands that game. She's simply brilliant in the social media arena. Part of the reason we haven't sold too many records is that every one of her fans got it through Kickstarter. We'd lost the fanbase's initial purchases. Amanda was an anomaly, but you'll see more and more of that Kickstarter stuff.

Isn't that a frightening prospect for a label?

Why? It will be interesting to see how Amanda does her next record... The Kickstarter thing shows how importance of fan engagement. As radio become less important, fan engagement becomes vital.



Do you still need radio? Reverend & The Makers' Jon McClure seems to spend half his time on Twitter bemoaning the Radio 1 playlist – and you say his album's made money...

We need radio less and less. Jon's project has been a big success, financially and in terms of that gigs have sold out. He's had a fantastic year, but it's niche. But then look at Psy – he did quite well without radio, didn't he? I suppose radio did pick him up in the end, after 400 million views...

Psy: genuine game-changer or novelty act?

There's been a lot of talk about breaking artists on the internet. He's the first one that's done it on a mass level. Everyone on the planet looks at YouTube. It's becoming the biggest discovery tool there is for new music; it's overtaking radio in that way. It's probably the way by which more people listen to music than any other medium. There's a new game in town.

But are you being rewarded for your content's popularity on YouTube?

We earn money from YouTube, perhaps not as much as wed like. We earn roughly £5 per 1,000 views.

That's more than some people have credited YouTube with giving out to rights holders...

YouTube are putting a lot of effort into helping people monetise their service. Is it enough money? I don't know. That's a big, big question. It's hard. It's Google's business model and they've executed it brilliantly. But they are increasing their earnings, and the flow-through is not bad – I think labels get around 60% of the ad revenue on their videos. Maybe it should be a bit more, but there's not a huge amount to complain about on those splits.

Aa year ago, it seemed almost everyone in the record label world was telling Music Week that YouTube was the big pariah. That doesn't happen so much anymore...

So many people in the industry don't even realise what's happening with YouTube, in my honest opinion. They've forgotten about it, or are ignoring it. What really interests me is people who complain about Spotify when all their stuff's on YouTube and they don't worry. They could be earning 10 times as much on Spotify. I don't get that.



How's your relationship with Spotify? We hear a lot about scale and it needing to grow 10 times its size to become viable...

It does. They claim that the average premium user pays twice what the average iTunes user pays for music in a year. But you hear of 60 million active iTunes users; so you need 30 million active Spotify users to be in the same place. That doesn't mean you'd lose the iTunes income, either. We'd be laughing. The Swedish industry's in great shape because of Spotify. The Spanish industry's been saved from complete decimation by Spotify – and it's the free ad version that's done it. Spotify's income is bigger than iTunes' income for Spanish labels. That's how significant it is.

You've worked in this industry for decades. How do you think the music trade's reputation is doing in the public's eyes in 2012?

Not good. It's not as bad as it was, but it's still the case. The big issues at major labels are: 'How do we get to The Brits? Have we got the most expensive party? Warner are spending £200,000 on theirs, we should spend £250,000.' In my job, they're not the big issues.

Uh-oh... we're verging on an anti-major rant! Be honest: is there anything the majors do that you find inspirational?

Yes, actually. We work with them quite a lot. Most people who work in this industry do so because they love music, and they make a salary sacrifice to do so. The majors are by-and-large the same – they're full of people with an amazing love for music who don't want to work in any other job.

You have to be devoted. A lot of the best people in the industry are at majors: they've got the money to hire the top pluggers and press people. Lucian Grainge is amazing – he's like an evil genius to me! What he's pulled off with the EMI merger is astounding: he's got the most out of that situation that Universal could have ever hoped for.

Some people say otherwise. You can't pretend the Parlophone divestment is pain-free...

At the level Lucian operates, it's not about small records. It's about increasing your market share. His biggest opportunity to increase market share for a long, long time is EMI. He was competing with

VIDEO STARS GETTING THE TUBE



COOKING VINYL HAS STARTED to reap financial rewards from YouTube, with income significantly increasing year-on-year from the streaming video site.

But in 2013, inspired by K-Pop sensation Psy, it's going one step further.

"There's an artist we've signed this year who'll be particularly interesting called Ny," explains Martin Goldschmidt. "She's an urban artist and we've done two singles with her. The first one got some radio play but the second one didn't – not any national airplay, anyway. But she's set YouTube on fire in a small way. She's had 1.5 million views and is really connecting.

"We're going to really try and develop her through YouTube next year and not focus on radio at all. We'll organically build her in a different way; through YouTube and live. That's an exciting prospect and a bit of an experiment for us.

"YouTube has buckets of potential. It's been developing artists for a long time but it's getting more significant, and it's not controlled. There are a lot of filters and gatekeepers in TV land – YouTube doesn't play by those rules."

some real fucking heavyweights with a lot of money behind them: Warner, BMG/KKR, etc. The way he played it was so clever. He outwitted them all. The fact that they were allowed to buy it at all is quite incredible – Martin Mills is right on that. And quite a lot of the divestments are unimpressive: they're getting rid of Universal Greece. Who wants that?! Form an orderly queue, guys! [Laughs]

Who would you like to see Parlophone go to? Fuller and Blackwell would be fun...

I hope someone gets it who keeps the jobs intact and who doesn't just want the catalogue. There's really good people working there. Fuller and Blackwell would need the people, as would BMG. So to be honest I'd prefer them over Warner for that reason. Not that I wish Warner bad: I just want

"YouTube is getting more significant, and it's not controlled. There are a lot of filters and gatekeepers in TV land – YouTube doesn't play by those rules"

MARTIN
GOLDSCHMIDT,
COOKING VINYL

BELOW
Under
Firestarter's
orders?
Goldschmidt has
mooted the
possibility of a
new Prodigy record



the scenario where people don't end up leaving the industry and going into banking.

Then there's Co-Op, which we understand is likely to be announced as a PIAS purchase soon... Co-Op are a really good operation and have been a big competitor of ours for years. What can I say? Thank you Lucian! He took out Sanctuary and V2 and we did really well out of those... I should send him a bottle of champagne! [Laughs]

I'm sure he'd be both confused and delighted. We'd have loved to have bought Co-Op, but I don't think that's an option.

How's Cooking Vinyl Publishing doing for you? You've signed Reverend & The Makers, Pop Will Eat Itself and The Virginmarys as writers...

It's quite small, but Paul Kinder joined us from Chrysalis and he's made a massive difference. It's now a significant part of the business and it's profitable, which includes paying Paul a salary. We'd love to buy some catalogues. We've got big plans.

What are your plans on the record side for 2013?

This year's been a shock, a complete surprise. It's been amazing. Next year we've got some great records. The new Ron Sexsmith is coming – the last one increased sales by 10 times with four hit radio singles. He's playing the Royal Albert Hall, which is quite a step up. We've got the new Billy Bragg album, hopefully. We're waiting for some ink to dry. Then there's The Blackout, who are already on the Radio 1 B-list.

Anything else?

There's also an Ocean Colour Scene album and possibly – possibly – we've got a Prodigy record lined up. That'll be fun. Working with The Prodigy's not that hard. They're very respectful and are amazing to work with. They really appreciate what other people do for them – which is rare – but they don't suffer fools gladly.

I guess after your 2009 success with them you can be confident The Prodigy won't be tempted away by a big money major offer...

A lot of artists have their success with a major, then it's a safety blanket and they're frightened of leaving it. The Prodigy have the same thing, but being with an indie is their safety blanket! They're very comfortable with us, as we are with them.

You've benefitted from investment capital from Icebreaker/Shamrock. How's that relationship?

They're very happy. It's been a great relationship. They want to do more with us and we want to do more with them. Virtually everything we've done has been successful. They're not used to such a high strike rate. Shamrock invest a lot of money in the music industry, a lot of it on projects that fail. But they give a lot of people a shot that wouldn't have it otherwise. What we do with Shamrock is not typical. The industry needs every bit of impetus it can find. I'm not a massive fan of X Factor on a musical level, but at the end of the day if the trade is connecting with the public in whatever way that's great for all of us. It gets people into the habit of buying and consuming music. That's what we need to achieve as an industry – it's imperative that we increase our reach.

BUSINESS ANALYSIS RADIO AIRPLAY Q3

EDITORIAL

Old before he dies?
At 38, is Robbie
really too old for R1?



RADIO 1'S DECISION TO BANISH ROBBIE WILLIAMS from its playlist immediately provoked comparisons with Status Quo suffering a similar fate back in the mid-Nineties. However, what seems clear is this latest move to overlook a big act seems harder to justify.

In Q3 Williams received a pathetic two plays from Radio 1 for his single Candy, while Radio 2 played it 36 times and it won heavy support from other stations around the country.

As we all remember, back in 1996 when Matthew Bannister was rapidly reinventing what was then still the nation's favourite station, deciding not to play the Quo was a trump card in showing the world just how much the network was changing and it was aiming younger.

The move not to playlist Williams comes with a similar motive and, in controller Ben Cooper's view, is musically a way for the network to meet a BBC Trust edict that it must bring down its average age.

It is a clever trick and, just as when 16 years ago Quo decided to sue Radio 1 and its then head of production Trevor Dann for daring not to play them, has generated the required amount of publicity. But in terms of the two acts' relevance, Quo were back then in a very different place to where Williams is now.

"In terms of the two acts' relevance, Quo in 1996 were in a very different place to where Williams is now"

The three-chord wonders were shown the door at Radio 1, lest we forget, for a totally uninspired cover of Fun, Fun, Fun with the Beach Boys and even then they were three decades into their careers and were no longer expecting their singles automatically to register high in the Top 10. With Williams, though, here is

an artist who remains one of the UK's biggest draws both in terms of record sales and as a live act. This was evident when Candy debuted at No.1 and a week later his album Take The Crown did the same.

We truly hope Candy was overlooked because Radio 1 either thought it was not good enough for the playlist or musically did not fit the station's output. It would be terrible to think he had been excluded because of his age – at 38 the same as Chris Moyles – or as some lazy gesture to make a point. That would serve no one any good.

The transfer of leading artists – and presenters – from Radios 1 to 2 has been happening for decades and Williams is just the latest, but Cooper and his team will face some further big "tests" next year in terms of whether to continue to back returning superstar acts. One obvious one will be U2 whose last album in 2009 came with such blatant support across the BBC – including at Radio 1 – that it provoked an investigation, but maybe now Bono and co are no longer welcome.

And what will happen when Take That deliver a new album, as expected, next year? The group's huge fanbase crosses the generations and includes Radio 1's target audience, but if Robbie no longer makes the grade there it has to be questioned whether Gary, Mark, Howard and Jason still can.

Paul Williams, Head of Business Analysis

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

RADIO EMBRACES THE WHOLE OF MAROON

After the juggernaut that was Moves Like Jagger, follow-up Payphone saw stations get wise to the Maroon 5 vibe



UNIVERSAL FOCUS A BIGGER SLICE OF THE PLAY PIE



UNIVERSAL'S SHARE of the biggest tracks on UK radio neared 50% following its \$1.9bn (£1.2bn) acquisition of EMI.

In Q3, the last period in which Universal and all EMI assets were corporately listed separately, the Vivendi-owned major was behind 41 of the most-heard tracks, according to Nielsen Music data. These included the overall top track, Payphone by Maroon 5 featuring Wiz Khalifa, and Call Me Maybe by Carly Rae Jepsen (above) in third place.

However, if you add in releases from EMI which will

not have to be divested under an EC ruling then Universal's tally goes up to 48 of the quarter's Top 100 airplay tracks. Additions to its hand here include two tracks apiece from Katy Perry and Emeli Sandé and cuts by Lady Antebellum and Professor Green.

Even without adding in the EMI tracks it is keeping Universal's share of the quarter's airplay Top 100 was more than its two major rivals Sony and Warner combined. Sony claimed 20 tracks in the 100, led by Rita Ora's How We Do (Party) and Pink's Blow Me (One Last Kiss), while Warner's 17 was headed by Stooshe's Black Heart, the period's second favourite airplay track. There were eight independent releases, half of which came from Ministry of Sound and two from XL Beggars courtesy of Adele.

EMI provided 14 of the period's Top 100, half of which will stay with Universal, while to be divested are tracks by acts including David Guetta, Conor Maynard and Coldplay, who had Q3's fourth top radio track with their Rihanna pairing Princess Of China.

Universal's domination is even more pronounced at some key individual stations. Forty-four of the most-played tracks on Radio 2, which had an unrivalled audience of 13.90 million in Q3, according to Rajar, were Universal releases and this share goes up to 53 if you add in EMI tracks by the likes of the Beach Boys, Sandé (right) and Lady Antebellum it will keep.



QUARTERLY FOCUS

BY PAUL WILLIAMS

A year after totally ignoring Moves Like Jagger, Radio 1 helped to make Maroon 5's follow-up Payphone the biggest airplay hit of Q3. The A&M/Octone/Polydor track was played an unrivalled 55,439 times over the quarter by stations monitored by Nielsen Music as it attracted an audience of 842.9 million people. That gave it a gigantic 35.9% lead over the rest of the market, having spent nine weeks heading the weekly airplay chart.

Payphone attracted its most enthusiastic support from Global Radio's Capital, which played it more times than any other tune during the period, while at Radio 1 it ranked in sixth place after being aired 159 times. Its backing for the track came in stark contrast to that for Moves Like Jagger, which was the top-selling download in the corresponding quarter in 2011, but failed then to find a place anywhere among Radio 1's top 100 tunes.

Radio 2, which made Moves Like Jagger its top song during the third quarter of last year, was also enthused by Payphone enough to rank it in 23rd place for Q3 2012, while at Global's Heart it was eighth for the quarter, in third spot at Real Radio Scotland and 10th at Bauer's Kiss.

The Maroon 5 track was also one of the quarter's top download sellers, finishing second overall on the Official Charts Company rankings, as was Stooshe's Black Heart. The fourth top track in sales terms, the Future Cut/QWorks/Warner Bros-issued Black Heart made it to second spot on Nielsen's quarter-end airplay chart after winning enthusiastic support across a number of leading stations. Smooth played it more times than all but two tracks, while it was fourth for the quarter at Real Scotland, sixth at Heart, 21st at Capital, 34th at Radio 2, 42nd at Kiss and 44th at Radio 1.

Having been the top airplay hit in Q2, Interscope act Carly Rae Jepsen's Call Me Maybe

OFFICIAL UK RADIO AIRPLAY CHART TOP 20 Q3 2012

Source: Nielsen Music

POS	ARTIST/TITLE / LABEL	AUDIENCE	OCC	R1	R2	CAP	HRT	ABS	6MSC	1XTRA	KISS	XFM	REAL	SMOOTH
1	MAROON 5 FEAT. WIZ KHALIFA Payphone A&M/Octone	842,905	2	6	23	1	8	-	-	-	10	-	3	-
2	STOOSHE Black Heart Future Cut/QWorks/Warner Bros	625,013	4	44	34	21	6	-	-	61	42	-	4	3
3	CARLY RAE JEPSEN Call Me Maybe Interscope	591,734	17	54	65	6	-	-	-	-	5	-	10	-
4	COLDPLAY & RIHANNA Princess Of China Parlophone	523,252	19	46	-	2	-	2	-	-	13	-	14	-
5	RITA ORA How We Do (Party) Columbia/Roc Nation	519,777	6	11	-	8	-	-	-	10	11	-	6	-
6	PINK Blow Me (One Last Kiss) RCA	456,946	25	27	-	12	-	-	-	-	29	-	2	-
7	CHERYL Call My Name Polydor	453,338	33	82	-	9	-	-	-	-	50	-	7	-
8	KATY PERRY Wide Awake Virgin	452,572	20	9	-	16	-	-	-	-	33	-	8	-
9	FLORENCE + THE MACHINE Spectrum Island	425,422	1	2	-	23	-	1	-	-	15	14	-	-
10	CHRIS BROWN Don't Wake Me Up RCA	422,260	7	-	-	3	-	-	-	13	2	-	-	-
11	JESSIE J Domino Island/Lava	391,713	69	-	-	10	-	-	-	-	49	-	13	-
12	WILEY FEAT. MS D Heatwave One More Tune/Warner Bros	387,049	3	1	-	19	-	-	-	1	7	-	-	-
13	CALVIN HARRIS FEAT. EXAMPLE Well Be Coming Back Columbia	385,127	8	8	-	5	-	-	-	-	21	-	-	-
14	WILL.I.AM. FEAT. EVA SIMONS This Is Love Interscope	380,120	9	45	-	11	-	-	-	71	1	-	-	-
15	GOTYE FEAT. KIMBRA Somebody That I Used To Know Island	363,998	35	93	57	75	4	12	-	-	55	-	23	-
16	LITTLE MIX Wings Syco	362,946	13	7	-	43	-	-	-	-	61	-	5	-
17	KARMIN Brokenhearted Epic	358,842	36	-	-	7	-	-	-	-	56	-	1	-
18	OWL CITY & CARLY RAE JEPSEN Good Time Interscope/Republic	354,832	21	49	10	39	-	-	-	-	65	-	17	-
19	SIMPLE PLAN FEAT. SEAN PAUL Summer Paradise Atlantic	335,520	52	26	9	-	62	-	-	-	-	-	19	-
20	RIHANNA Where Have You Been Def Jam	334,178	40	41	-	4	-	-	-	-	12	-	-	-



ABOVE UK radio airplay Top 20 for Q3 2012 based on audience size. The table also highlights where each track is ranked on the Official Charts Company Q3 2012 sales chart and selected individual stations' quarter-end charts, based on number of plays

LEFT Top two in Q3: Maroon 5 (far left) and Stooshe dominated radio airplay in the last quarter

had enough legs to be the third most-aired track during the following three months with Capital and Real enthusiastic enough to place it again among its 10 most-played tracks of the quarter. Kiss, meanwhile, upped its support as it finished in fifth position on the station's quarterly chart.

Last year Capital was so unmoved by Coldplay's singles Every Teardrop Is A Waterfall and Paradise that it placed neither of them among its 100 most-played tracks of 2011. However, in Q3 it could not seem to get enough of Princess Of China, the group's pairing with Rihanna, which was only outplayed by Payphone and helped the Parlophone release to second place on the quarter's overall airplay chart.

Absolute Radio was also a big fan of Princess Of China, no surprise really given its long enthusiasm for Coldplay, and it was placed in second spot on

Source: Nielsen Music



TOP 100 Q3 AIRPLAY CHART BY CORPORATE GROUP

Universal 41%
Sony 20%
Warner 17%
EMI 14%
Others 8%



RADIO 1'S TOP 100 Q3 CHART BY CORPORATE GROUP

Universal 42%
Warner 21%
Sony 16%
EMI 10%
Others 11%



RADIO 2'S TOP 100 Q3 CHART BY CORPORATE GROUP

Universal 44%
EMI 14%
Sony 13%
Warner 12%
Others 17%



95.8 CAPITAL FM'S TOP 100 Q3 CHART BY CORPORATE GROUP

Universal 40%
Sony 21%
EMI 18%
Warner 14%
Others 7%



By comparison, Sony provided just 13 of Radio 2's Q3 Top 100, Warner 12, EMI 14 and there were 17 independents.

Radio 2's four most-played tracks between July and September were Universal releases, led by Island signings Keane's Sovereign Light Café and also taking in George Michael's White Light, Amy Macdonald's Pride and Scissor Sisters' Baby Come Home.

As the two radio brands that are the

biggest drivers of hit singles, Radio 1 and Capital's outputs are also heavily dominated by Universal repertoire. In the case of Radio 1, 42 of its Q3 Top 100 were Universal releases, led by Florence + The Machine's Spectrum and Redlight's Lost In Your Love in second and third places, and this share goes up to 46 once non-divested EMI material is factored in. Warner was Universal's main corporate rival with 21 of Radio 1's Top 100 tracks with Wiley's Heatwave the most-

played track overall and there were 16 from Sony, 10 from EMI and 11 from independent labels.

Half of Capital's 10 most-played tracks of the period were Universal releases with Payphone sat at No.1 and Rihanna, Carly Rae Jepsen, Cheryl and Jessie J also present, while across its quarter-end Top 100 40 of the tracks came from Universal. This rises to 47 once EMI releases not being divested are counted, while Sony had 21 tracks, Warner

14, EMI 18 and the independents seven.

Where Universal's EMI takeover will make very little difference to the radio airplay landscape is at 6 Music. Although its most-played track of the quarter was one from Universal, Mercury artist Jake Bugg's Taste It, only 16 one of its Q3 Top 100 came from the major. Instead 65 of the Top 100 were independent releases, while Sony supplied eight tracks, Warner five and EMI six, all of which Universal must divest.

BUSINESS ANALYSIS RADIO AIRPLAY Q3



the station's quarter-end chart. Ahead of it finished Spectrum, the first-ever singles chart-topper for Island's Florence + The Machine and the biggest-selling track of Q3. For a station that has struggled to find much to play from the chart in recent times, Absolute found itself in the rare position of its most popular track of the quarter also being the top seller as well.

Although Absolute is still hardly spoilt for choice in terms of what to play from the weekly sales Top 40, there are signs things are shifting a bit towards it musically. Eleven of its 100 top songs of Q3 were also among the 100 biggest-selling tracks of the quarter with those in both countdowns including the Universal Republic/Island-issued Little Talks by Of Monsters And Men, Gentlemen Of The Road/Island act Mumford & Sons' I Will Wait and Mercury signings The Killers' Runaway.

The same repertoire situation faces Global's XFM whose alternative rock leanings have hardly been dominating the mainstream in recent times and whose top Q3 tune was the Sour Mash-issued Everybody's On The Run by Noel Gallagher's High Flying Birds. That was not among the quarter's 100 top download sellers and only seven of XFM's biggest tunes were, among them tracks by Helium 3/Warner Bros's Muse and Young Turks/XL's The xx.

As the home of the hits, Capital again had more tracks in common in its Top 100 with the quarter's overall airplay chart – 63 – but more of rival Kiss' top

NUMBER ONES OF THE QUARTER Q3 2012 Source: Nielsen Music

STATION	ARTIST/TITLE / LABEL
RADIO 1	WILEY FEAT. MS D Heatwave One More Tune/Warner Bros
RADIO 2	KEANE Sovereign Light Café Island
ABSOLUTE	FLORENCE + THE MACHINE Spectrum Island
CAPITAL	MAROON 6 FEAT. WIZ KHALIFA Payphone A&M/Octone
HEART	LADY ANTEBELLUM Need You Now Capitol
KISS	WILL.I.AM FEAT. EVA SIMONS This Is Love Interscope
MAGIC	WILL YOUNG Jealously RCA
REAL SCOTLAND	KARMIN Brokenhearted Epic
SMOOTH	JASON MRAZ I Won't Give Up Atlantic
XFM	NOEL GALLAGHER'S HIGH FLYING BIRDS Everybody's On The Run Sour Mash
1XTRA	WILEY FEAT. MS D Heatwave One More Tune/Warner Bros
6 MUSIC	JAKE BUGG Taste It Mercury

“For a station that has struggled to find much to play from the chart in recent times, Absolute found itself in the rare position of its most popular track of the quarter also being the top seller as well”

ABOVE
Station staples: Florence + The Machine enjoyed pride of place on Absolute while newcomer Jake Bugg's Taste It was 6 Music's most-played track of the quarter

tracks – 61 – were represented among the quarter-end sales chart than those of the Global-owned brand.

Will.i.am provided Kiss's own top song of the quarter with the Interscope/Polydor-issued This Is Love featuring Eva Simons finishing just ahead of RCA act Chris Brown's Don't Wake Me Up. The Brown cut was the seventh top seller of the quarter and was also heavily backed by Capital, but failed to appear anywhere among Radio 1's 100 top tunes.

For the second successive quarter Radio 1 and sister station 1 Xtra played the same tune more than any other. Sharing Rudimental featuring John Newman's Asylum/Black Butter-issued Feel The Love in Q2, the two stations this time opted for Wiley featuring Ms D's One More Tune/Warner Bros track Heatwave the following quarter. Thirty-



one of Radio 1 and 1 Xtra's 100 most-played hits of Q3 were the same, compared to Radio 1 having 41 tracks in common with Capital. As per usual, the biggest overlap among the leading stations was between Capital and Kiss, which shared 66 of their 100 most-played tracks.

Other Radio 1 favourites of the quarter included Florence's Spectrum and Polydor act Redlight's Lost In Your Love, while Radio 2's top four was an exclusive Universal affair led by Island acts Keane and George Michael and also comprising Mercury's Amy Macdonald and Polydor's Scissor Sisters.

Domino's Hot Chip just missed out on providing 6 Music's top track for a second successive quarter, having led the listings in Q2 with Night & Day. Over the following quarter the band's How Do You Do? was the station's second most-played track, beaten by just eight plays by Mercury signing Jake Bugg with Taste It with Warp's Grizzly Bear third with Yet Again.

More than two years after it was first released, Capitol act Lady Antebellum's Need You Now was Global-owned Heart's top song of the quarter, beating into second place the relatively fresh Dance With Me Tonight by Epic's Olly Murs from November 2011. Smooth's top tune was Atlantic act Jason Mraz's I Won't Give Up, while Real Radio Scotland led with the Epic-issued Brokenhearted by Karmin and Magic with the RCA-handled Jealously by Will Young.

ROBBIE WILLIAMS AGE AGAINST THE MACHINE?



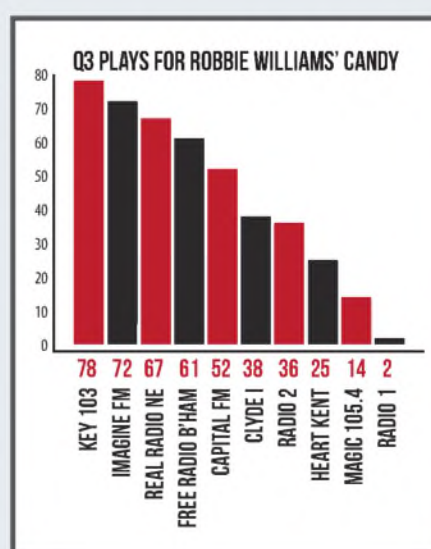
ROBBIE WILLIAMS' CANDY debuted on UK radio just a few weeks before the end of Q3, but in that short time it was clear where its support would be.

Tellingly, it was Radio 2, not Radio 1, which had the exclusive on the initial play with the station's breakfast show host Chris Evans spinning the Island release on September 10 for the first time, while also interviewing the star.

By the time the quarter finished Radio 2 had played Candy 36 times, enough to make

it its 40th top tune over the three months. By comparison Radio 1, once Williams' natural radio home, managed to spin it only twice, far short for it to crop up anywhere in the network's quarter-end Top 100.

Candy was only starting to get into its airplay stride by the time the quarter ended and ultimately peaked at No.3 on Nielsen Music's weekly UK radio airplay chart ahead of its commercial release on October 28 and eventual debut at No.1 on the Official Charts Company sales chart. But, even as the track



got nearer to its retail debut, Radio 1 hardly budged and famously left Candy off its playlist.

Instead it was left to other stations in Q3 and beyond to back the single with its biggest supporters in the quarter including Bauer's Manchester-based Key 103, which aired it 78 times in the period, Real Radio whose five stations played it between 56 and 67 times, and Stockport-based Imagine FM with 72 plays.

Global's flagship Capital FM station in

London awarded it 52 plays in the quarter, enough to rank it 81st on its most-played chart, while other services in the Capital Network delivered it a similar number of plays. There were around half that number of spins at each station in the sister Heart Network.

As for Radio 2's support of the track, it reflects a number of artists who were once Radio 1 staples now having to rely on airplay backing at the older-targeted station.

In Q3 this list also included Island acts Keane and George Michael, Interscope/Polydor's Madonna and Sour Mash's Noel Gallagher, while 15 of the two stations' Top 100 tracks were identical. These ranged from releases by longer-established acts such as Polydor's Cheryl, Vertigo/Mercury's The Killers and Helium 3/Warner Bros's Muse to 2012 breakthroughs such as Warner Bros's Stooose and Interscope/Polydor's Carly Rae Jepsen.

Where the stations further differed was in their enthusiasm for Emeli Sandé whose Virgin album Our Version Of Events is the year's biggest seller.

In this past quarter none of her cuts was deemed appropriate enough for Radio 1's Top 100, although Radio 2 found room for both Read All About It Part III and My Kind Of Love.

FEATURE RADIO FESTIVAL

TURN ON TO THE TALENT

David Joseph called on radio chiefs – particularly those in the commercial sector – to help back breakthrough talent with a greater share of airplay. Music Week research suggests he’s right

EVENTS

■ BY PAUL WILLIAMS

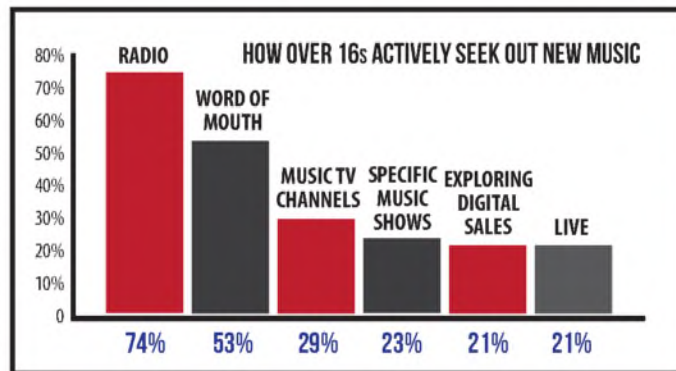
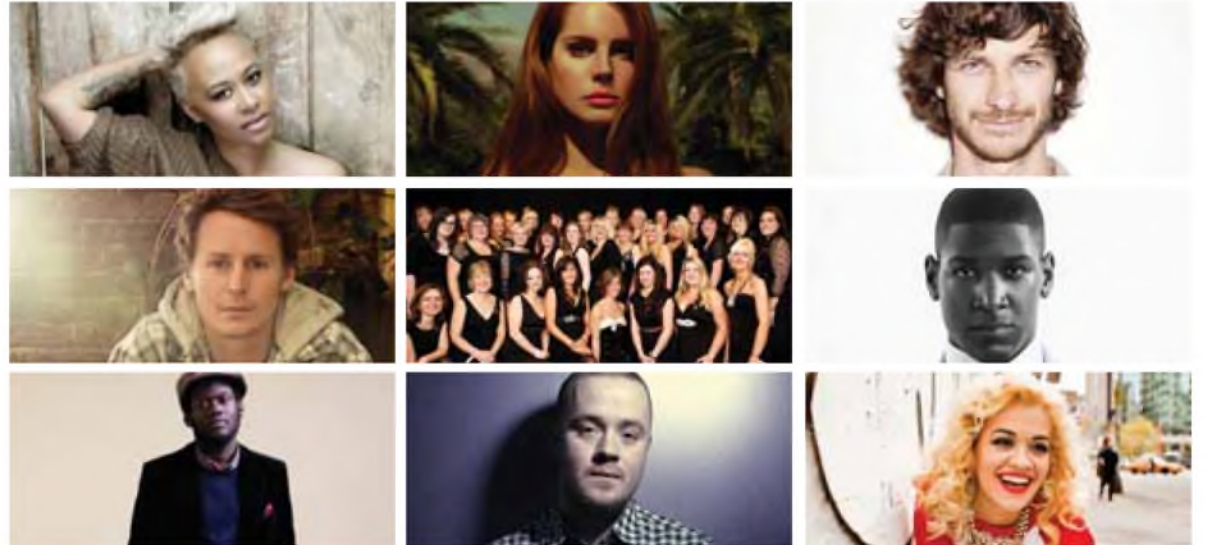
Some of 2012’s biggest new acts are struggling to win support at key UK radio stations.

In a speech at last week’s Radio Festival, Universal UK chairman and CEO David Joseph urged radio to devote more airtime to new talent as he highlighted a group of breakthrough artists this year who had won scant airplay backing compared to how many albums they had sold.

His criticisms are underlined by *Music Week* research into the support leading UK stations and brands have given to the new acts Joseph identified in his speech as having broken through since January after domestically selling more than 100,000 copies of their debut albums. The acts in question, according to Official Charts Company data, are (pictured right) Emeli Sandé, Lana Del Rey, Gotye, Ben Howard, Military Wives, Labrinth, Michael Kiwanuka, Maverick Sabre and Rita Ora. Since Joseph’s speech Alt-J have subsequently also reached the same landmark.

“You can’t deny the fact these nine acts exist and they have sold more than anyone else and there is curiosity for them,” he told the annual event at the Lowry Theatre in Salford. “There are three acts that have been supported well by UK radio, but when I delve down to the other six – and this is for BBC radio and commercial radio – these acts are enjoying very, very little support from both the BBC and commercial radio.”

The three acts who have been strongly backed are Island’s Gotye, Virgin’s Sandé and Syco signing Labrinth, while Columbia/Roc Nation’s Rita Ora has also won respectable support across a number of stations. In Gotye’s case he has the second top airplay track of the year, according to Nielsen Music, with *Somebody That I Used To Know*, while Sandé’s *Next To Me* ranks fourth up to last week, Labrinth’s *Earthquake* 23rd and Ora’s *R.I.P.* 40th. However, none of the other five acts registers anywhere among Nielsen’s 100



Source (above): YouGov SixthSense Music Consumption Survey

TOP UK OR UK-SIGNED BREAKTHROUGH ARTISTS OF 2012

ARTIST / LABEL	ALBUM SALES
EMELI SANDE VIRGIN	0.87 MILLION
LANA DEL REY POLYDOR	0.62 MILLION
MILITARY WIVES DECCA	0.25 MILLION*
BEN HOWARD ISLAND	0.23 MILLION
GOTYE ISLAND	0.22 MILLION
MAVERICK SABRE MERCURY	0.21 MILLION
LABRINTH SYCO	0.15 MILLION
RITA ORA COLUMBIA/ROC NATION	0.12 MILLION
MICHAEL KIWANUKA POLYDOR	0.10 MILLION

Source: Official Charts Company

LEFT / RIGHT
The year to date’s most successful UK or UK-signed breakthrough acts based on album sales up to chart week 46 2012 and (right) where they rank among the most-played acts on UK radio in the year to date

* =sales of two albums combined



Festival front: Nick Grimshaw, Ben Cooper and Miranda Sawyer air their views

RADIO AIRPLAY RANKINGS OF BREAKTHROUGH ATCS

POS.	ARTIST
6	EMELI SANDE
12	GOTYE
33	RITA ORA
49	LABRINTH
107	LANA DEL REY
248	MICHAEL KIWANUKA
260	MAVERICK SABRE
262	BEN HOWARD

Source: Radiomonitor/Universal



DAVID JOSEPH: STILL COMMITTED TO ON AIR/ON SALE

“I’m completely convinced it’s the right thing to do. Every fan we speak to in research – do you want music when you hear it – 100% say ‘yes’”

DAVID JOSEPH



DAVID JOSEPH reckons Universal’s artists are divided over On Air/On Sale but he remains fully committed to it.

The policy of tracks being made commercially available at the same time as they debut on the radio was launched with a huge fanfare by Universal and its main rival Sony in early 2011, but it was quickly abandoned as labels and stations went back to new releases being played weeks before the public could buy them.

The Universal UK chairman and CEO told the Radio Festival last week there was no consensus in

the music business, but added: “I’m completely convinced it’s the right thing to do. Every fan we speak to in research – do you want music when you hear it – 100% say ‘yes’.”

In terms of artists, however, there was a split, he suggested.

“A number of artists, if you don’t make a song available, say, on iTunes or Spotify when they are available on YouTube or pirate sites, they are bothered about it,” he said.

“There are certainly other artists who want a No.1 single so they want [their track] held back.”

FEATURE RADIO FESTIVAL

BEN COOPER ROLLING BACK THE YEARS

RADIO 1 CONTROLLER BEN COOPER admits the station may have to go back to the drawing board if it is unable to persuade its trendy older listeners to switch to other BBC stations.

Cooper and his team have been tasked by the BBC Trust with bringing down the average audience age of the network from its current level of 33 to below 30 to more reflect its target demographic of 15- to 29-year-olds.

This, he told last week's Radio Festival in Salford, he was attempting to do in a number of ways, including changing the schedules and music the station played and the events it was involved in. As part of this, Nick Grimshaw was brought in to replace Chris Moyles at breakfast and the likes of Robbie Williams have been excluded from the playlist.

However, he acknowledged the plan

might not work because some older listeners, officially outside Radio 1's demographic and which he has previously branded "festival dads", did not want to stop listening to the station.

"I've been tasked with the job of reducing the average age and I'm going to try my darnedest to see if I can do it using traditional radio ways in terms of schedule changes, the music we play, the events we do," he said. "That could work. If it doesn't work then I think we need to look more at the issue of festival dads and I think we need to try to examine that and say, 'OK, I'm a festival dad, you're a festival mum', there is a part of society that just loves new music and will not move and budge from Radio 1."

If that happened, he said it would then be a case of going back to the Trust and to say it had tried everything in its powers in terms of radio but society had changed and it



should instead become a question of giving stations briefs around the attitudes of their target audience rather than basing them on age.

"There are some 21 year olds who love listening to Heart and don't want to be challenged by drum & bass or the latest sounds so we are different people with different attitudes and that could be the way forward, but in the meantime I am going to

try my darnedest to see if I can bring down the average age because I think Radio 1 has always had a history of appealing to young people and one of Radio 1's aims should be to attract young people into the BBC and I am going to try my hardest to do that," he said.

Meanwhile, Cooper revealed he was looking to partially fill the gap of T4, which is being taken off the air by Channel 4 after 14 years in December, with changes it is making to the Sunday chart show. This includes replacing Reggie Yates as host with Jameela Jamil, who was previously part of T4, while introducing more exclusive content to the show's final hour, which is visualised.

"[Jameela] has got a TV background and that's on purpose because what I want to do is get a much more televised feel to that last hour," he said. "T4 is sadly going, but we can use those sorts of things and experiences she's got to make this last hour feel like T4," he said.



"I often think you have to create the hits first before commercial radio wants to play them... I would love to see commercial radio take a few more risks"

DAVID JOSEPH, UNIVERSAL

most-heard tracks of 2012 to date.

The most glaring omission is Lana Del Rey whose *Born To Die* is the year's third top artist album seller behind only Sande's *Our Version Of Events* and XL act Adele's *21*, but who Joseph revealed in his speech is only the 107th most-supported act of 2012 on UK radio.

The Universal boss was quick to praise the BBC in his Radio Festival address, noting: "The BBC do an amazing job when introducing their acts to people. I'm very happy with In New Music We Trust with Radio 1 and 6 Music is terrific."

He reserved his main concerns for the commercial sector, suggesting: "I often think you have to create the hits first before commercial radio wants to play them and I do believe there's a whole audience out there who want to hear things first and not 10 weeks later. I would love to see commercial radio take a few more risks."

However, a closer look at the airplay patterns of the six breakthrough acts which have not won widespread support reveals some commercial stations are heavily backing new talent. The problem is that if it does not include one or the other of leading Global Radio networks Capital or Heart, overall airplay support is significantly reduced.

That state of affairs certainly applies to Ben Howard and Lana Del Rey who have been strongly backed in the commercial sector by the likes of Absolute Radio and Global's XFM. However, neither act appeared anywhere in Capital or Heart's Top 100 charts for Q1, Q2 and Q3 this year. Given the two networks combined

command an audience of around 14.2 million people, according to latest Rajar figures, that is a serious handicap to being heard by radio listeners.

Michael Kiwanuka and Maverick Sabre have also enjoyed pockets of support by commercial stations, but not Capital or Heart, while in the case of Kiwanuka he failed to get a foothold at Radio 1 despite in January being named as the BBC Sound Of...2012 winner.

Instead it was left to Radio 2 and 6 Music to back him. Sabre has also relied on Radio 2, rather than Radio 1, for his biggest radio audience, helping his album *Lonely Are The Brave* to



debut at No.2 in the weekly sales chart and go on to sell more than 200,000 copies domestically.

It should be noted Howard, Kiwanuka, Lana Del Rey and Maverick Sabre are all Universal acts (as are *Military Wives*), so Joseph clearly has a vested interest in seeing them prosper at radio. But his speech also reflected both what he observed was still the leading influence radio has on what people buy and the vast sums of money he and his rivals continue to invest in new talent.

"Over 16-year-olds go to radio as their main source of discovering new music," he said, quoting YouGov findings. "That to me is the perfect partnership we have between the music industry and the radio industry. They go to radio more than live gigs, more than word of mouth, more than television in this very complex, fragmented media landscape. That is incredibly heartening that they are coming to you."

Whatever the apathy among some radio stations towards some of his company's new acts, Joseph stressed there would never be any let-up in Universal investing in new talent, which he called "our lifeblood".

"We invest about 20% of our revenues on A&R and signing new artists," he said. "That's more than if you are a pharmaceuticals company – that's 10-15%. And that is something with Universal that's always a sacred cow. We must never ever touch or play with our A&R investments and we literally ring-fence and protect that at any cost. It's worth saying, though, for that money we do expect some return on the investment for the artists we sign."

RICHARD PARK THE SMOOTH APPROACH



GLOBAL'S DIRECTOR OF BROADCASTING Richard Park is confident his group will win competition approval for its takeover of Smooth and Real Radio. The two brands, which were operating as GMG Radio, were bought by the leading commercial player in June, but the deal has been subject to tests on grounds of plurality and competition.

Culture Secretary Maria Miller announced in June it would not be investigated in terms of plurality, leaving the Competition

Commission to make a ruling. Its decision is expected in March.

Park told the Radio Festival that approving the deal would be "right, fair, proper and in the public interest" as he defended Global's policy of bringing together previously-separate regional radio brands into quasi-national networks. Rather than killing regional radio, he argued at the Salford event the policy had rejuvenated it.

"What's forgotten around the country is they were turning transmitters off," he said. "We need to realise how serious it has been and the work that has been done has breathed fresh life into an industry I love and I'm passionate about, so as far as I'm concerned people who [criticise] this do not know what they are talking about. They don't know the facts."

PROFILE METROPOLIS



A SPRAWLING METROPOLIS

It's one of Britain's most iconic studios and one of London's most awe-inspiring listed buildings. But one year on from an ambitious management buyout, the Metropolis Group can't allow itself to get bogged down in history, as it diversifies into a multi-faceted, impressively modern music business

STUDIOS

BY TIM INGHAM

If only the walls in the lounge of Metropolis Studio A could talk.

This was the haven of comfort and serenity into which Queen would retreat during recording sessions for *Made In Heaven* and *Innuendo*; a homely, snug oasis away from the stress and stimulation of recording classic rock within the bowels of one of the world's most opulent studios.

The band liked it so much that its unassuming

array of bookshelves – still hanging proud to this day – featured in the video for *Innuendo* itself; Queen's members cramming themselves into the space provided by each horizontal slat.

When Freddie Mercury died in 1991, busloads of Japanese tourists began arriving at Metropolis, just to take pictures of these shelves.

Sadly, the era of Queen's brilliant excesses – indeed, of bands spending six months writing, rehearsing and recording in any British studio – are long gone. These days, artists are dealing with squeezed funds just like every other area of the

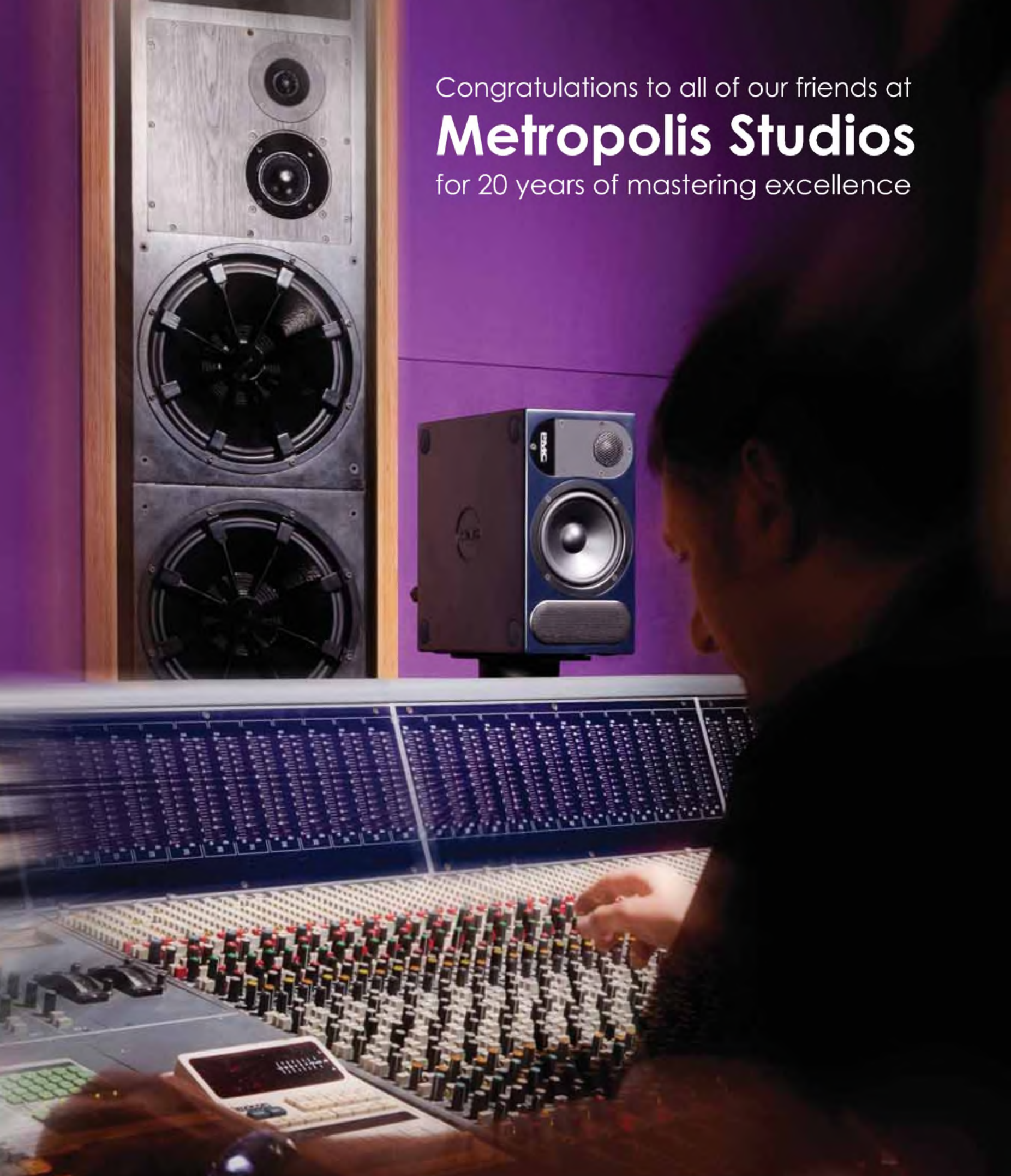
ABOVE
Up and away: Metropolis Group's 'Power House' is a Grade II Listed building with a bar/listening area upstairs. Inset: two of the historic Metropolis studios

music business – three weeks is generally seen as a sizeable studio stay.

As a result, a few years ago the legendary chillout zone of Studio A's lounge was going coldly ignored by artists too busy watching the clock to take five. That was, before Metropolis Group CEO Ian Brechley came on board.

Thanks to Brechley, who led a management buyout of the Metropolis Group a year ago this month, Studio A and its lounge have become a much sought-after events space – where intimate music showcases can be played to around 120 people.

Congratulations to all of our friends at
Metropolis Studios
for 20 years of mastering excellence



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PROFILE METROPOLIS

THE METROPOLIS ACADEMY EDUCATING THE MASSES

Another arm to Ian Brenchley's empire, the Metropolis Academy will fully launch in January 2013. With an initial focus on vocational courses, the educational enterprise will give students the chance to learn disciplines such as Music Business and Music Production, with initial courses lasting two days. Brenchley says that the aim is to offer full degree courses in a year's time.

The academy is run by Ian Ramage, who has worked for the likes of Sony, EMI and BMG – and with artists including Coldplay, Keane and Pink Floyd – in a 25-year career.



LEFT
In charge:
Metropolis MD
Carla Maroussas
and CEO Ian
Brenchley

“This isn't a new model at all. This is Chess, it's Motown, it's Stax, it's Island – it's housing creativity and participating in that process from start to finish”

IAN BRENCHLEY, METROPOLIS

It's just one of a swathe of diversification measures Brenchley has introduced to ensure that none of Metropolis' iconic space is going to waste – and that the company is not longer merely reliant on recording legendary audio performances.

Metropolis Group 2012 offers an impressive portfolio of services to an even more impressive breadth of clients. Take a stroll around the company's listed building in Chiswick and you'll come across a fully-functioning record label, Metropolis Recordings – which is behind the upcoming Hillsborough Charity single bidding for the Christmas No.1 spot.

Elsewhere, you'll find a state-of-the-art production division, headed up by Ramy Dance, where a scalable video creations service can be suited to TV ads, music videos, documentaries, live shoots and EPKs. Recent clients have included teams looking after Jay-Z, Mariah Carey, James Morrison, Skunk Anansie and The Wanted.

Downstairs, you might hump into a familiar face from Bucks heaving away on Metropolis' publishing JV with the Brit company, Metro Bucks. Bucks is supporting development of Metropolis' new writers and catalogues, as well as providing administration services for current and future repertoire. Two new rooms, dubbed 'The Lab' are being created to incubate songwriting sessions, as well as Metropolis' own artist management and publishing activities.

Central to all of these internal expansions is Brenchley's philosophy that Metropolis can't rest on its laurels as a fabled recording studio. Like any other smart company in the modern music industry, it has begun to start taking control of its own rights – whether they're purely musical, or the four TV formats that Metropolis has created and produced, which have been snapped up by the likes of the BBC, Channel 4 and ITV.

“This isn't a new model at all,” explains Brenchley. “This is Chess, it's Motown, it's Stax, it's Island – it's housing creativity and participating in that process from start to finish. Previously, solely as a studio, we were creating content for people paying us a 5% or 10% margin while they were making a 30% margin. So why wouldn't we make our own content? Our studio rates have been the same since we opened in 1989. By creating our own content at least we're controlling a little bit. We want to become a serious player with serious growth here; and that can only come when we own rights which we can exploit ourselves.”

Which isn't to say Metropolis' traditional business is falling away: Brenchley says the complex's four large recording studios – found amongst the complex's 19 creative suites – are still doing a roaring trade. In terms of occupancy they are filled an “unprecedented” 93% of the time. The issue, he forlornly admits, is “that there's just not that much money in that kind of business anymore”.

TV TIMES EIGHTIES ICONS

The studios at the Metropolis complex were home to the recording of forthcoming TV series, *Eighties*. In a joint venture with BBC Worldwide-owned label Demon, Metropolis Music Mastering created a series focused on Eighties icons such as Belinda Carlisle, Level 42, Heaven 17 and Tony Hadley. Each played a live set to an exclusive audience of just 120 guests.

The series created, filmed and edited by the team at Metropolis has sold internationally and will TX in the UK next year – a prime example of how the expansion of the Metropolis Group's operation continues to bring exciting non-traditional projects to the Power House.

That matters little to the worldwide superstars who return to Metropolis year in, year out to record or master their latest joints. Will.i.am and Rihanna have both flown in recently, whilst Brenchley believes that at least half of the top 10 mastering engineers in the world can be found in-house at Metropolis. Impressive names working within the complex include Tim Young (The Beatles, Madonna), Ian Cooper (Noel Gallagher, David Bowie), Tony Cousins (Adele, Peter Dinklage) and John Davis (U2, Snow Patrol).

“Our guys are always on top of new audio technologies and fresh techniques – we were the first studio to introduce Mastered for iTunes, for example – but they're also willing to follow the client's request to the letter,” says Brenchley.

As we stroll through Metropolis' giant complex, we see what he means. We witness Vangelis' temporary, custom-made mixing suite in one room, whilst in another, we meet one of Metropolis' supremo master engineers, Miles Showell, working on a special request for one Eric Clapton.

If this elite level of workmanship helps explain why some of the world's brightest stars hand-pick Metropolis for studio, mixing and mastering work, other entertainment giants are sure to be drawn to the complex's reputation for being at the bleeding edge of technology.

When the towering Metropolis building was erected in 1989 after four years of labour, it arrived complete with the world's first million-pound acoustic treatment. Everyone from Lauryn Hill to The Verve, Amy Winehouse, The Stone Roses and The Libertines has taken advantage of this premier setup over the years. Meanwhile, Metropolis' Studio E was the first room anywhere to boast 5.1 Surround Sound mixing capabilities – probably why West Coast rap stars from Interscope personally request to work in there quite so often.

However, Brenchley's Metropolis isn't just for the biggest stars on the planet; his team's philosophy is to provide “service excellence for every kind of artist and company”. That means new additions such as a mastering service for unsigned artists, which sees Metropolis' engineers giving submitted demos their top-drawer treatment, at a snip of the usual price.

“That service is massively popular and another growing part of the business,” says Brenchley. “It's never going to make millions, but it's a robust revenue source that wasn't there before.”

A monthly live night, *PowerDown*, offers up-and-coming artists the chance to get in front of the UK record industry's leading luminaries: most of them, of course, work down the road in Kensington.

THE VIEW FROM THE TOP CARLA MAROUSSAS MOVES UP TO MD ROLE

BOLSTERING IAN BRENCHLEY's new team, Carla Maroussas joined Metropolis as general manager in February 2012.

An experienced expert in the world of broadcast media, she has taken the lead in maximising new revenues for the core Metropolis business. Her impact at the group has been significant and was recognised this month by her appointment to the role of MD.

Prior to Metropolis she worked at Stream Digital Media, a division of Ascent Media. As sales director for the firm's media services group she was responsible for clients including BBC Worldwide, Disney, Warner Bros,



Momentum Pictures, Universal Pictures and Universal Music.

“I'm aware that there needs to be a bit of myth-busting around Metropolis, and I'm confident we are addressing this,” she tells *Music Week*.

“I worked in Soho for a long time and I know that Metropolis's reputation has perhaps stayed for too long as being ‘the most decadent place on the planet to record’ and too expensive. That's really, truly not the case anymore – we have a service for most budgets and we accommodate most people's work. Our reputation has been stuck in a bit of a time warp, but that's all changing.”



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PROFILE METROPOLIS



An industry listens: Metropolis invites the cream of the trade's A&R machine to monthly music night PowerDown

This diversity of Metropolis' business – both in terms of client and range of service – is clearly working. In the four years Brenchley has worked at the Group, topline revenues have climbed every year. In 2012, they jumped by their biggest-year-on-year margin yet, up over a third.

And the work on modernising Metropolis won't stop there. International expansion into Qatar and Los Angeles is under way, with new studio complexes expected to be ready in 2013.

"The decline in the industry and the recession is tough for everybody," says Brenchley, "but if you look hard enough, it presents you with great opportunities – at home as well as abroad."

It might be a much more multi-layered, expansive business than the extravagant studio that Freddie Mercury called home all those years ago, but the Metropolis Group 2012 refuses to be hamstrung by history – whilst being extremely proud of its heritage.

"Maybe there was a feeling that Metropolis was a bit stuffy or elitist in the past," admits Brenchley. "These days, nothing could be further from the truth. The new guard here doesn't believe in any of that. We're laser focused on the client – and quite frankly we're so much more about the client than any other rival facility I know about.

"And the best bit of all? We haven't even really gotten started yet."

NEW LIVE EVENTS THEY'VE GOT THE POWER



METROPOLIS' NEW MANAGEMENT have become canny in using their astonishing venue for live events in recent months.

The main effort in this world is PowerDown, which takes place on the first Tuesday of every month. Three or four unsigned acts play to the cream of British A&R, with around 150 music industry execs turning up to the trade-only nights each time - furnished, of course, with a drink or too from Metropolis's in-house bar.

"We've had four people get major label record deals from PowerDown in the last 18 months," says Ian Brenchley (pictured). "We're very selective about the acts and we get managers, producers, record companies, A&R guys and more through the door.

"For me, the music industry doesn't do enough exciting things anymore. We want people to hang out; we're the nearest and biggest entertainment hub to all the majors and lots of the indies."

Another big live event for the studio will be an independent mini-festival in January, backed by AIM.

"A lot of our clients are independent, so we've decided to offer unprecedented rates in the studio to encourage new indie bands to come and record here who might not typically have the budgets," explains Brenchley.



Bucks Music Group

would like to congratulate

Metropolis Group

for their past successes and we look forward to working together on future projects developing and nurturing creative projects with the Metropolis Publishing Arm.



RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a bit of background on the store...

The shop opened at the end of 2006 because we were forced out of St. Andrews where we had another shop called Unknown Pleasures.

I moved up to Scotland at the end of 2004 and looked at various locations to open a store and St. Andrews seemed like the place because it didn't have a music store of any sort except for Tesco and it had tourists and students.

That shop was going along fine but then Fopp opened a store next door to Tesco. It was six months before they went down but while they were open they were really killing our business. Just when Fopp closed its door and we started to get back to normal the council hit us with a 45% rent increase, the bills got too big so I went searching for another location, scouted around Edinburgh and came across the Royal Mile, where the Scottish

Parliament had just opened as a tourist attraction. The bottom of the street has a history of being cheap and rundown but I thought the Scottish Parliament opening would give it a lift, took a chance on the location and it worked really well.

How's business compared to when you first set up?

November is one of the quietest times of the year, along with January and February, but whenever there are any visitors in Edinburgh we do really well. There's been a steady upward trend in takings, which is great and quite surprising given the massive recession.

We don't do new. My basic philosophy since I went into bricks and mortar retail has been to stay away from new. Selling new vinyl and CDs is a recipe for going bankrupt – it's the distributors that are responsible, they've never come to terms with the fact that they cannot ask for £8 plus VAT for a



Owner: Eric Craig

UNKNOWN PLEASURES

110 Canongate
Edinburgh
EH8 8DD
t 0131 652 3537
w vinylnet.co.uk

"We don't do new... Selling new vinyl and CDs is a recipe for going bankrupt"

ERIC CRAIG, UNKNOWN PLEASURES

new CD from a retailer and expect them to survive in competition with iTunes, Tesco and Fopp. So we don't do new and we only do vinyl.

People have been pointing to a vinyl revival, do you see that yourself?

I'm a bit of a cynic when it comes to the vinyl revival story. It's just part of the news-cycle, they seem to drag it out at certain points in the year when there's nothing else to talk

about and the sales figures for new vinyl come out. I've heard of a vinyl revival every year since 1997 when I started.

In the past couple of years it does seem to be true though. I would certainly say that in certain parts of the collectors' market, the influence of the Russians going mental for vinyl has been just fantastic.

The Russians?

Yeah. The internet is besieged by Russian dealers buying vast stocks of Seventies prog rock and metal. We had to have our website translated into Russian. We've got around 10 Russian dealers who order 30 or 40 titles every time we update the site – I'd guess we're shipping 500 to 1,000 titles to Russia a month.

They buy stuff like Led Zeppelin, Pink Floyd and Genesis as fast as they can but then prices for bands like Budgie have gone from a tenner to 70 or 80 quid in a year. When you can buy stuff like that for a pound out of people's collections and you can sell them for £50 why on earth would you touch new vinyl?

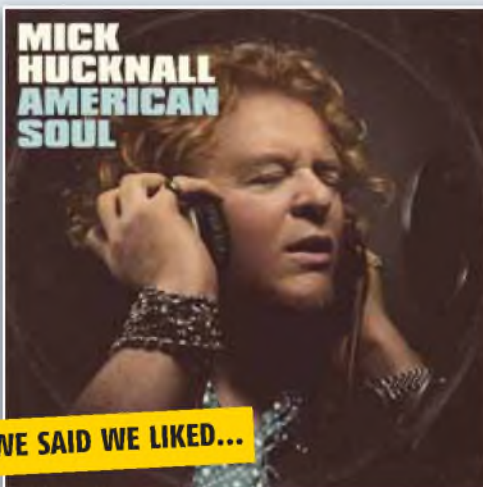
How confident are you about the future of the physical shop?

Very confident. As I say, takings have increased year-on-year. We had a slightly weaker [Fringe] festival in Edinburgh this year than previously but the earlier months compensated for that.

When I tell our story I sound like I'm blowing my own trumpet but we just haven't really noticed the recession.

INTERNET vs HUMAN

This week's High Street Hero Eric Craig takes on his digital rivals ...



WE SAID WE LIKED...

MICK HUCKNALL American Soul



AMAZON RECOMMENDED...

KYLIE MINOGUE The Abbey Road Sessions



ERIC RECOMMENDED...

MISTY IN ROOTS Live At The Counter

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	ALT-J	An Awesome Wave
2	JAKE BUGG	Jake Bugg
3	YOUNG, NEIL: CRAZY HORSE	Psychedelic Pill: 2cd
4	TAME IMPALA	Lonerism
5	BLACK KEYS	El Camino
6	OF MONSTERS & MEN	My Head Is An Animal
7	BRUCE SPRINGSTEEN	Wrecking Ball
8	EMELI SANDE	Our Version Of Events: Special
9	GRIZZLY BEAR	Shields
10	DJANGO DJANGO	Django Django

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	ONE DIRECTION	Take Me Home
2	VARIOUS	BBC Radio 1's Live Lounge
3	VARIOUS	Anthems 90s
4	ONE DIRECTION	Take Me Home
5	THE LUMINEERS	The Lumineers
6	VARIOUS	Keep Calm And Stay Cosy
7	THE ROLLING STONES	GRRR!
8	VARIOUS	Twilight: Breaking Dawn, Pt.2
9	EMELI SANDE	Our Version Of Events (Special Edition)
10	ED SHEERAN	+

eMUSIC Top 10 streamed chart		
POS	ARTIST	ALBUM
1	SUFJAN STEVENS	Silver & Gold
2	GODSPEED YOU! BLACK EMPEROR	Allelujah! Don't Bend! Ascend!
3	ANDY STOTT	Luxury Problems
4	LINDSTROM	Smalhans
5	GRIZZLY BEAR	Shields
6	GOAT	World Music
7	ALT-J	An Awesome Wave
8	TAME IMPALA	Lonerism
9	TRACEY THORN	Tinsel and Lights
10	MENAHAN STREET BAND	The Crossing

REISSUE REPACKAGE

Amy Winehouse At The BBC Island Records / Out now

Amy Winehouse At The BBC is a four-disc collection chronicling performances by one of the greatest talents to emerge from British music in decades.

The special edition box set is spread across three DVDs and one CD and includes Winehouse's earliest BBC Radio sessions, her first-ever TV performances, as well as candid interviews, rarely seen footage, unheard gems, rarities, unique covers and live versions of classic songs from Frank and Back To Black. The set also includes a beautifully illustrated booklet featuring rare photographs, a touching appreciation from her friend, rap superstar Nas, and extensive sleeve notes.

Disc 1 is a DVD selection of recordings chosen by Jools Holland, disc 2 is a 14-song audio set, and disc 3 features Winehouse's memorable Porchester Hall sessions.

Disc 4 is a short film featuring an interview with the artist plus a live performance from December 2006 in a tiny church.

Like her three previous albums, this new collection provides a fitting tribute to Winehouse's artistry, talent, and powers as a songwriter, a singer, and an interpreter of classics.

Record royalties from the sale of this box set will be donated to the Amy Winehouse Foundation.



PRICE CHECK

ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
ROBBIE WILLIAMS Take The Crown	£8.99	£10.00	£8.99	£7.99	£8.99
ANDRE RIEU Magic Of The Movies	£8.99	£10.00	£7.99	£8.99	£9.97

PRE-RELEASE OLLY MURS' TRIPLE TAKEOVER ON PRE-RELEASE CHARTS



Frightened Rabbit, Willy Mason, Foals and The Blackout. The Joy Formidable round off the Play chart, sitting once more in 20th place.

Over at HMV the chart is packed with a combination of climbers and new entries. Fresh appearances at No.12, then from 14 to 20 come from Jeff Wayne's Music Version of War of the World, Biffy Clyro, Il Divo, Kanye West & Jay-Z, Katherine Jenkins, Taio Cruz, Ke\$ha and the House of Love compilation, respectively.

Amazon is also chock-full of climbers and new entries. Albums from Stooshe, Il Divo and Alicia Keys occupy the 10 to 12 positions, New Order's new record appears at No.14 and from

16 to 20 feature newbies Tulisa, Howard Shore's The Hobbit (above), Emilia Mitiku and two offering from Iron Maiden.

OLLY MURS' NEW ALBUM Right Place Right Time tops the pre-order charts across the board – rising at Amazon and HMV and staying put at Play. Green Day's Tre (above) record also appears in the top three of all the lists.

The highest new entry of the week comes courtesy of The Courteeners as their LP Anna lands at No.6 on the Play chart. That is following in the same list by further new entries from Biffy Clyro at 9, Girls Aloud at 10, and the 14 to 19 spots occupied by Jools Holland, The Gypsy Queens,



AMAZON PRE-RELEASE

POS	ARTIST/ALBUM / LABEL
1	OLLY MURS Right Place Right Time Epic
2	JEFF WAYNE War Of The Worlds Sony
3	GREEN DAY iTré! Warner
4	MCFLY Memory Lane Island
5	THE GYPSY QUEENS Gypsy Queens London
6	KATH. JENKINS This Is Christmas Warner
7	BRUNO MARS Unorth. Jukebox Atlantic
8	ONLY BOYS ALOUD Only Boys... Relentless
9	GIRLS ALOUD Ten Polydor
10	STOOSHE Stooshe Warner
11	IL DIVO The Greatest Hits Sony
12	ALICIA KEYS Girl On Fire Sony
13	BIFFY CLYRO Opposites 14th Floor Records
14	NEW ORDER The Lost Sirens Rhino
15	THE JAM Classic Albums Commercial Marketing
16	TULISA The Female Boss Island
17	HOWARD SHORE The Hobbit OST Decca
18	EMILIA MITIKU I Belong To You Warner
19	IRON MAIDEN Live After Death EMI
20	IRON MAIDEN Powerslave EMI

amazon.co.uk

HMV PRE-RELEASE

POS	ARTIST/ALBUM / LABEL
1	OLLY MURS Right Place Right Time Sony
2	GREEN DAY Tre
3	GIRLS ALOUD Ten
4	MCFLY Memory Lane
5	STOOSHE Stooshe
6	TULISA Female Boss
7	ALICIA KEYS Girl On Fire
8	BRUNO MARS Unorthodox Jukebox
9	KELLY CLARKSON Greatest Hits
10	ANDRE RIEU December Lights
11	MODESTEP Evolution Theory
12	JEFF WAYNE War Of The Worlds
13	WILL I AM New Album tbc
14	BIFFY CLYRO Opposites
15	IL DIVO Greatest Hits
16	KANYE: JAY-Z Throne 2
17	KATHERINE JENKINS This Is Christmas
18	TAIO CRUZ Ty O
19	KE\$HA Warrior
20	HOUSE OF LOVE House Of Love

hmv.com

PLAY.COM PRE-RELEASE

POS	ARTIST/ALBUM / LABEL
1	OLLY MURS Right Place Right Time Sony
2	BRUNO MARS Unorth. Jukebox Atlantic
3	GREEN DAY iTré! Warner
4	MCFLY Memory Lane Island
5	JEFF WAYNE War Of The Worlds Sony
6	THE COURTEENERS Anna V2 Coop
7	ALICIA KEYS Girl On Fire Sony
8	TULISA The Female Boss Island
9	BIFFY CLYRO Opposites 14th Floor
10	GIRLS ALOUD Ten Polydor
11	EXAMPLE Evolution of Man Ministry Of Sound
12	KE\$HA Warrior Sony
13	KID ROCK Rebel Soul Atlantic
14	JOOLS HOLLAND Golden Age... Rhino
15	THE GYPSY QUEENS Gypsy Queens London
16	FRIGHT. RABBIT Pedestrian Verse Atlantic
17	WILLY MASON Carry On Polydor
18	FOALS Holy Fire Warner
19	BLACKOUT Start The Party Cooking Vinyl
20	THE JOY FORMIDABLE Wolf's Law Atlantic

play.com

PEOPLE

PERSONNEL CUPPLES & VON SPEYR JOIN NEW-AGE PARLOPHONE LABEL GROUP

■ PARLOPHONE

Parlophone Label Group the ex-EMI-owned collection of companies which will eventually be divested by Universal Music, has hired two new staff - **AMANDA CUPPLES** and **CARLY VON SPEYR** (nee Brewer).



Former EMI Classics COO Cupples will serve as operations director for Parlophone Label Group. She will support PLG on the sale process and other key operational issues.

Von Speyr joins the PLG team as senior communications manager from EMI Group, where she has worked for the past seven years across both Music and Publishing. She will lead corporate and internal communication across all of PLG's territories and labels.

■ PHOENIX MUSIC INTERNATIONAL

FELIX HINES has been appointed as creative director at Phoenix Music International.



Prior to this he spent 15 years at independent publishing house Westbury Music where he rose to managing directorsigned artists such as British Sea Power, Guy Gerber, Harry J, and Fanfare Ciocarlia.

John Carnell, CEO of PMI said: "Felix brings unparalleled knowledge and experience of cutting edge music and genres to PMI where his role is to expand the exploitation opportunities of the company's catalogues with a particular reference to our extensive reggae and electronic dance assets".

■ SONY NETWORK ENTERTAINMENT



Company president **TIM SCHAAFF** will retire at the end of the year.

Schaaff joined Sony from Apple in 2005, and went on to oversee the launch of the company's Music Unlimited music service.

Effective January 1, 2013, group executive of Sony Corporation **ANDREW HOUSE** will assume responsibilities for Sony Network Entertainment International during the transition, in addition to his current role as president and Group CEO of Sony Computer Entertainment. The existing SNEI executive staff will manage daily operations.

Kazuo Hirai, president and CEO, Sony Corporation said: "Tim has been a strong leader within Sony who truly embodied the 'One Sony' spirit by successfully leading corporate-wide initiatives across business units since he joined. I thank Tim for his passion and innumerable contributions to the company."

■ FESTIVAL REPUBLIC

The company has hired former promotions director for MAMA Group **JON MCILDOWIE**, who will replace Neil Pengelly as the music

booker for Reading & Leeds Festivals.

McIldowie, who joins the London-based team on a full-time basis, has worked across festivals including Lovebox and Wilderness, as well as co-founding The Great Escape festival and convention.

McIldowie said: "After 12 incredible years with MAMA it's time for a new challenge. I've grown up with Reading & Leeds and look forward to joining the team at Festival Republic to play a part in the next chapter of one of the world's most important live music events."

■ WIMP

The music streaming service has hired local experienced music industry executives as it launches in Poland.

ADRIAN CIEPICHAL, former head of Digital at Universal Music



Polska has been drafted in as Polish general manager and **KATARZYNA ROGALSKA**, former editor and journalist at Agora, as editorial manager. They will work from the new WiMP office in Warsaw.

Ciepichal previously worked at Universal Music Polska since 2008 where he was responsible for the strategy for digital music distribution and management of the sales and business development departments. He was also involved in the creation of other digital music services in Poland.

At her previous employer, Agora, Rogalska served as editor of Kinoplex.gazeta.pl and was a journalist at Kultura.gazeta.pl and gazeta.tv. She has also worked at Infomuzyka.pl, Tuba.pl, Hiro popculture magazine, as an events and gigs promoter at the Stodola Club in Warsaw, Radio Wawa and other local radio stations.

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

NEED TO KNOW

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

#56 **Ben Turner**, CEO, Graphite

Ben Turner is an authority in electronic music and spokesperson for the industry through his career history and now the IMS (Ibiza International Music Summit) - the event he co-founded with Pete Tong that brings together the world's leaders and thinkers in electronic music.

Turner connects music with brands as well, having worked with artists from Duran Duran to Fatboy Slim over the years and also put together Liam Gallagher's first-ever brand endorsement deal for Philips. Smirnoff have worked with Graphite for the last six years

resulting in Turner making Mark Ronson's dream come true of working with Duran Duran, and this year connecting David LaChapelle with the brand.

Many brands come to Graphite for music expertise, strong relationships with talent and ability to clear rights.

Aside from that, Turner is the go-to man for Rob da Bank or Richie Hawtin-related activity as their manager, and is also director of Bestival and Camp Bestival and director of the label Sunday Best Recordings. Plus, he's co-founder and vice chair of the Association of Independent Festivals (AIF).

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

Will Ward A&R scout at Sony ATV publishing/EMI Publishing

"I've been into music my whole life, and grew a real passion for electronic music in my teens with artists such as J.U.S.T.I.C.E and Daft Punk.

"After deciding that University wasn't the route for me, two months after I left college I met a friend of a friend, Daniel Tuffin (Jessie Ware's manager), who knew I wanted to get into music and asked I was listening to at the time. Without hesitation I said **Black Butter Records** - where Tuffin happened to have a contact.

"He sent me to meet Henry Village, Ollly Wood and Joe Goss over at BB where I interned doing admin/A&R jobs for seven months. The rise of **Feel The Love** (Rudimental feat. John Newman) was a tune I saw the whole way through.

"I was then introduced to Daniel Lloyd-Jones and Guy Moot at EMI Music Publishing where I was hired as a scout within three weeks. I joined EMI Publishing at a strange time, just as the merge with Sony ATV began, but I've had the time of my life so far."



TOP TIP 'Who you know to get you there and what you know to keep you there' has been my motto so far.



28 SINGLES & ALBUMS

All the way to the top: One Direction enjoyed a singles and albums double as *Little Things* and *Take Me Home* topped their respective charts

CHARTS FOCUS



30 UK AIRPLAY & STREAMING

Labrinth ends Adele and Skyfall's five-week reign at the top of the radio airplay chart

32 EU AIRPLAY & GLOBAL SALES

Taylor Swift (*left*) gets in some global sales ahead of One Direction's imminent arrival

34 COMPILATIONS & INDIES

Eva Cassidy, Steps and Foster & Allen are an eclectic range of winners among indie albums



35 CLUB

He's Not Giving In... and Rudimental is as good as his word with a second Upfront chart topper

36 ANALYSIS

Who's leading the way on the midweeks? Alan Jones takes a microscope to the charts

38 KEY RELEASES & PRODUCT

North London genre-hopping quartet Modestep (*left*) feature as album of the week

CHARTS STREAMING WEEK 46

© Official Charts Company 2012

Official Streaming Chart

OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	2	LABRINTH FT EMELI SANDE Beneath Your Beautiful <i>Syco Music</i>
2	1	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
3	3	RIHANNA Diamonds <i>Def Jam</i>
4	4	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
5	5	ROBBIE WILLIAMS Candy Island
6	6	PSY Gangnam Style <i>Island</i>
7	7	MAROON 5 One More Night <i>A&M/Octone</i>
8	13	THE LUMINEERS Ho Hey <i>Decca</i>
9	8	THE SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
10	9	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
11	15	DISCLOSURE FT SAM SMITH Latch <i>Island/Pmr</i>
12	19	WILEY/SKEPTA/JME/MS D Can You Hear Me (Ayayaya) <i>One More Tune</i>
13	10	DAVID GUETTA FT SIA She Wolf (Falling To Pieces) <i>Parlophone</i>
14	11	FLO RIDA I Cry <i>Atlantic</i>
15	12	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
16	25	ONE DIRECTION Live While We're Young <i>Syco Music</i>
17	14	ELLIE GOULDING Anything Could Happen <i>Polystar</i>
18	16	JUSTIN BIEBER FT NICKI MINAJ Beauty And A Beat <i>Def Jam</i>
19	17	NE-YO Let Me Love You (Until You Learn To Love) <i>Motown</i>
20	18	FUN Some Nights <i>Atlantic/Fueled By Ramen</i>
21	20	OF MONSTERS & MEN Little Talks <i>Universal Republic</i>
22	22	OWL CITY/CARLY RAE JEPSEN Good Time <i>Interscope/Republic</i>
23	26	FLORENCE & THE MACHINE Spectrum <i>Island</i>
24	21	CONOR MAYNARD FT NE-YO Turn Around <i>Parlophone</i>
25	23	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
26	NEW	ONE DIRECTION Little Things <i>Syco Music</i>
27	24	ALT-J Breezeblocks <i>Infectious Music</i>
28	45	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
29	29	CALVIN HARRIS FT EXAMPLE We'll Be Coming Back <i>Columbia</i>
30	31	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>
31	34	EMELI SANDE Read All About It Pt 3 <i>Virgin</i>
32	27	JAKE BUGG Two Fingers <i>Mercury</i>
33	NEW	LITTLE MIX DNA <i>Syco Music</i>
34	NEW	BRUNO MARS Locked Out Of Heaven <i>Elektra</i>
35	33	MAROON 5 FT WIZ KHALIFA Payphone <i>A&M/Octone</i>
36	37	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
37	39	NICKI MINAJ Va Va Voom <i>Cash Money/Island</i>
38	28	ALT-J Something Good <i>Infectious Music</i>
39	41	NAUGHTY BOY FT EMELI SANDE Wonder <i>Virgin</i>
40	36	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
41	NEW	SUB FOCUS FT ALPINES Tidal Wave <i>Mercury</i>
42	30	JLS Hottest Girl In The World <i>Rca</i>
43	38	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
44	35	OTTO KNOWS Million Voices <i>Mercury</i>
45	40	KANYE WEST/JAY Z/BIG SEAN Clique <i>Good Music</i>
46	NEW	GABRIELLE APLIN The Power Of Love <i>Parlophone</i>
47	53	RITA ORA Shine Ya Light <i>Columbia/Roc Nation</i>
48	32	ALT-J Tessellate <i>Infectious Music</i>
49	42	LITTLE MIX Wings <i>Syco Music</i>
50	44	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
51	47	JAY-Z & KANYE WEST N****S In Paris <i>Roc: A Fella</i>
52	43	LAWSON Standing In The Dark <i>Global Talent</i>
53	73	THE WANTED I Found You <i>Global Talent</i>
54	49	SWEDISH HOUSE MAFIA Greyhound <i>Virgin</i>
55	48	ALEX CLARE Too Close <i>Island</i>
56	50	THE XX Angels <i>Young Turks</i>
57	56	LABRINTH FT TINIE TEMPAH Earthquake <i>Syco Music</i>
58	NEW	MISHA B Do You Think Of Me <i>Relentless</i>
59	51	CALVIN HARRIS Feel So Close <i>Columbia</i>
60	NEW	ED SHEERAN The A Team <i>Asylum</i>
61	46	SAM & THE WOMP Bom Bom <i>One More Tune/Stiff</i>
62	57	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
63	NEW	ED SHEERAN Lego House <i>Asylum</i>
64	58	SWEDISH HOUSE MAFIA Save The World <i>Virgin</i>
65	NEW	ED SHEERAN Drunk <i>Asylum</i>
66	55	FLO RIDA Whistle <i>Atlantic</i>
67	65	COLDPLAY & RIHANNA Princess Of China <i>Parlophone</i>
68	54	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island</i>
69	66	TRAIN Drive By <i>Columbia</i>
70	NEW	ED SHEERAN Give Me Love <i>Asylum</i>
71	61	WILEY FT MS D Heatwave <i>One More Tune/Warner Bros</i>
72	60	PALOMA FAITH Never Tear Us Apart <i>Rca</i>
73	59	REBECCA FERGUSON Backtrack <i>Rca</i>
74	NEW	LANA DEL REY Ride <i>Polystar</i>
75	70	COLDPLAY Paradise <i>Parlophone</i>



CLIMBER: DISCLOSURE



CLIMBER: ONE DIRECTION



NEW: SUB FOCUS



NEW: MISHA B

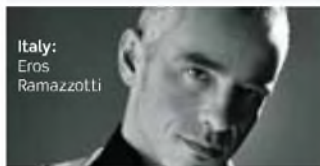


CLIMBER: LANA DEL REY

CHARTS EU AIRPLAY WEEK 46



PAN-EUROPEAN	
POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UNI
2	ADELE Skyfall IND
3	WILLIAMS, ROBBIE Candy UNI
4	KEYS, ALICIA Girl On Fire SME
5	MARS, BRUNO Locked Out Of Heaven WEA
6	MAROON 5 One More Night UNI
7	AVIDAN, ASAF One Day (Reckoning Song) SME
8	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) EMI
9	PINK Blow Me (One Last Kiss) SME
10	PINK Try SME



ITALY	
POS	ARTIST/ ALBUM / LABEL
1	WILLIAMS, ROBBIE Candy UNI
2	CREMONINI, CESARE Una Come Te UNI
3	RAMAZZOTTI, EROS Un Angelo Disteso Al Sole UNI
4	MUSE Madness WMI
5	NEGRAMARO Ti E' Mai Successo? SUG
6	RIHANNA Diamonds UNI
7	AVIDAN, ASAF One Day (Reckoning Song) SME
8	ADELE Skyfall SPI
9	OF MONSTERS AND MEN Little Talks UNI
10	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME

DENMARK	
POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UNI
2	NABIHA Mind The Gap SME
3	MAROON 5 One More Night UNI
4	LOVELESS, SHAKA Ikke Mere Tid UNI
5	WARE, JESSIE Night Light UNI
6	ALPHABEAT Love Sea CPH
7	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
8	WILLIAMS, ROBBIE Candy UNI
9	ADELE Skyfall PLG
10	KEY, MARIE Uopnaelig SME



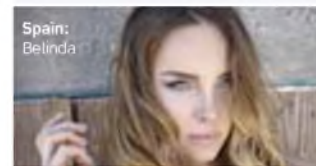
NETHERLANDS	
POS	ARTIST/ ALBUM / LABEL
1	ADELE Skyfall v2R
2	RIHANNA Diamonds UNI
3	WILLIAMS, ROBBIE Candy UNI
4	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
5	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
6	PASSENGER Let Her Go SME
7	AVIDAN, ASAF One Day (Reckoning Song) SME
8	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
9	FUN. Some Nights WEA
10	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) EMI

FRANCE	
POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UNI
2	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) CAP
3	NE-YO Let Me Love You (Until You Learn To Love Yourself) UNI
4	CUDI, KID FEAT. MGMT & RATATAT Pursuit Of Happiness UNI
5	FLO RIDA I Cry WEA
6	KEYS, ALICIA Girl On Fire SME
7	R.I.O. FEAT. U-JEAN Summer Jam UNI
8	KEEN'V Elle T'a Mate UNI
9	GENERATION GOLDMAN / M POKORA + TAL Envole-Moi WEA
10	BROWN, CHRIS Don't Wake Me Up SME



NORWAY	
POS	ARTIST/ ALBUM / LABEL
1	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI
2	ADELE Skyfall PLY
3	RIHANNA Diamonds UNI
4	SORVAAG, HANNE Days That Ends With Y DAW
5	FUN. Some Nights WMN
6	HOYEM, SIVERT Where Is My Moon EMI
7	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
8	NARUM Sa Lenge Je Vil WMN
9	KIMBRA Good Intent WMN
10	ADELE Set Fire To The Rain PLY

GERMANY	
POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UID
2	ADELE Skyfall IDG
3	WILLIAMS, ROBBIE Candy UID
4	DIE TOTEN HOSEN Altes Fieber JKP
5	MARS, BRUNO Locked Out Of Heaven WMG
6	PINK Try SME
7	LYKKE LI I Follow Rivers WMG
8	AVIDAN, ASAF One Day (Reckoning Song) SME
9	LINKIN PARK Burn It Down WMG
10	USHER Numb SME



SPAIN	
POS	ARTIST/ ALBUM / LABEL
1	ALBORAN, PABLO Tanto EMI
2	TRAIN Drive By SME
3	FLO RIDA Whistle WMG
4	SANZ, ALEJANDRO Se Vende UNI
5	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
6	MAGAN, JUAN & BELINDA Te Voy A Esperar SME
7	ADELE Set Fire To The Rain EVE
8	WILLIAMS, ROBBIE Candy UNI
9	KEYS, ALICIA Girl On Fire SME
10	RIHANNA Diamonds UNI

IRELAND	
POS	ARTIST/ ALBUM / LABEL
1	LABRINTH FEAT. SANDE, EMELI Beneath Your Beautiful SME
2	WILLIAMS, ROBBIE Candy UNI
3	RIHANNA Diamonds UNI
4	ONE DIRECTION Live While We're Young SME
5	MUMFORD AND SONS I Will Wait UNI
6	HARRIS, CALVIN FEAT. WELCH, FLORENCE Sweet Nothing SME
7	MARS, BRUNO Locked Out Of Heaven WEA
8	OF MONSTERS AND MEN Little Talks UNI
9	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
10	MAROON 5 One More Night UNI



SWEDEN	
POS	ARTIST/ ALBUM / LABEL
1	FUN. Some Nights WEA
2	MARKLUND, PETRA Handerna Mot Himlen FAM
3	STIFTELSEN Vart Jag An Gar UNI
4	HENRIKSSON, LINNEA Lyckligare Nu SME
5	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
6	LOREEN Crying Out Your Name WEA
7	RIHANNA Diamonds UNI
8	AGNES One Last Time ROX
9	MURS, OLLY Troublemaker SME
10	LALEH Some Die Young WEA

GLOBAL SALES ANALYSIS

BY ALAN JONES

TOPPING THE CHART in the US, Australia and New Zealand for the third time before its inevitable trouncing at the hands of One Direction, Taylor Swift's fourth album Red is falling fast in many territories – dipping 7-22 in the Netherlands, 5-23 in Germany, 8-24 in Sweden, 8-30 in Portugal and 3-34 in Austria to name but five – but remains in the Top 10 in Norway (2-3), Mexico (4-4), Taiwan (3-4), Ireland (1-4) and Brazil (9-9). It improves its chart position nowhere but finally debuts in France (26) and Croatia (28).

Swift has been replaced as the artist with Top 10 placings in most territories by Robbie Williams, whose UK No.1 album Take The Crown also debuts in pole position in Austria, Germany, Ireland, the Netherlands and Switzerland. Counting only his solo efforts, it is his fifth No.1 album in the Netherlands, his sixth in Ireland, seventh in Switzerland, ninth in Austria and his 10th in Germany.

It also makes its maiden appearance inside the Top 10 in Italy (two), Denmark (three), Australia (four), Norway (five), the



Czech Republic (six), France (eight), Spain (nine) and Sweden (10). Its portfolio is completed by debuts in New Zealand (12), Finland (13), Croatia (15), Flanders (16), Iceland (18) and Wallonia (21).

Take The Crown also shades

Aerosmith's new album, Music From Another Dimension!, as the album to debut in most territories this week. The Aerosmith album is largely in a lower chart orbit than Williams' too, with Top 10 debuts only in six of the 18 in which it is a new entry. It is No.5 in the US and Switzerland, six in Canada and Japan, and seven in Germany and Italy. You can't knock an act with their kind of longevity – their first album entered the US chart in 1973, a year before Williams' birth.

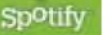
It's not just the absence of full stops that distinguish Taylor Swift's global smash Red from Ne-Yo's (pictured) R.E.D. The latter album is possibly the week's biggest

underperformer, with some undistinguished maiden appearances and a Top 20 placing only in his native US – at No.4.

Back to Brits, and Rod Stewart's Merry Christmas, Baby continues to flourish in North America, with a 2-3 fall in Canada and a 3-3 hold in the US. It is also off the mark down under, debuting in Australia at 10 and New Zealand at 27.

Suffolk's extreme metal veterans Cradle Of Filth reached 106 here domestically with their 10th studio album, The Manticore And Other Horrors, which now surpasses that position in Finland (24), Germany (56), (63), Flanders (92) and the US (96).

CHARTS SPOTIFY WEEK 46



GLOBAL

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	PSY Gangnam Style
3	SWEDISH HOUSE MAFIA Don't You Worry Child
4	MAROON 5 One More Night
5	THE SCRIPT Hall of Fame
6	TAYLOR SWIFT We Are Never Ever Getting Back Together
7	DAVID GUETTA She Wolf (Falling to Pieces)
8	KE\$HA Die Young
9	FLO RIDA I Cry
10	FUN. Some Nights
11	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
12	CALVIN HARRIS Sweet Nothing
13	BRUNO MARS Locked Out Of Heaven
14	ONE DIRECTION Live While We're Young
15	IMAGINE DRAGONS Radioactive
16	FLO RIDA Whistle
17	CARLY RAE JEPSEN Call Me Maybe
18	OWL CITY Good Time
19	MUMFORD & SONS I Will Wait
20	THE LUMINEERS Ho Hey

NETHERLANDS

POS	ARTIST/ ALBUM
1	PASSENGER Let Her Go
2	RIHANNA Diamonds
3	ROBBIE WILLIAMS Candy
4	SWEDISH HOUSE MAFIA Don't You Worry Child
5	NIELSON Beauty & De Brains
6	THE SCRIPT Hall of Fame
7	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
8	PSY Gangnam Style
9	DAVID GUETTA She Wolf (Falling to Pieces)
10	GERS PARDOEL Liever Dan Lief - Rapversie

EUROPE

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	SWEDISH HOUSE MAFIA Don't You Worry Child
3	PSY Gangnam Style
4	THE SCRIPT Hall of Fame
5	DAVID GUETTA She Wolf (Falling to Pieces)
6	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
7	MAROON 5 One More Night
8	FLO RIDA I Cry
9	TAYLOR SWIFT We Are Never Ever Getting Back Together
10	CALVIN HARRIS Sweet Nothing
11	FUN. Some Nights
12	KE\$HA Die Young
13	WILL.I.AM This Is Love
14	ROBBIE WILLIAMS Candy
15	ONE DIRECTION Live While We're Young
16	IMAGINE DRAGONS Radioactive
17	CALVIN HARRIS We'll Be Coming Back
18	CARLY RAE JEPSEN Call Me Maybe
19	FLO RIDA Whistle
20	OWL CITY Good Time

NORWAY

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	THE SCRIPT Hall of Fame
3	SWEDISH HOUSE MAFIA Don't You Worry Child
4	PSY Gangnam Style
5	DAVID GUETTA She Wolf (Falling to Pieces)
6	MAROON 5 One More Night
7	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
8	KE\$HA Die Young
9	IMAGINE DRAGONS Radioactive
10	LUPE FIASCO Battle Scars

AUSTRIA

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	KLANGKARUSSELL Sonnentanz
3	SWEDISH HOUSE MAFIA Don't You Worry Child
4	PSY Gangnam Style
5	DAVID GUETTA She Wolf (Falling to Pieces)
6	FLO RIDA I Cry
7	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
8	FUN. Some Nights
9	ROBBIE WILLIAMS Candy
10	MAROON 5 One More Night



Netherlands: Gers Pardoel



Spain: DCS

FRANCE

POS	ARTIST/ ALBUM
1	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
2	RIHANNA Diamonds
3	PSY Gangnam Style
4	C2C Down The Road
5	DAVID GUETTA She Wolf (Falling to Pieces)
6	LET THE SKY FALL Skyfall
7	ALEX CLARE Too Close
8	M83 Midnight City
9	MAROON 5 One More Night
10	CARLY RAE JEPSEN Call Me Maybe



Austria/Germany: Klangkarussell

GERMANY

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	MARTERIA Lila Wolken
3	PSY Gangnam Style
4	FLO RIDA I Cry
5	DAVID GUETTA She Wolf (Falling to Pieces)
6	KLANGKARUSSELL Sonnentanz n
7	SWEDISH HOUSE MAFIA Don't You Worry Child
8	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
9	MAROON 5 One More Night
10	TAYLOR SWIFT We Are Never Ever Getting Back Together

SPAIN

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	YANDAR Te Pintaron Pajaritos
3	PSY Gangnam Style
4	MELENDI LI Ágrimas desordenadas
5	DCS FEAT. JUAN MAGAN Angelito Sin Alas
6	JUAN MAGAN FEAT. BELINDA Te Voy A Esperar
7	PABLO ALBORAN Tanto
8	WILL.I.AM This Is Love
9	FLO RIDA Whistle
10	EFFECTO PASILLO Pan y Mantequilla

SWEDEN

POS	ARTIST/ ALBUM
1	SWEDISH HOUSE MAFIA Don't You Worry Child
2	RIHANNA Diamonds
3	DARIN En apa som liknar dig
4	THE SCRIPT Hall of Fame
5	PSY Gangnam Style
6	PETRA MARKLUND Hí_nderna mot himlen
7	STIFTELSEN Vart jag ä_n gl'r
8	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
9	DAVID GUETTA She Wolf (Falling to Pieces)
10	NAUSE Hungry Hearts - Radio Edit

UNITED STATES

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	KE\$HA Die Young
3	THE LUMINEERS Ho Hey
4	FUN. Some Nights
5	MAROON 5 One More Night
6	TAYLOR SWIFT We Are Never Ever Getting Back Together
7	PSY Gangnam Style
8	IMAGINE DRAGONS It's Time
9	MUMFORD & SONS I Will Wait
10	BRUNO MARS Locked Out Of Heaven

CHARTS INDIES/COMPILATIONS WEEK 46



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | | | |
|----|-----|--|----|-----|--|
| 1 | 2 | VARIOUS Pop Party 10 / <i>Rhino/UMTV (ARV)</i> | 11 | 9 | VARIOUS Teenage Kicks 1977-1981 / <i>EMI TV/UMTV (E)</i> |
| 2 | 1 | VARIOUS Bbc Radio 1's Live Lounge 2012 / <i>Sony/UMTV/Rhino (ARV)</i> | 12 | NEW | VARIOUS American Anthem: All Time Classics / <i>Rhino/Sony (ARV)</i> |
| 3 | NEW | VARIOUS Anthems 90s / <i>MoS (ARV)</i> | 13 | 6 | VARIOUS Now That's What I Call 90s Dance / <i>EMI TV (E)</i> |
| 4 | 3 | VARIOUS Clubland 22 / <i>AATW/Rhino/UMTV (ARV)</i> | 14 | NEW | VARIOUS R&B Club Collection / <i>Sony/UMTV/Rhino (ARV)</i> |
| 5 | 5 | VARIOUS Dreamboats And Petticoats - Six / <i>UMTV/EMI TV (ARV)</i> | 15 | NEW | VARIOUS The Greatest Guitar Riffs Of All Time / <i>EMI Virgin/UMTV (E)</i> |
| 6 | 4 | VARIOUS Until Now - Swedish House Mafia / <i>Virgin (E)</i> | 16 | 12 | VARIOUS Cbeebies - The Album / <i>Little Demon (SDU)</i> |
| 7 | NEW | VARIOUS Keep Calm And Stay Cosy / <i>Rhino/Sony (ARV)</i> | 17 | 10 | VARIOUS Best Of Bond - James Bond - 50 Years / <i>EMI (E)</i> |
| 8 | 8 | VARIOUS Now That's What I Call Christmas / <i>EMI TV/Rhino/UMTV (E)</i> | 18 | 11 | VARIOUS Classic Tearjerkers / <i>Sony RCA (ARV)</i> |
| 9 | 7 | VARIOUS Now That's What I Call Music 82 / <i>EMI TV/UMTV (E)</i> | 19 | 19 | VARIOUS Dreamboats And Petticoats- Rockin Around / <i>UMTV/EMI TV (ARV)</i> |
| 10 | NEW | VARIOUS The Twilight Saga - Breaking Dawn - 2 OST / <i>Atlantic (ARV)</i> | 20 | 15 | VARIOUS The Sound Of Dubstep 5 / <i>MoS (ARV)</i> |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | |
|----|-----|--|
| 1 | 1 | ADELE Skyfall / <i>XL (PIAS)</i> |
| 2 | NEW | EXAMPLE Close Enemies / <i>MoS (ARV)</i> |
| 3 | 4 | MONSTA Holdin' On / <i>OWSLA (ING)</i> |
| 4 | 3 | DJ FRESH Gold Dust / <i>MoS (ARV)</i> |
| 5 | NEW | FRANKIE GOES TO HOLLYWOOD The Power Of Love / <i>ZTT (ARV)</i> |
| 6 | 2 | SNEAKBO Zim Zimma / <i>Picy Hard/SRD (srd)</i> |
| 7 | RE | ADELE Hometown Glory / <i>XL (PIAS)</i> |
| 8 | RE | CHARLENE SORAIA Wherever You Will Go / <i>Peacefrog (E)</i> |
| 9 | 5 | JULIO BASHMORE Au Seve / <i>Broadwalk (rom arv)</i> |
| 10 | NEW | LEWIS CLAY/JAZ ELLINGTON Everything You Need / <i>Race For Life</i> |
| 11 | 16 | ADELE Set Fire To The Rain / <i>XL (PIAS)</i> |
| 12 | 12 | ADELE Someone Like You / <i>XL (PIAS)</i> |
| 13 | 11 | RADICAL FACE Welcome Home / <i>Morr (Shellshock Srd)</i> |
| 14 | NEW | MELANIE C FEAT EMMA BUNTON I Know Him So Well / <i>Red Girl (Absolute Arvata)</i> |
| 15 | 3 | ALT-J Something Good / <i>Infectious (PIAS)</i> |
| 16 | 9 | DJ FRESH FEAT. RITA ORA Hot Right Now / <i>MoS (ARV)</i> |
| 17 | RE | THE XX Angels / <i>Young Turks (PIAS)</i> |
| 18 | 15 | M83 Midnight City / <i>Na'Ve (rom arv)</i> |
| 19 | 19 | ADELE Rolling In The Deep / <i>XL (PIAS)</i> |
| 20 | 7 | WOODKID Run Boy Run / <i>Green United</i> |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | |
|----|-----|--|
| 1 | 2 | EVA CASSIDY The Best Of Eva Cassidy / <i>Blix Street (ADA Arv)</i> |
| 2 | NEW | STEPS Light Up The World / <i>Steps (ADA Arv)</i> |
| 3 | 5 | ADELE 21 / <i>XL (PIAS)</i> |
| 4 | 1 | ALT-J An Awesome Wave / <i>Infectious (PIAS)</i> |
| 5 | NEW | FOSTER & ALLEN The Ultimate Collection / <i>DMG TV (SDU)</i> |
| 6 | 4 | DANIEL O'DONNELL Songs From The Movies...And More / <i>DMG TV (SDU)</i> |
| 7 | 6 | THE SOLDIERS The Soldiers / <i>DMG TV (SDU)</i> |
| 8 | 3 | MATT CARDLE The Fire / <i>So What (Essential/GEM)</i> |
| 9 | 7 | MADNESS Oui, Oui, Si, Si, Ja, Ja, Da, Da / <i>Cooking Vinyl (Essential/GEM)</i> |
| 10 | 8 | THE XX Coexist / <i>Young Turks (PIAS)</i> |
| 11 | 10 | ADELE 19 / <i>XL (PIAS)</i> |
| 12 | NEW | BRIAN ENO Lux / <i>Warp (PIAS)</i> |
| 13 | 17 | JUSTIN FLETCHER Hands Up - The Album / <i>Little Demon (SDU)</i> |
| 14 | 13 | JEFF LYNNE Long Wave / <i>Frontiers Records (Ph)</i> |
| 15 | 14 | DJ FRESH Nextlevelism / <i>MoS (ARV)</i> |
| 16 | 15 | JOHN DENVER Take Me Home / <i>Music Digital (Delta/SonyDADC)</i> |
| 17 | 11 | ELO Mr Blue Sky - The Very Best Of / <i>Frontiers Records (Ph)</i> |
| 18 | 18 | BELLOWHEAD Broadside / <i>Navigator</i> |
| 19 | RE | EXAMPLE Playing In The Shadows / <i>MoS (ARV)</i> |
| 20 | 12 | FRANKIE GOES TO HOLLYWOOD Frankie Said / <i>Salvo</i> |



Mel C and Emma Bunton Indie Singles (14)



Monsta Indie Singles (3), Breakers (1)



Steps Indie Albums (2)



Brian Eno Indie Albums (12)



Kozzie Indie Albums Breakers (10)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | |
|----|-----|---|
| 1 | 1 | MONSTA Holdin' On / <i>OWSLA</i> |
| 2 | 2 | JULIO BASHMORE Au Seve / <i>Broadwalk</i> |
| 3 | NEW | LEWIS CLAY/JAZ ELLINGTON Everything You Need / <i>Race For Life</i> |
| 4 | 5 | RADICAL FACE Welcome Home / <i>Morr</i> |
| 5 | 4 | WOODKID Run Boy Run / <i>Green United</i> |
| 6 | 9 | JOHN MURPHY In The House - In A Heartbeat / <i>XL</i> |
| 7 | 11 | GIRL ON FIRE This Girl Is On Fire / <i>Voice Express</i> |
| 8 | 7 | MASTERS IN FRANCE Playin' With My Friends / <i>A&G</i> |
| 9 | 6 | LET ME SEE BENEATH YOUR Beneath Your Beautiful / <i>Devoted</i> |
| 10 | 14 | K-POP SMASH HITS Gangnam Style / <i>Big Eye Music</i> |
| 11 | 18 | DJ PARTY SESSIONS Gangnam Style / <i>Summer Hits</i> |
| 12 | 13 | DISCLOSURE FEAT. SINEAD HARNETT Boiling / <i>Greco-Roman</i> |
| 13 | 19 | AWOLNATION Sail / <i>Red Bull</i> |
| 14 | RE | SHE'S MADE OF CANDY Candy / <i>Devoted</i> |
| 15 | 16 | TRYHARDNINJA & THE CREEPERS Minecraft Style / <i>Tryhardninja & The Creepers</i> |
| 16 | RE | THIS GIRL IS ON FIRE Girl On Fire / <i>World Of Music</i> |
| 17 | 3 | FRANKIE COCOZZA She's Got A Motorcycle / <i>Long Island</i> |
| 18 | NEW | SPRINGWOOD HIGH SCHOOL Behind The Mask / <i>Trumpton Records</i> |
| 19 | RE | DISCLOSURE Tenderly / <i>Make Mine</i> |
| 20 | NEW | RDB/SMOOTH/RAFTAAR We Doin It Big / <i>Three Records</i> |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | |
|----|-----|--|
| 1 | NEW | MOTIONLESS IN WHITE Infamous / <i>Fearless</i> |
| 2 | 4 | GODSPEED YOU BLACK EMPEROR Allelujah Don't Bend Ascend / <i>Constellation</i> |
| 3 | 3 | PARKWAY DRIVE Atlas / <i>Epitaph</i> |
| 4 | NEW | CHRISTMAS HITS COLLECTIVE World's Greatest Xmas Hits 2012 / <i>Lushgroove</i> |
| 5 | 17 | NATHAN CARTER Wagon Wheel / <i>Sharpe Music</i> |
| 6 | 1 | POLICA Give You The Ghost / <i>Memphis Industries</i> |
| 7 | 14 | ORIGINAL LONDON CAST Les Miserables / <i>First Night</i> |
| 8 | NEW | CAFE DEL MAR The Very Best Of / <i>Cafe Del Mar</i> |
| 9 | 2 | LPO/SKEET The Greatest Video Game Music 2 / <i>Xs</i> |
| 10 | NEW | KOZZIE Koz The Kid / <i>Kozzie</i> |
| 11 | 5 | NEIL DAVIDGE Halo 4 OST / <i>/Hz Productions</i> |
| 12 | 15 | SHOW OF HANDS Wake The Union / <i>Hands On Music</i> |
| 13 | 19 | LPO/PARRY The 50 Greatest Pieces Of Classical / <i>Xs</i> |
| 14 | 7 | IRIS DEMENT Sing The Delta / <i>Flariella</i> |
| 15 | NEW | FAKE BLOOD Cells / <i>Different Recordings</i> |
| 16 | RE | CHRISTMAS 100 Christmas Hits For Kids / <i>Master Series</i> |
| 17 | NEW | BERES HAMMOND One Love One Life / <i>VP</i> |
| 18 | 6 | CODY CHESNUTT Landing On A Hundred / <i>One Little Indian</i> |
| 19 | NEW | HOLIDAY HIT ENS Number 1 Christmas Hits Of All-Time / <i>Big Eye</i> |
| 20 | 18 | TOBY KEITH Hope On The Rocks / <i>Hump Head</i> |

CHARTS CLUB WEEK 46

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	14	2	RUDIMENTAL FEAT JOHN NEWMAN & ALEX CLARE Not Giving In / Asylum
2	26	3	GIRLS ALOUD Something New / Polydor
3	6	6	SUB FOCUS FEAT. ALPINES Tidal Wave / Mercury
4	5	3	RITA ORA Shine Ya Light / Columbia/Roc Nation
5	28	4	ROBBIE WILLIAMS Candy / Island
6	12	3	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / MoS
7	13	4	JENN D Lose It / AATW/UMTV
8	10	3	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS
9	18	3	STEVE AOKI VS. DURAN DURAN Hungry Like The Wolf / Trident
10	16	3	ALESSO FEAT. MATHEW KOMA Years / Pm:Am
11	15	3	APDW FEAT. MEG Tattoo Girl / Hysterical
12	11	4	VELVET CODE Get Outta My House / Partylasher/Loverush Digital
13	17	2	BOBBY VENA & ANDY MURPHY FEAT. LIVINGSTONE Let's Go All In / One Love
14	1	6	EXAMPLE Close Enemies / MoS
15	2	3	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco
16	21	3	DADA FEAT. TAZ & LEXI Dollar / Destined
17	29	2	MEITAL FEAT. SEAN KINGSTON On Ya / Transmission
18	NEW		STOOSHE. Waterfalls/See Me Like This / Warner Brothers/One More Tune
19	25	2	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State
20	22	5	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / Warner Brothers/One More Tune
21	3	3	RIHANNA Diamonds / Def Jam
22	30	2	CARL KENNEDY FEAT. NICK GALEA & JOEL EDWARDS Out Of My Mind / Wasted Youth
23	27	2	BLAISE FEAT. TWIZZLE Attitude / White Label
24	23	3	PET SHOP BOYS Leaving / Parlophone
25	32	7	MATHIEU BOUTHIER FEAT. SOPHIE ELLIS BEXTOR Beautiful / Serial
26	35	2	TOM PIPER FEAT. MICKY SLIM & MAJESTIC Can't Kill The Party / Downright
27	4	6	PAUL VAN DYK FT ADAM YOUNG Eternity / 3 Beat
28	36	3	MIKA NEWTON Come Out And Play / Friendship Collective
29	NEW		LOVESTONE Surrender / White Label
30	NEW		GEMINI 3D Romeo / Inspected
31	33	8	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / Columbia
32	38	3	HARDCASTLE Summer Love / Hardcastle
33	NEW		FEED ME & CRYSTAL FIGHTERS Love Is All I Got / MauStrap
34	NEW		MANUFACTURED SUPERSTARS FEAT. ARIANNY CELESTE Top Of The World / Magik Muzik
35	NEW		D.H.P FEAT. SUNDAY GIRL Not Alone / New State
36	20	4	KAMALIYA Butterflies / Handi
37	37	12	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin
38	34	9	OTTO KNOWS Million Voices / Mercury
39	NEW		DADA LIFE Feed The Dada / Polydor/So Much Dada
40	NEW		DOT ROTTEN Karmageddon / Mercury



Persistence pays for Rudimental as never-say-die attitude prevails

ANALYSIS

BY ALAN JONES

Five months after topping the Upfront club chart with *Feel The Love* - the first single from their eponymous debut album, which drops in 2013 - Hackney's fast-rising drum&bass quartet **Rudimental** return to pole position, jumping 14-1 with epic follow-up *Not Giving In*. Soulfully updating their sound, it features vocals from John Newman (who performed the same duties on

Feel The Love) and So Close hitmaker Alex Clare in a variety of floor-friendly mixes from Huxley, Loadstar, Stay +, Ed Rush, Phaeleh and Bondax. It almost missed out however, just beating off a determined challenge from *Something New*, the new hit from the reconvened **Girls Aloud** which, in mixes by Fred Falke, Jim Elliot, Seamus Haji, The Alias and Manhattan Clique, ended up just 6% in arrears. *Girls Aloud's* natural environment, of course, is the Commercial Pop chart, and there

Something New - a euphoric track which serves as the official single for the BBC's Children In Need 2012 campaign - wins the girl group stand-off against **Stooshe**, whose cover of TLC's *Waterfalls* finishes up marginally in arrears. *Something New* brings to 10 the tally of Commercial Pop No.1s notched by *Girls Aloud*. **Cheryl**, meanwhile, has notched up a further five No.1s in a solo capacity. No change on the Urban list, where **Rihanna's** *Diamonds* shines for a fourth straight week.

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	6	3	GIRLS ALOUD Something New / Polydor
2	12	2	STOOSHE. Waterfalls/See Me Like This / Warner Brothers/One More Tune
3	5	4	OLLY MURS FEAT. FLO RIDA Troublemaker / Epic/Syco
4	7	3	RITA ORA Shine Ya Light / Columbia/Roc Nation
5	19	3	JENN D Lose It / AATW/UMTV
6	10	3	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco
7	29	2	RUDIMENTAL FEAT JOHN NEWMAN & ALEX CLARE Not Giving In / Asylum
8	11	6	TINCHY STRYDER Help Me / 4th & Broadway
9	2	4	CHRISTINA AGUILERA Your Body / RCA
10	16	5	ROBBIE WILLIAMS Candy / Island
11	1	3	RIHANNA Diamonds / Def Jam
12	9	5	LITTLE MIX Dna / Syco
13	23	2	ALESSO FEAT. MATHEW KOMA Years / Pm:Am
14	22	2	DAISY HICKS Electric Love / Avenue Road
15	NEW	1	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / MoS
16	NEW	1	CARLY RAE JEPSEN This Kiss / Interscope
17	18	7	PITBULL FEAT. TJR Don't Stop The Party / London
18	20	3	TYLER JAMES Single Tear / Island
19	27	2	CUSHH Fabulous / Cushh
20	4	6	MAROON 5 One More Night / A&M/Octone/Polydor
21	NEW	1	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS Finally Found You / Interscope
22	NEW	1	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS
23	3	4	EXAMPLE Close Enemies / MoS
24	28	2	BLAISE FEAT. TWIZZLE Attitude / White Label
25	13	4	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / Warner Brothers/One More Tune
26	NEW	1	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State
27	NEW	1	MIKA NEWTON Come Out And Play / Friendship Collective
28	NEW	1	INNA FEAT. FLO RIDA Club Rocker / 3 Beat
29	30	7	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / Columbia
30	26	7	JLS Hottest Girl In The World / RCA

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	7	RIHANNA Diamonds / Def Jam
2	5	3	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes / Viper/Metra/3 Beat
3	17	2	RUDIMENTAL FEAT JOHN NEWMAN & ALEX CLARE Not Giving In / Asylum
4	3	8	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / Warner Brothers/One More Tune
5	14	2	STOOSHE. Waterfalls/See Me Like This / Warner Brothers/One More Tune
6	2	5	LITTLE MIX DNA / Syco
7	NEW	1	SWAY FEAT. MR HUDSON Charge / 3 Beat/AATW
8	4	7	PITBULL FEAT. TJR Don't Stop The Party / London
9	11	3	CHARLIE BROWN FEAT. YUNGEN & MS. D Dependency / AATW
10	15	2	RITA ORA Shine Ya Light / Columbia/Roc Nation
11	8	8	50 CENT FEAT. DR. DRE & ALICIA KEYS New Day / Polydor
12	10	8	KANYE WEST FEAT. JAY-Z & BIG SEAN Clique / Good Music
13	7	6	LUKE BINGHAM FEAT. SWAY Gemini / 3 Beat
14	13	5	STICKY Pedal Riddim / Big Dada/Forbes List
15	9	4	ALICIA KEYS FEAT. NICKI MINAJ Girl On Fire / J
16	28	2	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / MoS
17	18	8	JLS Hottest Girl In The World / RCA
18	30	2	SPARZ Losing Ain't An Option / White Label
19	6	5	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco
20	NEW	1	DOT ROTTEN Karmageddon / Mercury
21	12	17	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury
22	NEW	1	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State
23	19	10	TODDLA T FEAT. CLEO SOL Code To Crack / White Label
24	25	5	MARVELL Weezy / Marvel
25	24	8	TINCHY STRYDER Help Me / 4th & Broadway
26	21	2	CHRISTINA AGUILERA Your Body / RCA
27	NEW	1	LITTLE NIKKI Intro Intro / Columbia/Desconstruction
28	16	9	USHER Numb / RCA
29	20	3	CHRIS BROWN Don't Judge Me / RCA
30	NEW	1	JOHN MICHAEL The Wild / Top Notch

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	CHASE & STATUS FEAT. LIAM BAILEY Big Man
2	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes
3	SWAY FEAT. MR HUDSON Charge
4	ALESSO Years
5	THE PRODIGY The Added Fat Ep
6	LANA DEL REY Ride / Blue Velvet
7	ALEX METRIC Prophecies
8	KIRSTY Hands High
9	NAUSE Hungry Hearts
10	MAJOR LAZER FEAT. FLUX PAVILION Jah No Partial
11	UNICORN KID Feel So Real
12	ROB ROAR Get Static
13	CICADA FEAT. HOLLY MIRANDA Over And Over
14	JACK BEATS FEAT. JESS MILLS Somebody To Love
15	AEROPLANE FEAT. JAMIE PRINCIPLE In Her Eyes
16	SUNNY LAX Isla Margarita / Naida
17	INPETTO & MORGAN PAGE Sinobia
18	APDW FEAT. CANDI STATON The Love Inside Of You
19	JEFF WAYNE The Eve Of The War
20	D.H.P FEAT. SUNDAY GIRL Not Alone

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

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CHARTS ANALYSIS WEEK 46



CHARTBOUND

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

UK SINGLES CHART

- **OLLY MURS/FLO RIDA** *Troublemaker* Epic
- **GIRLS ALOUD** *Something New* Polydor
- **ALICIA KEYS** *Girl On Fire* RCA
- **RUDIMENTAL FEAT. JOHN NEWMAN AND ALEX CLARE** *Not Giving In* Asylum



- **AC/DC** *Back In Black* Sony
- **THE SCRIPT** *Six Degrees Of Separation* Epic/Phonogenic
- **AC/DC** *Highway To Hell* Sony
- **AC/DC** *You Shook Me All Night Long* Sony
- **DANIEL BEDINGFIELD** *If You're Not The One* Polydor
- **DAVID GUETTA FEAT. RIHANNA** *Right Now* Def Jam
- **AC/DC** *Thunderstruck* Sony
- **RIHANNA FEAT. CHRIS BROWN** *Nobody's Business* Def Jam
- **MARIAH CAREY** *All I Want For Christmas Is You* Columbia
- **RIHANNA** *Half Of Me* Def Jam
- **MATT CORBY** *Brother* Atlantic
- **ALICIA KEYS** *Fallin'* J
- **LENKA** *Everything At Once* Epic

UK ALBUMS CHART

- **RIHANNA** *Unapologetic* Def Jam
- **LED ZEPPELIN** *Celebration Day* Atlantic/Rhino/Swansong
- **LITTLE MIX** *DNA* Syco
- **SUSAN BOYLE** *Standing Ovation – The Greatest Songs* Syco
- **EXAMPLE** *The Evolution Man* Ministry of Sound
- **MICHAEL BUBLE** *Christmas* Reprise
- **AC/DC** *Live At River Plate* Columbia
- **WHITNEY HOUSTON** *I Will Always Love You – The Best Of* Arista
- **PORCUPINE TREE** *Octane Twisted* K Scope
- **LADY ANTEBELLUM** *On This Winter's Night* Capitol
- **THE WHO** *Live At Hull 1970* Polydor
- **THE JAM** *The Gift* Polydor
- **AMY WINEHOUSE** *At The BBC* Island
- **SIMPLE MINDS** *SXS Live* Virgin
- **CHRISTINA PERRI** *A Very Merry Perri Christmas* Atlantic

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

SINGLES

■ BY ALAN JONES

The first No.1 of the second 60 years of British chart singles went to **One**

Direction, who stormed to the summit last Sunday with *Little Things*, the second single from *Take Me Home*, which made a similarly lofty debut on the album chart. *Take Me Home* roared away from the opposition from the start but *Little Things* came from behind to deny **Bruno Mars** his fifth No.1.

Mars topped all of the midweek sales flashes with *Locked Out Of Heaven*, the first single from his second album which is due to drop in December - but by Wednesday his lead was already significantly eroded, and from then on it was always a matter of when, not if, **One Direction** would take over. *Little Things* ended up selling 85,308 copies, compared to *Locked Out Of Heaven*'s 75,880, while **Little Mix**'s *DNA* opened at three on sales of 72,044.



With an all-new top three for the second time this year (and only the third time in five years), the continued strength of **Labrinth**'s *Beneath Your Beautiful* collaboration with Emeli Sandé (down 2-4, 65,309 sales) and a big surge from **Gabrielle Aplin**'s cover of *The Power Of Love* (36-5, 59,926 sales), there was no place in the

top five for last week's number one, *Candy* by **Robbie Williams**. *Candy* tumbled 1-6 (54,682 sales). Its sales, however, were the sixth highest for a No.6 single in the 21st century - the highest, 66,684, was achieved by **Will Young**'s *Leave Right Now* in Christmas week 2003.

A new **McFly** album due for release next **Monday** (26th)

includes three new tracks, of which the first, *Love Is Easy*, provide them with their 18th Top 10 hit, debuting at No.10 (36,307 sales). Singles sales now are stronger than they were for much of **McFly**'s career, and although all of their previous 17 Top 10 hits racked up a higher chart placing than *Love Is Easy*, only nine of them scored bigger sales weeks.

Stooshe reached five with *Love Me* (feat. **Travie McCoy**) in March and three with *Black Heart* in July but their cover of **TLC**'s 1995 hit *Waterfalls* debuted at 21 (19,376 sales), far below the original's No.4 peak.

Example reached No.2 in August, as featured vocalist on **Calvin Harris**' *We'll Be Coming Back*, and in his own right the following month with *Say Nothing* - but follow-up *Close Enemies* only debuted at 37 (9,306 sales) this week.

Overall singles sales were up 1.12% week-on-week at 3,391,217 - 8.97% above same-week 2011 sales of 3,112,103.

ALBUMS

■ BY ALAN JONES

After relieving **Robbie Williams** of chart-topping duty on both charts, **One Direction** are on course to be dethroned themselves this weekend, with **Rihanna** set to chalk up her fourth No.1 album with *Unapologetic*, while **Olly Murs** is set for his fourth No.1 single with *Troublemaker* (feat. **Flo Rida**).

One Direction simultaneously scored their first No.1 album (*Take Me Home*) and second No.1 single (*Little Things*) last Sunday. With an average age of 19 years and seven months, they are the youngest act ever to simultaneously top both charts.

Take Me Home's first-week sales of 155,316 copies are the second highest by any artist album so far in 2012, trailing only the 158,923 copies **Mumford & Sons**' *Babel* sold on its debut seven weeks ago. *Take Me Home* sold 12.04% more on its first week than **One Direction**'s debut album *Up All Night* which entered and peaked at number two (behind **Rihanna**'s *Talk A Talk*) last November on sales of 138,631 copies.

He's nearly 68 but **Rod Stewart** remains a potent chart force, and racked up his 12th



straight Top 10 studio album on Sunday, with seasonal selection **Merry Christmas, Baby** debuting at two (54,860 sales).

Ten of **Stewart**'s Top 10 albums have been in the 21st century, something only four other acts have achieved. **Daniel O'Donnell** leads the way with 13 (including a **Mary Duff** collaboration). **Westlife** have had 12, **Michael Jackson** has had 11 (including both *Thriller* and *Thriller 25*), and both **Robbie Williams** (who got there last week) and **Stewart** have had 10.

Completing an all-new top trio, **The Rolling Stones**' new compilation *Grrr!* debuted at three (39,821 sales). The album's release marks the band's 50th

birthday, and is their 47th charted album in a glorious career dating back to their self-titled 1964 debut.

Arriving just seven weeks after *¡Uno!*, the first album in their quickfire trilogy, *¡Dos!* debuted at 10 (24,613 sales) for **Green Day**.

¡Uno!, sold 42,651 copies to debut at two, and has declined every week since. It falls 65-73 this week, with sales of 2,398 copies raising its career tally to 76,845. *¡Dos!* is **Green Day**'s 10th studio album, and will be followed on January 14 - possibly earlier - by their 11th, *¡Tré!*, which will complete the trilogy.

Lana Del Rey's *Born To Die* surged 38-8 (26,123 sales), following the release of the

expanded *Paradise Edition* of the album, 41 weeks after it debuted and at number one. Of the new tracks, *Ride* makes the biggest impression, selling enough copies (10,411) to debut at 32, to become *Born To Die*'s fifth Top 75 cut. *Born To Die* is the third biggest-selling artist album of the year, with 620,210 sales in 42 weeks. It trails only **Adele**'s 21 (722,237 in 2012, 4,494,583 in total) and **Emeli Sandé**'s *Our Version Of Events* (896,886).

Alfie Boe made his name as a classical singer. He moved further away from his roots with *Storyteller*, on which his tenor tackles pop repertoire. The result was another Top 20 success for Boe, with the album debuting at six (29,663 sales) on Sunday.

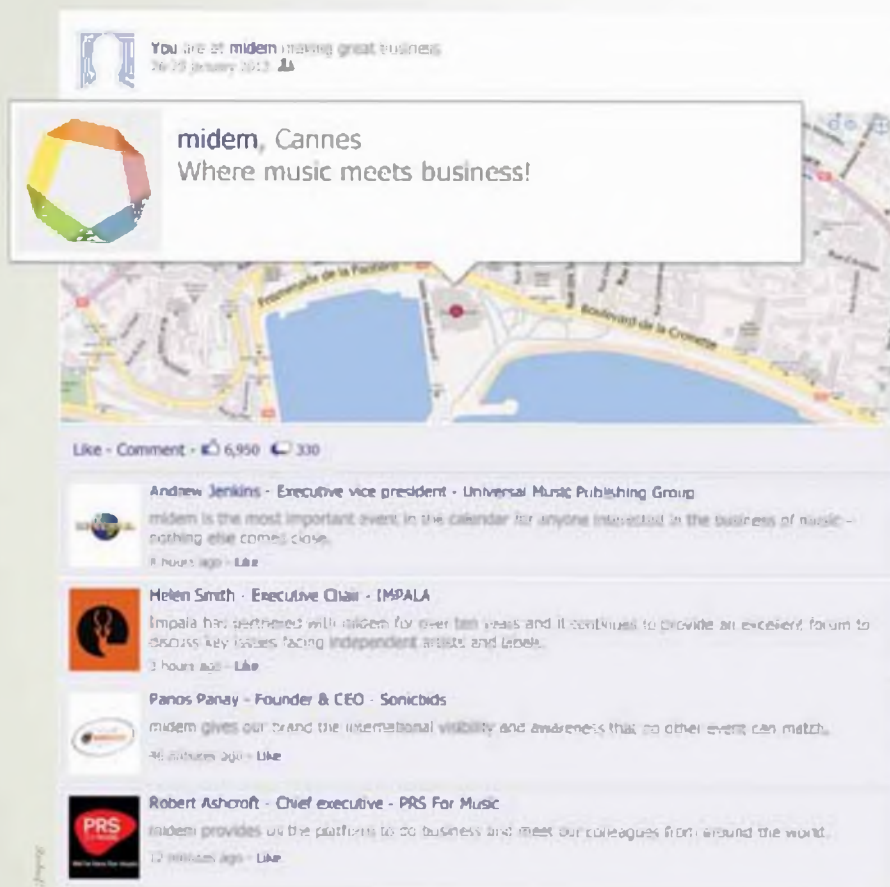
Christina Aguilera's last album, *Bionic*, debuted at number one (24,301 sales) in 2010, but slumped the following week to 29. It was the biggest dip from No.1 in chart history. She doesn't have to worry about follow-up *Lotus* doing likewise - it debuted at 28 (9,422 sales) following the lukewarm reception given to introductory single *Your Body*.

Overall album sales were up 16.93% week-on-week at 2,205,812. It is the first time they have exceeded 2m this year but 9.64% below same-week 2011 sales of 2,441,226.

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INDUSTRY EVENTS DATES FOR YOUR DIARY



08/12 Bruno Mars at the Jingle Bell Ball
O2 arena, Greenwich, London

November

27
Artist and Manager Awards
(sponsored by Spotify),
Troxy, London
amawards.org

30
PPL Pre-Christmas Drinks
The Avenue, London
ppluk.com

December

1
Christmas Independent
Label Market (AIM)
Musicindie.com

8-9
Capital FM's Jingle Bell Ball
O2 Arena, London
capitalfm.com/jingle-bell-ball

14
MPA Christmas Lunch,
Hilton Park Lane, London
[MPAonline.org.uk/content/
mpa-christmas-lunch-1](http://MPAonline.org.uk/content/mpa-christmas-lunch-1)

January

26-29
Midem 2013,
Cannes
midem.com

February

20
Brit Awards 2013
The O2, London
Brits.co.uk

April

11
Music Week Awards 2013
The Brewery, London
Musicweekawards.com

May

16-18
The Great Escape,
Brighton
EscapeGreat.com



December 7 Music & Video Games

Music Week investigates the growing relationship
between these two vital entertainment sectors

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

* All feature
dates subject
to change

PRODUCT KEY RELEASES



► KELLY CLARKSON Greatest Hits 26.11



► MAJOR LAZER Jah No Partial 03.12

NOVEMBER 26

SINGLES

- **BAND OF HORSES** Feud (*Columbia/Brown*)
- **JUSTIN BIEBER** Beauty And A Beat Feat. Nicki Minaj (*Def Jam*)
- **BULLET FOR MY VALENTINE** Temper Temper (*Z0-2C*)
- **PAUL CARRACK** From Now On (*Carrack UK*)
- **CHOZEN FEAT. MAX PAHLSON** Sell My Soul (*Art 15*)
- **CLEMENT MARFO & THE FRONTLINE** Last Night (*Warner Bros*)
- **COLOUR THE ATLAS** Colour The Atlas Ep (*Ugly Truth/RCA*)
- **DELILAH** Never Be Another (*Atlantic*)
- **DIAMOND VERSION** Ep 2 (*Mute Artists*)
- **DRAKE** We'll Be Fine (*Cash Money/Island*)
- **FRANCO AND THE DREADNOUGHT** Last Man Standing (*Live & Dangerous*)
- **IMAGINE DRAGONS** Hear Me (*Polydor*)
- **JUVENILES** Through The Night Ep (*Az/Universal*)

- **K KOKE FEAT. MAVERICK SABRE** Turn Back (*Roc Nation/Sony Music*)
- **KE\$HA** Die Young (*RCA*)
- **THE KILLERS** Miss Atomic Bomb (*Vertigo*)
- **LINCOLN BREWSTER** Little Drummer Boy (*Integrity Music*)
- **LITTLE GREEN CARS** The John Wayne (*Young & Lost*)
- **LOWER THAN ATLANTIS** Go On Strike (*Island*)
- **PINK** Try (*RCA*)
- **PLATNUM** Do It Different (*All In Recordings*)
- **ED SHEERAN** Give Me Love (*Asylum*)
- **SOUNDGARDEN** Been Away Too Long (*Vertigo*)
- **STOOSHE**. Ain't No Other Me (*Future Cu/Work/Warner Brothers*)
- **STUBBORN HEART** Starting Block (*One Little Indian*)
- **TIGA** Plush (*Different Recordings / Pias*)
- **TULISA** Sight Of You (*Aatw/Island*)
- **VOYEUR** Blame It On The Youth (*Madtech*)
- **YEASAYER** Reagan's Skeleton (*Mute*)
- **YOUNG GUNS** You Are Not (*Play It Again Sam*)

ALBUMS

- **ED ALLEYNE-JOHNSON** Purple Electric Violin Concerto (*Demon*)
- **BLITZ KIDS** Never Die (*Play It Again Sam*)
- **PAUL CARRACK** Good Feeling (*Carrack UK*)
- **KELLY CLARKSON** Greatest Hits - Chapter 1 (*RCA*)
- **MICHAEL CRAWFORD** The Ultimate Collection (*Union Square*)
- **DANIEL O'DONNELL** Daniel At 50 (*DMG TV*)

- **NEIL DIAMOND** The Very Best Of Neil Diamond: The Original Studio Recordings (*Cmg/Sony*)

- **IL DIVO** The Greatest Hits (*Syco*)
- **GIRLS ALOUD** Ten (*Fascination*)
- **KATHERINE JENKINS** This Is Christmas (*Warner Brothers*)
- **ALICIA KEYS** Girl On Fire (*J*)
- **PAUL MCCARTNEY** Kisses On The Bottom - Complete Kisses (*Hearmusic*)
- **MCFLY** The Memory Lane (The Best Of) (*Island/Superc*)
- **OLLY MURS** Right Place Right Time (*Epic/Syco*)
- **PUNCH BROTHERS** Ahoy! (*Nonesuch*)
- **T.REX** The Slider - 40Th Anniversary (*Demon*)
- **TULISA** The Female Boss (*Aatw/Island*)
- **VIOLET BONES** Decline Of Vaudeville (*Animal Farm*)
- **JAIN WELLS** To Be Real (*Choiceless Awareness*)

DECEMBER 3

SINGLES

- **ANGEL** Time After Time (*Island*)
- **CHASE & STATUS** Big Man (*Mercury*)
- **CIARA** Sorry (*RCA*)
- **KELLY CLARKSON** Catch My Breath (*RCA*)
- **ENVOY** Seawall (*Soma*)
- **NATHAN FAKE** Paeon (*Border Community*)
- **FLORENCE + THE MACHINE** Lover To Lover (*Island*)
- **FREE FALL** Power & Volume (*Nuclear Blast*)
- **HAIM** Don?T Save Me (*National Anthem*)
- **THE HEARTBREAKS** Hand On Heart (*Music Sounds*)
- **LIANNE LA HAVAS** Age (*Warner Brothers*)
- **LITTLE NIKKI** Intro Intro (*Columbia/Deconstruction*)
- **MAJOR LAZER** Jah No Partial (*Mad Decent*)
- **WILLY MASON** I Got Gold (*Polydor*)
- **MEEK MILL** Dreams And Nightmares (*Warner Brothers*)
- **ALANIS MORISSETTE** Receive (*Columbia*)
- **MUMFORD & SONS** Lover Of The Light (*Gentlemen Of The Road/Island*)
- **NE-YO** Forever Now (*Motown/Mercury*)
- **SINEAD O'CONNOR** Silent Night (*Chrysalis*)
- **PLAN B FEAT. LABRINTH** Playing With Fire (*675/Atlantic*)

- **THE PRODIGY** The Added Fat EP (*XL*)
- **THEFTT** Focus What (*Madtech*)

ALBUMS

- **BEANS ON TOAST** Fishing For A Thank You (*Xtra Mile*)
- **BLUR** Parklife (*Parlophone*)
- **JENN BOSTIC** Jealous (*Jenn Bostic*)

▶ **PITBULL** Global Warming 03.12▶ **GAVIN ROSSDALE** Wanderlust 10.12▶ **KYLIE MINOGUE** On A Night Like This 17.12▶ **BLACK VEIL BRIDES** Wretched & Divine 07.01▶ **EELS** Wonderful Glorious 04.02

- **THE BOY LEAST LIKELY TO** Christmas Special (*You Young To Die*)
- **CHRISTIAN GERHAHER** Romantische Arien (*Sony Classical*)
- **PLACIDO DOMINGO** Songs (*Sony Classical*)
- **JULIA HOLTER** Ekstasis (*Dominus*)
- **INTERPOL** Turn On The Bright Lights - 10th Anniversary (*Matador*)
- **KE\$HA** Warrior (*RCA*)
- **KID CUDI** Indicud! (*Island*)
- **JON LORD** Concerto For Group And Orchestra (*Earmusic*)
- **WILLY MASON** Carry On (*Polydor*)
- **ONLY BOYS ALOUD** Only Boys Aloud (*Relentless*)
- **PITBULL** Global Warming (*J/Mr 305/Foie Grauds*)
- **THE PRODIGY** The Fat Of The Land - 15th Anniversary (*Xi*)
- **ANDRE RIEU** December Lights (*Motif*)
- **SHE & HIM** A Very She & Him Christmas (*Dominic*)
- **MARK STEWART** Exorcism Of Envy (*Future Noise*)
- **SCOTT WALKER** Bish Bosch (*4AG*)
- **DIONNE WARWICK** My Favourite Time Of Year (*Earmusic*)

DECEMBER 10

SINGLES

- **ALT-J** Matilda (*Infectious*)
- **SPEECH DEBELLE** Live For The Message (*Big Dada*)
- **THE FEATURES** How It Starts (*Emg Rights*)
- **FOALS** Inhaler (*tbc*)
- **GRIZZLY BEAR** A Simple Answer (*Warp*)
- **ENRIQUE IGLESIAS** Finally Found You Ft Sammy Adams (*Interscope*)
- **CARLY RAE JEPSEN** This Kiss (*Interscope*)
- **JOYWRIDE** 21st Century Love (*Fabulous Brothers*)
- **KATIE MELUA** Forgetting All My Troubles (*Dramatic*)
- **MIGUEL** Do You (*RCA*)
- **MUSE** Follow Me (*Helium 3*)
- **OWL CITY** Shooting Star (*Island*)
- **MIKILL PANE** Dirty Rider (*Mercury Records*)
- **SEAN PAUL** How Deep Is Your Love (*Atlantic Vp*)
- **ROMANZ** My Angel (*Select Music*)
- **SAN CISCO** Beach (*Columbia*)
- **KATIE SKY** Only You (*Lab*)
- **SOPHIE** Sunny (*Thru The Mill*)
- **SQUEEZE** Tommy (*Love*)
- **TAYLOR SWIFT** I Knew You Were Trouble (*Mercury/Big Machine*)

ALBUMS

- **JACK BEATS** Somebody To Love (*Deconstruction/Columbia*)
- **BLACK SABBATH** The Vinyl Collection: 1970-1978 (*tbc*)
- **CHICKENFOOT** LV (*Earmusic*)
- **GREEN DAY** Tre! (*Reprise*)
- **IAN KELLY** Cut From A Star (*Watertown*)
- **BRUNO MARS** Unorthodox Jukebox (*Elektra*)
- **MUMFORD & SONS** The Road Red Rocks Special Edition (Super Deluxe) (*Gentlemen Of The Road/Island*)
- **GAVIN ROSSDALE** Wanderlust (*Earmusic*)
- **TOM TOM CLUB** Downtown Rockers (*Earmusic*)
- **VEKTOR** Outer Isolation (*Earmusic*)

DECEMBER 17

SINGLES

- **C2C** Down The Road (*Mercury*)
 - **ALEX CLARE** Hummingbird (*Island*)
 - **TAIO CRUZ** Fast Car (*4th & Broadway*)
 - **DOG IS DEAD** Teenage Daughter (*Atlantic*)
 - **GIRLS ALOUD** Beautiful 'Cause You Love Me (*Polydor*)
 - **HILLSBOROUGH TRIBUTE** He Ain't Heavy, He's My Brother (*tbc*)
 - **JUSTICE COLLECTIVE (HILLSBOROUGH TRIBUTE)** He Ain't Heavy, He's My Brother (*Metropolis Recordings*)
 - **THE KILLERS** Here With Me (*Vertigo*)
 - **LUCY ROSE** Middle Of The Bed (*Columbia*)
 - **CONOR MAYNARD** Animal (*Parlophone*)
 - **KYLIE MINOGUE** On A Night Like This (*Parlophone*)
 - **RED BULLETS** What Ya Gonna Do (*Bullet*)
 - **DOT ROTTEN** Karmageddon (*Mercury*)
 - **PAUL WELLER** Dragonfly (*Island*)
 - **ROBBIE WILLIAMS** Different (*Island*)
- ALBUMS
- **ELECTRIC GUEST** Mondo (*Because*)

DECEMBER 24

SINGLES

- **JAKE BUGG** Lightning Bolt (*Mercury*)
- **EVA CASSIDY** You Take My Breath Away (*Blix Street*)

DECEMBER 31

SINGLES

- **DAVID GUETTA** Just One Last Time (Feat.

Taped Rai] (Parlophone)

- **PET SHOP BOYS** Memory Of The Future (*Parlophone*)
- **RED HOT CHILI PEPPERS** Pink As Floyd (*Warner Brothers*)

JANUARY 7

SINGLES

- **BAT FOR LASHES** A Wall (*Parlophone*)

ALBUMS

- **BLACK VEIL BRIDES** Wretched & Divine (*Island/Lava*)

JANUARY 14

SINGLES

- **LIFE IN FILM** Cold Wire (*Sony*)
- **THE NEIGHBOURHOOD** Thank You (*Sony*)
- **PEACE** Wraith (*Suicide Squeeze*)

ALBUMS

- **EVERYTHING EVERYTHING** Arc (*RCA*)
- **MODESTEP** Evolution Theory (*A&M*)
- **CHRISTOPHER OWENS** Lysandre (*Fat Possum/Turnstile*)
- **PLANTMAN** Whispering Trees (*Arlen*)
- **MAX RAABE** Golden Age (*Decca*)

JANUARY 21

SINGLES

- **THE MAVERICKS** Back In Your Arms Again (*Mercury*)
- **JESSIE WARE** Sweet Talk (*Island/Pmr*)

ALBUMS

- **STEVE LUKATHER** Transition (*Mascot*)
- **THE MAVERICKS** In Time (*Mercury*)
- **PHILDEL** Disappearance Of The Girl (*Decca*)

JANUARY 28

SINGLES

- **DEVLIN FEAT. DIANE BIRCH** Rewind (*Island*)
- **DR MEAKER** Superhigh (*Fightcase Recordings*)
- **EXO** Starboy, Stargirl (*360Records Ltd*)
- **THESE FURROWS** Weight In Gold (*Underdogs*)

ALBUMS

- **BIFFY CLYRO** Opposites (*Warner Brothers*)
- **ANDREA BOCELLI** Serenata (*Decca*)
- **MARIANNE FAITHFULL** Broken English -

Deluxe (UMC/Island)

- **THE HISTORY OF APPLE PIE** Out Of View (*Marshall Teller*)
- **INDIANS** Somewhere Else (*4AG*)
- **PAT METHENY** The Orchestration Project (*Nonesuch*)
- **FIONN REGAN** The Bunkhouse Vol. 1: Anchor Black Tattoo (*Universal Ireland*)
- **THESE FURROWS** Treasures (*Underdogs*)

FEBRUARY 4

SINGLES

- **JUSTIN BIEBER** Tbc (*Del Jam*)
- **PURE LOVE** Beach Of Diamonds (*Mercury*)

ALBUMS

- **DEVLIN** A Moving Picture (*Island*)
- **EELS** Wonderful, Glorious Eels (*Works/Vagrant*)
- **GARY CLARK JR** Blak And Blu (*Warner Bros*)
- **JIM JAMES** Regions Of Light And Sound Of God (*V2*)
- **KIMBERLEY WALSH** Centre Stage (*Decca*)
- **PURE LOVE** Anthems (*Mercury*)
- **RICHARD CLAYDERMAN** Romantique (*Decca*)
- **VERONICA FALLS** Waiting For Something To Happen (*Bella Union*)

FEBRUARY 11

ALBUMS

- **BLAKE** Start Over (*Music Infinity*)
- **BULLET FOR MY VALENTINE** Temper Temper (*20-20*)
- **FOALS** Holy Fire (*Warner Brothers*)
- **EMILIA MITIKU** I Belong To You (*Warner Brothers*)
- **KAREN RUIMY** Come With Me (*Karas*)
- **YO LA TENGO** Fade (*Matador*)

Bastille: The Bad Blood album is out on March 4

FEBRUARY 18

ALBUMS

- **ANGEL** The World (*Island*)
- **HEIDI TALBOT** Angels Without Wings (*Navigator*)
- **TEGAN AND SARA** Heartthrob (*Sire/Warner Brothers*)

FEBRUARY 25

ALBUMS

- **ANGEL** About Time (*Island*)
- **BENGA** Chapter 2 (*Columbia*)
- **PETULA CLARK** Lost In You (*Sony*)
- **JOE COCKER** Fire It Up (*Columbia/Seven One*)
- **KEATON HENSON** Birthdays (*RCA*)
- **JOHNNY MARR** The Messenger (*Warner Brothers*)
- **WILD BELLE** Isles (*Sony*)

MARCH 4

ALBUMS

- **BASTILLE** Bad Blood (*Virgin*)

MARCH 11

ALBUMS

- **C2C** Tetra (*Mercury*)

MARCH 18

SINGLES

- **JAKE BUGG** Country Song (*Mercury*)

ALBUMS

- **JOSH KUMRA** Good Things Come To Those Who Don't Wait (*RCA*)



PRODUCT RECOMMENDED

ALBUM OF THE WEEK



MODESTEP Evolution Theory (Max Records/A&M)



January 13

Evolution Theory is the long-awaited debut album from north London dubstep-rock band Modestep and promises to take their genre-hopping music to the masses.

It contains all their hit singles - Sunlight, Feel Good, Show Me A Sign, and To The Stars - plus new single Another Day featuring Popeska and other features from Dirtee Stank's Newham Generals, Document One and D Power, Jammin, Frisco & Jammer.

Modestep was born online in 2008, when brothers Josh and Tony Friend started Modestep Radio. By late 2010 they were writing their own songs, one of which was Feel Good - for which they made a cheap video which they gave exclusively to YouTube channel UKF - within weeks it had 4 million hits. By early 2011 Modestep were on the Radio 1 A-List and the hottest unsigned property in UK music and had added drummer Matt and guitarist Nick to ramp up their live offering. A&M won the race to their signatures, with the band creating their own imprint Max Records.

Boasting 50 million YouTube views, a combined live audience over 2012 of 1.5 million people and a US record deal with Interscope, Modestep have the potential to be the UK's biggest rock/dance crossover band since the 1990s.

TRACK OF THE WEEK



ENRIQUE IGLESIAS Finally Found You feat. Sammy Adams (Universal Republic)



December 10

Enrique Iglesias returns with brand new track, Finally Found You, taken from his new album, due in 2013.

In just over a decade Iglesias has become an international superstar, selling over 60 million albums in both English and Spanish, with three million of those in the UK where he has had 13 Top 20 singles.

He burst on to the music scene in 1995 winning a Grammy for his first-ever Spanish release and in 1999 his eponymous English language debut LP sold six million, went double-platinum in the US, and achieved gold or platinum status in 32 countries.

Last year's Euphoria album generated over 1 million UK single sales - including the global smash Tonight (I'm Lovin' You) and Heartbeat.

INCOMING ALBUMS

JOHNNY MARR The Messenger (Warner Bros)



One of the most celebrated guitarists in the history of contemporary music, Johnny Marr is set to

release of his first ever solo album.

The Messenger is said to contain Marr's vocals leading a sound which mixes elements of angular art-rock, indie and rock 'n' roll.

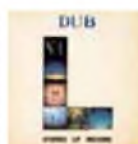
Marr said of the inspiration for the record: "The underlying idea of [it] is my experience of growing up in Europe.

"When you're away from your home city you're more compelled to write about it... Growing up in the city influences you, and I've continued to see stories and energy in it."

Marr was first known for his work alongside Morrissey in The Smiths, releasing four classic studio albums and the live set Rank, all of which peaked at No.1 or 2 on the album chart.

FEBRUARY 25

PEAKING LIGHTS Lucifer In Dub (Weird World)



Following this year's new album Lucifer, LA duo Aaron Coyes and Indra Dunis, aka

Peaking Lights, will release of Lucifer In Dub - a special collection of dub edits created by Coyes.

The Sonic Boom-mastered, six-song collection takes strands of krautrock, minimal house, analogue dance music, skewed pop and the band's core influence - dub - and fuses them together resulting in 'a seductively heavy surrealist-soundsystem monster that acts as a perfect companion piece to the hypnotic groove and intricately patterned melodies of its parent record'.

Coyes said: "Both of us really love how Lucifer In Dub turned out. Sonic Boom really understood the sound we were after, there was no compromise in the low end, he gets our zone - warm; lush, round, heavy on the psychedelics."

DECEMBER 20

ED HARCOURT Back Into the Woods (CCCLX Music)



To introduce his sixth studio album, Back Into the Woods Ed Harcourt has

released free download track, The Man That Time Forgot.

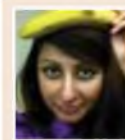
The LP will be released through CCCLX Music - a new label set up by Sean Adams, the founder of Drowned in Sound - and Harcourt said of it: "I have no regrets... I've certainly learnt a lot about love, lust and loss since my last record."

He will headline London's Cecil Sharp House on December 19 and will also perform at a Union Chapel charity gig on November 23.

Aside from collaborating and writing many songs with others, Harcourt has scored songs for documentary For No Good Reason, as well as the follow-up to Donnie Darko, S.Darko.

FEBRUARY 25

STAFF PICK: KARMA BERTELSEN, SALES EXECUTIVE



BLACK COUNTRY COMMUNION Afterglow (Mascot Records)

The beginning of this year brought a certain

excitement to the fans of old-school hard rock, such as myself. Black

Country communion had announced its plans to record their third studio album at the beginning of summer and just four months after they started recording in the studio, they released Afterglow.

This hard rock, blues rock, super-group formed of four rock 'n' roll lyrical and instrumental masters shaped together three years ago to grace the followers of bands such as Led Zeppelin, Black Sabbath and Deep Purple with their true classic rock

continuation. Their first two albums Black Country and 2 did just this, they followed the old school roots of rock but in Afterglow they've decided to progress into a slightly different style.

With more hooks and melodic guitar solo's by Joe Bonamassa and deeper

lyrical content from Glenn Hughes, the album has a more wild-bluesy feel to it, you can certainly hear this in tracks Midnight Sun and Confessor.

In addition to Bonamassa adding a

bit more rhythm to his guitar (like his solo releases) the album has let Derek Sherinian take away on the keyboards and enhance the harmonious content as seen on Afterglow and Big Train. This 11-track album is full of dynamic rock that should not be missed out on.

OUT NOW



INCOMING REISSUES / CATALOGUE ALBUMS

MICHAEL CRAWFORD - The Ultimate Collection*(Union Square Music USM1VCD 003)*

The third in Union Square's series of TV-advertised albums, this is the first high-profile

compilation of material by Michael Crawford since a less extensive 2004 EMI compilation sold 66,000 copies. This comprehensively trumps that, with 28 familiar selections from throughout Crawford's glittering musical career on a two-CD set, with a combined playing time of more than two hours. It includes reprises of his Phantom Of The Opera triumphs All I Ask Of You and The Music Of The Night as well as I Dreamed A Dream from Les Miserables, Any Dream Will Do from Joseph & The Amazing Technicolour Dreamcoat and a smattering of covers not from musicals, like When I Fall In Love, Stormy Weather and The Power Of Love (Jennifer Rush).

CHICAGO - The Studio Albums 1969-1978*(Rhino/Warner Music 8122796956)*

Offering superb value for money, with a selling price of less than £30, this box set

includes the remastered and expanded editions of the first 10 studio albums by Chicago - namely Chicago I, II, III, V, VI, VII, VIII, X, XI and...Hot Streets. (Chicago IV was a live album and IX a compilation.) The first three albums and Chicago VII were double-disc sets, which, with bonus tracks, mean there are more than 150 songs here. Following the eclectic band from its jazz fusion and prog origins to a more commercial, melodic AOR sound, it is a set studded with great songs, from the propulsive breakthrough hit 25 Or 6 To 4 to the atmospheric harmony hit Wishing You Were Here, the formidable ballad If You Leave Me Now and Little Miss Lovin'.

JACKIE DeSHANNON - Keep Me In Mind: The Complete Imperial And Liberty Singles Volume 3*(Ace CDCHD 1356)*

Volume one of this series (You Won't Forget Me), and volume two (Come And Get Me) were critically acclaimed 2009 and 2011 releases collecting together in chronological order DeShannon's earlier singles. Spanning 1967 to 1970, Keep Me In Mind adds a further 27 sides, these being the A and B-sides of the final batch of singles from DeShannon's 10-year tenure with Liberty. It was a period of artistic growth but chart inconsistency for De Shannon, who fell short of the mark with most of her records, excellent as they were, but also scored her all-time biggest hit with the uplifting Put A Little Love In Your Heart, a No.4 single in her native US. It was an intriguing part of her career, which saw her adopt a number of different styles.

DeShannon shines most brightly on her own songs like Changin' My Mind, which seems to channel The Beach Boys; the effortlessly breezy Effervescent Blue; and Laurel Canyon before Joni Mitchell made it fashionable in her own tribute. Of songs written by others, the ones that work best are Trust Me and What Is This, both enjoyable light R&B styled songs penned and produced by Bobby Womack, and the seasonal delight Do You Know How Christmas Trees Are Grown, a John Barry/Hal David song written for the James Bond film, On Her Majesty's Secret Service.

NANCY WILSON - Keep You Satisfied/Forbidden Lover*(SoulMusic SMCR 5075D)*

R&B historian and writer David Nathan's SoulMusic label has performed a sterling service not just for soul but also for R&B, funk and jazz since

its inception in 2008, thus far releasing nearly 80 albums. Although generating a substantial amount of crossover action, Wilson falls into the jazz category and this, her third SoulMusic twofer, makes available Keep You Satisfied (1985) and Forbidden Lover (1986). Wilson was nearly 50 at the time the albums were first released, and her more commercial years were behind her, but these are among her most satisfying recordings, with her voice displaying a new maturity and depth. Recorded in Japan with local musicians, Keep You Satisfied is a delight, with the breezy Just To Keep You In My Life and a sultry reading of Marvin Gaye's Just To Keep You Satisfied just trumped by Wilson's take on George Michael's Careless Whisper. Wilson's Japanese producer and arranged followed her to Los Angeles for Forbidden Lover, another glittering collection, with the stunning title track performed as a duet with Carl Anderson.

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◀ **SOMEBODY THAT IT'S GOOD TO KNOW**

That Island Records-issued Gotye track is the biggest-selling single of the year so far, so nobody could blame the record company for wanting to hand the artist a bit of congratulatory silverware when he played two sold-out shows at Hammersmith Apollo the other week. Gotye was presented with a pair of discs: one for double-platinum single sales (more than 1,200,000 sales) of *Somebody That I Used To Know*, and another for his double-gold (more than 250,000 sales) album *Making Mirrors*. [Left to right] Ted Cockle, Louis Bloom, Darcus Beese, Guillermo Ramos, Jon Turner, Wally (aka Gotye), Alix Wenmouth, Danny Rogers (manager).

KEY SONGS IN THE LIFE OF CHARLIE PINDER



Head of A&R, Kassner Music

First record you remember buying?

The Shadows' 20 Golden Greats (from R.E. Cords in Derby – do you see what they did there?).



Which song was the first dance at your wedding?

The Lady In Red by Chris de Burgh, to make people think it was our song, but which, after a few excruciating bars, hilariously segued, with a vinyl scratch sound, into Jimi Hendrix's Foxy Lady. You may have had to have been there.

Favourite artist meeting of your life so far?



Robert Plant. I gave him a lift in my car after our meeting, but forgot I'd been listening to Dreamer by Supertramp really loudly on the way to see him. So when I turned the engine on...

Which track would you like played at your funeral?

I think about this a lot. It's a toss up between Mathematics by Cherry Ghost, the theme to Black Beauty or The End by The Beatles (including the drum solo)... 'And in the end the love you take is equal to the love you make'. Not a dry eye in the house.

What's your karaoke speciality?
I hate karaoke but if pushed, Call Me Maybe by Carly Rae Jepsen.

Recommend a track Music Week readers may not have heard...
Peking by TB Ward.

What's your favourite single/track of all time?

I wish it was something by The Clash or Miles Davis but it's Baker St by Gerry Rafferty.



▲ **THE BON IS ON**

Some didn't think Bon Iver could take their brand of folksy anthems to a venue the size of Wembley Arena, but the band – led by Justin Vernon – showed them how it's done earlier this month. Team Wembley awarded the group – plus its agent, managers and promoter – with frames to mark the event, including Rob Challice (agent; far left, kneeling); managers Nate Vernon (4th from left top) and Kyle Frenette (2nd from right top); Justin Vernon (centre, kneeling, red hat); Kelly Chappel (promoter; second from right, kneeling); John Drury (Wembley Arena GM; far right, kneeling) and Lauren Tones (Wembley sponsorship and marketing co-ordinator; far right, top).



▲ **HUCK'S IN A ROW**

You don't get any old 'slebs at PPL's dinners, you know. Taking place after the Radio Academy Festival oop north last week, the PPL Hall Of Fame Dinner welcomed Sir Alex Ferguson and Lifetime Achievement winner Mick Hucknall – pictured here with PPL CEO Peter Leatham and chairman Fran Nevrla.

ARCHIVE

MUSIC WEEK November 22, 1997



The growing media backlash against the Spice Girls (left) after their surprise dismissal of manager **Simon Fuller** is threatening to destroy the prospects of the group. When the girls were booed off stage at the Spanish music awards last Thursday a source at Fuller's 19 Management said: "This kind of thing is going to keep on happening while they haven't got a manager. When we were involved we used to go and sort this out on a regular basis"... **Virgin Radio** is to take a "serious look" at an £80m rival buyout bid from its breakfast show DJ

Chris Evans after the Department of Trade and Industry announced a three-week delay in the decision on the station's takeover by Capital Radio. Evans made a humorous live-on-air request for help to buy the station so that he could guarantee his breakfast show job... The UK pop chart turns 45 this week and the industry is torn over whether it is time for a change.



SINGLES TOP 5 22.11.97

POS	ARTIST	SINGLE
1	AQUA	Barbie Girl
2	NATALIE IMBRUGLIA	Torn
3	ALL SAINTS	Never Ever
4	B STREISAND & CELINE DION	Tell Him
5	HANSON	I Will Come To You



ALBUMS TOP 5 22.11.97

POS	ARTIST	ALBUM
1	SPICE GIRLS	Spiceworld
2	THE VERVE	Urban Hymns
3	ETERNAL	Greatest Hits
4	ENYA	Paint The Sky With Stars – The Best Of
5	LIGHTNING SEEDS	Like You Do... The Best Of



NEW RELEASES RECOMMENDED 22.11.97



DIANA Tribute FIVE Slam Dunk (Da Funk)

Five's Slam Dunk (Da Funk) is a "solid, storming funk/pop/rap" single of the week. The track is a "certain hit, but lacking the wide appeal of a Christmas No.1" says *Music Week*. Meanwhile, a double album of tracks from various artists to raise money for the Diana memorial fund includes Queen's Who Wants To Live Forever and the Chicken Shed Theatre Company's I'm In Love With The World, an "intensely sad listening experience".





▲ DISC ASSESSMENT

So you've bought a fancy new office in London's Clerkenwell, moved the staff in... but how to celebrate? Throw a humdinger of a party, of course – which is exactly what Bon Iver, SBTRKT and Frank Turner agency CODA did recently. *Music Week's* roaming lens caught the group's bosses at the bar. (Left to right) Tom Schroeder, Alex Hardee, Phil Banfield, James Whitting and Rob Challice.



▼ SHOWING OFF THEIR GUNS

In a parallel universe, the screaming teenage girls in the background below have lined the streets to worship at the feet of Raw Power chief Craig Jennings and (PIAS) cohort Peter Thompson. Alas, in this reality, these eager females are actually waiting patiently for rock heartbreakers Young Guns following a recent gig. Still, that's no reason for the band's manager and label boss not to momentarily snatch the limelight for a cheeky snap. Well played gentlemen, well played indeed.



◀ IN THE MODE FOR LOVE

Music Week received a welcome dispatch from Depeche Mode's new album sessions this week – this snap of Martin Gore, band manager Jonathan Kessler and Dave Gahan. We hear big news is on the way about the LP soon enough, ahead of its release in 2013...

FABLED LABELS

ALL AROUND THE WORLD

Founded 1991



Key artists N-Dubz, Cascada, Dannii Minogue

Matt Cadman and Cris Nutall started All Around the World Productions Limited (AATW) in Blackburn in 1991, specialising in dance music and R&B. The pair became joint MDs of Universal's UMTV in 2011.

AATW is known for its compilation releases, such as the Floorfillers and Clubland albums (released in association with Universal Music TV), Dance Mania, Ultimate NRG & the Clubland Hardcore, and X-Treme series.

Over the course of its existence, the label has had more than 160 entries in the Top 100 of the UK Singles Chart, 43 of these peaked inside the Top 10 and eight were No.1s.

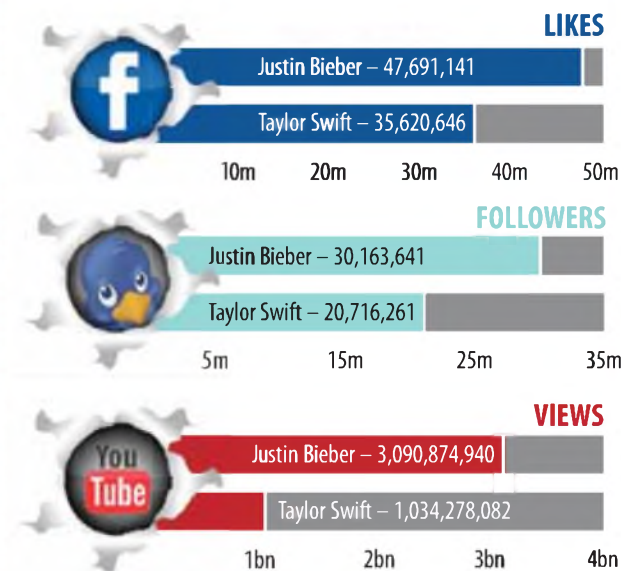
Its first No.1 single was LMC vs. U2 – Take Me To The Clouds Above, in February 2004. Further No.1 spots came courtesy of DJ Casper – Cha Cha Slide (March 2004), Frankee – F.U.R.B. (Fuck You Right Back) (May 2004), Cascada (pictured) – Evacuate The Dancefloor (July 2009), Yolanda Be Cool & DCUP – We No Speak Americano (July 2010), Dappy – No Regrets (September 2011) and Tulisa – Young (May 2012).

In March 2008, AATW organised a series of Clubland arena events, followed by a second tour, Clubland Live 2, in December 2008, a third in early 2010 and a fourth in 2011. The label's most recent successes include hit singles with Tulisa, Dappy, Yolanda Be Cool and Alyssa Reid.

Did you know? The label owns three music TV channels: Clubland TV, Massive R&B (originally titled WTF) and urban/grime/hip-hop station Channel AKA.



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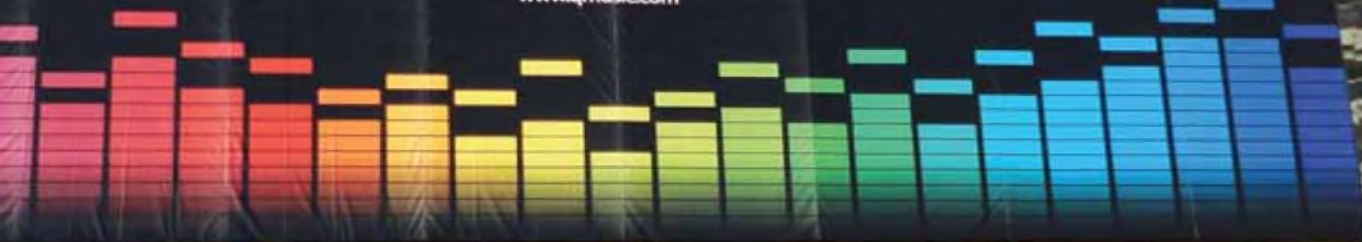
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