

MusicWeek



THE BUSINESS OF MUSIC www.musicweek.com

30.11.12 £5.15

NEWS

04 Brit's here again
Britain's biggest music awards show returns to The O2 Arena in February



ANALYSIS

12 Publish and be grand
Music Week crunches the numbers of publishers' performance in Q3 2012



PROFILE

14 Best Kloot forward
After 13 years together, I Am Kloot look set to release the biggest album of their career

SYCO BOYBAND 1D BIGGER THAN EVER • GATFIELD PREDICTS 'INCREDIBLE YEAR' IN 2013



INTERNATIONAL

BY PAUL WILLIAMS

One Direction have been acclaimed as the UK's most successful pop export since the Nineties after their second album reached No.1 in 35 countries.

Take Me Home not only led the Billboard 200 chart last week, their second US chart-topper this year, but it has been the biggest seller across the globe with its No.1 tally stretching as far afield as Australia and Brazil to much of continental Europe.

"I'm sadly referred to as a veteran because I've been doing this for 27 years, but I've never seen anything like it," said Sony UK chairman and CEO Nick Gatfield.

"In terms of it emanating from the UK makes it even more special," added Syco MD Sonny Takhar. "The last time a British pop band had this sort of success around the world was probably the Spice Girls nearly 20 years ago."

The string of No.1s achieved by Take Me Home includes 25 countries which the band have not yet visited. Takhar notes that

this underlines the continued importance of social media, which proved vital when initially breaking 1D worldwide.

While the band are now true global sensations, it is their sales performance in the US which is most impressive: their first Syco/Columbia album Up All Night is the third top-seller of the year to date behind Adele's 21 and Taylor Swift's Red, whilst Take Me Home sold 540,000 copies in week one, according to Nielsen SoundScan.

Up All Night topped the chart there eight months ago when, in what their co-manager Richard Griffiths now suggests

was a "crazy" move, the 20,000-capacity Madison Square Garden was ambitiously secured for a concert in December.

"It seems even crazier when I look back now, but in March we decided to book [MSG] with this idea that we couldn't go to the world so we would bring the world to us," recalled the Modest Management co-founder.

The day after 1D's December 3 concert at the venue, a fan convention at a secret location in New York will be attended by the band and competition winners from around 40 different countries.

Unlike with some second albums which are delivered two

or more years after a debut, Take Me Home arrived pretty swiftly after Up All Night, which was released in the UK and parts of Europe and Australasia in November last year. In North America and other territories the gap between albums has been even shorter as Up All Night's release was held back until 2012.

According to Griffiths, this has allowed a seamless transition between the two records.

"The ripple effect of the American success has been felt around the world. Slowly but surely we've attained tremendous sales of the first album globally, and in a way that ripple is now becoming another wave," he said.

The second album's success has been boosted by the appointment of former EMI executive Mark Collen to work on 1D's international campaign.

Gatfield explained: "Sonny and I needed someone who had experience of managing a global campaign of this size. I was very impressed with the way Mark managed the Robbie Williams and Coldplay campaigns at EMI. He's made a tremendous difference."

Takhar said Collen had helped to break the band in markets where they initially struggled, like Germany.

"Now we're sat on an album that debuted at No.2 [there] - we've made huge leaps in markets where the band [previously] didn't connect," said Takhar.

Next year, a first promo trip to Japan will be followed by a UK tour between February and April, European dates in May, then it's back in the US for two months from June followed by Australia in October. The first ever 1D movie, directed by Morgan Spurlock, opens in the UK on August 23 and in the US a week later.

Gatfield said: "I think 2013's going to be an incredible year for One Direction and we'll continue working the album through the movie release. There'll be new product coming to the marketplace then."

In just two years the group have gone from losing The X Factor UK final to becoming true global superstars. Modest's Griffiths said the achievement should be "really encouraging" for everybody in the music industry.

21ST CENTURY'S BIGGEST FIRST-WEEK US ALBUM SALES

ARTIST/TITLE/LABEL	YEAR	ALBUM SALES
U2 How To Dismantle An Atomic Bomb Interscope	2004	840,000
COLDPLAY X&Y Capitol	2005	737,000
COLDPLAY Viva La Vida... Capitol	2008	721,000
SUSAN BOYLE I Dreamed A Dream Syco	2009	701,000
MUMFORD & SONS Babel GotR/Glassnote	2012	600,000
THE BEATLES 1 Apple/Capitol	2000	595,000
ONE DIRECTION Take Me Home Syco/Columbia	2012	540,000
SADE Soldier Of Love Epic	2010	502,000
U2 No Line On The Horizon Interscope	2004	484,000
COLDPLAY Mylo Xyloto Capitol	2011	447,000

Source: Nielsen SoundScan. The table covers albums by UK or UK-signed acts

NEWS

EDITORIAL

Industry must stay plugged in to 'irrelevant' music



"AT NO.40, IT'S AC/DC'S HIGHWAY TO HELL. They're from the Seventies, by the way."

Greg James' slightly sneering over-explanation of everyone's favourite Aussie chug rockers on Radio 1's Official Sunday Chart Show said it all.

The Apple-backed arrival of Angus Young and co.'s catalogue on iTunes last week was one of those demographic-twisting moments that leaves usually unflappable marketeers scratching at their scalp in bemusement.

There's been a lot of talk about Radio 1 and ageism of late, dismissed as poppycock by playlist chief George Ergatoudis in *Music Week* today. As he says in our Big Interview on page 10: "Being put on Radio 1's playlist has absolutely nothing to do with age... It's all about relevance."

Judging by James' plastic bemusement, AC/DC would certainly fit into an 'irrelevant' category for Radio 1. Which is a shame, because I'm convinced younglings have snapped up the band's timeless rawk on iTunes this month - largely thanks to the

"The trade mustn't create a gulf between its long-term future and those fans yet to try iTunes."

deference flicked DC's way by 2012's class of noir-draped guitar stars. But if we follow the comfier rationale - that older AC/DC fans found the Mastered For iTunes downloads simply irresistible *en masse* - doesn't it send a warning shot RE: this industry's headstrong dive towards the technological bleeding edge?

While music's leading luminaries point to Sweden's streaming success story and the promise of a server-based future, they are in danger of forging an educative shortfall in front of those consumers for whom MyFirstDownload is still a scary prospect.

These fans can go one of three ways if physical music continues to fizzle away: (i) industry resource encourages and teaches them to embrace downloads; (ii) they unquestioningly follow their adored heritage artists - just like AC/DC - online; or (iii) their custom is lost to the labels for good.

The stats suggest some consumers are already being left behind. Official Charts Company data shows that to date in 2012, overall artist album sales are down 15.8%, following a decline of just 2.6% at the same stage in 2011. A whopping 25.7% freefall has come on one medium, CD, as digital downloads grow a disappointing 14.2%.

Have these customers been caught adrift by a trade all-too-ready to ditch their preferred format and all-too-impatient to encourage them to try downloading? It is, unhelpfully, extremely tough to tell while streaming figures remain quite so muddy.

What we know for sure is that AC/DC fans gobbled up in excess of 45,000 downloads last week - sending *Back In Black* into the mid-20s on the Official Singles Chart.

And we also know that more than a few of those buyers would have been propelled onto iTunes for the first time by blind love, rather than structured, graduated temptation.

In a wounded record industry searching for tomorrow's solutions, the continued, confident custom of these oft-forgotten music fans must be considered nothing less than vitally precious.

Tim Ingham, Editor

VIAGOGO HITS BACK AFTER RFU BRITISH COURT RULING •

Ticket resale



LIVE

■ BY TOM PAKINKIS

One of this year's biggest issues in the music industry simply refuses to go away.

Last week, a court ruling meant that controversial secondary ticketing company Viagogo could soon be forced to

'Overall sentiment is swinging towards

What was required of Viagogo after the court ruling in the RFU case?

Ed Parkinson: The RFU case has been going on for a number of years. The RFU are requesting the names of some people who have resold their rugby tickets for Six Nations in 2011 and the Autumn Internationals in 2010 across our platform.

Obviously we're fighting against that strongly because it's perfectly legal to resell tickets and people who entered their private information into our website when buying or selling something should be covered by existing data protection. As a result the RFU will be getting a handful of names who resold tickets on our website a few years ago.

Are these individual sellers or the brokers that use Viagogo?

Anyone who sold tickets for those events a couple of years ago. Typically, the people selling rugby tickets are debenture holders who have a seat licence for over a number of years and don't go to every game or use every ticket and so sell those tickets on.

But from our perspective what's important is that it was perfectly legal for people to resell a rugby ticket last week, yesterday, last year, and it's still perfectly legal for someone to resell a rugby ticket or any other ticket which they can no longer use across our platform.

We think this is very much a hollow victory for the RFU.



Ed Parkinson

What precedent does the decision set for other industries? Could music promoters bring similar cases and get similar results?

We fought very hard throughout this case to protect the rights of individuals to have their private information protected when doing something that's perfectly legal - and it's perfectly legal for people to sell tickets to concerts they can't use.

So we've taken steps to improve our data protection to ensure that this kind of thing can't happen again whether it's rugby or any other event.

Are you worried about the law surrounding secondary ticketing changing in the future?

We have official partnerships with half the teams in the UK Premier League, we've worked with major artists this year including Madonna's European tour, we've worked with music festivals, tennis tournaments, darts, wrestling; there are a huge

number of organisers who are increasingly seeing that [working with Viagogo] is the right way to control the secondary market and this is the right way for them to participate in the revenue of the resell of their seconds.

I see that the overall sentiment is swinging strongly in the direction of embracing the service that we offer and I think that's testament to the partnerships we've signed across live entertainment.

From a legal perspective, this issue has been examined in great detail through a Department for Culture, Media and Sport committee, a public enquiry, an independent review and the government came out strongly in favour of a transparent, open, resale market for tickets.

When did the swing in music partnerships come about and what triggered it?

From the very beginning, we have partnered with event organisers. We launched the business with deals with Manchester United and Chelsea in 2002 and we've worked with



LIVE NATION'S PAUL LATHAM SAYS 70% OF SECONDARY TICKETS ARE SOLD BY BROKERS

debate flares up again

disclose those who use its website to resell tickets for profit.

The supreme court ruled that Viagogo will have to disclose the names of people who sold tickets for England rugby matches via its website to the Rugby Football Union. The site in turn dismissed the ruling as a



“hollow” one-off victory that it predicted would not end up acting as a damaging precedent.

The news came just nine months after Channel 4's explosive Dispatches documentary *The Great Ticket Scandal*, which showed for the first time Viagogo being allocated primary tickets directly by

promoters to sell at a premium on the secondary market.

On the page opposite, *Music Week* grills Viagogo marketing boss Edward Parkinson on what the new court ruling means for his business, whilst, below, *Live Nation Entertainment* COO Paul Latham sets out the case from the point of view of the world's biggest promoter...

MUSICTANK

THE CONTENTIOUS ISSUES around ticketing will be explored on the evening of December 5 in London in a two-part MusicTank debate that promises to explore innovation and regulation. It will include a case study from Radiohead's most

recent tour and a presentation from Aline Renet of PRODISS, the French live music trade organisation that successfully lobbied for legislative change to give French promoters control over their tickets. www.musictank.co.uk

Viagogo'

major artists, festivals and sports events all the way through. Every year we've added partners to our portfolio, and I think it's definitely accelerated. The fact that this season we've gone from working with three Premier League teams to ten is a good testament.

The Rolling Stones gigs and the massive secondary ticket prices caused a lot of upset recently. How do you respond to that?

Our response is always the same: yes, there are a few chancers putting tickets up for ridiculous prices, and those tickets don't sell.

Look at the tickets that are the lowest price because they give you an idea of what people are actually paying. This summer, you could get Reading/Leeds tickets for half price the week before the event, you could get Bestival tickets around face value, you could get V Festival tickets at face value, Isle of Wight tickets were half price – where are the inflated prices here?

These are tickets that are reselling in large quantities at face value or below. Yes, I admit, there are some really hot gigs that have been sold out where people are prepared to pay a premium to get in, and therefore tickets will resell at higher prices.

Rolling debate: Prices for the band's O2 shows sparked angry comment

'A parasitic business with no investment in music'

By Paul Latham, COO of Live Nation Entertainment

Promoters have argued for several years that secondary ticketing needs legislation. The rampant proliferation of the secondary market has created a parasitic business for profiteers who have no investment in the music industry.

This creates a huge problem for those who have long-term interests in the financial stability of the business. If this high-tech touting prevails unchecked, how do those with juice in the game either control it or take a piece of it?

Why should artists that put their creativity on display, or promoters that risk millions in artist guarantees, not try to harness some of that grey market?

It is a matter of fact that in the UK Live Nation places less than 1% of its controlled tickets directly into the secondary market with one or other of these platforms.

Other than in the odd proprietary event, these are invariably at the behest of artist management/agents and settlement is in the same ratio as the artist's contract.

On the odd occasion (Kings of Leon, notably) we have put considerably higher allocations across all platforms to dilute the price and mitigate profiteering. On more occasions we have listed tickets at below face value as a form of dynamic pricing.



The problem does not necessarily lie within the immediate control of artists/promoters. Every major on-sale sees primary ticketing company websites attacked by bots seeking to claim as much inventory as possible by these resellers.

It is no coincidence that minutes after a public on-sale – or indeed pre-sale – the sold-out signs go up on primary sales and hundreds of tickets are posted on the secondary platforms.

Any homespun theories by past Government officials that it is a free market and people must be able to resell their tickets if they cannot go to events is blown out of the water by the fact that more than 70% of these tickets posted are by “power-sellers”.



Avoiding a King's ransom?: Live Nation occasionally allocates more tickets across all platforms to reduce profiteering – as it did with Kings Of Leon

“We cannot be so naïve to think that our customers wake up each day and worry whether they are buying a primary or secondary ticket... those are industry terms”

They have no other connection to the music business other than they are tech-savvy enough to gain access to vast swathes of tickets.

In some circumstances they post “futures” whereby they flog tickets they do not have in their possession, on the basis that if they get a high enough price they will eventually be able to source real tickets at a lesser price to serve their customer. If not, they just stiff the customer and disappear into the ether.

At least Get Me In, Viagogo and Seatwave have customer guarantees to provide the tickets. There are many more nefarious sites that use their lack of infrastructure and overhead to buy Google ad-words to push

unsuspecting desperate fans to virtual extortion.

The technology does exist to make it harder for tickets to be resold, with non-transferable barcodes rather than hard tickets, but at the moment that may not be the greatest customer experience, in particular at the venue.

Those ticket companies that have worked with venues and promoters for many years, and are playing the long game, will improve security, both against the bots and in ticket distribution, but this can be at huge development cost and is sometimes difficult to justify while money pours out of the business due to the lack of supporting legislation.

We cannot be so naïve to think that our customers wake up each day and worry if they are buying a primary or a secondary ticket... those are industry terms.

The call to action and the passion derives from wanting to see their favourite artists/festivals and they have to be comfortable paying the price they can afford.

If we are to keep the prices affordable so that our audiences don't just comprise of the “prawn-sandwich brigade” we need to find a way of keeping the money in the industry. We must let those who want to pay extra for tickets subsidise those who cannot – those fans who are the majority and the lifeblood of our live music industry.

We are all in this together.

NEWS

NEWS IN BRIEF

■ **CAPITOL:** Universal has appointed Steve Barnett as Chairman and CEO of its Capitol Music Group, which now includes The Beatles catalogue.

■ **BREAKOUT:** The *Music Week*-backed monthly night returns to Camden's Proud Galleries on Thursday December 11, with Dot Rotten and Rascals set to headline. ID will be required for entry. More info: musicweek.com/breakout

■ **IMAGEM:** The publisher has signed Suffolk-born One Direction writer Fiona Bevan. She has collaborated with the likes of Ed Sheeran (Atlantic) and fellow Imagem artists Ryan Keen and Nick Mulvey (Fiction Records).

■ **ISLE OF WIGHT:** John Giddings' festival has secured The Stone Roses as 2013 headliners - a UK festival exclusive. Bon Jovi will also headline the event, which will take place between June 14-16.

■ **WE7:** Tesco has rebranded digital music platform We7 following its purchase of the service in June. The supermarket has folded the platform into its non-subscription digital film and TV service Blinkbox.

■ **CHRIS STAMP:** The early co-manager of The Who and Track Records founder passed away last Saturday (November 24) aged 70.

■ **UNION SQUARE:** Union Square Music Publishing has signed a deal to represent the catalogue of Swing Out Sister's Corinne Drewery and Andy Connell. The deal includes the full back catalogue of nine studio albums.

■ **PSY:** Gangnam Style, the novelty dance song by Korean artist Psy, has become the most-watched YouTube video of all time as it continues to clock up views that now amount to over 324 million.

■ **ABSOLUTE:** Absolute Radio is the first UK commercial radio station to announce an Xbox app, bringing its seven channels to Xbox Live Gold subscribers.

■ **DIDO:** Sony have confirmed that a new Dido album will be released on RCA in Q1 next year, to be titled *Girl Who Got Away*.

■ **EMI:** Gabrielle Aplin's PR is handled internally by Debra Geddes at EMI, contrary to a recent *Music Week* listing. Meanwhile, RE: the 'Turn On The Talent' piece in the November 11 edition of *Music Week*, Michael Kiwanuka has been playlisted five times to date by Radio 1.

For all of the latest Music Industry news, bookmark

MusicWeek.com

JAMES CORDEN, O2 CONFIRMED • HIRST DESIGNS • DIGITAL COMMITTEE

Brit Awards 2013 take shape

EVENTS

■ BY TIM INGHAM



The Brit Awards will return to London's O2 Arena on Wednesday, February 20, 2013 with the ceremony's famous trophy being given a makeover by Damien Hirst (*above*).

For the first time, a full-time Brits Digital Committee has been appointed to ensure the digital campaign is as strong as possible, chaired by Universal Music UK digital director Paul Smernicki.

The committee aims to 'allow the audience at home to enjoy a truly interactive experience'. Last year saw over a million tweets on the day of the Awards, with 58% of those occurring during the ceremony.

Organisers say that fans will



Brit of all right: February's show will benefit from a dedicated digital group

be able to see more exclusive content than ever before from every aspect of the Awards across the official website and Brits

THE BRITS DIGITAL COMMITTEE

- Paul Smernicki (Universal & Committee Chairman)
- Dan Duncombe (EMI)
- Jack Melhuish (Warners)
- Juston Cross (Sony)
- Scott Wright (XL)
- Tony Barnes (Virgin)
- Stuart Bell and Richard Dawes (DawBell)
- Maggie Crowe (BPI)
- Giuseppe DeCristofano (BPI)

social network sites.

Damien Hirst becomes the third British creative to put his stamp on the Brits trophy. The 'blank canvas' was given its inaugural makeover by designer Vivienne Westwood in 2011, whilst last year's trophy was designed by legendary pop artist Sir Peter Blake.

Artists now represent the largest percentage of the Brits Voting Academy since their addition in 2011, adding a peer-to-peer aspect for the artists winning Awards. The full Voting Academy is made up of a cross-section of invited members from every level of the UK music industry.

The Brit Awards 2013 nominations will be launched at



an exclusive media event at The Savoy in London on January 10.

The event will be hosted by Radio 1's Nick Grimshaw (*above*). Highlights from the nominations launch will be broadcast on the official Brits YouTube channel immediately after the show.

Meanwhile, UMTV will once again release the official Brit Awards album in 2013.

Haydn Williams, general manager of UMTV said: "This year has been an incredible year of music from all genres, and our album will reflect this diversity and quality."

A full list of 2013 Brit Awards categories will be announced in the coming weeks.

The 2012 Brits drew the event's highest-ever TV viewing figures since 2005, peaking at 7.8 million on ITV.

The two biggest winners on the night, Adele and Ed Sheeran, both saw their albums return to the Top Three, while albums from winners Emeli Sandé, Lana Del Rey and Coldplay all returned to the Top 10. Blur's *Best Of* re-entered the charts at No.22, more than a decade after its original release in 2000.

Getting down to business

Culture Minister Ed Vaizey and ROAR Group chairman Professor Jonathan Shalit hosted a dinner at the House of Commons last week to discuss requirements for the development of middle and senior executives within the music industry.

The dinner was prompted by Helen Gammons, programme director of the MBA for the Music Industry at Henley Business School.

Major label CEOs praised the MBA, and recognised a need for a programme that brings all



sectors of the music industry together. Warner Bros Records vice-chairman Jeremy Marsh, together with Sony Music CEO Nick Gatfield, recommended that Henley created a short intensive programme for some senior level execs, a suggestion welcomed by Gammons.

Attendees were: Ed Vaizey,

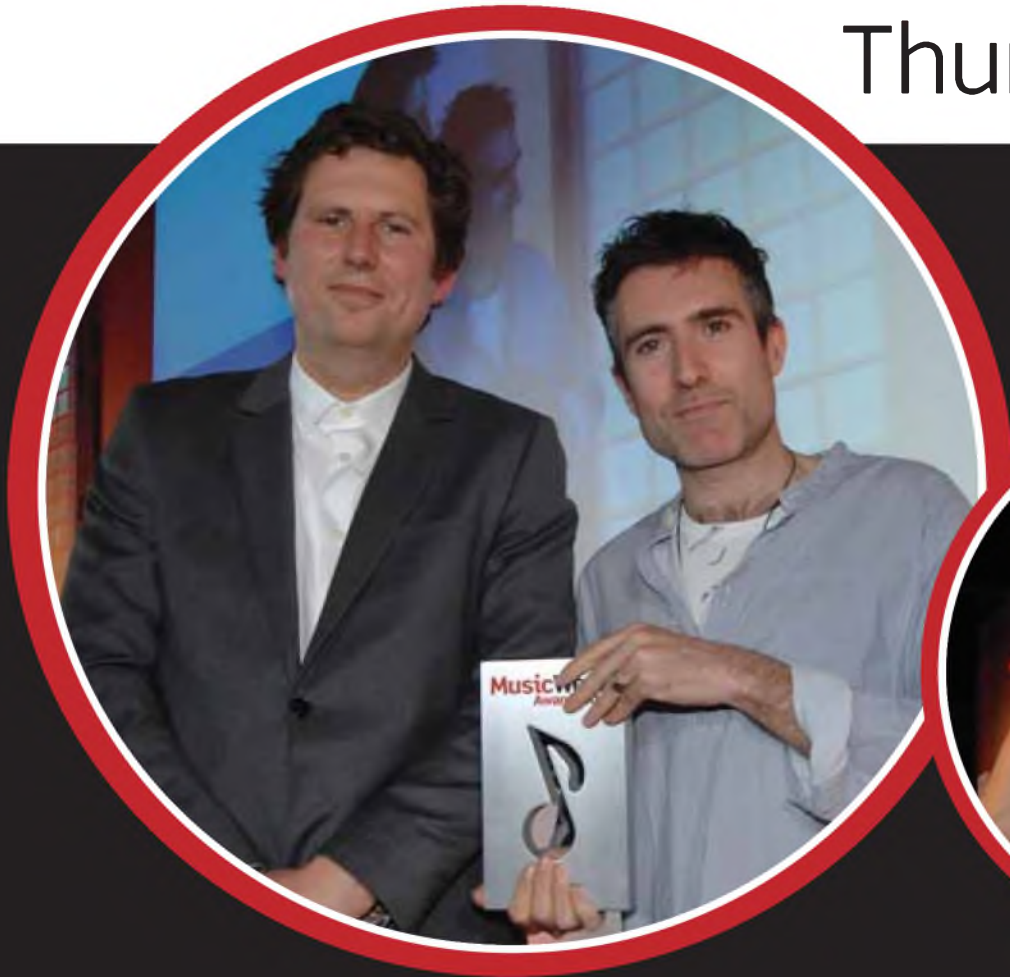
(MP & Culture Minister); Professor Jonathan Shalit (ROAR); Professor John Board (Henley); Helen Gammons (Henley); Jo Dipple (CEO, UK Music); Andy Heath (chairman, UK Music); Geoff Taylor (CEO, BPI); Nick Gatfield, (Sony Music UK); Andria Vidler (CEO, EMI

Music UK & Ireland); Clive Dickens (COO, Absolute Radio); Paul Bennett (Henley); Adam Barker (director of legal and business affairs, Universal Music UK); Nigel Elderton (managing director & European president, Peermusic) and Jeremy Marsh (Warner Bros Records UK).

MusicWeek Awards 2013

Thursday, April 11th

Venue
The Brewery
EC1Y 4SD



THIS EVENT **WILL** SELL OUT!
BOOK NOW
TO AVOID DISAPPOINTMENT!



To book your table contact
Sarah.Harris@intentmedia.co.uk
or call her on **020 7354 6001**

To discuss a range of sponsorship opportunities contact
Darrell.Carter@intentmedia.co.uk
or call him on **020 7226 7246**

MusicWeek The Playlist

10 tracks you need to hear...



LITTLE GREEN CARS
The John Wayne (Island)
(Single, out now)
Contact: Shane O'Neill, Island
Shane.O'Neill@umusic.com



MIKKY EKKO
Pull Me Down (Columbia)
(Single, January 13)
Contact: Michael Cleary, Columbia
michael.cleary@sonymusic.com



KODALINE
The Answer (RCA)
(Single, tbc)
Contact: Michael Cleary, Columbia
michael.cleary@sonymusic.com



FOALS
Holy Fire (Warner)
(Album, February 11)
Contact: Laura Martin, Anorak
laura@anoraklondon.co.uk



**BINGO PLAYERS
FEAT. FAR EAST MOVEMENT**
Get Up (Rattle) (MOS)
(Single, January 6)
Contact: Matt Learnmouth, Alchemy
matt@alchemypr.com



DEXTERS
Recover (This Feeling Records)
(Single, January 21)
Contact: Beth Brookfield PR
Beth@purplepr.com



BOOTY LUV
Black Widow (Pierce Entertainment)
(Single, January 20)
Contact: Imran Malik
malik@imran-malik.com



UNICORN KID
Feel So Real (3Beat)
(Single, January 6)
Contact: Adrian Read, Inside Out
adrian@insideslashout.com



DARWIN DEEZ
Free (The Editorial Me) (Lucky Number)
(Single, February 11)
Contact: Keong Woo, Family
keongwoo@familyltd.co.uk



GABRIELLE APLIN
The Power Of Love (Parlophone)
(Single, out now)
Contact: Debra Geddes, EMI
debra.geddes@emimusic.com

DATA DIGEST

BREAKOUT



DOT ROTTEN
Since the release of the UK rappers latest track Karmageddon, Rotten has been working on his album, to be released early 2013. Expect "adventurous, mainstream music" from one of the most hotly tipped artists of 2012. Catch him at December's Breakout event in Camden.
Get on the guest list at musicweek.com/breakout



The latest most popular Shazam new release chart:
1 **GABRIELLE APLIN**
The Power Of Love
2 **TAYLOR SWIFT**
I Knew You Were Trouble
3 **ALISTAIR GRIFFIN**
Always No.1
4 **PITBULL FT. TJR**
Don't Stop The Party
5 **CHRISTINA PERRI**
A Thousand Years

GIG OF THE WEEK



Who: Green Day's American Idiot – The Musical
Where: Hammersmith Apollo
When: December 4-16
Why: Based around songs from the band's album American Idiot, the stage musical tells the tale of three disaffected young men.

SALES STATISTICS



CHART WEEK 47 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,537,312	1,988,450	804,839	2,793,289
PREVIOUS WEEK	3,391,217	1,771,789	434,023	2,205,812
% CHANGE	+4.3%	+12.2%	+85.4%	+26.6%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	157,506,246	60,916,457	15,462,112	76,378,569
PREVIOUS YEAR	146,105,710	72,329,905	14,638,677	86,968,582
% CHANGE	+7.8%	-15.8%	+5.6%	-12.2%

APPOINTMENT TO VIEW



LATER WITH JOOLS HOLLAND

Friday, November 30 – BBC2, 11.50pm – 12.50am
Last in the series - extended edition of Tuesday's show. Performances from Lana Del Rey, Soul II Soul, Palma Violets, Nona Hendryx, the Weeknd, Tom Odell and Tift Merritt.

STEPPIN' OUT WITH KATHERINE JENKINS

Sunday, December 2 – ITV1, 9pm – 10.15pm
A 1930s-style cabaret show featuring musical performances by the classical singer and guests. Il Divo, Stooshe, Andre Rieu and the Johann Strauss Orchestra, the Overtones, Tom Chambers, Only Boys Aloud and Kev Orkian join in the fun.

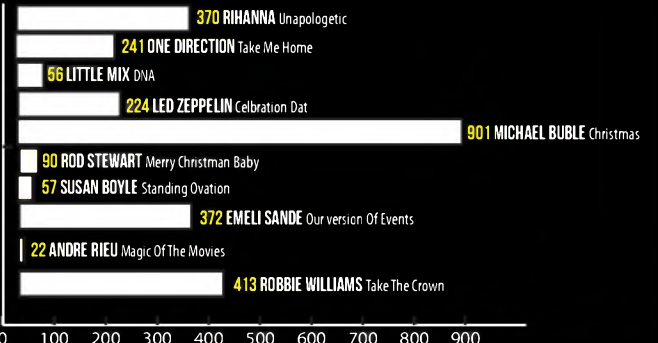
THE ROYAL VARIETY PERFORMANCE

Monday, December 3 – ITV1, 7.30pm – 10.05pm
David Walliams hosts the 100th edition of the annual event from the Royal Albert Hall. Music comes from Robbie Williams, Girls Aloud, One Direction, Rod Stewart, Kylie Minogue, Neil Diamond, Alicia Keys, Andrea Bocelli, Plácido Domingo and more.

PIRATES' BAY



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



CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



78

ELBOW
Dead in the Boot



66

PITBULL
Global Warming



65

RIHANNA
Unapologetic

For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP



CHART WEEK 47

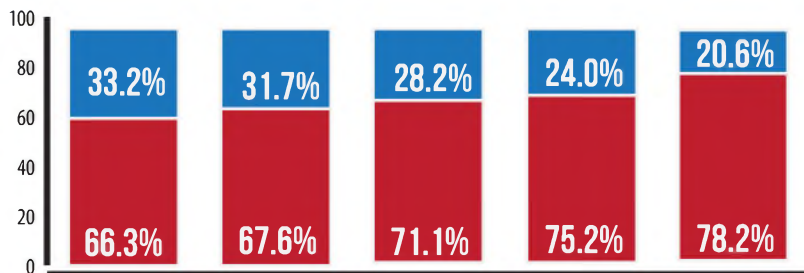


ARTIST SINGLES
 ■ Sony 38.1%
 ■ Universal 37.9%
 ■ Warner 15.1%
 ■ EMI 4.7%
 ■ Others 4.2%



ARTIST ALBUMS
 ■ Universal 42.8%
 ■ Sony 31.9%
 ■ Warner 16.0%
 ■ EMI 1.9%
 ■ Others 7.4%

DIGITAL vs PHYSICAL



WKS 43-47
 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. 26

- 01** Daniel Ek: '200 streams equals one download'
Monday, November 19
- 02** £1. Fish Man to release single on December 9
Friday, November 23
- 03** Union Square Music Publishing signs Swing Out Sister
Thursday, November 22
- 04** Breakthrough nominees for Artist & Manager Awards named
Thursday, November 22
- 05** Isle of Wight Festival wins battle to retain site licence
Tuesday, November 20

MUSIC WEEK POLL

This week we asked...

Do you think 2013 will be a big year for guitar music?

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 *Uncut* magazine, Bruce Springsteen is the 'man of the year'. The Dancing In The



Dark crooner declares the secret to success is his "critical, questioning sort of patriotism". He advises: "You can never go wrong in rock'n'roll when you're pissed off."

Inside, a countdown of the top 75 best new albums of 2012 finds Leonard Cohen's *Old Ideas* at No.1, where the "fastidious poetic vision, perfectionists anxiety, high seriousness and self-deprecating wit remain as pronounced as ever". TY Segall is the new artist of the year: "A garage rock wunderkid who wreaks fuzz-aded havoc with the canon, sits at the heart of a thrilling new California psych scene."

A rundown of the life of Madness finds Suggs recalling the band's "hugely unsuccessful musical" *Our House*. He says there's "nothing more cheery than passing the Queen musical, and seeing it on for its 12th fucking successful year".

All three estranged bandmates of Paul Buchanan from The Blue Nile tell the behind-the-scenes story of "indecision, animosity and stuff happening that's beyond the pale". Lastly, a free CD includes 15 tracks from *Uncut's* albums of the year.



THE MAGIC NUMBERS

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

£1,140

Face value of a premium package to watch The Rolling Stones at The O2 Arena last weekend.

On stage, Mick Jagger joked that the "cheap seats" were "not so cheap"

1.25%

Increase in broadcast commission rates for MCPS UK and Ireland Board members from June 2013. MCPS is predicted to see significant financial losses in 2012

£3,800

To buy a copy of Queen's 1978 release *Bohemian Rhapsody/ I'm in Love With My Car* in an EMI "carrying envelope", according to the latest Rare Record Price Guide

15

Dates on Robbie Williams' new European tour, which commences in June

1st

Time AC/DC's catalogue is made available on iTunes and several of their classic tracks look likely to chart for the first time ever in the UK

25

Years since the original release of The Pogues' *Fairytale of New York*, featuring Kirsty MacColl. Paddy Power has tipped a reissue to be the 2012 Christmas No.1 single

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@CherylCole And you ???
 RT @jamieliver: @CherylCole Hi babe, Jools is looking forward to watching your show tomorrow night on ITV2 J x
(Cheryl Cole) Monday, November 19

@rebeccaschiller "I don't have a job, so I sit in the studio all the time and think of stupid stuff to do." - the wise words of R. Kelly... *(Rebecca Schiller, NME) Tuesday, November 20*

@jasebick I'm having one of those "pinch me, I must be dreaming" days today. It's amazing how truly talented people gravitate towards one another
(Jason Bick, Pulse Films) Thursday, November 22

@MarleyWills My sister has just text me from her Kaballah class in NYC where they are playing Celine Dion. My family are bonkers. *(Melissa Nathan, Outside Organisation) Monday, November 19*

@johnnybrockle Still rewinding the HELL out this @MykkiBlanco mixtape. Gonna snap my neck soon!
(Johnny Brocklehurst, Cooperative Music) Tuesday, November 20

@maryannehobbs @Matt_Corby set Manchester *on fire* tonight.. what a joy to see him at such an intimate gig... before he headlines Glastonbury :)
(Mary Anne Hobbs) Thursday, November 22

@anniemacdj Myself and @toddlat are having a baby. He/she will be joining us in May. We predict someone like this :) pic.twitter.com/RUtu05cQ
(Annie Mac) Tuesday, November 20

@steveleng Martine McCutcheon on the radio, Sophie Ellis Bextor in the Metro, cakes on my desk - BEST BIRTHDAY EVER. *(Stephen Leng, BANG Showbiz) Wednesday, November 21*

@becky_lou #palmaviolets #bestoffriends *(Rebecca Gibbs, LD Communications) Friday, November 23*

@Gentlemansunion On the train. Just called someone a "Horrible old bastard". How's your commute been?
(Samuel Ward, Sentric Music) Tuesday, November 20

@ollyofficial Up there for 'Thinking', Down there for 'Dancing' and in the middle for.. 'ROMANCING' haha
(Oily Murs) Thursday, November 22

@will_mills "Can't be hateful, got to be grateful, mashed potato on my table". Quite a deep lyric when you break it down. *(Will Mills, Shazam) Friday, November 23*

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

DATA DIGEST



KEEP ON ROLLIN'

November 25, The O2 Arena, London
The Rolling Stones take to the stage of the 20,000-capacity venue on the first of two nights for their '50 and Counting' show. The band played with Bill Wyman and Mick Taylor for the first time in 20 years.

PICTURE OF THE WEEK

THE TASTEMAKERS Today's opinion formers predict tomorrow's headline acts



ANDY COWAN MOJO/BONAFIDE
Steve Adey - The Tower Of Silence (*Grand Harmonium*)

There's a breathtaking sonic purity to Adey's second album. Stripped down to the barest of bones, the Scottish songwriter's heartfelt paeans, delivered in his beautifully rich baritone, are up there with the best of Bill Callahan or Bonnie Prince Billy. Seeking solace during these long dark winter nights? Adey's your saviour.



STEVE BONIFACE MY DAD ROCKS/LABELLED INDEPENDENT
The Family Monroe - Hotel Room (*unsignea*)

Swimming in airy, Sixties style reverb and stabbed guitar, this debut single from The Family Monroe is a melancholic introduction to a Liverpool duo that promises much. Duelling male and female vocals sit comfortably next to clean electric guitar chords and delicate strings in this slow-paced, truly atmospheric piece.



BEATNIK KELIS AND NICOLA ROBERTS TOUR DJ
Natalie May - Sunshine (*independent*)

Natalie May has spent the last few years as the undisputed queen of funky, sexy and soulful vocals on huge club beats with her tracks receiving support from Kiss, Choice and 1Xtra. New single Sunshine has already been a smash on the dancefloors. With her album due for release next year we are going to be hearing Natalie May's name everywhere!



SIMON JAY CATLING DROWNED IN SOUND/THE QUIETUS/NME/THE STOOL PIGEON
Ninetails - Slept and Did Not Sleep (*Superstar Destroyer Records*)

Imagining their guitar-pop through an off-kilter spectrum, Liverpool four-piece Ninetails take the art of the hook and drop it so it ripples out among much greater atmospheres. Slept And Did Not Sleep's backdrop is somewhere between the black of night and morning's flushed skies, within it a gorgeously rich mix of amorphous drones, instrumental intricacies and more robust song structures.



SIGNS O' THE TIMES



UK band **Filthy Boy** have signed a deal with **Stranger Records**. Managed by **Oh Mercy**, the band are currently mixing their debut album, which is due for release early 2013.

The Courteeners have signed with **Co-Operative Music/V2** for their third album *Anna*, which will be released on February 4. The group were previously signed to Polydor and have released two Top 5 albums.

Imagem Music has signed **Mark Ronson** to a

worldwide, multi-year co-publishing agreement. Ronson said of the signing: "As soon as I walked into Imagem, I felt that it was where I wanted to be."

Quest have taken on all management duties for ex-Westlife star **Mark Feehily**. Mark is currently writing and recording for his first solo project with more details to be announced in the coming months. Feehily joins a roster that includes Beady Eye, Paul McCartney, Arcade Fire and Noah and the Whale.

SYNC STORY

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



- **Track name** Through Frozen Forests
- **Artist/composer** Aaron Espe
- **Campaign** Sainsbury's Christmas Days
- **Publisher/label** Nettwerk
- **Client** AMV B3D0
- **Usage** TV and Radio – mid-November until mid-January
- **Key execs** Katharine Wray/Karen MacMillan (Nettwerk), Ross Gidney (The Sound Works), Paul Goodwin (agency producer), Jamie Rafn (director), Smuggler (production company), Charlie Larby (Nettwerk label manager)

Ross Gidney of The Sound Works said of developing the Sainsbury's sync: "The music choice on any advertising project is always an extremely important decision. This is only exacerbated at Christmas!

"When I was approached to source the music for Sainsbury's Christmas campaign, it was apparent that they wanted to go in a different direction this year, something that encapsulated the essence of winter, the feeling of warmth and family, whilst still memorable enough to induce recall. I began to think of publishers that would be appropriate for this genre and Nettwerk were at the top of my list."

The 14 different ads for the campaign all feature Aaron Espe's *Through Frozen Forests* track. As one of Nettwerk's published artists, Espe's track was synced by the in-house team. It will be released via the label-side as part of five-track EP.



Katharine Wray (pictured) of Nettwerk explained: "Getting the music right in a campaign comes down to a good brief and a good understanding of what story your client wants to tell. Then once you know that, it's about finding the perfect artist to marry it together."

"Within Nettwerk's wealth of a catalogue, Aaron Espe's *Frozen Forest* stood out, and immediately resonated with me as the track to put forward."

ON THE RADAR BLAISE

WITH A VOICE and songwriting skills more mature than her 17 years coupled with the fun and energy of a teenager, Blaise is making waves in the pop world as her single *Attitude* is released this week.

Speaking to *Music Week*, the south-west London lass is excited about all the support the track has attracted: "It's kind of weird for me because I never expected it to go this far. I'm just really excited with everything that's going on."

Support has come in from Capital FM's Nick Riley while 1Xtra DJ Ronnie Herel has dubbed Blaise one to watch for 2013. *Attitude*

has been gathering plays on Capital and Kiss and Blaise recently appeared on Channel 4's *Freshly Squeezed* show.

Describing her sound, Blaise says: "I put a lot of different sounds into my music and appeal to different audiences because my songs span pop, R&B and then a mixture. I like to try different things - it's hard for me to put myself in one category."

"I get comparisons to Rihanna a lot and *Attitude* has been compared to Little Mix's *Wings*."

Blaise's journey to where she is now began with songwriting from an early age: "I used to write when

I was really young and if I couldn't find a word to rhyme I used to make up words [laughs]. I don't really remember a time when I wasn't writing." A family friend wanted to get involved after seeing YouTube videos of her singing - which led to her current management and label deal.

"[Making music] was just a bit of fun for a few years until [manager] Rob heard about me. He wanted to get involved and made it serious - I thought this could be the option for me. I always thought music was what I wanted to do but I never really thought I'd get the chance to make it serious."



Blaise's discography already includes a 2011 collaboration with independent label artist DJ/Producer Miss Melody on a track that went to No.14 in the Dutch charts. And coming up, her next single has been synced to a popular video game that is to be released in 2013, around the time of her EP *Sing Out Loud*.

ESSENTIAL INFO

RELEASES

Nov 26 Single: *Attitude* feat. Twizzle
Feb 2013 Single: *Thunderstorm*
March 2013 EP: *Sing Out Loud* EP

LABEL & MANAGEMENT

Robert Davies, CME
d Davies@clickmediaent.com

LIVE

Club Tour & School Tour TBA

Speaking about her ambitions for the future, Blaise said: "I think some of my music has a very American sound to it so I'd love to go there. And I have a bit of a following in France so it'd be nice to go there and go to Disneyland!"

"Plus, I really want to get to the point where I do my own arena tour."

HE SAID / SHE SAID



“I read Martin Gore wants to shoot me... Do you realise how weird and stupid that makes you? Go and watch the news”

Simon Cowell is not impressed with Depeche Mode's Martin Gore, after the musician joked about the X Factor mogul's influence in *Music Week*.

TAKE A BOW TEAM ANDRE RIEU



THE LOWDOWN

Album: *Magic Of The Movies*
Highest chart position: No.2

Label: Decca Records

President: Dickon Stainer

General manager: Rebecca Allen

Manager: Name, company
Pierre Rieu / André Rieu
Productions (ARP)

Marketing: Alex Cowan /
Alexandra Johnson

National press: Caroline Crick

Regional press:

Joanne Stewart

Online press: Laura Monks /
David Heath / Aisling Noonan

National radio: Steve Stone

Regional radio: Eleanor Thomson

TV: Molly Ladbrook-Hutt /
Emma Hurst / Nirvana Chelvachandran

Sales: Liz Trafford-Owen

MUST-SEE MUSIC TICKETING

HITWISE

Primary Ticketing Chart

POS PREV EVENT

1	1	RIHANNA
2	5	MICHAEL BUBLE
3	3	ONE DIRECTION
4	NEW	GARY BARLOW
5	15	ROLLING STONES
6	NEW	MUSE
7	16	ROBBIE WILLIAMS
8	13	OLLY MURS
9	4	ROD STEWART
10	9	GIRLS ALoud
11	8	MUMFORD AND SONS
12	NEW	NEIL DIAMOND
13	7	THE KILLERS
14	NEW	PETER GABRIEL
15	10	BON JOVI
16	2	ED SHEERAN
17	NEW	ROGER WATERS
18	18	IL DIVO
19	14	KINGS OF LEON
20	NEW	ALFIE BOE

LATEST SECONDARY TICKETING PRICES



RIHANNA

Cardiff Millennium Stadium – Jun

FACE VALUE £45.25 - £66.00

SEATWAVE £84.00 - £1098.00

VIAGOGO £120.75 - £1135.23

STUBHUB £88.99 - £1176.00.00



ONE DIRECTION

The O2 Arena, London – Feb 23

FACE VALUE £28.75 - £38.75

SEATWAVE £70.00 - £1098.00

VIAGOGO £78.41 - £1238.64

STUBHUB £130.00 - £1176.00.00

HALL & NOTES

THE BEST LIVE VENUES IN THE UK



Capacity
200

Coming up

30/11 The North Sea Scrolls
03/12 Willy Mason
04/12 Natalie Duncan
09/12 Cerys Matthews

THE GLEE CLUB, BIRMINGHAM

The Arcadian
70 Hurst Street
West Midlands
B5 4TD
t 0871 4742 0400
w glee.co.uk/birmingham-music
Bands contact: ruth@glee.co.uk

16/12 Tim Burgess
06/01 Ron Pope
18/01 Another Evening with Danny & Ben from Thunder
10/02 Ethan Johns
17/02 Nerina Pallot
20/02 Mark Eitzel
12/03 Roddy Woombie

THE BIG INTERVIEW GEORGE ERGATOUDIS

AN IMMINENT FRET

Radio 1's playlist boss reckons guitar music will soon rule the airwaves once more. Here he explains why



"The public appetite for guitar bands is starting to build back up again. Now it's about finding the acts"

GEORGE ERGATOUDIS

MEDIA

BY TIM INGHAM

All it took was six little words. When Radio 1 music boss George Ergatoudis tweeted "guitar music is definitely coming back" earlier this month, an entire scene – recently starved of good commercial news – went into excitement overdrive.

Headlines cropped up across *NME*, *Music Week* and *Pf Justice* as indie and heavy rock acts alike

ABOVE George slays the dragon: Ergatoudis has categorically dismissed national media suggestions that Radio 1 discriminates over artists' age

gobbled up the prospect of Britain's tastemaking radio station bringing back the glory days.

Ergatoudis admits he was being deliberately enigmatic with his tweet – itself a reaction to similar comments made by Kiss programme director Andy Roberts in these very pages.

"I thought I'd leave it hanging, see how people reacted," Ergatoudis tells us.

But we were hardly going to let him get away with that. In a year which has seen only one debut album from a British guitar band top 100,000



sales – Alt-J's *An Awesome Wave* – Ergatoudis' observation may prove to be a crucial turning point for a genre that has been out of favour in the mainstream for some time.

So what exactly did he mean, and why now? Fans of the six-string, pay close attention...

Here's the obvious question after your recent comments: what, exactly, makes you think guitar music is coming back?

Most people who work in the music industry, especially radio programmers, understand that there is a cycle of taste in the UK market. Radio 1 tries to lead a little bit, but I've always said if we try and lead too far ahead of the curve then we'll break off with popular taste and become irrelevant. The cycle now is going to start shifting back to guitars.

It's quite a long-term cycle. We saw guitars reach their nadir in the last year or so and the favour's going to swing back their way. When I started this job it was the second round of Britpop – the Kaiser Chiefs era. Between 2004 and 2008 guitar music was enormous again, new bands emerging from the woodwork every week: Kooks, Kaisers, Fratellis.

Meanwhile, pop music was in the doldrums relatively speaking, while if you were a UK urban artist it was incredibly difficult to get off the ground and get your career going. Then in around 2006 to 2008, the audience started getting a bit sick or bored of British guitar music and became much more interested in pop, dance and certainly urban artists: N-Dubz, Tinchy Stryder, Tinie Tempah, etc.

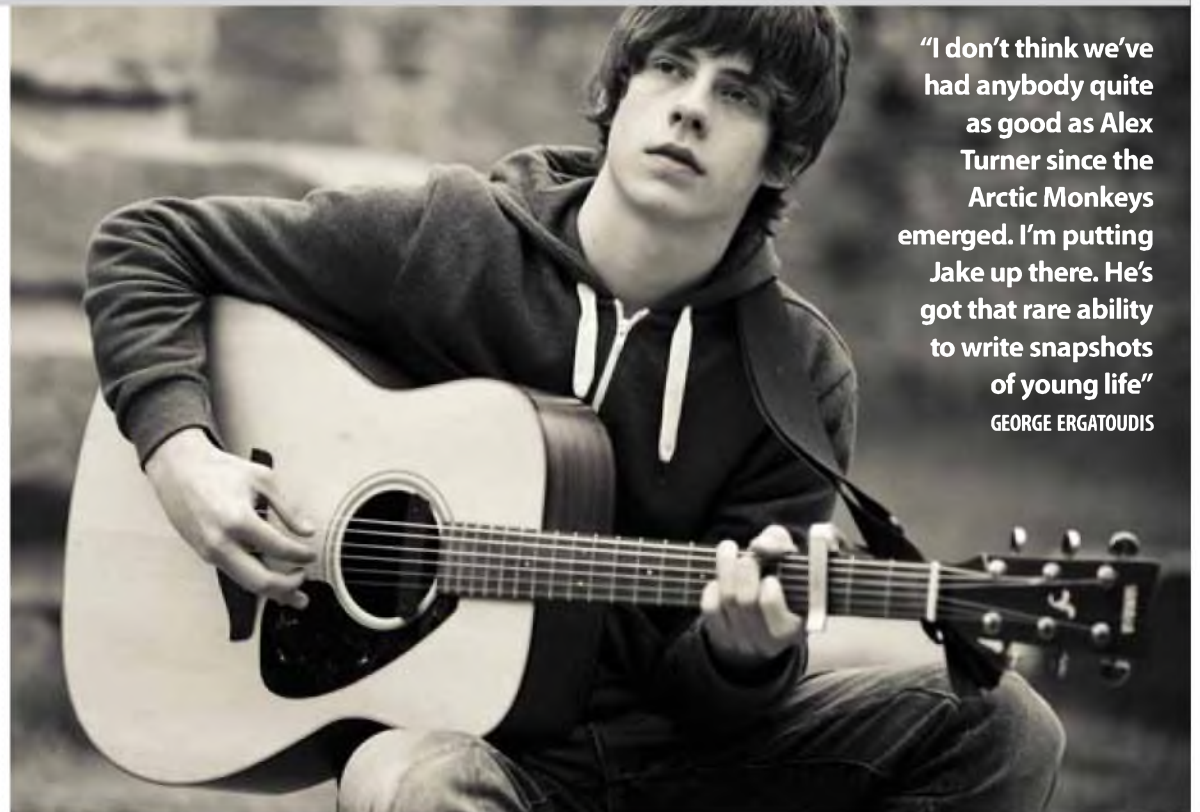
Now we're starting to see it's more difficult for UK urban artists to emerge and become successful – that will become a trend – and pop music is starting to go back into a decline. But we're talking about two or three years away before guitars are in a seriously more healthy position.

The public appetite for guitar bands is starting to build back up again. Now it's about finding the acts. They may already be out there, they just need to be noticed by A&R people at labels or radio or emerging through BBC Introducing.

When the great acts, writers and front people are there, I think the audience taste is ready and waiting and they're going to lap it up. A few weeks ago on our audience research we had Mumford and Sons, Two Door Cinema Club, The Vaccines, The xx and Biffy Clyro all running with really high passion scores.

Are there any new acts that are hinting at what you're predicting already?

Jake Bugg's emergence is of real significance. He's a very talented guy – that's why we're backing him.



"I don't think we've had anybody quite as good as Alex Turner since the Arctic Monkeys emerged. I'm putting Jake up there. He's got that rare ability to write snapshots of young life"
GEORGE ERGATOUDIS



We've also put an early nod on [Manchester band] The 1975 because I think there's something special there. But we're waiting for more: we know the candidates that are exciting the *NME*: Palma Violets, Peace, Savages, we're looking at them as well. But sooner rather than later I think even more significant acts are going to emerge.

Do the numbers, as in Radio 1's internal analytics, back you up?

It's partly intuitive, but looking at the research, we can see there is already an appetite around the guitar acts that are good enough to get passionate about. It will take more distinctive, high-quality guitar acts to emerge. Seeing those [current] passion scores around that music is interesting. When I mentioned the comeback of 'guitar music' on Twitter I deliberately kept it in the broadest sense: certainly [heavy] rock is scoring well with our audience: the Foo Fighters historically and still to this day test really well, then there's You Me At Six and Bullet For My Valentine, who we've just added to the A-List. I'm intrigued to see what result we get out of that. We've had incredible audience scores off Twin Atlantic too.

When we spoke to Raw Power boss Craig Jennings recently, he talked about how much he values Radio 1 for backing heavy rock music. Could that brand of heavier guitar music lead the revival you've predicted?

I very much believe that acts can emerge out of that rock world just as they can from the alternative scene. Biffy Clyro are still massively on the ascendancy – I don't think they've achieved their career peak yet. They're the nearest thing to the Foo Fighters that has come out of the UK recently:

brilliant, melodic rock with a hard edge and attitude. Everything's there for Biffy to keep climbing and Radio 1 is playing its part in helping them get there. In the wider public perception, they still have still room for growth.

You mention Foo Fighters just as there are a lot of headlines about age being a barrier to Radio 1's playlist. Is that right?

No! That's been the most irritating thing about all this [Robbie Williams coverage]. I've let Nigel Harding, one of our executives, go on the record about it, but I'll say it too: being put on Radio 1's playlist has absolutely nothing to do with the age of the artist. It's entirely about the relevance of the artist and their act to our young target audience. Foo Fighters still research really well – they still love them. Coldplay do too. You get young artists making music for older audiences – Katie Melua, for example – and then you get older artists still making music that's entirely relevant to younger audiences. It's all about relevance. That's what we look at very closely, not anyone's age.

Universal UK boss David Joseph talked at length recently about the role of radio in breaking new acts. How far will Radio 1 go to help bring

through the guitar acts you're talking about in 2013 – rather than just waiting for your audience to tell you what to play?

Obviously we've got our specialist shows, and I'll be looking for them to take a major lead in identifying the most exciting artists. We work really closely with Zane [Lowe] and his team. But we're also – and we never make any claim otherwise – looking in terms of what's going on in the social networking space, YouTube, etc; which artists are starting to get some traction there and obviously in the live performance space as well. They're all really solid indicators. We've got our eyes on a few acts, but they need to demonstrate that they are attracting an audience. We lead, but lead too far and you can get it wrong.

We have a lot of people in A&R reading *Music Week*: does this mean they should perhaps not be quite so scared of backing guitar acts in 2013?

Absolutely. I'm fully convinced that the public appetite is now going to open up [to guitars] – but that doesn't mean carte blanche for crap guitar acts to emerge! That isn't going to cut it.

You specifically mentioned Jake Bugg before. He has quite a classic sound – do you think he speaks to Radio 1's target audience?

We're always looking for great lyricists and I think great lyricists in alternative or rock music can be absolutely vital in being relevant to young audiences. That's one of the keys to Jake Bugg. This is difficult to say – do I want to go this far? Okay: I don't think we've had anybody quite as good as Alex Turner since the Arctic Monkeys emerged. I'm putting Jake up there. He's got that rare ability to write snapshots of young life.

He got his break on BBC *Introducing*. Do you think that could play a role in discovering the next classic British guitar band who could blow up like Oasis or Arctic Monkeys?

I absolutely hope that will be the case. That's completely what we're looking for. I'm sure one will turn up sooner rather than later – at least one.

ABOVE
String quartet:
 Are these the acts to bring guitars back to the masses?
 Clockwise from top left – Palma Violets, Jake Bugg, Biffy Clyro and Savages

BUSINESS ANALYSIS Q3 PUBLISHING

EDITORIAL

Goliath v Goliath: Universal refuses to play second fiddle



OF ALL THE WORDS you could throw at Universal, underdog is hardly the first that springs to mind. Within the music publishing sector, however, it now oddly finds itself in that position.

Just a few years ago the major instantly transformed itself into the world's biggest music publishing company when it bought out rival major BMG, but even that coupling has been superseded this year by the combination of erstwhile global No.1 EMI and Sony/ATV.

For our quarterly market shares, which cover publishing interests among each period's Top 50 albums and Top 100 singles, the latter deal has made it much harder now for Universal to lead the rankings. But, if Q3's results are anything to go by, it has every chance of doing so again.

That is certainly true anyway on albums where, despite the likes of Emeli Sandé and Pink from the EMI side and Ed Sheeran, Naughty Boy and others from Sony/ATV being brought together, Paul Connolly and his Universal team were only narrowly beaten in the period just gone. In fact, had Mumford & Sons' *Babel*, which is 100% controlled by Universal, not been released quite so late as the last week of the quarter, we could now be talking about Universal and not Guy Moot's enlarged empire heading the albums table.

“Even before it came up against this bigger rival, Universal rarely led the singles market. Now it will require something very special for it to come top again”

Pre-EMI takeover, control of the respective quarterly singles and albums market shares was generally split between EMI and Universal, reflecting Universal's roster being more heavily focused on self-contained album artists such as Mumford, The Killers and The xx and EMI stronger with hit writers. It is little surprise then, given the three Universal acts mentioned had brand new chart-topping albums released

in Q3, the major came so close to outscoring Sony/ATV/EMI.

The potential UK chart domination of a combined Sony/ATV and EMI was one raised directly by the EC during its deliberations over the deal that brought the two companies together. The Commission's remedy was the new combined entity being ordered to say goodbye to 12 contemporary Anglo-American writers to ensure any likely supremacy would be lessened. The exits of the likes of Eg White and two of Take That will certainly have that result, although it is hard to know what great difference losing other divestment names such as already-forgotten rock band Mona will make to its chart showing.

Even before it came up against this bigger rival, Universal rarely led the singles market anyway. Now it will require something very special for it to come top again. And it also has to face an ever-growing Kobalt, which claimed a best-yet 16.3% share of the singles chart market in this past quarter, just 2.3 percentage points behind.

Kobalt is now regularly outscoring Warner/Chappell on singles and, going by 2012 results, there is every possibility it will catch and even beat Universal at some point in the future. It shows there are a lot more power shifts going on in publishing than what is being assembled at Sony/ATV's Golden Square base.

Paul Williams, Head of Business Analysis

CLOSE QUARTERS

King-sized Sony/ATV/EMI only just pips Universal in Q3 duel

QUARTERLY ANALYSIS

BY PAUL WILLIAMS

The newly-paired might of Sony/ATV and EMI could only narrowly squeeze past Universal to be crowned Q3's top albums publisher.

In the first quarter in which the previously-separate two companies' scores were added together, the new combination claimed an unrivalled 29.4% share of the UK albums chart market to push Universal down into second place.

However, anyone expecting this to be an easy victory for Sony/ATV/EMI may be surprised to learn Guy Moot's team finished just 0.4 percentage points ahead of Universal, according to *Music Week* calculations.

The close finish suggests that, rather than this becoming a predictable, one-horse race following the Sony/ATV-led consortium's \$2.2bn (£1.4bn) buyout of EMI Publishing, in the albums market at least there is still a real battle to play out every quarter.

What should be noted, though, is the 29.4% tally posted by the newly-merged operation was extremely low compared to what Sony/ATV and EMI pre-takeover had collectively scored. In Q2 for example, the last ever period when the two brands had separate market share listings, they jointly controlled 34.9% of the period's Top 50 albums on which *Music Week's* market shares are calculated. In Q1 their combined score was even higher – 43.7% – double what Universal managed. It was in this quarter Sony/ATV, which was then under Rak Sanghvi, led the quarterly publishing rankings for albums for the first time.

EMI Publishing individually has also previously clocked up bigger scores on numerous occasions than was managed by Sony/ATV and EMI together in Q3. This last happened back in the second quarter of 2007 when EMI controlled 30.8% of the chart albums market thanks to releases such as Amy Winehouse's *Back To Black* and Arctic Monkeys' *Favourite Last Nightmare*.

In this latest quarter Sony/ATV/EMI's main attraction was Emeli Sandé's *Our Version* with an 86.4% control of what was the period's second top-selling album. The share included

Sandé herself from the EMI side of the business and Naughty Boy, who co-penned nine of the regular album's cuts, from Sony/ATV's roster.

Other highlights included Pink's (pictured below) *The Truth About Love*, which sold 114,700 copies in the quarter, according to the Official Charts Company, Ed Sheeran's enduring + and Rita Ora's *Ora*. Pink's album was the period's ninth top seller and came with a 58.9% Sony/ATV/EMI share, while the company claimed 70.8% of Sheeran's debut in 12th place and 43.9% of Ora's album in 20th.

As artist album unit sales slipped year-on-year in Q3 by 12.8%, the compilations business grew by 10.1% and this was reflected by three of the period's top five sellers being various artist sets. Sony/ATV/EMI had the leading share in each case, claiming an unrivalled 30.7% of top overall seller *Now! 82*, 27.9% of *Now That's What I Call Reggae* and 33.1% of *Now That's What I Call A No.1*.

Up against an even bigger rival than previously, Universal in second place enjoyed a very productive quarter with its highest score in 15 months. This included a late boost with Mumford & Sons' *Babel* – 100% controlled by Paul Connolly's company – selling 158,000 copies following its release during Q3's final week, while September also produced chart-topping albums by the company's signings The xx (*Coexist*) and The Killers (*Battle Born*). They followed in the *III Manors* soundtrack another chart-topping album for Plan B, 60.8% controlled by Universal and a farewell from him to the publisher having subsequently signed a deal with EMI ahead of its Sony/ATV-led takeover.

In all Universal had the main shares of eight of the quarter's 20 top-selling albums with its successes also including titles by its acts Paloma Faith, Maroon 5, Coldplay and Adele.

One consequence of the Sony/ATV and EMI alliance is Warner/Chappell is now back again as the third top publisher in chart share terms, but it found itself in Q3 getting on for 20 percentage points behind the two top players. Its own share



SINGLES FOCUS KOBALT CARRIES THE FIGHT TO NEW PUBLISHING TITAN

Sony/ATV/EMI comprehensively trounced Universal to finish as Q3's top singles company – as Kobalt claimed its highest score yet.

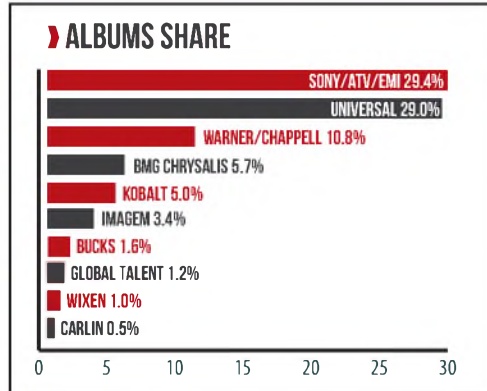
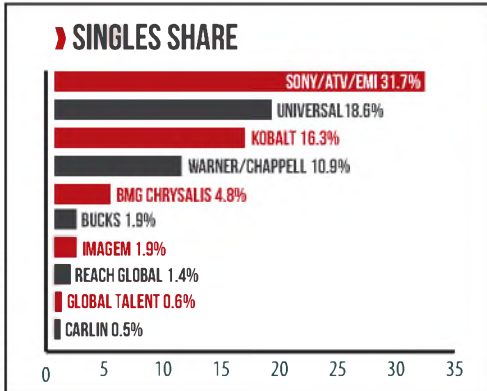
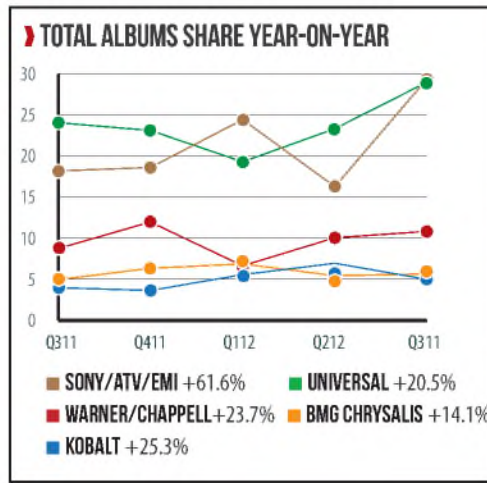
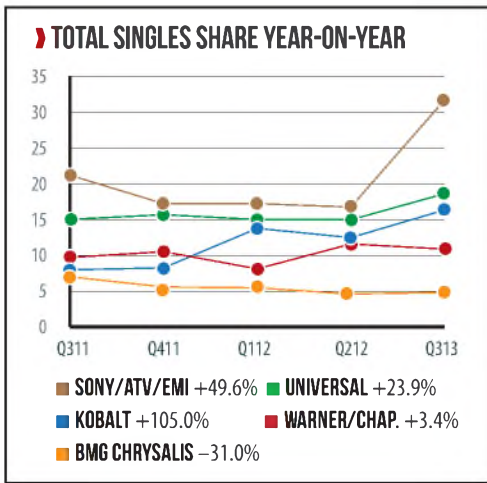
In the previous seven periods EMI individually had won six quarters and Sony/ATV the other so it was no shock that when the two majors united for the first time they romped home for a first combined victory.

In the quarter just gone Guy

Moot's operation claimed a hefty 31.7% market share of the period's Top 100 singles, according to *Music Week's* calculations, leaving Universal a distant 13.1 percentage points behind in second place with an 18.6% share. Universal rarely ever wins the



singles battle, having last done so back in the third quarter of 2010, so it would hardly have been anticipating a victory in the first period since rivals Sony/ATV and EMI merged. However, less expected was how close Kobalt came to unseating it for second place. Formed in 2000, Kobalt in the



TOP 10 SINGLES Q3 2012

POS	ARTIST / TITLE / WRITER / PUBLISHER
1	FLORENCE + THE MACHINE Spectrum Welch, Epworth Universal 60%, Sony/ATV/EMI 40%
2	MAROON 5 FEAT. WIZ KHALIFA Payphone Various Kobalt 54.3%, BMG Chrysalis 18.1%, Universal 15.1%, Warner/Chappell 12.5%
3	WILEY FEAT. MS D Heatwave Cowie, Hwingwin, Oltatunji Just Isn't 40%, Sony/ATV/EMI 35%, others 25%
4	STOOSHE Black Heart Perry, Babalola, Lewis, Lewis Kobalt 85%, Nettwerk One 15%
5	SAM AND THE WOMP Bom Bom Ritchie, Horn, De Wilde De Lingy, Olsner Kobalt 100%
6	RITA ORA How We Do (Party) Various Sony/ATV/EMI 38.9%, Kobalt 34.2%, Warner/Chappell 22.5%, Kassner 2.4%, Universal 2.1%
7	CHRIS BROWN Don't Wake Me Up Various Warner/Chappell 25%, Universal 17.2%, Kobalt 15.6%, Sony/ATV/EMI 14.2%, BMG Chrysalis 8.0%, Kassner 7.3%, Bucks 2.4%, others 10.3%
8	CALVIN HARRIS FEAT. EXAMPLE We'll Be Coming Back Harris, Gleave Sony/ATV/EMI 50%, Universal 50%
9	WILL.I.AM FEAT. EVA SIMONS This Is Love Various BMG Chrysalis 60%, Sony/ATV/EMI 12.5%, Universal 12.5%, Kobalt 10%, Others 5%
10	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love Dryden, Aggett, Izkadeh, Newman Sony/ATV/EMI 80%, others 20%

TOP 10 ALBUMS Q3 2012

POS	ARTIST / TITLE / PUBLISHER
1	VARIOUS Now! 82 Sony/ATV/EMI 30.7%, Universal 18.7%, Kobalt 12.3%, Warner/Chappell 11.5%, BMG Chrysalis 5.2%, Bucks 3.3%, others 18.3%
2	EMELI SANDE Our Version Of Events Sony/ATV/EMI 86.4%, Universal 3.6%, others 10.0%
3	VARIOUS Now... Reggae Sony/ATV/EMI 27.9%, Universal 20.2%, BMG Chrysalis 6.3%, Blue Mountain 6.3%, Carlin 5.7%, Warner/Chappell 4.7%, Bucks 3.3%, others 25.6%
4	MUMFORD & SONS Babel Universal 100%
5	VARIOUS Now... No.1 Sony/ATV/EMI 33.1%, Universal 24.9%, Warner/Chappell 11.6%, BMG Chrysalis 6.2%, Imagem 3.9%, Carlin 3.3%, Kobalt 3.1%, others 13.9%
6	PALOMA FAITH Fall To Grace Universal 45.8%, Warner/Chappell 16.7%, BMG Chrysalis 13.9%, Sony/ATV/EMI 12.5%, Kobalt 5.6%, others 5.5%
7	THE KILLERS Battle Born Universal 98.3%, others 1.7%
8	PLAN B Ill Manors OST Universal 60.8%, BMG Chrysalis 10.7%, Sony/ATV/EMI 9.9%, others 18.6%
9	PINK The Truth About Love Sony/ATV/EMI 58.9%, BMG Chrysalis 19.2%, Universal 6.3%, Kobalt 5.1%, others 10.5%
10	VARIOUS Isles Of Wonder — The Opening Ceremony Universal 16.4%, Sony/ATV/EMI 16.3%, BMG Chrysalis 4.2%, others 63.1%



ABOVE
Q3's top hits: The two biggest hits in publishing's singles and albums market

grew in the quarter to a new 2012 high of 10.8%, meaning it finished in double digits for a second successive period for the first time in two years. With a new album by its signings Muse not arriving until the beginning of Q4, Warner/Chappell had few big new releases to get excited

about during the quarter, although it did control more than a fifth of Rita Ora's chart-topping debut. But with two rivals possessing nearly triple its chart market share, the company's battles these days are more realistically with BMG Chrysalis and Kobalt rather than Sony/ATV/EMI and Universal.

first three months of this year saw its singles share creep up to a new personal high when it occupied 13.8% of the market. But it topped even that in Q3 with a 16.3% that was just 2.3 points behind Universal. Among Kobalt's many successes was a 54.3% share of Maroon 5 featuring Wiz Khalifa's Payphone, Q3's second top seller, while it handled 85% of Stooshe's Black Heart and 100% via Perfect Songs of Sam and The Womp's Bom Bom, the period's fourth and fifth biggest hits. Both Sony/ATV/EMI and Universal's

highlights included in Florence + The Machine's Spectrum the quarter's leading single with Universal's 60% share realised through Florence Welch and its rival's 40% coming via Paul Epworth. Sony/ATV/EMI also claimed sizable shares of hits by the likes of Wiley, Rita Ora, Rudimental, Little Mix and Nicki Minaj, but as high as its market share was compared to the rest of the market it was significantly down on what the two previously-separate companies had claimed in recent times when their scores were added together.

In the closing three months of 2011, for example, the combined score for Sony/ATV and EMI was 41.3%, nearly 10 percentage points more than the new entity managed in the quarter just gone. Although way behind the leader, Universal actually claimed its highest share of the singles market in two years, while behind Kobalt in fourth spot Warner/Chappell's share remained in double figures with its 10.9% score including stakes in hits by acts such as Rita Ora, Chris Brown and Flo Rida.

INDEPENDENT FOCUS COMPREHENSIVE KOBALT



SO COMPREHENSIVE WAS KOBALT's control of the independent singles market that it captured a market share greater than the rest of the Top 10 players combined.

Its 42.0% stake of the independent chart market represented a new personal peak and put clear distance between it and main rival BMG Chrysalis, which finished in second place with 12.4%. The rankings were reversed on albums, although BMG Chrysalis's lead was a fairly modest 2.2 percentage points over Kobalt as it claimed an 18.4% market share that included interests in albums by Paloma Faith, Plan B, Pink and Adele.

Inagem grew its share of the indie albums market between quarters to 11.2%, largely as a result of controlling more than 70% of The Script's third album #3, while its fourth place on singles included more than half of the band's first singles chart-topper Hall Of Fame.

Bucks was in third place on singles (5.0%) and fourth on albums (5.3%) as it claimed minor interests in four of the period's five biggest albums, while Reach Global arrived in fifth position on singles after its exclusively-published Harder Than You Think by Public Enemy sold nearly 180,000 copies over the three months, according to the Official Charts Company.

The Top 10 independent singles companies also included Edward Kassner in ninth position with a 0.8% share which included stakes in Rita Ora's How We Do (Party) and Chris Brown's Don't Wake Me Up, the period's sixth and seventh top sellers.

More than 180,000 sales over the quarter of the compilation Now That's What I Call Reggae proved to be very handy for some independents with deep catalogues, among them Chris Blackwell's Blue Mountain, which controlled 6.3% of the album and Carlin with a 5.7% share. The set helped Carlin to seventh place on the rankings for indie album publishers with a 1.8% score overall, while Blue Mountain returned to the top table in 10th spot with 1.2%.

TOP 10 INDEPENDENT SINGLES/ALBUM PUBLISHERS Q3 2012

POS	ALBUMS	PUBLISHER SHARE	SINGLES	PUBLISHER SHARE
1	KOBALT	42.0%	BMG CHRYSALIS	18.4%
2	BMG CHRYSALIS	12.4%	KOBALT	16.2%
3	BUCKS	5.0%	IMAGEM	11.0%
4	IMAGEM	5.0%	BUCKS	5.3%
5	REAL GLOBAL	3.7%	GLOBAL TALENT	4.0%
6	GLOBAL TALENT	1.5%	WIXEN	3.1%
7	CARLIN	1.3%	CARLIN	1.8%
8	HORNALL	1.2%	PEERMUSIC	1.4%
9	EDWARD KASSNER	0.8%	FINTAGE	1.2%
10	FINTAGE	0.6%	BLUE MOUNTAIN	1.2%

PROFILE | I AM KLOOT

One of Britain's most endearing bands have just made the album of their career. After 13 years of 'drinking and disaster' are I Am Kloot finally about to hit the big time?



TALENT

BY TIM INGHAM

“There are some very funny moments on X Factor. You can't deny it. You know when they get all the poor singers who've been chucked out back in for a big medley? The worst one was when they did Earth Song by Michael Jackson, and they were all missing their cues and that. Then the camera pans to this woman who's screaming, out of time: 'What about dignity?'”

I Am Kloot certainly know how to tell an entertaining story.

Whether it's John Bramwell's twitchy balladic yarns on exceptional new LP *Let It All In* or bassist Peter Jobson paying tribute to the paradoxes of Simon Cowell's creations down the pub, the trio are acutely attuned to the finely-balanced rhythms and restraint required to tease your attention towards a gratifying lyrical haymaker.

They are a comfily contented, bristly troupe, all aged north of 40 and with 13 years of ale-soaked, woe-steeped melodies in the bank. Endearingly, they clearly still love to make each other giggle: hunkered down over pints of Guinness in a Kings Cross boozier, lead singer Bramwell's filthy cackle fires out like a spud-gun – a mischievous rasping sibling to his crackling vocal delivery on record.

Jobson, the band's contemplative anchor who hardly whispers a word on stage, speaks in a deep, considered baritone weathered by a chilly childhood on the Scottish border. Drummer Andy Hargreaves, sporting a bushy beard peppered with flecks of grey, is less stoic. He admits he's not

ABOVE

They are Kloot: From left, drummer Andy Hargreaves, frontman John Bramwell and bassist Peter Jobson

quite sure what day it is – a direct consequence of a boozy whistle-stop stay over in Holland for Crossing Border Festival – but is more certain of apocryphal personal facts about Kloot's mercurial frontman. (When we discuss the manager who famously instructed Ed Sheeran to dye his fiery locks, Hargreaves hisses: “What a motherfucker. That's atrocious, a properly shit thing to do. Just as well we weren't signed to him, really – Johnny's got ginger bollocks.” Cue more sniggering.)

The warmhearted, piss-taking kinship that endures between these merry men is gladdening; Kloot's damaging career hindrances would surely have contaminated the bonds between a less convivial trio.

On stage, Bramwell introduces his bruising songs as tales of “drinking and disaster”, a motto that could be crudely applied to Kloot's rocky professional journey: harshly pegged back by the latter and gratefully soothed by the former.

Back at the turn of the Millennium, Ugly Man Records founder Guy Lovelady brought Kloot to the world by funding some vinyl EP releases. Wall Of Sound then signed the band for their overlooked masterpiece of a debut, *Natural History* (2001), which drew uncharacteristic enthusiasm from influential critics.

But Kloot's good fortune wasn't built to last. Their next two albums, 2003's self-titled effort and 2005's *Gods & Monsters* were signed to the

Chrysalis-founded Echo imprint – where, for whatever reason, Kloot's potential never quite blossomed. Echo hit the financial skids soon after, causing turmoil for the band as they watched the rights to their recordings sink down into opaque layers of corporate sludge.

“Echo technically still owns all our old recordings, so it's really hard to track them down,” explains Jobson, forlornly. “No-one outside the music business would ever do your typical old-fashioned record deal because it's absurd and

galling; you made the music but suddenly it doesn't belong to you any longer.”

As Kloot's ascent stalled, their Manchester-orientated compatriots soared. Elbow and Badly Drawn Boy won Mercury prizes; Doves enjoyed platinum sales and Top 10 singles; Stephen Fretwell's *Run* was hand-picked for the Gavin & Stacey theme tune. These were close peers

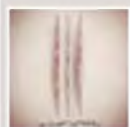
whose embryonic live performances Bramwell and Jobson would have hosted when working at Manchester's Night & Day venue – and whom, to their immense credit, the pair still discuss with pride and not a flicker of envy. But for Kloot themselves, this plentiful well of Noughties success ran dry, particularly on national radio.

“What the fuck would there be – and where the fuck would we be – without 6Music?,” posits Hargreaves, humbly crediting the station with keeping the band's career rolling during a

“When they tried to close 6Music, we were specifically used as an example as to why it should continue to exist. That says everything to me”

ANDY HARGREAVES, I AM KLOOT

COMING UP



Let It All In by I Am Kloot is released on January 21, 2013 via Shepherd Moon

commercially arid period. "When they tried to close 6, we were specifically used as an example as to why it should continue to exist. That says everything to me."

Then, in 2009, just as history had pencilled in Klood as the forgotten men of a melodically-rich flurry of northern talent, something changed.

The band began discussions with respected Wildlife boss Ian McAndrew, manager of Arctic Monkeys and Miles Kane. According to Jobson, the pitch from McAndrew – a long-term Klood fan – was a corker: "He said to us we were like someone's favourite local pub: eventually, you realise that you're spending so much of your life there, you may as well go ahead and manage it."

Band suitably charmed, McAndrew came on board. He set about helping Klood establish their own independent label, Shepherd Moon, which in turn led to the trio striking a pioneering partnership with EMI's Label Services.

The group's 2010 album, *Sky At Night*, was produced by Elbow's Craig Potter and Guy Garvey – whose deft fingers had twiddled the knobs on *Natural History* – and backed by a team at EMI that included promo whiz Kevin McCabe and Label Services SVP Michael Roe.

After more than a decade of toil, Klood were finally granted a sniff at the big time; *Sky At Night* hit No.24 in the Official Album Chart and was Mercury nominated. (The less said about the fact they were once again overlooked to perform on *Later... With Jools Holland* the better. Five critically-praised albums to the good, they are yet to appear on the programme.)

Sky At Night was stuffed with wondrous songs that unfurled from delicate beginnings, but perhaps occasionally grasped too unnaturally at Elbow's own swooping, stadium-filling sonic template. *Let It All In*, due for release in January, dials back a notch on this opulence, to organically stunning effect.

The album's blueprint, says Bramwell, was sketched around his gentle near-title track *Let Them All In*, originally penned pre-Klood 15 years ago. Other highlights include Bramwell's ode to his spikier younger days, *Mouth On Me*, and the suspenseful, claustrophobic lament *Hold Back The Night*.

Album high point *These Days Are Mine* is a poisoned love song that introduces a grand, confrontational magnitude to Klood's sound – a satisfying balance between Garvey's ability with Olympic-scale anthemic emotion and Bramwell's microscopic chronicling of nighttime misdeeds ("*White lines, road signs/Just one smile taking up all my time*").

"Guy's massively talented," acknowledges Klood's singer. "We've been drunk with him 100 times so we have that level of understanding. And Craig's diligence is simply amazing – he's constantly trying to get things sounding as natural as possible."

Adds Jobson: "We've learnt a lot about making records, and now we're working with really respected people like the EMI guys, Emma Greengrass, Barbara [Charone] and Ian.

"I feel very proud that we've given these brilliant people a record that they in turn are proud to work with. To be in that position, to see the interest we're getting even at this early stage, it's all very inspiring."



ABOVE/LEFT
Klood from the hip: The band say they are 'proud to have given our team a record they in turn are proud to work with'

BELOW
Here's some they made earlier: *Natural History* (2001), *I Am Klood* (2003), *Gods And Monsters* (2005), *I Am Klood Play Moolah Rouge* (2007) and *Sky At Night* (2010)



Hargreaves reveals that *Let It All In* benefitted from "a concerted effort not to have too many embellishments and maybe to recover the simplicity and character of the first record".

Nobody in Team Klood is daring to say it out loud, but it appears that finally, for this most ill-fated of talents, a perfect storm may be brewing: they have the best team in their history working the best record of their career – one which elegantly blends their abrasive, occasionally unnerving lyrics with lush radio-friendly production. Don't be surprised to see them back in the posh seats at the Mercurys.

As the band roll cigarettes and humbly discuss their appreciation of Gaz Coombes' debut solo LP – itself an EMI Label Services release – I ask a dirty question: are they feeling ambitious about their new record?

"Oh, I think I speak for us all when I say we're very clearly *crazily* ambitious," deadpans Jobson, his bandmates tittering in bittersweet recognition at 13 years spent dancing discouragingly close to the precipice of mainstream acknowledgement.

I Am Klood aren't the type to shout and scream about dignity – but that doesn't mean they haven't got it in spades.

A BLONDE MOMENT ME AND MR JONES

I AM KLOOD were a favourite of the late John Peel, and credit the DJ with lifting their career in the early stages.

However, in one Peel session, John Bramwell managed to leave Wall Of Sound hero Mark Jones slightly perturbed. Peter Jobson explains: "The first Peel session we did, Johnny had just written a new song and Mark Jones (right) was in the control room down at Maida Vale. John said: 'I've got a new one, do you mind if I give it a whirl?' We'd never heard it before. We're sat with Mark, who's incredibly creative and let us do what we wanted – he's a character

and quite an inspiring chap. Now, he'd just dyed his hair blonde peroxide and one of the lyrics in the song – called *Your Favourite Sky* – goes: 'You possess *savoir faire*/Put cheap bleach on your hair.' I'm sat in the control room and Jones is like a chicken who's just had his head lopped off: [Speaks through gritted teeth] 'Fucking what?!?! Is Johnny having a pop?!?! I think he genuinely believed he was, as did I. Then I thought: 'Fuck me. If Johnny's making this up as he goes along it's fucking brilliant...'

Bramwell says: "I don't remember telling him it wasn't about him, come



to think of it. The next day I think his hair was pink!"

PROFILE TEENAGE CANCER TRUST

TEENAGE FIX

The music industry has long had a close relationship with Teenage Cancer Trust, but now that relationship has been formalised with the creation of a Music Board to work directly with the charity

CHARITY

■ BY DAVE ROBERTS

As Teenage Cancer Trust's patron and tireless inspiration Roger Daltrey has pointed out previously: rock'n'roll owes teenagers. And you can read that as literally as you like.

It is wholly fitting, then, that the charity dedicated to helping young people struck down with cancer, just when the only affliction they should be worrying about is acne, has been funded largely through the efforts of the music industry, from artists to major corporations.

And it is entirely sensible that those efforts are now being channeled and amplified through a newly formed Teenage Cancer Trust Music Board – a blue-chip collection of individuals from a range of companies covering pretty much every sector of the industry, from labels and publishers to managers and streaming services. (See box for complete list.)

They include Mike McCormack, deputy MD, Universal Music Publishing and Brian Rose, managing director, Commercial Division Universal Music UK & Ireland, both of whom are keen to talk about their admiration for the charity's work – and how they and the rest of the board can pitch in.

First, though, they discuss the reasons for their own commitment to the cause. Rose begins: "Your engagement with and passion for music is at an absolute peak when you're a teenager, so in terms of our industry's relevance to kids to have been diagnosed through those teenage years, I think it's super powerful and I think anybody who's passionate about music would say that their passions peaked and were shaped during that time.

"The bands you love as a teenager you'll always love. For us to engage with teenagers going through that toughest of times is really important, and only when you go to a unit do you understand what it does, its importance and the impact it has on teenagers' lives."

McCormack continues: "Cancer itself is so omnipresent. It's very rare you don't meet someone



ABOVE
On the board:
Brian Rose (left)
and Mike
McCormack



"The point of the board is to grow and channel what is already a fantastic relationship between the charity and the music industry"

MIKE McCORMACK,
UNIVERSAL MUSIC
PUBLISHING

who hasn't been affected by it. You can appreciate that going through it as an adult is just awful, but to go through it as a teenager... well it must be so unbelievably horrendous. And anything that can be done to make those kids' lives easier has got to be a good thing.

"You also can't understate the feeling of alienation that people with cancer have, you feel so cut adrift. And when you're a teenager, and all your emotions are amplified... it's hard to imagine how that feels."

Their views and determination reflect the feelings of fellow board members and the wider industry – especially those who have worked with the charity's life-affirming full time staff and/or been to the wards (there are now 23 of them in the country) to see for themselves just how much good they do.

And that is why the Board has been formed – to provide a point of contact and convenient conduit for a disparate collection of individuals and ideas, all on the same mission.

As Rose points out: "I think there have been so many people and companies doing great work for Teenage Cancer Trust over the years, and the idea of Angie (Jenkison, the charity's music relations manager) to bring everyone together to be more cohesive was an excellent one.

"I think the great thing about the board is the make up of it. I think the people on it are not only of great quality and passionate about the charity, but they all come from different segments of the business: publishing, A&R, labels, management etc.

"So whilst we're all specialists in our own areas, by pulling together we can act far more strategically and efficiently. The point of the board is to grow and channel what is already a fantastic relationship between the charity and the music industry. It's already impressive, but hopefully working with a board that has experience in every aspect of the music business will raise it to a new level."

In fact, just a few weeks after its formation, the Board has already pulled off quite a coup with the successful green-lighting of a project that will be announced in the next few days and will raise a significant amount of money pre-Christmas.

Next year they will work with Daltrey and the



Support acts:
one of the many
TCT concerts at
the Royal Albert Hall

Teenage Cancer Trust to maximize still further the now legendary annual Royal Albert Hall gigs.

Rose explains: "The team, lead by Roger, that delivers those gigs every year does a fantastic job but maybe how the Board can help is by raising extra funds through those shows. So our input wouldn't be to do with how the show is put together, because they clearly already have a winning formula, but more about maximising the earning potential; we've already talked about things like sponsorship and streaming, moving the shows into the digital age. But the cornerstone will remain the tremendous shows put on by Roger and his team.

"One of the things I've been looking at, and Angie actually did this a few years ago in the North East, is how do we take those shows and deliver them to other regions. I'd love to do something in Scotland maybe.

"The bottom line is that the shows are amazing, but how do we extend the reach? Now that could be a product play, a digital play or a regional play."

This engagement with Teenage Cancer Trust's showpiece event is indicative of how the Board will work. It has not been formed to change the charity, it is here to amplify and complement the existing work and incumbent culture.

McCormack concludes: "It's a bit early to talk specifics because the board is very new and still evolving, but the overriding intention is to grow the funds raised significantly, without losing the specialness of Teenage Cancer Trust. We're extremely respectful of what's been achieved and we want to grow it in the right way – expanding and developing it, not changing it."

THE BOARD MEET THE MEMBERS

The Teenage Cancer Trust Music Board is drawn from majors, indies, retail, management, the legal profession, PR, marketing and digital streaming. And it contains of fair smattering of what can be reasonably described as 'industry legends'...



MIKE McCORMACK
Deputy MD, Universal Music Publishing
BRIAN ROSE
Managing Director, Commercial Division Universal Music UK & Ireland

JEANETTE LEE
Co-founder/Director, Rough Trade
MIKE SMITH
President of Music, Mercury Records
EMMA GREENGRASS
Music marketing consultant
SIMON ESPLAN
Partner, Russells Solicitors
TERRI HALL
Co-founder, XIX Management
STEVE GUEST
Founder, Guesty PR
CERNE CANNING
Joint MD, Red Light Management
ANGELA WATTS
VP Global Communications, Spotify

TEENAGE CANCER TRUST A BRIEF HISTORY

The Teenage Cancer Trust was founded 23 years ago.

The Who's Roger Daltrey (*inset*) was instrumental in the founding of the charity and has been a patron from day one.

Since the year 2000 the Teenage Cancer Trust has held an annual series of concerts at the

Royal Albert Hall.

Teenage Cancer Trust has funded, built and maintains 23 units throughout the UK.

Its headline aim now is to build 10 more so that all young people needing cancer treatment throughout the country will have access to this specialist support and care.





STATE OF THE ART
 PICK & PACK
 PALLET STORAGE RACKED
 REAL TIME REPORTING
 BULK & MEZZANINES
 MULTI-CHANNEL
 END USER FULFILMENT
 SHARED USER OPERATION
 INTERNATIONAL UK & SAMEDAY DELIVERY
 HIGH STANDARD
 250K SQ FT DEPOT
 3PL LOGISTICS SERVICE PROVIDER
 FLEXIBLE & MODERN
 BESPOKE SECURITY LEVELS
 SHARED USER OPERATION

UK distributors for Cadiz, Cargo Records, Essential Music, RSK and Union Square Music.

“Fantastic support structure and outstanding service which gives Essential the confidence that we can continue to serve our customers, with the utmost efficiency and professionalism.” *Quote from Lance Meade, Sales Director, Essential Music.*

“As Gem’s longest standing music client we have experienced the continued system development, flexibility and quality of service which enables us to deliver what our customers both expect and require to be successful with our products.”
Quote from Paul Falzon, Head Of Sales, RSK Entertainment.

Gem Logistics is a dedicated state-of-the-art third party logistics (3PL) provider, managing the distribution of physical product on behalf of leading publishers and manufacturers, offering market leading and flexible solutions.

Brands distributed by Gem Logistics



Contact Stephen Duke Head of Client Services

For further information on Gem Logistics 3PL Shared User Services & Supply Chain Solutions
 Warth Park Way, Raunds
 Northamptonshire
 NN9 6NY

Telephone: +44 (0)845 456 6400 Fax: +44 (0)845 330 3086
www.gem.co.uk/gemlogistics enquiries@gemlogistics.co.uk



INTERVIEW HORST WEIDENMUELLER



'WE'VE BECOME A SIZEABLE COMPANY'



!K7 founder Horst Weidenmueller has steered the independent German dance music label through almost three decades, and is this year celebrating the company's aptly-numbered 27th anniversary

LABELS

BY RHIAN JONES

Founded in Berlin in 1985, Horst Weidenmueller began !K7 back when a DIY approach to making records was en vogue. The label soon forged a natural affiliation with the burgeoning electronic scene and has never looked back.

Within a few years, !K7 had landed onto MTV with its X-Mix series, featuring long-form videos of DJ sets. Then, in 1995, it moved into the albums market, launching the DJ-Kicks series and signing artists including Tosca, Funkstörung, Bomb The Bass and Princess Superstar.

Skip to the present day and !K7 has grown into a multi-faceted music company, boasting management, distribution, publishing as well as three sub-labels – Strut (funk/soul/disco), Gold Dust (hip hop), and Rapster (urban) with offices in London and New York. The company is currently home to Danish band When Saints Go Machine, Canadian synth pop duo New Look and classical techno fusionists Brandt Brauer Frick.

As a founding member of Merlin and an active member of IMPALA, Weidenmueller continues to dedicate himself to giving independent musicians a voice. *Music Week* catches up with the exec to find out the secret to riding the waves of music industry change for 27 years...

What are the biggest changes in the label you've seen over the years?

Music is changing rapidly, it's the same for us. We see ourselves now as more of a collective of genre-specific niche labels. DJ Kicks and When Saints Go Machine are all pretty young artists.

On the other hand, we are doing [imprint] Strut and on top of that we are distributing about ten different labels - like !K7 they are all bringing great young artists to the market.

We have also !K7 Management and all this together makes quite a sizeable company. The most dynamic [division] at the moment is !K7 distribution where we work with many like-minded labels such as BBE and Crosstown Rebels. Tricky's new label has just joined us and we're working to release the new Tricky album in early 2013.

ABOVE
Saints and synthers: Danish band When Saints Go Machine are just one of !K7's more successful acts

Do you see part of your role now as a label is to help bring smaller labels and artists to the industry?

I don't think that we are the big guys helping the small guys to come into the market: our idea is more about us being like-minded businesses with our partners and together we become a strong collective. I don't think we sell a lot more records than our partners do; we are eye-to-eye with all our business partners. We can help them bring their records into the markets because we have the expertise of what to do with, say, a Strut record.

You seem to be a bit of an independent label pioneer. What are the biggest plus sides to remaining independent?

The good thing about us being independent is we have economic diversity. If you look at the industry there are about three-quarters of [the market] which are the majors; they have exactly the same business model. Then you have thousands of independents, but all of them have different business models in themselves and I think that's what keeps the market vibrant.

What are the biggest changes you've seen in the industry over the last 27 years?

The biggest change we are in at the moment is that physical is about to stop being the constant supply - we're going into an era where digital becomes a [dominant] supply of music and piracy is of course also a huge thing. When we released records in the Nineties everybody needed to buy a CD but now everybody can share music. That is a challenge every day, it means fine-tuning our business models on a daily basis.

How have these changes altered the way in which the label operates?

We are going more into high-value product again, trying to distance ourselves from selling music cheaply. We would rather work with better and more expensive packaging and give more value to our customers.

What do you think it is about !K7 that has ensured its survival for all these years?

What's kept us vibrant is the focus on new music coming out of the niches - then bringing it into the market and developing it. That [strategy] has given us expertise and information we can share with all our distribution partners. It's the same with international management where we have expertise for all the key markets around the world because we have offices there.

What are the ambitions and future for !K7?

We have two priorities at the company - first is maintaining the business we have and investing into A&R, bringing great product into the market and working with great artists.

But also for a label like Strut we see that their value is in bringing certain music to the market which probably soon won't be available anymore in High Street chains. In order to maintain the health of these records we want to build more on the events side and develop our web-shop. We also want to work more and more with high-quality products. In addition, we want to find companies who are like-minded labels like us, who see !K7 as a great solution to release their records worldwide and share in the expertise which we have in the global market.



"There are thousands of independents, but they all have different business models and I think that's what keeps the market so vibrant"

HORST WEIDENMUELLER, !K7

COMING SOON RELEASES IN 2013

FROM !K7

Albums from:

- Tosca
- Brandt Brauer Frick
- Will Saul presents Close



between UK band Soothsayers and Jamaican legend Cornel Campbell (pictured below)



- Sun Ra compilation curated by Sun Ra Arkestra bandleader Marshall Allen

• Compilation by the Horse Meat Disco DJ collective

FROM STRUT

February to April 2013,

albums including:

- A definitive retrospective of the Celluloid label
- New studio collaboration



FEATURE BREAKING INTO THE INDUSTRY**DON'T WE NEED NO EDUCATION?**

The job market can feel like an impenetrable fortress for many young people in 2012, let alone for those with ambitions to forge a career in the music business. So what's the best route by which to enter one of Britain's most exclusive, attractive industries – and how important is having a degree?

EDUCATION

■ BY TOM PAKINKIS

There was a time when a young go-getter could leave university, degree in hand, walk into a job and start climbing the ladder of a career that would last a lifetime.

These days, however, new starters in every profession are having to come up with ways to make themselves stand out from the crowd. And that's just your 9-5 office job – heaven forbid trying your luck with an exciting, creative industry within the entertainment business.

Regardless of the recession, the struggle to make it big in the music industry is hardly new. Budding musicians have always stuffed envelopes with demos during the day and gigged until their knees buckle at night. But this struggle is not a story that's exclusive to wannabe rock gods or hip-hop superstars – searching for a way into the business end of the music industry can be just as grueling

and requires similar amounts of dedication and creative thinking.

If you're a fresh-faced jobseeker, the idea of getting your voice heard by an industry known for making a bit of a din will surely seem daunting. Rule No.1 is the obvious bit: you have to demonstrate a passion for music early on. Yet while whipping out a hefty iTunes bill probably won't cut the mustard, you don't necessarily have to have established your own indie label either.

"At entry level, we're looking for people who have gone out, shown initiative and been very proactive," senior director of Human Resources at Universal Music UK Morna Cook tells *Music Week*. "We're looking for someone who has perhaps gained work experience at other labels, promoted their own night, DJ'd or even written their own blog. There are lots of areas that show you've got an active interest in our industry.

"Relevant work experience is always brilliant to see on a CV because it makes you stand out."

ABOVE
Foot in the door: Competition in the job market is fierce but work experience can help candidates stand out

So, successful candidates must show a genuine interest in music and the business around it. But that's hardly the trickiest dilemma on the plate of those plotting a route into the music industry.

"There's always the question of whether it's essential to go to University or not," acknowledges Universal's Cook. "I think, at that entry level, the first thing we look for some relevant work experience."

So at the biggest record label in existence, holding one of the multitude of music business-related university degrees on offer in the UK is a bonus, but not an essential. However, this field of studying has inarguably helped some successful executives in the industry to gain a useful foundation in the building blocks of the business.

Phil Connolly, a product manager at Sony Music's Commercial Music Group, discovered that a music degree helped him to demystify what can become a very complicated industry to work within.

Connolly was able to gain a broad

FEATURE BREAKING INTO THE INDUSTRY



"I definitely think that the internship process gave me a chance to learn while showing what I'm capable of in a real world sense" MATT O'DALY, WARNER

understanding of how the music trade worked as a whole before targeting a specific area that suited his particular skillset.

"If you're not lucky enough to already be working within the industry in some capacity, it's difficult to appreciate how its various sectors function, or where you might fit in career-wise," he says. "The course I was on offered a broad overview of not only academic topics that relate to the world of music, but also more vocational areas

ABOVE
Master of all trades: With more industries forming partnerships with the music industry, a non-music background can actually be a useful attribute

such as the workings of the recorded music industry, artist management and the multifarious legal issues that arise within the industry.

"I was most interested in the recorded music side of things," Connolly adds. "I stumbled upon a marketing role at Sony Music, where the knowledge I gained at university stood me in good stead at the beginning of my career."

Degrees can obviously help inform the music industry's next generation about their dream job, then. But as the old adage goes, there's no substitute for experience. And what experience could be more relevant than that gained from your future employer? Warner Music eCommerce manager Matt O'Daly landed an internship on the major label's Direct To Consumer team after



"The course I was on offered a broad overview of not only academic topics that relate to the world of music, but also more vocational areas such as the workings of the recorded music industry, artist management and the multifarious legal issues that arise within the industry"

PHIL CONNOLLY, SONY MUSIC

leaving university.

"I definitely think that the internship process gave me a chance to learn while showing what I'm capable of in a real world sense," he told *Music Week*. "It allowed me to build relationships that were beneficial when I was interviewed for a full time role, so in a sense gave me a head start."

"I have been at Warner for three-and-a-half years now," he adds. "I'm an ambitious person and I think the internship program gave me an opportunity to show this first hand."

"I love the fast-paced nature of the business, the landscape has changed a lot since I joined the department and I feel privileged to be part of it."

Warner Music UK Human Resources director Peter Wheeldon says of the label's scheme: "Internships have always been important to the music industry but at Warner we are particularly pleased with how our internship programmes have developed."

"Not only are we able to offer a number of differing pathways into the business for both school leavers and university graduates, by investing the time and resources into training and development, we are able to offer many of them permanent positions and thus significantly reduce our recruitment costs."

In the last couple of years, around 70% of Warner Music UK's junior vacancies have been filled by either previous or current interns, according to Wheeldon.

"This represents a win-win situation for all concerned," he says.

Between a music industry-specific degree and

TAKE INTERNS UNIVERSAL MUSIC'S SCHEME FOR ASPIRING EXECS



Senior director of HR Morna Cook outlines Universal Music's paid internship scheme:

"Before we launched this scheme in October 2009, we offered unpaid work experience but we weren't particularly comfortable with it. We felt that not everyone could work for six months unpaid – it narrowed the talent pool as not everyone could apply."

"So now we pay the London living wage for a 12-month internship and take on around 20 new interns each year. That's in every part of our business from the creative – A&R, marketing, promotions, Digital – through to legal,

finance and sales.

"We recruit interns in exactly the same way that we recruit other employees and once they are hired they are treated like any other employee: they are set objectives at the start which are reviewed and monitored and they are able to go on all training and development courses offered to other employees. We also do intern networking brunches, giving the interns the opportunity to share their experiences. We invite guest speakers from around the business.

"Towards the end of the internship we speak to them again to find out what

they're looking to do next. They're eligible to apply for all of the roles within our business.

"It's been such a successful scheme and one I'm really proud of because making it paid really did open up the eligibility to work at Universal Music and I know it's now a model which is being followed in other media businesses.

"There's a really good conversion rate of interns becoming permanent employees but even if that doesn't happen within Universal, most of them go on to find roles within the industry as they have gained the key skills required to get entry level roles."



"I am deeply concerned about the future of the industry and the enormous challenges we face as music creators and distributors. Henley Business School is being proactive in addressing these issues"

JOHN ANTHONY MARTINEZ, PRIVATE PLANE



RIGHT
Coming of age: Holly Bott (below) struck it lucky with Sony Music after her degree and is now a planner working across artists including The Vaccines



“I’m now using the critical skills that I developed during my studies to understand why certain artists connect with their audience and how we can create those connections more often”

HOLLY BOTT, SONY MUSIC

insider work experience, are there any other tried-and-tested routes into the industry?

Any kind of training and development that requires a critical eye, an organised mind and an ethos of hard work provides a useful foundation for a career in music. Holly Bott gained a Fine Art degree at Goldsmiths, University of London, and went on to become a planner working across all of the labels at Sony Music with a diverse range of acts from The Vaccines to Susan Boyle.

“Planning looks to marry the different elements of a campaign – audience, artist vision and cultural trends – and create a cohesive, creative and strategic vision to guide marketing and communications,” Bott tells *Music Week*.

“I think that my initial approach to these projects definitely stems from my time at university,” she adds. “I’m now using the critical skills that I developed during my studies to understand why certain artists connect with their audience and how we can create those connections more often.”

Universal’s Cook agrees that a respected degree in any field can provide strong foundation skills that will be useful in a music business career, but it’s all the more powerful when combined with real and relevant experience.

“I met a candidate that had done a degree in law and business but had also done quite a lot of work experience at PR agencies and a radio station,” Cook offers as an example. “She’d always wanted to get into music but did the degree because she thought it would provide useful background for her future career, which I totally agree it does. But her passion is in music and she’s done all that work experience. That will stand her in great stead for whichever part of our business she ends up working in.”

Cook also enforces the idea that non-music industry work experience is far from redundant, especially as the business increasingly has to work with content and distribution far beyond a CD on a High Street shelf: “Not everyone who applies is aware how diverse our business is. The digital evolution of our industry has opened up even more opportunities.

“There’s now a cross-pollination between all of the media industries and that is largely driven by digital.”

The expansion and growing influence of the

digital sphere and the variety of industries that it brings music companies into direct contact with means that those already on a different career path needn’t see the music industry as a missed opportunity – quite the opposite.

“There was a time when we would be looking for someone who’d worked in the music industry before,” says Cook. “But now we’re looking at media agencies, technology, people who have worked within the brand space and the like.

“There are certainly a lot more transferable skills within our industry than there used to be. That’s due to the fact that our business model has evolved and continues to do so.”

And formal music education isn’t necessarily something that should only be considered by those of typical University age. After 25 years as a musician, John Anthony Martinez embarked on the MBA for the Music Industry at Henley Business School, which ultimately led him to his current role as executive VP of Business Affairs for indie label Private Plane, formed by Malik Yusef.

“I am deeply concerned about the future of the industry and the enormous challenges we face as music creators and distributors,” says Martinez. “Henley is being proactive by empowering those of us most affected by these issues, equipping us with a top-flight MBA and access to an amazing network of music industry professionals.”

Yusef adds: “John is a genius musician – but he is also a businessman. The fact that Henley Business School has identified a need for an MBA for the Music Industry is indicative of the importance of educating senior management in the industry to face these difficult times.”

Ultimately, for Universal’s Morna Cook, that wider awareness of the modern day music industry is one of the most important qualities.

“If you’re coming to us for an interview, whether it’s in finance, HR, legal or A&R, marketing or the more creative functions, you should show you are up to date with what’s going on in our business, because it changes and evolves so quickly. Being able to demonstrate a solid understanding of the digital landscape pretty much applies to all of our roles, not just within the digital function.

“It’s about the challenges that are affecting our industry, but also the opportunities as well.”

ON COURSE THE ACM WAY



ACM CEO Julia Leggett flies the flag for formal music education:

“The point of an ACM music education is that, as well as the academic experience and qualification, our students are immersed in the industry from day one. ACM students get access to leading edge industry knowledge, a wide and effective range of experience and the opportunity to work directly with all sectors of the industry – giving our students not just the technical skills needed but also a broad and deeper understanding of the industry they are entering. An experience that you are unlikely to gain by chance or, given today’s high-pressure industry, on the job.

“We adapt our courses to reflect what is happening in the industry. Our tutors still work in the industry. ACM is part of the industry.

“Moreover, ACM designs and delivers a range of innovative and engaging industry training programmes for major record companies and media corporations tailored to respond to the ever-changing needs of their business and market.

“There is a notion that you can’t be taught how the music industry works. If this was the Seventies or Eighties I’d probably agree. But it isn’t and we are continually being told by the industry that what it wants is smart, focused and creative students joining its companies.

“Our aim is to meet that industry demand but also to encourage a high level of entrepreneurship amongst our students. ACM doesn’t just look at the music industry, but also the industry of music, and one of our goals is to ensure our students understand how music is used as content in other areas.

“Record company internships are incredibly competitive to get. ACM fast-tracks a lot of our students into those roles. Partly because employers know our reputation and trust us to deliver the right person for the job but also because we actively seek out opportunities for our students.

“However, not all our graduates choose to go into label or publishing jobs. Many set up their own businesses and the feedback is that their time at ACM gives them experience and a knowledge that gives them an edge in the real world.

“We have an enviable success rate of placing our students within the industry. Recent success stories include students joining UMG, Kobalt, Cooking Vinyl, PIAS, Quest Management, Dramatico, iTunes, EMI, Microsoft Xbox 360, Sony Music and many more.”



PROFILE NOISEY**MAKING NOISE ON THE NET**

Consumers' viewing habits are changing. As music struggles to make an impact on TV, labels are turning to original YouTube channels like Noisey to garner viewing figures often exclusive to the web

**MEDIA**

BY TOM PAKINKIS

“There’s no music on the TV anymore,” they all cry, but that doesn’t necessarily mean there’s no music TV.

Or, to put it a little less succinctly, there’s still plenty of new music finding its way to the peepers of young generations. It’s just that these days you’re more likely to find it on mobile phones and tablets rather than those old-fashioned boxes that sit in the corner of the living room.

You only need to look at the subscriber count of Vice’s Noisey, one of YouTube’s most successful Original Channels when it comes to music, to see that there’s plenty of demand for music video content on the internet.

Since its creation, Noisey has hosted a range of exclusive music videos from the likes of David Lynch, Paul McCartney and M.I.A alongside original content including opinionated soapbox series Record Shop Dude presented by Rough Trade’s Sean Forbes. As a result, it’s netted more than 130,000 subscribers and almost 90 million video views.

M.I.A’s official Bad Girls video was an exclusive for the internet channel and one of the first videos to grace Noisey nine months ago - it has since racked up more than 28 million views. A more recent addition to the Noisey library looks like it might surpass that milestone - the official video for Die Antwoord’s Fatty Boom Boom has gathered five million views after just one month online.

“No one really does music video premieres on telly anymore,” Noisey series producer Alex Hoffman tells *Music Week*. “The best bit has been that labels and managers seem to be really keen to get in touch. I think there’s enough evidence to show there’s a good subscriber base here and Vice has a good global network as well.”

Hoffman himself has a history in music TV, having come from MTV2, but even he finds himself amazed at Noisey’s popularity: “We launched nine months ago and now we’re close to 90 million views. I just didn’t have anything to compare that with coming from a music TV background.”

ABOVE - FROM LEFT
Noiseyniks: Tulsa is grilled by seven-year-old reporter Emy during Noisey’s Cute Kids series, M.I.A’s Bad Girls video has racked up more than 29 million views, and Rough Trade’s Sean Forbes as the larger-than-life Record Shop Dude



Vice’s UK editor in chief Alex Miller is similarly keen to tip the internet as the future home for music video. “I absolutely think that Noisey can fill the gap that’s been left by TV,” he tells *Music Week*.

“When we had the M.I.A comeback video, it felt like that. Everyone was talking about it on Twitter and getting excited. Friends of mine who didn’t know I was involved were phoning up and saying, ‘You’ve got to watch this’.”

Miller says that internet programming efforts like Noisey are best placed to uphold and progress the visual element of music these days because they’re able to “own that sense of event again.”

“I really do think to have a brand that people can feel loyal to is synonymous with quality music,” he says. “The visual aspect of the music industry is very important and I absolutely believe that we’re the best people to do it.”

“Through Vice, I feel we’ve changed the way people think about online TV and documentary and we aim to do the same with music TV.

“Look at the M.I.A video: within a couple of days on Noisey, over 15 million people had watched it,” Miller points out. “That’s like the equivalent of getting it on EastEnders at Christmas.”

“Don’t get me wrong, M.I.A’s amazing and she would have done incredibly well on her own, but we like to think we had something to do with it.”



“Within a couple of days on Noisey, over 15 million people had watched the M.I.A video. That’s like the equivalent of getting it on EastEnders at Christmas”

ALEX MILLER, VICE



“We launched nine months ago and now we’re close to 90 million views. I just didn’t have anything to compare that with coming from a music TV background”

ALEX HOFFMAN, NOISEY

Significantly, Vice itself is an international company with bases in more than 30 countries around the world including the US, Russia, Brazil and Europe. “We can bring an international focus, we can get eyes on it from everywhere,” says Miller. “When we all join together and work as one it can be devastatingly successful.”

Alex Hoffman is keen for the music industry to recognise both Vice’s clout on an international stage, but also its passion and respect for music. Often a brand synonymous with cutting and irreverent humour, Hoffman wants more labels to work with Vice’s Noisey brand with confidence.

“Our aim is to get the industry to trust us to do something a bit different but know that we really love music,” he says.

“Some people might see Noisey and be put off by the Vice link because they might wonder if it’s a piss-take, but we wouldn’t ask to interview an artist if we didn’t want the end result to be something they’d look back at and feel it was really worth doing.”

Miller pays tribute to YouTube as a platform generally, both for its dominance in the market and its role as an online enabler. It’s with that in mind that he sees a bright future for Noisey.

“Personally I think the sky’s the limit,” he says. “YouTube is such a fantastic platform and we’re so lucky to be working alongside them because they really know what they’re doing.”

“YouTube is just a fact of life,” he concludes. “You breathe air, you drink water, you watch videos on YouTube.”

“I feel like there’s absolutely no top level to that and I think that we can dominate online music video through that.”

INTERVIEW LOUIS BLOOM

BLOOM WITH A VIEW

Island's head of A&R on a stellar year, the label's recipe for success and his ambitions for 2013

A&R

BY TIM INGHAM

Island Records has run away with the No.1 spot on UK A&R success tables so often in recent times, it's easy to suspect that the label has some sort of automated formula for triumph.

As ever with A&R, however, successes or failures ultimately come down to the execs on the ground – and Island has some of the industry's very best.

After a year to remember in 2011 with the likes of Jessie J, Florence + The Machine and James Morrison, the group has rarely looked in danger of losing its industry-leading position in 2012.

Here, Island UK head of A&R Louis Bloom discusses recent successes such as Gotye, Mumford & Sons and Ben Howard – and looks forward to unleashing some more top talent in 2013...

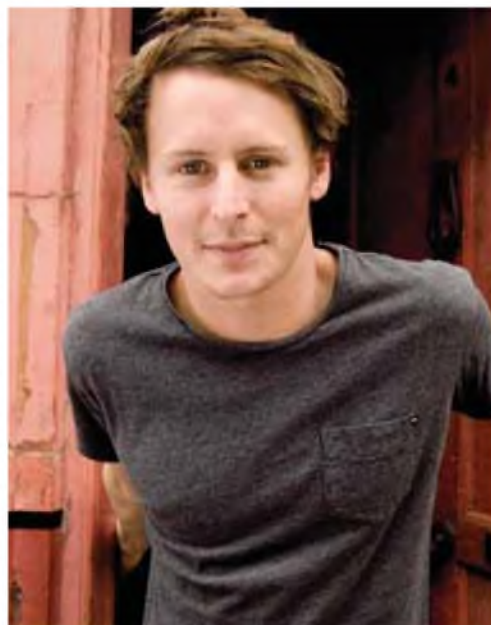
What's been the secret behind Ben Howard's success? A solo male artist with a guitar – they're not exactly foolproof elements in this day and age. I've always loved singer/songwriters, whether it's Paul Simon, Cat Stevens or Nick Drake. I signed Scott Matthews a few years ago and have always been on the lookout for another one that can compete with the Island greats, including Nick Drake and John Martyn. It was actually an intern here that was playing Ben and when we heard his voice, [Island A&R] Annie Christensen and I immediately fell in love. We rushed down to Devon to check him out. The environment reflected the music; you were in his world in Devon and it wasn't tainted by any inner-city bollocks. It was very pure. He'd been allowed to develop to the heartbeat of the countryside and the sea, rather than Camden with A&Rs everywhere chasing him.

What made you chase down a relatively unknown singer whose demo was played by an intern?

It wasn't even a demo – the intern was on Myspace and our ears just pricked up. I believe the best signings are head and heart signings. Ben had built up a bit of momentum online and he was touring, but ultimately he made an emotional connection. For me, it never felt like a risk.

Was he surprised to see you arrive in Devon?

He was suspicious for sure, and rightly so. But we bought into his vision. He needed someone to help him get these recordings made in a barn to sound like a proper record. We really encouraged him to write new songs – Only Love and The Fear, both singles, came after signing. We put a bit of pressure on him and he rose to the challenge. We decided early on we didn't want to take him into a big studio. You can actually hear farm animals and rainwater in the background of Ben's album – that's what gives it personality.



With Mumford, where does the involvement from Glassnote – who they signed to in the US – end and your involvement begin?

I've known [band manager] Adam Tudhope for 10 years, and he's always impressed me. I got to work with him on Keane's Perfect Symmetry album and he was a joy. He invited me to see Mumford at The Camden Crawl in 2008. There was so much passion and it was visually incredible.

In 2009, the opportunity came up to work with Markus Dravs, that was the point we were doing the deal and Adam was having a conversation with Daniel Glass as well. We fought very hard to get America, but Adam is a gentleman and he agreed with Daniel he'd do the deal with him.

Daniel's done a fantastic job out there, but we started the process: we went to radio first, and both the artwork and the record was made in the UK. As a band, Mumford know their own minds, and they're not about the short-term or the fast buck.

Gotye's Somebody That I Used To Know has topped 1.2 million sales in the UK. Did you think it would become that big a hit?

For Island, this year has been about things that aren't initially obvious being taken to the mainstream. When I first heard Gotye, I fell madly in love with it, but we didn't know it would be playlisted by every radio station. That used to happen all the time, but it's pretty much unheard of these days.

How did you sign it?

I met the manager, weirdly, playing cricket – and I'd never played cricket in my life. Adam Tudhope put on a match against an Island team led by [GM] Jon Turner. Adam brought [Gotye co-manager] Danny Rogers along, and we hit it off, partly because we didn't know what the hell was going on. A few weeks later Kevin at Communion sent me a link to the song and I immediately called Danny. We as Island are very passionate about Wally's [Gotye's] music.

What's going to big in 2013?

We're excited by a lot of things, but at the moment Angel is looking really great. [Island A&R] Ben

"I believe the best signings are head and heart signings"

LOUIS BLOOM, ISLAND RECORDS



ABOVE Success stories: Island has enjoyed A&R hits with the likes of Ben Howard (left) and Gotye (right) in 2012, overseen by Louis Bloom (inset, top right)

Scarr has been working with him and we've just come off a big hit with Wonderful. It feels like there's finally a UK songwriter in the R&B world who's really delivering. We're also excited about our blossoming relationship with PMR, which is Jessie Ware's label. That's working out brilliantly and I'm predicting big things for their act Disclosure.

Why does Island's A&R team have such consistent success?

I think we have a real team spirit. The core of the team has a long history so we know each other very well and I think that helps keep the quality control up. It spreads from [Island co-presidents] Darcus [Beese] and Ted [Cockle] to the rest of the company who work tirelessly from day one with as much passion as the person who signs the act. We are also constantly aware of the legacy of [Island founder] Chris Blackwell who set a ridiculously high benchmark. It's always important to be brave in our signings and we try not to sign identikit versions of someone who has just been successful.

Also, we try to be market leaders. It doesn't always work but, when it does, you get a Florence or a Mumford. There is a real passion for music and for breaking artists here. It's important to have a laugh and enjoy the madness of it all, but we also know that if you are complacent or take anything for granted you will get eaten alive.

Universal is the biggest record company – and Island Records is its UK star – which means both of you face a lot of potshots from rivals. What's your view from inside?

I simply can't complain about Ted, Darcus, David Joseph or Lucian Grainge – they're all creative people who love music. They believe in A&R and they encourage us to take risks. And Universal invests so heavily in breaking artists. Who else funds and supports as many artists as Universal and has an infrastructure with such great, dynamic people in it? Surely it should be applauded for that? Artists wouldn't sign to record companies if it was all bad – there's tangible results here and careers being made all the time.

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 store was opened in 1952 by a man called Morris Hunting who unfortunately died in January this year. Liam and myself are the two men who have fronted the store over the years – Liam's been here for 40, I've been here 45.

We moved to the location we're in now in 1972/73 from a much smaller premises down the road.

The store originally started with Morris dealing in 78 blues and jazz records. Out of that, I assume, as popular music exploded onto the scene after the war, people would ask if he could get various releases. He found there was a business here and as it grew the shop grew with it.

By the mid 60s the shop was trading a lot and seeing quite a bit of business in what eventually became reggae. DJs used to come in by the dozen for soul music as well.

Not longer after I started came the emergence of progressive music and we cleaned up in a nice way because our ear holes were quite tuned in and still are now.

How's business today compared to other points in your history? It's still good. It's never been easy. You shipped box loads of records years ago rather than just a bag full these days. There was plenty for everybody but as things went on that was no longer the case.

That's one of the reasons for the decline in indie stores apart from the obvious effect of the internet and how much music people can get for nothing or at least much cheaper than a shop. You can go to Sainsbury's these days and buy an album for cheaper than I could buy it from a warehouse.

It's changing all the time and we can't see what's coming but we stay tuned in to what's happening. We don't stock a lot



Manager: Jimmy Shannon
THE DISKERY
99 Bromsgrove Street
Birmingham, B5 6QB
t 0121 622 2219

“What’s kept us going is the strength and depth of our knowledge and our stock of vinyl in the shop, which people still seem hungry for. If we relied on the sale of CDs, we wouldn’t be here”

JIMMY SHANNON, THE DISKERY

of current music like chart, indie stuff and big bands. But we still do very well with what I call ‘grown up’ rock music and we recommend it to customers.

How do you go about taking on the internet?

I don't know. We aren't on the internet and that's something we need to put right. I don't think you can combat it, but we

trade a lot of excellent condition second hand records and stock all styles of music and most people like to look through it and browse.

What's kept us going is the strength and depth of our knowledge and our stock of vinyl in the shop, which people still seem very hungry for and I think always will be. If we relied on the sale of CDs, we wouldn't be here.

How much of an impact do you think the Last Stop Standing book and film have had in raising the awareness of indie record stores and their plight?

I think it's been very healthy. It was healthy when Graham Jones published the book in the first place and I think the DVD is fantastic. I loved it to death and

thought it was a really great, balanced account of how the trade has been from people who generally know what they're talking about.

Is there anything that the music industry could be doing to help indie retailers?

I don't think they care, so no. You can't beat the internet and they didn't stop piracy years ago so what can they do now?

I saw a poster where Sony was selling the idea of downloading music to the public. Where does that put a shop like us that's selling the end result?

How confident are you about next year and the future?

I'm never cocky about it but I'm pleasantly confident.

INTERNET vs HUMAN

This week's High Street Hero Jimmy Shannon takes on his digital rivals ...



WE SAID WE LIKED...

ONE DIRECTION Take Me Home



AMAZON RECOMMENDED...

LITTLE MIX DNA



JIMMY RECOMMENDED...

DAN PENN The Fame Recordings

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	ROLLING STONES	Grrr!
2	CRYSTAL CASTLES	Crystal Castles
3	SOUNDGARDEN	King Animal
4	DEFTONES	Koi No Yokan
5	JAKE BUGG	Jake Bugg
6	BRIAN ENO	Lux
7	ALT-J	An Awesome Wave
8	LANA DEL REY	Born To Die: The Paradise Edition
9	STAVES	Dead & Born & Grown
10	NEIL YOUNG: CRAZY HORSE	Psychedelic Pill

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS ARTISTS	Now That's What I Call Music! 83
2	MICHAEL BUBLE	Christmas (Deluxe Special Edition)
3	VARIOUS ARTISTS	Now That's What I Call Christmas
4	THE LUMINEERS	The Lumineers
5	VARIOUS ARTISTS	Anthems 90s
6	VARIOUS ARTISTS	BBC Radio 1's Live Lounge
7	LITTLE MIX	DNA: The Deluxe Version
8	AC/DC	Back In Black
9	AC/DC	Live At River Plate
10	VARIOUS ARTISTS	The Twilight Saga: Breaking Dawn

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

AC/DC Live At The River Plate **Columbia / out now**

AC/DC's entire catalogue is now available digitally for the first time exclusively on the iTunes Store worldwide. From their 1976 debut High Voltage to seminal classic Back In Black and 2008 smash hit Black Ice, every one of AC/DC's 16 studio albums, along with four live albums and three compilation albums, are available for the first time ever on the iTunes Store.

All tracks are Mastered for iTunes, and fans have the ability to download full albums or simply purchase their favourite individual songs. Fans can



also choose from two specially-packaged digital compilations: The Complete Collection, the complete iTunes-exclusive AC/DC catalogue; and The Collection, which includes all 16 studio albums.

The Mastered for iTunes series, ensures the music is delivered to listeners with increased audio fidelity, more closely replicating what the artists, recording engineers and producers intended.

PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
JLS Evolution	£7.97	£10.00	£7.99	£7.99	£8.00
MILITARY WIVES Stronger Together	£10.00	£10.00	£8.99	£7.49	£10.00

PRE-RELEASE WARNER WINNING AS GREEN DAY AND BRUNO MARS TOP LISTS

WARNER IS TRIUMPHANT in the pre-release battle this week as Green Day's Tre stands at No.1 on the Amazon and HMV charts, No.2 at Play and imprint Atlantic sees solo star Bruno Mars atop the Play chart with placings at No.2 and 3 at Amazon and HMV respectively.

Andre Rieu's December Lights has placed well across the board this week as it boasts debut entries at 12 on Amazon and 11 at play whilst moving up to 5 from last week's 10 at HMV.

Tulisa (right) is another artist doing well in the charts this week as her album The Female Boss climbs at Amazon from 16 to 9, at HMV from 6 to 2 and at Play from 8 to 3.

Jools Holland & His Rhythm & Blues Orchestra boast the

highest new entry for the week as The Golden Age Of Song takes sixth spot at Amazon – over at HMV it debuts at 12 and at Play it climbs from 14 to 5.

A Fan Edition of Pink's The Truth About Love is new at HMV at 10 and is followed by fellow new entries from 13 to 20 - OST: Howard Shore, Gypsy Queens, Jam, Devlin, James, Only Boys Aloud, Foals (left) and Adam Ant respectively.

Other new entries at Amazon come from Led Zeppelin with Celebration Day at 13, Scott Walker with Bosh Bosch at 14 and compilation Bass Culture – When Reggae was King at 20.

Over at Play there's a different mix of new entries as Everything Everything's Arc comes in at No.14, BeeGees' Mythology places at 15 and Dropkick Murphys and Funeral For A Friend land at 19 and 20.



AMAZON PRE-RELEASE			
POS	ARTIST/ALBUM / LABEL		
1	GREEN DAY iTre! Warner		
2	BRUNO MARS Unorth. Jukebox Atlantic		
3	THE GYPSY QUEENS The Gypsy Q. London		
4	ONLY BOYS ALOUD O. B. Aloud Relentless		
5	THE JAM Cl. Album Selection C. Marketing		
6	JOOLS HOLLAND The Golden Age.. Rhino		
7	BIFFY CLYRO Opposites 14th Floor Records		
8	NEW ORDER The Lost Sirens Rhino		
9	TULISA The Female Boss Island		
10	O. SOUNDTRACK The Hobbit Decca		
11	STOOSHE Stooshe Warner		
12	ANDRE RIEU December Lights Decca		
13	LED ZEPPELIN Celebration Day Atlantic		
14	SCOTT WALKER Bish Bosch 4ad		
15	IRON MAIDEN Powerslave EMI		
16	IRON MAIDEN Live After Death EMI		
17	EMILIA MITIKU I Belong To You Warner		
18	IRON MAIDEN Seventh Son.. EMI		
19	IRON MAIDEN Somewhere in Time EMI		
20	VARIOUS ARTISTS Bass Culture Nascente		

HMV PRE-RELEASE			
POS	ARTIST/ALBUM / LABEL		
1	GREEN DAY Tre! Warner		
2	TULISA (N-DUBZ) Female Boss Island		
3	BRUNO MARS Unorth. Jukebox Atlantic		
4	STOOSHE Stooshe Warner		
5	ANDRE RIEU December Lights Decca		
6	MODESTEP Evolution Theory Decca		
7	BIFFY CLYRO Opposites 14th Floor Records		
8	KANYE & JAY-Z Throne 2 Roc-A-Fella		
9	KESHA Warrior Atlantic		
10	PINK Truth About Love Atlantic		
11	TAIO CRUZ Ty O Atlantic		
12	HOLLAND Golden Age Of Song Decca		
13	HOWARD SHORE Hobbit Decca		
14	GYPSY QUEENS Gypsy Queens Atlantic		
15	JAM Classic Album Selection Decca		
16	DEVLIN A Moving Picture Atlantic		
17	JAMES Gathering Sound Atlantic		
18	ONLY BOYS ALOUD O. Boys Aloud Atlantic		
19	FOALS Holy Fire Warner		
20	ADAM ANT ...The Blueblack Huss Atlantic		

PLAY.COM PRE-RELEASE			
POS	ARTIST/ALBUM / LABEL		
1	BRUNO MARS Unorthodox Jukebox Warner		
2	GREEN DAY iTre! Warner		
3	TULISA The Female Boss Island		
4	COURTEENERS ANNA V2 Coop		
5	JOOLS HOLLAND Golden Age Of Song Rhino		
6	BIFFY CLYRO Opposites 14th Floor		
7	GYPSY QUEENS The Gypsy Queens London		
8	FRIGH'NED RABBIT Pedestrian Verse Atlantic		
9	KESHA Warrior Sony		
10	THE BLACKOUT Start The Party Cooking Vinyl		
11	ANDRE RIEU December Lights Decca		
12	THE JOY FORMIDABLE Wolf's Law Atlantic		
13	ONLY BOYS ALOUD Only Boys Aloud Sony		
14	EVERYTHING EVERYTHING Arc Sony		
15	BEE GEES Mythology Warner		
16	WILLY MASON Carry On Polydor		
17	FOALS Holy Fire Warner		
18	SCOTT WALKER Bish Bosch 4ad		
19	DROPKICK MURPHYS Signed... Born And Bred		
20	FUNERAL FOR A FRIEND Conduit Distiller		

PEOPLE

PERSONNEL KING CROWNED AS AEI MEDIA'S FIRST A&R AND LABEL MANAGER

■ AEI MEDIA

UKF parent AEI Media has appointed **DUNCAN KING** as its first A&R and label manager. King is tasked with developing the AEI Media labels, talent and repertoire, as well as new brand concepts and partnerships.

King arrives from Three Six Zero Group where he was general manager of the rights department, overseeing eight independent record labels and helping develop deadmau5's Mau5trap Records. His responsibilities also included brand strategy, brand partnerships, marketing and 360 deal setups.

Diluk Dias, co-founder of AEI Media, said: "We are delighted to have someone with Duncan's experience on board to strategically develop our label department, signing new repertoire and looking to develop new artists and brands. We have learned that building a media platform, events, and compilation business has put us in a strong position to sign and promote repertoire - it was the missing

piece in puzzle, and now with Duncan's appointment we're in a position to leverage our network properly.

"Moving forward, our strategy is to sign artists on bigger deals, including 360 deals. Our aim is to develop new brand concepts with the artists in all aspects of their careers - Live, Merch, brand partnerships and more."

King added: "I am very excited to join AEI Media, a business that continually reinvents itself to meet the changing demands from the market. My aim is to develop this department into a home for the scene's best artists.

"In addition to setting up a brand new label, this is a great challenge to help all our already existing labels, such as Pilot, GetDarker and Inspected, expand and grow into solid independent brands. To support this we will be building a strong team in 2013."

■ UNIVERSAL MUSIC GROUP INTERNATIONAL
CHAZ JENKINS,



former head of LSO Live, has joined Universal Music Group International in a newly created role - vice president, International Marketing, Core Classical.

In his new, London-based role, Jenkins will be responsible for the international marketing and promotion of all frontline releases from core classical artists signed to Deutsche Grammophon, Decca Classics and Mercury Classics. Key priorities include rising stars such as Miloš and Nicola Benedetti, alongside established superstars Cecilia Bartoli, Anna Netrebko, Rolando Villazón and Daniel Barenboim, among others.

Jenkins began working for the London Symphony Orchestra, after starting his career as a nightclub manager and promoter. He developed and launched LSO Live in 1999, the first 'stakeholder label' in classical music. The imprint collected a Grammy Award in 2001 and LSO Live was the first classical label to make its entire catalogue available for download and streaming.

■ SKIDDLE

Primary ticket agency, Skiddle has appointed **MARGARET TINSLEY** as business



development manager (tickets) to strengthen its management team.

Prior to joining Skiddle, Tinsley worked in a number of senior roles for organisations such as Cream Group Ltd and Liverpool Sound City, as well as the international ticket sales and distribution organisation, Ticketmaster/TicketWeb.

She will work closely with Skiddle's board and senior management team in broadening the range of events selling tickets through Skiddle.com, as well as aiding the consolidation of the growth the company has recently seen.

She will also be responsible for the continued development of all ticket sales, focusing on festivals

and Skiddle's ticketing solution RapidScan.

Skiddle's Ticketing director Richard Dyer said: "Choosing someone from within the live events sector as our new business development manager was critical.

"Margaret's previous experience will allow her to hit the ground running and I'm confident she'll make a major contribution to the development of Skiddle in the future."

■ SONY MUSIC

Producer **SALAAM REMI**, most well-known for his work with the likes of Amy Winehouse and Nas, is to join Sony Music Entertainment as executive VP of A&R/production, across all its labels.

His discography includes work with The Fugees, Fergie, Jazmine Sullivan, Liam Bailey and Alicia Keys, amongst many others.

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



#57 **Deborah Kee Higgins,** Co-Organiser, All Tomorrow's Parties

Australian Deborah Kee Higgins studied Commerce at the University of Melbourne but it was only when she moved to London in 1999 that she began working in music - on videos and promoting small shows whilst working for a TV movie channel by day.

She then moved to a marketing role at Rock Sound magazine where she later became film editor.

In 2004 she began working

at All Tomorrow's Parties (where she met partner in business, and in marriage, Barry Hogan) and has since worked more than 36 festivals in the UK, USA, Australia and Japan, as well as stages at Pitchfork Festival in Chicago and Primavera festivals in Barcelona and Porto.

Higgins also runs the record label ATP Recordings and looks after the Cinema, TV, Literature and extra-curricular activities at ATP.

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

Amy Whittow, Music Publicist, Guesty PR

"Bournemouth University was the place I played and worked hard for my Leisure Marketing degree. I spent my third year as events co-ordinator at Harrods, working on events from fashion shows to organising a 'petting zoo' - parading live donkeys through the store got loads of 'eyores' and that was just from the customers.

"After graduating I banged on the doors of London PR agencies until Lesley Land, Entertainments director at The Outside Organisation offered me a media assistant role on the Channel 5 PR team. Watching Lesley and Carly Coughlan was a masterclass and advice from my pal Mel Nathan was invaluable.

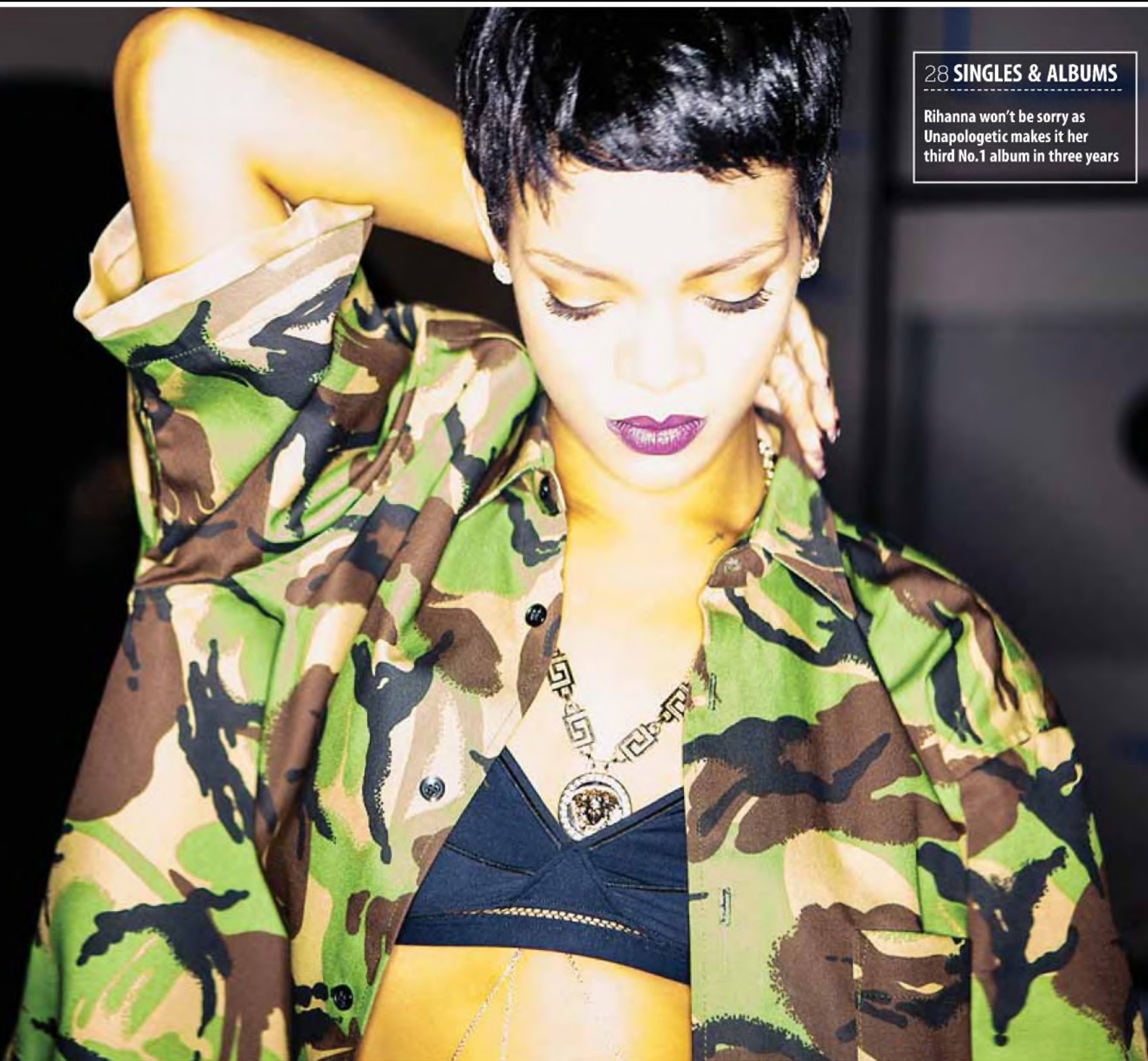
"My big break came when Steve Guest (who has turned out to be very cool) invited me to join Guesty PR as a music publicist - a head-spinning role. One day, I'm at the Royal Albert Hall with The Beach Boys, the next - in Swansea with Steps, then back-to-back interviews with Donny and Marie and taking Donny shopping for a steam iron in Oxford Street! Crazy. Guesty not only has great clients but I get to meet amazing Media-Land people every day."



TOP TIP What to expect - no two days are ever the same, you can be surrounded by big egos then be attending some fantastic gigs. Just keep smiling, go for it and never give up!

28 SINGLES & ALBUMS

Rihanna won't be sorry as Unapologetic makes it her third No.1 album in three years



CHARTS FOCUS

30 UK AIRPLAY & STREAMING

Labrinth holds off Murs and Mars as he spends a second week in control of radio

32 EU AIRPLAY & GLOBAL SALES

Taylor Swift moves swiftly aside for One Direction's assault on the world's sales charts

34 COMPILATIONS & INDIES

Now! 83 goes top while Manchester quartet The 1975 (left) make progress on Indie Singles



35 CLUB

Rita Ora is 2012's most successful club artist – and adds a double haul to her total this week

36 ANALYSIS

Alan Jones plots the movers and shakers in his analysis of the week's charts data

38 KEY RELEASES & PRODUCT

Third time around for Green Day while Leeds' iLiKETRAiNS (left) get the nod from MW staff



CHARTS UK ALBUMS WEEK 47



incorporating seven-inch, 12-inch, CDs, LPs, digital bundles, download sales and cassettes. © Official Charts Company 2012.

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE LABEL / CATALOGUE NUMBER (DISTRIBUTOR)
1	New		RIHANNA Unapologetic <i>Def Jam 3722074 (ARV)</i>	39	36	24	ALT-J An Awesome Wave <i>Infectious INFECT134CD (PIAS) 1●</i>
2	1	2	ONE DIRECTION Take Me Home <i>Syco 88725439642 (ARV)</i>	40	40	7	ELLIE GOULDING Halcyon <i>Polydor 3714241 (ARW)</i>
3	New		LITTLE MIX DNA <i>Syco 88691938472 (ARV)</i>	41	35	4	MICK HUCKNALL American Soul <i>ATCO 2564655789 (ARV) 1●</i>
4	New		LED ZEPPELIN Celebration Day <i>Atlantic/Rhino/Swansong 9122795881 (ARV) 1●</i>	42	34	96	ADELE 21 <i>XL XDCS20 (PIAS) 16★</i>
5	Re-entry		MICHAEL BUBLE Christmas <i>Reprise 9362494697 (ARV) 6★</i>	43	38	2	FOSTER & ALLEN The Ultimate Collection <i>DMG TV DMGT050 (SDU)</i>
6	2	2	ROD STEWART Merry Christmas, Baby <i>Verve 3710368 (ARV)</i>	44	Re-entry		NICKI MINAJ Pink Friday... Roman Reloaded <i>Cash Money/Island 2796668 (ARV) 1●</i>
7	New		SUSAN BOYLE Standing Ovation: The Greatest Songs From The Stage <i>Syco 8872543722 (ARV)</i>	45	57	52	OLLY MURS In Case You Didn't Know <i>Epic/Syco 88697940942 (ARV) 2★</i>
8	7	41	EMELI SANDE Our Version Of Events <i>Virgin CDV3094 (E) 3★</i>	46	43	29	LABRINTH Electronic Earth <i>Syco 88591932932 (ARV)</i>
9	4	3	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Magic Of The Movies <i>Decca 3715423 (ARV)</i>	47	41	146	MUMFORD & SONS Sigh No More <i>Gentlemen Of The Road/Island 2722538 (ARV) 4★ 1★</i>
10	5	3	ROBBIE WILLIAMS Take The Crown <i>Island 371684 (ARV)</i>	48	46	13	OF MONSTERS AND MEN My Head Is An Animal <i>Universal Republic/Island 2798218 (ARV)</i>
11	3	2	THE ROLLING STONES Grn! <i>Falcat 3710816 (ARV)</i>	49	47	5	LAWSON Chapman Square <i>Global Talent/Polydor 3715402 (ARV)</i>
12	9	4	CALVIN HARRIS 18 Months <i>Columbia/Fly Eye 86697459231 (ARV)</i>	50	44	5	DANIEL O'DONNELL Songs From The Movies... And More <i>DMG TV DMGT049 (SDU)</i>
13	New		EXAMPLE The Evolution Of Man <i>As MOSART6 (ARV)</i>	51	56	8	THE OVERTONES Higher <i>Warner Music: Entertainment 253455348 (ARV)</i>
14	New		AC/DC Live At River Plate <i>Columbia 0867654123824 (ARV)</i>	52	50	34	REBECCA FERGUSON Heaven <i>RCR 88591952552 (ARV) 1★</i>
15	6	2	ALFIE BOE Storyteller <i>Decca 3716614 (ARV)</i>	53	54	18	PLAN B Ill Manors <i>679/Atlantic 537052272 (ARV) 1●</i>
16	14	9	MUMFORD & SONS Babel <i>Cer.lemen: Of The Road/Island 2722538 (ARV)</i>	54	58	54	BEN HOWARD Every Kingdom <i>Island 2780336 (ARV) 1●</i>
17	12	3	MILITARY WIVES Stronger Together <i>Decca 3710695 (ARV)</i>	55	45	3	NE-YO R.E.D. <i>Def Jam 3713425 (ARV)</i>
18	11	63	ED SHEERAN + <i>Asylum 5249864652 (ARV) 5★</i>	56	New		LADY ANTEBELLUM On This Winter's Night <i>Capitol PA048782 (E)</i>
19	13	27	FUN. Some Nights <i>Atlantic/Fueled By Ramen 7567882628 (ARV) 1●</i>	57	53	56	FLORENCE + THE MACHINE Ceremonials <i>Island 2782808 (ARV) 1★</i>
20	17	5	TAYLOR SWIFT Red <i>Mercury: Big Machine 7517314 (ARV)</i>	58	51	57	COLDPLAY Mylo Xyloto <i>Parlophone 9875531 (E) 4★</i>
21	8	43	LANA DEL REY Born To Die <i>Polydor/Stranger 2787091 (ARV)</i>	59	55	6	LEONA LEWIS Glassheart <i>Syco 88697963782 (ARV)</i>
22	26	13	RITA ORA Or: <i>Columbia/Roc Nation 88725458362 (ARV)</i>	60	70	12	THE VACCINES The Vaccines Come Of Age <i>Columbia 88725444242 (ARV)</i>
23	22	10	PINK The Truth About Love <i>RCR 88725452422 (ARV)</i>	61	Re-entry		AC/DC Back In Black <i>Epic 088644673441 (ARV) 1●</i>
24	15	26	PALOMA FAITH Fall To Grace <i>RCR 88691955512 (ARV)</i>	62	64	132	MICHAEL BUBLE Crazy Love <i>Reprise 9352495277 (ARV) B★ 3★</i>
25	18	4	KYLIE MINOGUE The Abbey Road Sessions <i>FatDohone P0050222 (E) 1●</i>	63	52	4	MATT CARDLE The Fire <i>So What SPW001 (Essential/GEM)</i>
26	16	3	JLS Evolution <i>RCR 88725469482 (ARV)</i>	64	49	4	THE SOLDIERS The Soldiers <i>DMG TV DMGT049 (SDU)</i>
27	20	6	THE LUMINEERS The Lumineers <i>Decca 3712589 (ARV)</i>	65	75	21	JUSTIN BIEBER Believe <i>Def Jam 3701673 (ARV)</i>
28	27	4	EVA CASSIDY The Best Of Eva Cassidy <i>Bix Street G2 D2L6 (ACA Arv)</i>	66	60	11	DAVID GUETTA Nothing But The Beat 2.0 <i>Parlophone PV9739982 (E)</i>
29	New		WHITNEY HOUSTON I Will Always Love You - The Best Of Whitney Houston <i>Arista 88765413932 (ARV)</i>	67	21	2	SOUNDGARDEN King Animal <i>Vertigo 3718548 (ARV)</i>
30	33	11	THE SCRIPT 3 <i>Epic/Phonogram 88725415472 (ARV)</i>	68	New		THE WHO Live At Hull 1970 <i>Polydor 3711349 (ARV)</i>
31	19	3	ANDREA BOCELLI Oper@ <i>Decca 4784375 (ARV)</i>	69	Re-entry		ROD STEWART Storyteller - The Complete Anthology <i>Warner Brothers 759259872 (ARV) 1●</i>
32	25	53	ONE DIRECTION Up All Night <i>Syco 88697943642 (ARV)</i>	70	New		PORCUPINE TREE Octane Twisted <i>KScope KSCOPE217 (PROP)</i>
33	23	9	JONATHAN & CHARLOTTE Together <i>Syco 88725443632 (ARV) 1●</i>	71	73	9	GREEN DAY Uno! <i>Reprise 9362494719 (ARV) 1●</i>
34	10	2	GREEN DAY Dos! <i>Reprise 9362494621 (ARV)</i>	72	72	30	QUEEN Greatest Hits <i>Island 2761039 (ARV)</i>
35	24	10	THE KILLERS Battle Born <i>Vertigo 3711875 (ARV)</i>	73	32	2	STEPS Light Up The World <i>Steps STEPSCD001 (ACA Arv)</i>
36	29	8	MUSE The 2nd Law <i>Helium 3 2564656876 (ARV) 1●</i>	74	62	11	THE XX Coexist <i>Young Turks Y780BCD (PIAS) 1●</i>
37	31	6	JAKE BUGG Jake Bugg <i>Mercury 3707053 (ARV)</i>	75	59	4	MADNESS Oui, Oui, Si, Si, Ja, Ja, Da, Da <i>Cooking Vinyl COOKCD573X (Essential/GEM)</i>
38	39	22	MAROON 5 Overexposed <i>ABM/Octone/Polydor 3704278 (ARV)</i>				

Official charts company 2012.

<ul style="list-style-type: none"> AC/DC 14 AC/DC 61 Adele 47 Alt-J 39 Bieber, Justin 65 Bocelli, Andrea 31 Boe, Alfie 16 Boyle, Susan 7 Buble, Michael 5 Buble, Michael 62 Bugg, Jake 37 Cardle, Matt 63 Cassidy, Eva 28 	<ul style="list-style-type: none"> Coldplay 58 Caniell O'Donnell 50 Example 13 Ferguson, Rebecca 52 Florence + The Machine 57 Foster & Allen 43 Fun. 19 Couling, Ellie 40 Green Day 34 Green Day 71 Cuetta, Cavid 66 Harris, Calvin 12 	<ul style="list-style-type: none"> Houston, Whitney 29 Howard, Ben 54 Hucknall, Mick 41 JLS 26 Jonathan & Charlotte 33 Killers, The 35 Labrinth 46 Lady Antebellum 56 Lawson 49 led Zeppelin 4 Lewis, Leona 59 Little Mix 3 Lumineers, The 27 	<ul style="list-style-type: none"> Madness 75 Maroon 5 38 Military Wives 17 Minaj, Nicki 44 Minogue, Kylie 25 Mumford & Sons 16 Mumford & Sons 47 Murs, Ollly 45 Muse 36 Ne-Yo 55 Of Monsters And Men 48 One Direction 2 	<ul style="list-style-type: none"> One Direction 32 Ora, Rita 22 Overtones, The 51 Paloma Faith 24 Pink 23 Plan B 53 Porcupine Tree 70 Queen 72 Rey, Lana Del 21 Rieu, Andre, & Johann Strauss Orchestra 9 Rihanna 1 Rolling Stones, The 11 	<ul style="list-style-type: none"> Sande, Emeli 8 Script, The 30 Sheeran, Ed 18 Soldiers, The 64 Soundgarden 67 Steps 73 Stewart, Rod 6 Stewart, Rod 69 Swift, Taylor 20 Vaccines, The 60 Who, The 68 Williams, Robbie 10 The xx 74 	<p>Key</p> <ul style="list-style-type: none"> ★ Platinum (300,000) ● Gold (100,000) ○ Silver (50,000) ● In the top 100 sales 	<p>BPI Award:</p> <p>Singles</p> <p>Swedish House Mafia: Don't You Worry Child (gold); Coldplay: Viva la Vida (platinum)</p>	<p>Albums</p> <p>Steffy Gurrumul: Yuraganu Gurrumul (silver); Swedish House Mafia: Until Now (Magna): Rocco Fagnuson: Heaven (2 x platinum)</p>
--	--	--	--	---	--	---	--	--

CHARTS STREAMING WEEK 47

© Official Charts Company 2012

Official Streaming Chart



OFFICIAL UK STREAMING CHART TOP 75

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



CLIMBER: THE LUMINEERS



CLIMBER: GABRIELLE APLIN



NEW: CHRISTINA PERRI



NEW: GIRLS ALOUD



NEW: ALICIA KEYS

CHARTS EU AIRPLAY WEEK 46

PAN-EUROPEAN		
POS	ARTIST/ ALBUM / LABEL	
1	RIHANNA Diamonds <i>UNI</i>	
2	MARS, BRUNO Locked Out Of Heaven <i>WEA</i>	
3	KEYS, ALICIA Girl On Fire <i>SME</i>	
4	ADELE Skyfall <i>IND</i>	
5	WILLIAMS, ROBBIE Candy <i>UNI</i>	
6	AVIDAN, ASAF One Day (Reckoning Song) <i>SME</i>	
7	MAROON 5 One More Night <i>UNI</i>	
8	PINK Try <i>SME</i>	
9	PSY Gangnam Style <i>UNI</i>	
10	FLO RIDA I Cry <i>WEA</i>	

Italy:
Jovanotti

DENMARK		
POS	ARTIST/ ALBUM / LABEL	
1	NABIHA Mind The Gap <i>SME</i>	
2	RIHANNA Diamonds <i>UNI</i>	
3	WALTER, RASMUS Endeloest <i>PLG</i>	
4	MAROON 5 One More Night <i>UNI</i>	
5	MEDINA Har Du Glemte <i>ALM</i>	
6	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>SME</i>	
7	MARS, BRUNO Locked Out Of Heaven <i>WEA</i>	
8	ALPHABEAT Love Sea <i>CPH</i>	
9	ADELE Skyfall <i>PLG</i>	
10	KEY, MARIE Uopnaelig <i>SME</i>	

Denmark:
Rasmus
Walter

FRANCE		
POS	ARTIST/ ALBUM / LABEL	
1	RIHANNA Diamonds <i>UNI</i>	
2	FLO RIDA I Cry <i>WEA</i>	
3	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) <i>CAP</i>	
4	KEYS, ALICIA Girl On Fire <i>SME</i>	
5	NE-YO Let Me Love You (Until You Learn To Love Yourself) <i>UNI</i>	
6	CUDI, KID FEAT. MGMT & RATATAT Pursuit Of Happiness <i>UNI</i>	
7	GENERATION GOLDMAN / M POKORA + TAL Envole-Moi <i>WEA</i>	
8	PSY Gangnam Style <i>UNI</i>	
9	CARLPRIT Fiesta <i>SCO</i>	
10	BIRDY People Help The People <i>ATL</i>	

Norway:
Hanne
Sorvaag

GERMANY		
POS	ARTIST/ ALBUM / LABEL	
1	RIHANNA Diamonds <i>UID</i>	
2	ADELE Skyfall <i>IDG</i>	
3	WILLIAMS, ROBBIE Candy <i>UID</i>	
4	MARS, BRUNO Locked Out Of Heaven <i>WMG</i>	
5	PINK Try <i>SME</i>	
6	LYKKE LI I Follow Rivers <i>WMG</i>	
7	KEYS, ALICIA Girl On Fire <i>SME</i>	
8	USHER Numb <i>SME</i>	
9	GRAHAM, LUKAS Drunk In The Morning <i>UDD</i>	
10	AVIDAN, ASAF One Day (Reckoning Song) <i>SME</i>	

Spain:
Melendi

IRELAND		
POS	ARTIST/ ALBUM / LABEL	
1	LABRINTH FEAT. SANDE, EMELI Beneath Your Beautiful <i>SME</i>	
2	WILLIAMS, ROBBIE Candy <i>UNI</i>	
3	MARS, BRUNO Locked Out Of Heaven <i>WEA</i>	
4	RIHANNA Diamonds <i>UNI</i>	
5	HARRIS, CALVIN FEAT. WELCH, FLORENCE Sweet Nothing <i>SME</i>	
6	MUMFORD AND SONS I Will Wait <i>UNI</i>	
7	ONE DIRECTION Live While We're Young <i>SME</i>	
8	OF MONSTERS AND MEN Little Talks <i>UNI</i>	
9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>UNI</i>	
10	MURS, OLLY Troublemaker <i>SME</i>	

Sweden: Sliftelsen



ITALY		
POS	ARTIST/ ALBUM / LABEL	
1	RAMAZZOTTI, EROS Un Angelo Disteso Al Sole <i>UNI</i>	
2	WILLIAMS, ROBBIE Candy <i>UNI</i>	
3	NEGRAMARO Ti E' Mai Successo? <i>SUG</i>	
4	CREMONINI, CESARE Una Come Te <i>UNI</i>	
5	RIHANNA Diamonds <i>UNI</i>	
6	ADELE Skyfall <i>SPY</i>	
7	JOVANOTTI Tensione Evolutiva <i>UNI</i>	
8	FERRO, TIZIANO Troppo Buono <i>EMI</i>	
9	MUSE Madness <i>WMI</i>	
10	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <i>SME</i>	

NETHERLANDS		
POS	ARTIST/ ALBUM / LABEL	
1	ADELE Skyfall <i>V2R</i>	
2	WILLIAMS, ROBBIE Candy <i>UNI</i>	
3	PASSENGER Let Her Go <i>SME</i>	
4	RIHANNA Diamonds <i>UNI</i>	
5	AVIDAN, ASAF One Day (Reckoning Song) <i>SME</i>	
6	LABRINTH FEAT. SANDE, EMELI Beneath Your Beautiful <i>SME</i>	
7	KEYS, ALICIA Girl On Fire <i>SME</i>	
8	OWL CITY & JEPSEN, CARLY RAE Good Time <i>UNI</i>	
9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>EMI</i>	
10	MARS, BRUNO Locked Out Of Heaven <i>WEA</i>	

NORWAY		
POS	ARTIST/ ALBUM / LABEL	
1	RIHANNA Diamonds <i>UNI</i>	
2	SWIFT, TAYLOR We Are Never Ever Getting Back Together <i>UNI</i>	
3	ADELE Skyfall <i>PLY</i>	
4	HOYEM, SIVERT Where Is My Moon <i>EMI</i>	
5	FUN. Some Nights <i>WMN</i>	
6	SORVAAG, HANNE Days That Ends With Y <i>DAW</i>	
7	FIRST AID KIT Blue <i>PLY</i>	
8	KIMBRA Good Intent <i>WMN</i>	
9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>EMI</i>	
10	BREMNES, KARI Denne Veien <i>IND</i>	

SPAIN		
POS	ARTIST/ ALBUM / LABEL	
1	FLO RIDA Whistle <i>WMG</i>	
2	ALBORAN, PABLO Tanto <i>EMI</i>	
3	TRAIN Drive By <i>SME</i>	
4	MAGAN, JUAN & BELINDA Te Voy A Esperar <i>SME</i>	
5	GOTYE FEAT. KIMBRA Somebody That I Used To Know <i>UNI</i>	
6	SANZ, ALEJANDRO Se Vende <i>UNI</i>	
7	SWIFT, TAYLOR We Are Never Ever Getting Back Together <i>UNI</i>	
8	RIHANNA Diamonds <i>UNI</i>	
9	WILLIAMS, ROBBIE Candy <i>UNI</i>	
10	MELENDI Lagrimas Desordenadas <i>WMG</i>	

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

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

A week ago, we noted that Taylor Swift's latest album Red remained at No.1 in three countries, while Robbie Williams' Take That Crown debuted at the summit in five.

This week, neither album is No.1 anywhere, and their demise is due entirely to One Direction's second album, Take Me Home, which opens at No.1 in no fewer than 15 territories: Australia, Canada, Croatia, the Czech Republic, Denmark, Flanders, Greece, Ireland, Italy, the Netherlands, New Zealand, Norway, Sweden, Switzerland and

the US. It is No.2 in Austria, Finland, Germany and Hungary; three in France, Spain, Taiwan (overall No.1 on the international chart) and Wallonia; six in Estonia and Japan; 10 in Brazil. Sales have only leaked for the US (540,000, the third best of the year), Canada (69,000, fourth best of the year) and Japan (26,000). Take Me Home has opened much bigger than One Direction's debut album, Up All Night, which snared just four overseas chart placings on its first week, and eight the following week, including its first No.1



(Sweden). 2012's two previous biggest new releases – Taylor Swift's Red and Mumford & Sons' Sigh No More – did better in the US but made nothing like the impression globally that Take Me

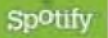
Home made last week. However, after its remarkable introductory success, Take Me Home will likely be knocked off the top of the charts in most countries as soon as this week, with Rihanna's Unapologetic set for a similarly sensational debut.

Perhaps surprisingly, Take Me Home failed to top the chart in Austria or Germany, with Teutonic tastes apparently more aligned to The Rolling Stones, whose Grrr! grabbed its first No.1 slots in the neighbouring nations. For an album with only two new tracks, it made a potent debut, achieving chart status in 19 countries, with Top 10 openings in Greece (three), Ireland

(three), Flanders (four), the Netherlands (four), Italy (six), Switzerland (six), Croatia (seven), Denmark (seven), Australia (eight) and Spain (nine).

Some countries get the Christmas spirit earlier than others but the seasonal swell is beginning to spread. With Michael Bublé's revamped Christmas breathing down his neck, Rod Stewart expands the portfolio of his Merry Christmas, Baby set, which declines 3-6 in the US and 3-8 in Canada, while improving 10-7 in Australia, 27-22 in New Zealand and making its chart debut in Ireland, Iceland, Spain, the Netherlands and France.

CHARTS SPOTIFY WEEK 47



GLOBAL

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	MAROON 5 One More Night
6	KE\$HA Die Young
7	TAYLOR SWIFT We Are Never Ever Getting Back Together
8	DAVID GUETTA She Wolf
9	FLO RIDA I Cry
10	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
11	BRUNO MARS Locked Out Of Heaven
12	FUN. Some Nights
13	IMAGINE DRAGONS Radioactive
14	ONE DIRECTION Live While We're Young
15	ONE DIRECTION Little Things
16	JUSTIN BIEBER Beauty And A Beat
17	FLO RIDA Whistle
18	CARLY RAE JEPSEN Call Me Maybe
19	OWL CITY Good Time
20	FUN. We Are Young

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
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	IMAGINE DRAGONS Radioactive
11	KE\$HA Die Young
12	BRUNO MARS Locked Out Of Heaven
13	DARIN En apa som liknar dig
14	FUN. Some Nights
15	ROBBIE WILLIAMS Candy
16	ONE DIRECTION Live While We're Young
17	ONE DIRECTION Little Things
18	WILL.I.AM This Is Love
19	DARIN Astrologen
20	SWEDISH HOUSE MAFIA Greyhound

AUSTRIA

POS	ARTIST/ ALBUM
1	KLANKARUSSELL Sonnentanz - Original Version
2	RIHANNA Diamonds
3	SWEDISH HOUSE MAFIA Don't You Worry Child
4	FLO RIDA I Cry
5	PSY Gangnam Style
6	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
7	DAVID GUETTA She Wolf
8	MARTERIA Lila Wolken
9	FUN. Some Nights
10	MAROON 5 One More Night



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	LET THE SKY FALL Skyfall
6	DAVID GUETTA She Wolf
7	MAROON 5 One More Night
8	ALEX CLARE Too Close
9	M83 Midnight City
10	FLO RIDA I Cry



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
6	SWEDISH HOUSE MAFIA Don't You Worry Child
7	KLANKARUSSELL Sonnentanz
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

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
10	ALICIA KEYS Girl On Fire

NORWAY

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

SPAIN

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

SWEDEN

POS	ARTIST/ ALBUM
1	SWEDISH HOUSE MAFIA Don't You Worry Child
2	DARIN En apa som liknar dig
3	DARIN Astrologen
4	RIHANNA Diamonds
5	THE SCRIPT Hall of Fame
6	PSY Gangnam Style
7	PETRA MARKLUND Hjänderna mot himlen
8	STIFTELSEN Vart jag ligger
9	IMAGINE DRAGONS Radioactive
10	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song

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	PSY Gangnam Style
7	IMAGINE DRAGONS It's Time
8	BRUNO MARS Locked Out Of Heaven
9	TAYLOR SWIFT We Are Never Ever Getting Back Together
10	MUMFORD & SONS I Will Wait

CHARTS INDIES/COMPILATIONS WEEK 47



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|---------|---|
| 1 | NEW | VARIOUS | Now That's What I Call Music 83 / EMI TV/UMTV (E) |
| 2 | 1 | VARIOUS | Pop Party 10 / Rhino/UMTV (ARV) |
| 3 | 3 | VARIOUS | Anthems 90s / MoS (ARV) |
| 4 | 2 | VARIOUS | Bbc Radio 1's Live Lounge 2012 / Sony/UMTV/Rhino (ARV) |
| 5 | 8 | VARIOUS | Now That's What I Call Christmas - 6 / EMI TV/Rhino/UMTV (E) |
| 6 | 5 | VARIOUS | Dreamboats And Petticoats - Six / UMTV/EMI TV (ARV) |
| 7 | 6 | VARIOUS | Until Now - Swedish House Mafia / Virgin (E) |
| 8 | 7 | VARIOUS | Keep Calm And Stay Cosy / Rhino/Sony (ARV) |
| 9 | NEW | VARIOUS | Motown Anthems / UMTV (ARV) |
| 10 | 4 | VARIOUS | Cubland 22 / AATW/Rhino/UMTV (ARV) |
| 11 | RE | VARIOUS | Now That's What I Call Disney / Walt Disney (E) |
| 12 | 11 | VARIOUS | Teenage Kicks 1977-1981 / EMI TV/UMTV (E) |
| 13 | NEW | VARIOUS | The Annual 2013 / MoS (ARV) |
| 14 | 12 | VARIOUS | American Anthem: All Time Classics / Rhino/Sony (ARV) |
| 15 | NEW | VARIOUS | The Classical Album 2013 / Decca (ARV) |
| 16 | 9 | VARIOUS | Now That's What I Call Music 82 / EMI TV/UMTV (E) |
| 17 | 13 | VARIOUS | Now That's What I Call 90s Dance / EMI TV (E) |
| 18 | 10 | VARIOUS | The Twilight Saga - Breaking Dawn - 2 OST / Atlantic (ARV) |
| 19 | 15 | VARIOUS | The Greatest Guitar Riffs Of All Time / EMI Virgin/UMTV (E) |
| 20 | 19 | VARIOUS | Dreamboats And Petticoats - Rockin Around / UMTV/EMI TV (ARV) |

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Adele

- | | | | |
|----|-----|---------------------------|--------------------------------------|
| 1 | 1 | ADELE | Skyfall / XL (PIAS) |
| 2 | 4 | DJ FRESH | Gold Dust / MoS (ARV) |
| 3 | 3 | MONSTA | Holdin' On / OWSLA (ING) |
| 4 | NEW | LADYWELL PRIMARY SCHOOL | O Holy Night / Emubands |
| 5 | 2 | EXAMPLE | Close Enemies / MoS (ARV) |
| 6 | 9 | JULIO BASHMORE | Au Seve / Broadwalk (rom arv) |
| 7 | 5 | FRANKIE GOES TO HOLLYWOOD | The Power Of Love / ZTT (ARV) |
| 8 | RE | EXAMPLE | Say Nothing / MoS (ARV) |
| 9 | 8 | CHARLENE SORAIA | Wherever You Will Go / Peacefrog (E) |
| 10 | 12 | ADELE | Someone Like You / XL (PIAS) |
| 11 | 6 | SNEAKBO | Zim Zimma / Ploy Haru/SRD (srd) |
| 12 | 13 | RADICAL FACE | Welcome Home / Morr (Shellshock Srd) |
| 13 | RE | PUBLIC ENEMY | Harder Than You Think / Slan.jamz |
| 14 | RE | PORTER ROBINSON | Language / MoS (ARV) |
| 15 | 16 | DJ FRESH FEAT. RITA ORA | Hot Right Now / MoS (ARV) |
| 16 | 11 | ADELE | Set Fire To The Rain / XL (PIAS) |
| 17 | NEW | THE 1975 | Intro/Set / Dirty Hit (ING) |
| 18 | 19 | ADELE | Rolling In The Deep / XL (PIAS) |
| 19 | 18 | M83 | Midnight City / Na'Ve (rom arv) |
| 20 | 15 | ALT-J | Something Good / Infectious (PIAS) |



Julio Bashmore Indie Singles (6), Breakers (3)



Jakwob Indie Singles Breakers (9)



Porcupine Tree Indie Albums (9)



Hudson Taylor Indie Albums Breakers (10)



North Sea Scrolls Indie Albums Breakers (16)

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



Example

- | | | | |
|----|-----|------------------------------------|--|
| 1 | NEW | EXAMPLE | The Evolution Of Man / MoS (ARV) |
| 2 | 1 | EVA CASSIDY | The Best Of Eva Cassidy / Blix Street (ACA Arv) |
| 3 | 4 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 4 | 3 | ADELE | 21 / XL (PIAS) |
| 5 | 5 | FOSTER & ALLEN | The Ultimate Collection / DMG TV (SDU) |
| 6 | 6 | DANIEL O'DONNELL | Songs From The Movies...And More / DMG TV (SDU) |
| 7 | 8 | MATT CARDLE | The Fire / So What (Essential/GEM) |
| 8 | 7 | THE SOLDIERS | The Soldiers / DMG TV (SDU) |
| 9 | NEW | PORCUPINE TREE | Octane Twisted / K Scope (PROP) |
| 10 | 2 | STEPS | Light Up The World / Steps (ADA Arv) |
| 11 | 10 | THE XX | Coexist / Young Turks (PIAS) |
| 12 | 9 | MADNESS | Oui, Oui, Si, Si, Ja, Ja, Da, Da / Cooking Vinyl (Essential/GEM) |
| 13 | 11 | ADELE | 19 / XL (PIAS) |
| 14 | 14 | JEFF LYNNE | Long Wave / Frontiers Records (Ph) |
| 15 | 13 | JUSTIN FLETCHER | Hands Up - The Album / Little Demon (SDU) |
| 16 | RE | TAME IMPALA | Lonerism / Modular (rom arv) |
| 17 | 15 | DJ FRESH | Nextlevelism / MoS (ARV) |
| 18 | 16 | JOHN DENVER | Take Me Home / Music Digital (Delta/Sony/ADC) |
| 19 | RE | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds / Sour Mash (E) |
| 20 | 18 | BELLOWHEAD | Broadside / Navigator |

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|---------------------------------|---|
| 1 | 1 | MONSTA | Holdin' On / OWSLA |
| 2 | NEW | LADYWELL PRIMARY SCHOOL | O Holy Night / Emubands |
| 3 | 2 | JULIO BASHMORE | Au Seve / Broadwalk |
| 4 | 4 | RADICAL FACE | Welcome Home / Morr |
| 5 | NEW | THE 1975 | Intra/Set / Dirty Hit |
| 6 | 9 | LET ME SEE BENEATH YOUR | Beneath Your Beautiful / Devoted |
| 7 | 8 | MASTERS IN FRANCE | Playin' With My Friends / A&G |
| 8 | 6 | JOHN MURPHY | In The House - In A Heartbeat / XL |
| 9 | NEW | JAKWOB | Blinding / Boom Ting |
| 10 | 10 | K-POP SMASH HITS | Gangnam Style / Big Eye Music |
| 11 | 5 | WOODKID | Run Boy Run / Green United |
| 12 | NEW | SNOWMAN TV THEMES | The Power / Voice Express |
| 13 | 11 | DJ PARTY SESSIONS | Gangnam Style / Summer Hits |
| 14 | NEW | THE 1975 | Sex / Dirty Hit |
| 15 | 7 | GIRL ON FIRE | This Girl Is On Fire / Voice Express |
| 16 | 15 | TRYHARDNINJA & THE CREEPERS | Minecraft Style / Tryhardninja & The Creepers |
| 17 | 13 | AWOLNATION | Sail / Red Bull |
| 18 | 12 | DISCLOSURE FEAT. SINEAD HARNETT | Boiling / Greco-Roman |
| 19 | 16 | THIS GIRL IS ON FIRE | Girl On Fire / World Of Music |
| 20 | NEW | TANGERINE KITTY | Dumb Ways To Die / Tangerine Kitty |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|----------------------------|---|
| 1 | 4 | CHRISTMAS HITS COLLECTIVE | Worlds Greatest Xmas Hits 2012 / Lushgrove |
| 2 | NEW | MARTIN SMITH/JESUS CULTURE | Live From New York / Jesus Culture |
| 3 | RE | LAU | Race The Loser / Reveal |
| 4 | 2 | GODSPEED YOU BLACK EMPEROR | Allelujah Don't Bend Ascend / Constellation |
| 5 | 16 | CHRISTMAS | 100 Christmas Hits For Kids / Master Series |
| 6 | 3 | PARKWAY DRIVE | Atlas / Epitaph |
| 7 | 5 | NATHAN CARTER | Wagon Wheel / Sharpe Music |
| 8 | 13 | LPO/PARRY | The 50 Greatest Pieces Of Classical / XS |
| 9 | 6 | POLICA | Give You The Ghost / Memphis Industries |
| 10 | NEW | HUDSON TAYLOR | Cinematic Lifestyle / Crac |
| 11 | NEW | AARON ESPE | Through Frozen Forests / Nettwerk |
| 12 | 12 | SHOW OF HANDS | Wake The Union / Hands On Music |
| 13 | 14 | IRIS DEMENT | Sing The Delta / Flariella |
| 14 | RE | PURITY RING | Shrines / 4AD |
| 15 | NEW | SARAH MILLICAN | Chatterbox Live / Audio Go |
| 16 | NEW | NORTH SEA SCROLLS | North Sea Scrolls / Fantastic Plastic |
| 17 | 1 | MOTIONLESS IN WHITE | Infamous / Fearless |
| 18 | NEW | GENE CLARK | Live At Ebbet's Field Denver / Fretly |
| 19 | NEW | ALLAH LAS | Allah Las / Innovative Leisure |
| 20 | 11 | NEIL DAVIDGE | Halo 4 OST / 7Hz Productions |

CHARTS CLUB WEEK 47

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	4	RITA ORA Shine Ya Light / Columbia/Roc Nation
2	10	4	ALESSO FEAT. MATHEW KOMA Years / Pm-Am
3	6	4	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / MoS
4	8	4	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS
5	9	4	STEVE AOKI VS. DURAN DURAN Hungry Like The Wolf / Trident
6	16	4	DADA FEAT. TAZ & LEXI Dollar / Destined
7	13	3	BOBBY VENA & ANDY MURPHY FEAT. LIVINGSTONE Let's Go All In / One Love
8	29	2	LOVESTONE Surrender / White Label
9	19	3	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State
10	22	3	CARL KENNEDY FEAT. NICK GALEA & JOEL EDWARDS Out Of My Mind / Wasted Youth
11	23	3	BLAISE FEAT. TWIZZLE Attitude / White Label
12	1	3	RUDIMENTAL FEAT JOHN NEWMAN & ALEX CLARE Not Giving In / Asylum
13	2	4	GIRLS ALOUD Something New / Polydor
14	18	2	STOOSHE. Waterfalls/See Me Like This / Warner Brothers/One More Tune
15	26	3	TOM PIPER FEAT. MICKY SLIM & MAJESTIC Can't Kill The Party / Downright
16	32	4	HARDCASTLE Summer Love / Hardcastle
17	28	4	MIKA NEWTON Come Out And Play / Friendship Collective
18	30	2	GEMINI 3D Romeo / Inspected
19	3	7	SUB FOCUS FEAT. ALPINES Tidal Wave / Mercury
20	35	2	D.H.P FEAT. SUNDAY GIRL Not Alone / New State
21	25	8	MATHIEU BOUTHIER FEAT. SOPHIE ELLIS BEXTOR Beautiful / Serial
22	NEW		AFTERPARTY Don't Give Up / Popfith
23	40	2	DOT ROTTEN Karmageddon / Mercury
24	14	7	EXAMPLE Close Enemies / MoS
25	21	4	RIHANNA Diamonds / Def Jam
26	NEW		DAVID JIMINEZ Neon / Positiva
27	NEW		DUKE So In Love With You / Transmission
28	NEW		THOSE USUAL SUSPECTS FEAT. MUTU My Heart / One Love
29	5	5	ROBBIE WILLIAMS Candy / Island
30	15	4	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco
31	NEW		RESET! Wind Up Ep - Wind Up/Escape / Molo HiFi
32	33	2	FEED ME & CRYSTAL FIGHTERS Love Is All I Got / MauStrap
33	34	2	MANUFACTURED SUPERSTARS FEAT. ARIANNY CELESTE Top Of The World / Magik Muzik
34	39	2	DADA LIFE Feed The Dada / Polydor/So Much Dada
35	20	6	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / Warner Brothers/One More Tune
36	NEW		SWAY FEAT. MR HUDSON Charge / 3 Beat/AATW
37	7	5	JENN D Lose It / AATW/UMTV
38	NEW		GOLD 1 FEAT. BRUNO MARS & JAESON MA This Is My Love / AATW
39	NEW		NATALIE DUNCAN Find Me A Home/Find Me A Disco/Devil In Me / Polydor
40	NEW		RAPUNZAL Superhuman / Freaktane/Go Music

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	4	RITA ORA Shine Ya Light / Columbia/Roc Nation
2	3	5	OLLY MURS FEAT. FLO RIDA Troublemaker / Epic/Syco
3	13	3	ALESSO FEAT. MATHEW KOMA Years / Pm-Am
4	1	4	GIRLS ALOUD Something New / Polydor
5	15	2	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / MoS
6	16	2	CARLY RAE JEPSEN This Kiss / Interscope
7	2	3	STOOSHE. Waterfalls/See Me Like This / Warner Brothers/One More Tune
8	NEW		SABRINA WASHINGTON Hit It Hard / Swash
9	21	2	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS Finally Found You / Interscope
10	22	2	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS
11	28	2	INNA FEAT. FLO RIDA Club Rocker / 3 Beat
12	9	5	CHRISTINA AGUILERA Your Body / RCA
13	26	2	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State
14	11	4	RIHANNA Diamonds / Def Jam
15	12	6	LITTLE MIX Dna / Syco
16	27	2	MIKA NEWTON Come Out And Play / Friendship Collective
17	NEW		MATT CARDLE It's Only Love / So What
18	24	3	BLAISE FEAT. TWIZZLE Attitude / White Label
19	6	4	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco
20	10	6	ROBBIE WILLIAMS Candy / Island
21	NEW		ROALD Universal / White Label
22	17	8	PITBULL FEAT. TJR Don't Stop The Party / London
23	NEW		TAIO CRUZ Fast Car / 4th & Broadway
24	7	3	RUDIMENTAL FEAT JOHN NEWMAN & ALEX CLARE Not Giving In / Asylum
25	NEW		MAROCCA I Wanna Feel Your Love / Kafi
26	NEW		RAPUNZAL Superhuman / Freaktane/Go Music
27	NEW		SEREBRO Gun / AATW
28	8	7	TINCHY STRYDER Help Me / 4th & Broadway
29	23	5	EXAMPLE Close Enemies / MoS
30	NEW		GOLD 1 FEAT. BRUNO MARS & JAESON MA This Is My Love / AATW

© Music Week. Compiled by DJ Feedback and data collected from the following sources, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), Beaz (Liverpool), The Disc (Birmingham), Fresh (Leeds), Global Circuits (Slovak), Captain (Croatia), Hero To Hero (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwee (Lambeth), The Disc (Braford), Zahara (Middlesbrough) Beadvision (Bellevue), Beatport, Jme, Unique & Dymek.



UPFRONT



COMMERCIAL POP



URBAN

They think it's all Ora... it is now as Rita scores a fourth

ANALYSIS

BY ALAN JONES

Rita Ora is the most successful new artist of the year on the club charts, racking up her fourth No.1 of 2012 on the Upfront chart, and her third on the Commercial Pop chart, with Shine Ya Light.

In mixes by Bimbo Jones, The 2 Bears and Dannic, the track jumps 4-1 on both charts this week, securing a 7.06% victory margin over nearest challenger

Alesso's Years on the Upfront chart, and a slightly larger 7.51% advantage over Olly Murs' Troublemaker (feat. Flo Rida) on the Commercial Pop list.

Initially hitting the heights in February, when she was featured vocalist on DJ Fresh's Hot Right Now, which simultaneously topped both lists, Ora returned to the Upfront summit and got to No.2 on the Commercial Pop chart in May with R.I.P., on which she was aided by Tinie Tempah. Most recently, she ruled both roosts

again with July hit How We Do (Party). All three tracks went on to top the OCC sales chart - but Shine Ya Light appears to have fallen short of the mark, as it is now in decline after reaching No.10 a fortnight ago.

Matrix & Futurebound's debut Urban club chart hit, All I Know (feat. Luke Bingham) reached No.2 in May - but the pair go one better this week, with Magnetic Eyes (feat. Baby Blue) replacing Rihanna's Diamonds, which tumbles to four after four weeks at No.1.

URBAN TOP 30

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

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	DAVID GUETTA FEAT. TA PED RAI Just One Last Time
2	SWAY FEAT. MR HUDSON Charge
3	CHASE & STATUS FEAT. LIAM BAILEY Big Man
4	PORTER ROBINSON & MAT ZO Easy
5	LANA DEL REY Ride / Blue Velvet
6	ALEX METRIC Prophecies
7	EXAMPLE Perfect Replacement
8	NAUSE Hungry Hearts
9	MAJOR LAZER FEAT. FLUX PAVILION Jah No Partial
10	YOLANDA BE COOL FEAT. ARAMA MARA Before Midnight
11	JACK BEATS FEAT. JESS MILLS Somebody To Love
12	UNICORN KID Feel So Real
13	R3HAB A Night In
14	INPETTO & MORGAN PAGE Sinobia
15	DIRTY SOUTH & MICHAEL BRUN Rift
16	APDW FEAT. CANDI STATON The Love Inside Of You
17	KASKADE Lessons In Love
18	AFROJACK Annie's Theme
19	LETTHEMUSICPLAY FEAT. L-W And I Love You
20	SONNY WHARTON Monsters



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

CHARTS ANALYSIS WEEK 47



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



- **KESHA** *Die Young* Kemosabe
- **IMAGINE DRAGONS** *Hear Me* Interscope
- **ATHLETE** *Wires* Parlophone
- **IMAGINE DRAGONS** *Radioactive* Interscope
- **ONE DIRECTION** *Kiss You* Syco
- **K KOKE FEAT. MAVERICK SABRE** *Turn Back* RCA
- **MARVIN GAYE** *Let's Get It On* Motown
- **LENKA** *Everything At Once* Epic
- **ALISTAIR GRIFFIN** *Always No 1* Dramatico

UK ALBUMS CHART

- **OLLY MURS** *Right Place Right Time* Epic
- **GIRLS ALOUD** *Ten* Polydor



- **JEFF WAYNE** *The War Of The Worlds The New Generation* Sony
- **MCFLY** *Memory Lane – The Best Of* Island
- **ALICIA KEYS** *Girl on Fire* RCA
- **KATHERINE JENKINS** *This Is Christmas* Warner Music Entertainment
- **NEIL DIAMOND** *The Very Best Of* Columbia
- **IL DIVO** *The Greatest Hits* Syco
- **THE SCRIPT** *#3* Epic/Phoneogenic
- **KELLY CLARKSON** *Greatest Hits – Chapter One* RCA
- **BRYAN FERRY ORCHESTRA** *The Jazz Age* BMG Rights
- **BRUNO MARS** *Doo-Wops & Hooligans* Elektra
- **ALFIE BOE** *Bring Him Home* Decca
- **MICHAEL CRAWFORD** *The Ultimate Collection* Union Square
- **ABBA** *Gold – Greatest Hits* Polydor
- **ALFIE BOE** *Alfie* Decca

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

As mentioned in the albums analysis below, **Olly Murs** debuted at No.1 last weekend to become the fourth chart-topper for **Olly Murs**. It is the 32nd No.1 single by an act or combination of acts from *The X Factor*, in which Essex boy Murs, 28, rose to fame in 2009, when he was runner-up.

Selling 121,497 copies last week – the eighth top tally of the year for a No.1 – **Troublemaker** also features US rapper **Flo Rida**, whose tally of five No.1s includes *Bad Boys*, a 2009 collaboration with 2008 *X Factor* winner **Alexandra Burke**. **Troublemaker** replaced *Little Things* (1-3, 61,831 sales) by **One Direction** (third in the 2011 season of the show) at No.1. With former *X Factor* judge **Cheryl** and her **Girls Aloud** colleagues at two,



MIDWEEK NO.2
Bruno Mars: *Locked Out Of Heaven*

Labrinth – who was on the show last month – at four and **Alicia Keys**, a guest on the *X Factor* results show eight days ago, at No.5, the show still has a lot of influence, despite recent audience slides.

Girls Aloud's reunion single *Something New* was the official song of the 2012 *Children In Need* telethon on BBC TV. Six of 20 previous official *Children In Need* singles reached No.1 but *Something New* never looked

like being the seventh. **Girls Aloud's** 21st Top 10 hit, its No.2 debut was accompanied by sales of 70,850 copies.

Beneath Your Beautiful spent a sixth week in the top five (4-4, 61,794 sales) for **Labrinth** feat **Emeli Sandé**.

Girls On Fire is **Keys'** 7th Top 10 hit, its No.5 debut being accompanied by sales of 58,537 copies.

Rudimental debuted atop the chart with first hit, *Feel The Love*, in June – but had to settle for a No.14 debut with follow-up, *Not Giving In* (feat **John Newman** and **Alex Clare**, 34,390 sales).

Skyfall became **Adele's** fifth biggest seller even as it fell 11-16 (30,654 sales, taking its cumulative tally to 450,913).

Overall singles sales were up 4.31% week-on-week at 3,537,312 – 10.95% above same-week 2011 sales of 3,133,139.

ALBUMS

BY ALAN JONES

Olly Murs is set to become the third act in four weeks to top the singles and albums chart simultaneously, emulating **Robbie Williams** and **One Direction**. *X Factor* alumnus Murs scored his fourth No.1 single last weekend, with **Troublemaker** (feat. **Flo Rida**) – the first single from his third album, *Right Place, Right Time*.

Tuesday's midweek sales flashes show **Troublemaker** maintaining a significant lead on the singles tally over **Bruno Mars**, while *Right Time, Right Place* has sold more copies than the No.2 and No.3 albums combined, and is certain to become Murs' second No.1 album, replacing **Rihanna's** *Unapologetic*, which debuted at No.1 last weekend.

It did so a year to the week after **Rihanna's** last album, *Talk A Talk*, debuted at No.1 on sales of 163,819, scoring the best weekly sale of her career. *Unapologetic* couldn't match that – and its opening week sales of 99,357 copies were only the sixth highest of 2012.

Rihanna has released seven albums in a little over seven years, attracting overall UK sales of 6,300,894, including a top tally of 1,859,812 for *Good Girl Gone Bad* – but *Loud* will prevail before long, having sold 1,845,537 copies to date.



MIDWEEK NO.1
Olly Murs: *Right Time, Right Place*

Diamonds – the first single from *Unapologetic* – debuted at No.1 seven weeks ago, and dipped 9-10 on Sunday, although its sales increase 3.10% to 38,630. Despite having sold 446,082 copies to date, **Diamonds** ranks only 15th on her personal list of biggest-selling hits, which includes three million sellers, 32 songs over 100,000 sales, and a cumulative career tally of 15,468,669 sales. With buyers cherry-picking favourite tracks from *Unapologetic*, **Diamonds** was joined in the Top 75 by a further three cuts from the album: *Right Now, Nobody's Business* and *Half Of Me*. The new arrivals improve **Rihanna's** chart stats to 34 Top 40 hits and 40 Top 75 entries.

Precisely a year after **Rihanna**

prevented **One Direction** from topping the chart with their debut album *Up All Night*, *Unapologetic* relegated their second album, *Take Me Home* to No.2. *Take Me Home* sold 72,497 copies last week to give it a two-week tally of 227,822. It was enough for them to remain the week's top album attraction from *Simon Cowell's* stable of reality TV stars at *Syco*, heating the 53,314 copies 2011 *X Factor* winners **Little Mix's** debut album *DNA* sold to debut at No.3, and the 35,802 copies that **Susan Boyle's** fourth album, *Standing Ovation: The Greatest Songs From The Stage* sold to enter No.7.

Concert albums from veteran rockers **Led Zeppelin** and **AC/DC** entered the chart simultaneously on Sunday.

Celebration Day is a soundtrack album to the film of the same name, capturing a 2007 concert performance at *The O2* by **Led Zeppelin**. It debuted at four (50,864 sales), becoming the band's 14th Top 10 entry. Meanwhile, **AC/DC's** *Live At River Plate*, a recording of a 2009 concert in Argentina, debuted at 14 (21,715 sales), becoming their 17th Top 40 album. Its release ties in with the band's decision to allow its catalogue to be released on *iTunes* for the first time, which created enough of a buzz for 10 of the band's tracks to enter/re-enter the Top 200.

Third single *Close Enemies* underperformed last week, debuting at No.37 (and now falls to 65 on 4,330 sales), but **Example's** fourth album, *The Evolution Of Man*, fared better, entering at 13 (25,357 sales). However, that's a big downturn compared to third album *Playing In The Shadows*, which debuted at No.1 in September 2011 on sales of 56,224 copies.

Now That's What I Call Music! 83 was combined and compilation chart champ by a huge margin, opening its account with 295,739 sales. It is the highest weekly sale recorded by any album thus far in 2012.

Overall album sales were up 26.63% week-on-week to 2,793,288, their highest level of the year but 19.50% below same-week 2011 sales of 3,427,302.

deadline_extende
d_to_7/12/12



01_Applause_in_
foreground/jamm
y_git_muttering
s_in_background
.wav



INDUSTRY EVENTS DATES FOR YOUR DIARY



26/01 MIDEM 2013, Cannes, France

November

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

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

**FORTHCOMING
FEATURES**



December 7 Music & Video Games

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.

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

* All feature dates subject to change

PRODUCT KEY RELEASES



► HAIM Don't Save Me 03.12



► BLUR Parklife 03.12

DECEMBER 3

SINGLES

- ANGEL Time After Time (Island)
- BENGAL Open Your Eyes (Columbia)
- BEBE BLACK EP (Sony)
- CHASE & STATUS Big Man (Mercury)
- CHLOE EP (Kill The DJ)
- CIARA Sorry (RCA)
- KELLY CLARKSON Catch My Breath (RCA)
- ENVOY Seawell (Soma)
- NATHAN FAKE Paezn (Barter Community)
- FLIGHT FACILITIES FEAT. CHRISTINE HOBERG Clair De Lune (Glassnote)
- 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)

- IVOR GAME Happy New Year (MPL)
- LIANNE LA HAVAS Age (Nanner Brothers)
- LEONA LEWIS Lovebird (Syco)
- MAJOR LAZER Jah No Partial (Mad Decent)
- WILLY MASON I Got Gold (Polydor)
- MIKA Origin Of Love (Island)
- MEEK MILL Dreams And Nightmares (Nanner 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 (679/Antonic)
- THE PRODIGY The Added Fat EP (XL)
- THEFT Focus What (Maatich)

ALBUMS

- AMPLIFY DOT Short Back & Sides (Virgin Records)
- BEANS ON TOAST Fishing For A Thank You (Xtra Mile)
- BEE GEES Mythology (Rhino)
- BLUR Parklife (Parlophone)
- JENN BOSTIC Jealous (Jenn Bostic)
- THE BOY LEAST LIKELY TO Christmas Special (The Boy Least Likely To)
- CHRISTIAN GERHAHER Romantische Arien (Sony Classical)
- PLACIDO DOMINGO Songs (Sony Classical)
- JULIA HOLTER Ekstasis (Domino)
- INTERPOL Turn On The Bright Lights-10th Anniversary (Matador)
- KE\$HA Warrior (RCA)
- KID CUDI Indicud (Island)
- JON LORD Concerto For Group And Orchestre (EarMusic)

- WILLY MASON Carry On (Polydor)
- ONLY BOYS ALoud Only Boys Aloud (Relentless)
- PITBULL Global Warming (Mr 305/Polo Grounds)
- THE PRODIGY The Fat Of The Land - 15th Anniversary (XL)
- ANDRE RIEU December Lights (Moti)
- SHE & HIM A Very She & Him Christmas (Domino)
- MARK STEWART Exorcism Of Envy (Future Noise)
- SCOTT WALKER Bish Bosch (4AD)
- DIONNE WARWICK My Favourite Time Of Year (EarMusic)

DECEMBER 10

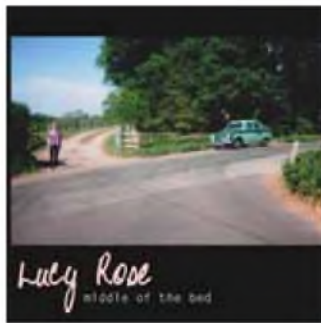
SINGLES

- ALT-J Matilda (Infectious)
- THE BOY LEAST LIKELY TO Be Gentle With Me (19 Entertainment)
- MELANIE C I Want Candy (Red Star)
- PAUL CARRACK This Christmas (Hang Up The Mistletoe) (Carrack UK)
- CIMORELLI Believe It EP (Island)
- SPEECH DEBELLE Live For The Message (Big Dada)
- THE FEATURES How It Starts (Bmg Rights)
- FOALS Inhaler (Tbc)
- GRIZZLY BEAR A Simple Answer (Warc)
- HAIM Don't Save Me (National Anthem)
- CARLY RAE JEPSEN This Kiss (Interscope)
- JOYWRITE 21st Century Love (Fabricious Brothers)
- EUGENE MCGUINNESS Sugarplum (Domino)
- KATIE MELUA Forgetting All My Troubles (Dramatico)

- MIGUEL Do You (RCA)
- MUSE Follow Me (Helium 3)
- NO DOUBT Looking Hot (Interscope)
- 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)
- TOY Make It Mine (Heavenly/PW)

ALBUMS

- JACK BEATS Somebody To Love (Deconstruction/Columbia)

▶ **OWL CITY** Shooting Star 10.12▶ **LUCY ROSE** Middle Of The Bed 17.12▶ **EVERYTHING EVERYTHING** Arc 14.01▶ **TEGAN AND SARA** Hearthrob 18.02▶ **C2C** Tetra 11.03

- **BLACK SABBATH** The Vinyl Collection: 1970-1978 (*rbj*)
- **CHICKENFOOT** LV (*Earmusic*)
- **THE GAME** Jesus Piece (*Getten*)
- **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*)
- **JAY SEAN** My Own Way (*TwoPointNine Ltd*)
- **TOM TOM CLUB** Downtown Rockers (*Earmusic*)
- **VEKTOR** Outer Isolation (*Earmusic*)
- **THE WURZELS** Top Of The Crops (*Cia Ltd*)

DECEMBER 17

- SINGLES
- **BENGA** To Hell And Back (*Columbia*)
 - **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 (*Poljda*)
 - **RICHARD HAWLEY** Down In The Woods (*Parlophone*)
 - **JUSTICE COLLECTIVE (HILLSBOROUGH TRIBUTE)** He Ain't Heavy, He's My Brother (*Niagara Soundings*)
 - **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*)
 - **PALOMA FAITH** Just Be (*RCA*)
 - **THE RED BULLETS** What Ya Gonna Do (*Belle*)
 - **DOT ROTTEN** Karmageddon (*Mercury*)
 - **PAUL WELLER** Dragonfly (*Island*)
 - **ROBBIE WILLIAMS** Different (*Island*)

ALBUMS

- **BIG BOI** Vicious Lies And Dangerous Rumours (*Def Jam*)
- **ELECTRIC GUEST** Mondo (*Because*)
- **LAZY HABITS** Lazy Habits (*Run 'N' Jump Records*)

DECEMBER 24

SINGLES

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

(*Blix Street*)

- **JLS** Gimme Life (*RCA*)
- **NOISETTES** I Want You Back (*Mono-Ra-Rama*)

DECEMBER 31

SINGLES

- **DEAP VALLY** Lies (*Island*)
- **DAVID GUETTA** Just One Last Time (Feat. Taped Rai) (*Parlophone*)
- **LUDACRIS FEAT. USHER & DAVID GUETTA** Rest Of My Life (*Def Jam*)
- **PET SHOP BOYS** Memory Of The Future (*Parlophone*)
- **RED HOT CHILI PEPPERS** Pink As Floyd (*Warner Brothers*)

JANUARY 7

SINGLES

- **ASAP ROCKY** F**cking Problems (*Sony*)
- **BAT FOR LASHES** A Wall (*Parlophone*)
- **EVERYTHING EVERYTHING** Kemosabe (*RCA*)
- **JOSH KUMRA** Waiting For You (*RCA*)
- **KENDRICK LAMAR** Backseat Freestyle (*Interscope/Aftermath*)
- **KRISTINA TRAIN** Lose You Tonight (*Mercury*)

ALBUMS

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

JANUARY 14

SINGLES

- **FRIDA SUNDEMO** Indigo (*Parlophone*)
- **TYLER JAMES** Worry About You (*Island*)
- **LIFE IN FILM** Cold Wire (*Sony*)
- **LITTLE GREEN CARS** Harper Lee (*Young & Lost*)
- **MIKKY ECHO** Pin Me Down (*Sony*)
- **THE NEIGHBOURHOOD** Let It Go (*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/Pmi*)
- **WILD BELLE** Keep You (*Sony*)

ALBUMS

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

JANUARY 28

SINGLES

- **THE COURTEENERS** Lose Control (*V2*)
- **DEVLIN FEAT. DIANE BIRCH** Rewind (*Island*)
- **DR MEAKER** Superhigh (*Fightcase Recordings*)
- **EXO** Starboy, Stargirl (*360Records Ltd*)
- **CALVIN HARRIS FEAT. TINIE TEMPAH** Drinking From The Bottle (*Columbia*)
- **SINEAD O'CONNOR** 4th And Vine (*One Little Indian*)
- **TOM ODELL** Hold Me (*RCA*)
- **THE RISK** Missiles (*Ada/Warner*)
- **SCRUFIZZER** Rap Rave (*Mos*)
- **THESE FURROWS** Weight In Gold (*Underdogs*)

ALBUMS

- **BIFFY CLYRO** Opposites (*Warner Brothers*)
- **ANDREA BOCELLI** Serenata (*Decca*)
- **DEEP PURPLE** Live In Paris 1975 (*Earmusic*)
- **MARIANNE FAITHFULL** Broken English - Deluxe (*Umc/Island*)
- **THE HISTORY OF APPLE PIE** Out Of View (*Marshall Telei*)
- **INDIANS** Somewhere Else (*4AD*)
- **PAT METHENY** The Orchestrion Project (*Nonesuch*)
- **FIONN REGAN** The Bunkhouse Vol. I: Anchor Black Tattoo (*Universal Ireland*)
- **THESE FURROWS** Treasures (*Underdogs*)

There be dragons: Paul Weller's Dragonfly is out on December 17 via Island Records

FEBRUARY 4

SINGLES

- **JUSTIN BIEBER** TBC (*Def Jam*)
- **JUSTIN BIEBER** All Around The World (*Def Jam*)
- **ANDY GRAMMER** Keep Your Head Up (*S-Curve*)
- **PURE LOVE** Beach Of Diamonds (*Mercury*)
- **SUB FOCUS** Endorphins (*Ram*)

ALBUMS

- **BUSH** Live! (*Earmusic*)
- **THE COURTEENERS** Anna (*V2*)
- **DEVLIN** A Moving Picture (*Island*)
- **EELS** Wonderful, Glorious Eels (*E-Works/Vagrant*)
- **JOSH GROBAN** All That Echoes (*Reprise/143*)
- **JIM JAMES** Regions Of Light And Sound Of God (*V2*)
- **KIMBERLEY WALSH** Centre Stage (*Decca*)
- **NIGHT BEDS** Country Sleep (*Deza Oceans*)
- **PURE LOVE** Anthems (*Mercury*)
- **RICHARD CLAYDERMAN** Romantique (*Decca*)
- **GAVIN ROSSDALE** Wanderlust (*Earmusic*)
- **VERONICA FALLS** Waiting For Something To Happen (*Bella Union*)

FEBRUARY 11

SINGLES

- **MIC RIGHTEOUS** Open Mic EP (*Vmp*)
- **EMILIA MITIKU** You're Not Right For Me (*Warner Brothers*)
- **RITA ORA** Radioactive (*Columbia/Roc Nation*)
- **TEGAN AND SARA** Closer (*Sire/Warner Brothers*)

ALBUMS

- **BLAKE** Start Over (*Music Infamy*)
- **BULLET FOR MY VALENTINE** Temper Temper (*20-20*)
- **DARWIN DEEZ** Songs For Imaginative People (*Lucky Numbers*)
- **FOALS** Holy Fire (*Warner Brothers*)
- **EMILIA MITIKU** I Belong To You (*Warner Brothers*)
- **KAREN RUIMY** Come With Me (*Kara's*)
- **TEGAN AND SARA** Hearthrob (*Sire/Warner Brothers*)
- **YO LA TENGO** Fade (*Mutadai*)

FEBRUARY 18

ALBUMS

- **ANGEL** The World (*Island*)
- **MATMOS** Marriage Of True Minds (*Thrill Jockey*)
- **HEIDI TALBOT** Angels Without Wings (*Navigators*)

FEBRUARY 25

SINGLES

- **BASTILLE** Pompeii (*Virgin*)
- **NEON TREES** Everybody Talks (*Mercury*)

ALBUMS

- **ANGEL** About Time (*Island*)
- **BENGA** Chapter 2 (*Columbia*)
- **PETULA CLARK** Lost In You (*Sony*)
- **JOE COCKER** Fire It Up (*Columbia/Seren One*)
- **GARY CLARK JR** Blak And Blu (*Warner Bros*)
- **KEATON HENSON** Birthdays (*RCA*)
- **JOHNNY MARR** The Messenger (*Warner*)
- **POST WAR YEARS** Galapagos (*RCA*)
- **WILD BELLE** Isles (*Sony*)

MARCH 4

SINGLES

- **JAKE BUGG** Simple As This (*Mercury*)

ALBUMS

- **BASTILLE** Bad Blood (*Virgin*)
- **DIDO** TBC (*RCA*)
- **STOOSHE** Stooshe (*Warner Brothers/Future Cut*)

MARCH 11

SINGLES

- **NINA NESBITT** Stay Out (*Island*)

ALBUMS

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

MARCH 18

ALBUMS

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

APRIL 29

ALBUMS

- **BRING ME THE HORIZON** AT (*RCA*)



PRODUCT RECOMMENDED

ALBUM OF THE WEEK



GREEN DAY ¡Tre! (Reprise/Warner)



January 14

Green Day will release the final instalment of their album series in January with ¡Tre! completing the trilogy.

The three albums are also available as an Ultimate Box Set which is currently available to pre-order.

¡Dos! was released on November 12 as well as single Stray Heart – a track blending Green Day's inimitable pop-punk style with elements of classic, upbeat rock 'n' roll.

Green Day ¡Uno! emerged to widespread critical acclaim and debuted at No.2.

The band also recently confirmed details of their first London stadium date since their Wembley Stadium show in the summer of 2010. They will headline the Emirates Stadium on June 1, 2013.

Green Day's landmark 2004 album American Idiot launched them into the stratosphere when it debuted at No.1 on the Billboard chart, spawned five hit singles, earned seven Grammy nominations and won two, including Best Rock Album.

Green Day stage musical American Idiot, which went on to Broadway, is currently touring the UK and Ireland and will arrive in London in December for sixteen performances at the HMV Hammersmith Apollo.

TRACK OF THE WEEK



ROBBIE WILLIAMS Different (Island)



December 17

Following his No.1 album Take The Crown, and chart-topping lead single Candy, Robbie Williams will release follow-up single Different.

The track was produced by Jackknife Lee, who says of it: "I think when Robbie gets a song right it's the vulnerability mixed with bravado that makes it so compelling."

Williams says of the song: "It's the great hope of the second single variety! A lot of effort went into this song, which is a very personal statement".

In a press conference on Monday it was announced that Williams is embarking on a headline Stadium tour.

INCOMING ALBUMS

VARIOUS ARTISTS *The Sound Of Kiss* (Sony)
Kiss FM, the UK's leading youth radio station, is currently celebrating its biggest published audience

figures since its inception. To mark this success Sony Music have teamed up with them to create *The Sound of Kiss*, the first Kiss compilation for five years.

The 3CD collection features a selection of massive Kiss playlist hits, which includes ten No.1 singles. It's the only album to feature Little Mix's DNA, Misha B's Do You Think Of Me (Liam Keegan Remix), Oily Murs' Troublemaker, Alicia Keys' Girl On Fire and Christina Aguilera's Your Body plus a multitude of further Kiss playlist hits.

Since the station was licensed in 1990, it has championed hip hop, R&B, urban and dance music and now boasts over 4.4 million listeners a week making it London's number one station amongst 15-24s & 15-34s.

DECEMBER 17

WILD BELLE *Isles* (Columbia)
The brother/sister duo of Elliot and Natalie Bergman first came to the world's attention in

early 2012 when they self-released the song *Keep You*, which was picked up by tastemakers on both sides of the Atlantic.

Having been one of the breakout acts of SxSW, the band soon began to pull in audiences across America and Europe with their soulful, jazzy, dub-infused sounds.

Hailing from Chicago, their debut album *Isles* will be released in February 2013, preceded by debut single *It's Too Late* (UK release on November 19) and *Keep You*, which is being lined up as the second single release from it.

Wild Belle played the 100 Club in London on November 15th and are currently on a US tour which runs through to early December.

FEBRUARY 25

BAD RELIGION *True North* (Epitaph Records)
Punk band Bad Religion return with their 'signature brand of sonically-charged humanist dissent'.

The album's first single is *F*ck You* - the band's singer and co-songwriter Greg Graffin explains: "If any band should have a song with that title it should be us. It just sounds like a perfect Bad Religion song."

Produced by the band and Joe Barresi, album *True North* is said to 'celebrate the stirring power of cogent punk in the face of pain and adversity. The result is one of the band's most emotionally accessible albums to date'.

The album's title song is written from the perspective of a kid who is running away. Graffin explains: "He says 'I'm out of here, I'm off to find true north.' It's about recognizing that you don't fit in and trying to find a truth and purpose."

JANUARY 21

STAFF PICK: ED MILLER, SENIOR DESIGNER

iLIKETRAINS *The Shallows* (iLike Records)
Having signed off from 2012 with the launch of the *Beacons* EP

recently, now seems as good a time as any to revisit the splendour of this, the Leeds band's third album proper, released earlier this year. While one might usually hesitate to use the term 'concept' for fear of being accused of favouring prog-rock noodling, iLIKETRAINS' are very much a concept band. Debut album *Elegies To Lessons Learnt* was based on

tragic historical figures, the sublime follow-up *He Who Saw The Deep* name-checked all things wet and salty and now *The Shallows*' polished post-rock-meets-electronica hooks get to work on the internet's increasing pervasion of society (based on Nicholas Carr's

Pulitzer-prize-nominated book of the same name). OK, all of which sounds a bit dull I suppose, when all you want to do is listen to some music goddammit. Fear not, for iLIKETRAINS' do concept in the same way British Sea Power approach it, with climax-building guitar washing over layers of industrial bass and, on this record, a greater reliance

on synths that is quintessentially English, quaint and epic all at the same time. EP title track, the Editors-like *Beacons*, is a dark, foreboding portent ("As the beacons burn and the lights go out / I will

know my work is done") and *Mnemosyne* and *The Shallows* set the tone for more brooding, angular explorations of the darker side of music - all of which adds up to a "terrible beauty" to coin a phrase.

OUT NOW



INCOMING REISSUES / CATALOGUE ALBUMS

BEE GEES - Mythology*(Rhino 8122797181)*

First released two years ago, to mark the golden anniversary of the Bee Gees.

Mythology is a sprawling four-CD set, comprising 81 recordings. It is packaged with a lavishly illustrated 60-page book, with reminiscences and observations from their peers, themselves and their families. Each of the three Gibb brothers who provided the group's core membership is represented by a CD, as is brother Andy. The songs selected by Barry – the only survivor of the siblings – include many of their best known and commercially successful recordings, among them Night Fever, Stayin' Alive, Jive Talking and You Win Again. Robin's choices are more esoteric, and dominated by his wonderful, melancholic, bleating voice, the better to purvey the pathos of songs like New York

Mining Disaster 1941, Holiday and his solo hit Saved By The Bell. Maurice rarely sang lead but his widow and children have done a fine job in unearthing selections – including two previously unreleased – which show that he was the most underrated of the three. Although his hits were written with or by his brothers, Andy, of course, recorded as a solo artist, and his run of major American hits are all present and correct. With a very reasonable selling price of around £12, Mythology is a steal.

**PHIL SPECTOR/VARIOUS:
A Christmas Gift For You From
Phil Spector** *(Sony 88765433102)*



While Phil Spector remains under lock and key, his Philles catalogue was freed from the vaults with a plethora of new releases – all in gloriously remastered mono – marking its Sony Music debut last

year, including 1963's **A Christmas Gift For You**. The jewel in Spector's substantial crown it remains the most complete, concise and evocative of seasonal albums ever released. With a playing time of barely 34 minutes, it contains only one original song – Christmas (Baby Please Come Home) by Darlene Love – but Spector's Wall Of Sound is perfect for such material, sprinkling new magic over old favourites like **Sleigh Ride** (The Ronettes) and **White Christmas** (Darlene Love). Even Spector's own rather limp 'thank you' speech over Silent Night sounds sincere and apt.

Perennially appealing, **A Christmas Gift For You** has been repackaged for 2012, with **The Hits** – a bonus disc featuring regular but equally timeless Spector masterpieces like The Crystals' **Da Doo Ron Ron**, The Righteous Brothers' **You've Lost That Lovin' Feeling**, and Ike and Tina Turner's **River Deep, Mountain High**.

NAKED EYES: Burning Bridges*(Cherry Red (RPOP 111))*

Alongside the likes of Chad & Jeremy and The Escape Club, Bath duo Naked Eyes were part of a small elite of British acts who never made the Top 30 in the UK but had substantial success in the US. With Pete Byrne on vocals and the late Rob Fisher – who did eventually make it here as half of Climie Fisher – on keyboards, Naked Eyes produced some engaging new waversh synthpop. **Burning Bridges** was their 1983 debut album, and is full of sweet vocals over swirling synth beds. All of the songs were penned by the duo except for **Always Something There To Remind Me**, a beautifully ironic reworking of the Dionne Warwick hit which gave them a No.8 hit stateside. It was followed up by the equally wonderful and almost equally big (No.11) hit **Promises, Promises**. Liner notes for

the set include quotes from Pete Byrne, who reveals that the female vocals on **Jellybean** is 12-inch mix of **Promises Promises**, one of several bonus cuts here, were those of his then unknown girlfriend Madonna.

**VARIOUS: Rolling With The
Punches - The Allen Toussaint
Songbook** *(Ace CDCHD 1354)*



That Ace's Songwriter series would eventually doff its cap at New Orleans legend Allen Toussaint was inevitable, and the result is every bit as delicious as anticipated with 24 of the maestro's songs collected here. Robert Palmer, Boz Scaggs, Bonnie Raitt and Maria Muldaur are among Toussaint admirers who do justice to his songs. Also here: The Pointer Sisters with their funky early take on **Yes We Can Can** and Glen Campbell extolling the virtues of **Southern Nights**.

UNSIGNED ARTIST? WANT TO REACH RECORD LABELS? TRY MUSIC WEEK PRESENTS...

**MusicWeek
Presents**

Advertise in Music Week Presents and reach key people in:
A&R Publishing Artist management Live music agents and promoters

Contact Victoria Dowling, 020 7226 7246, victoria.dowling@intentmedia.co.uk

MW MARKETPLACE

contact: VICTORIA DOWLING Tel: 020 7226 7246 victoria.dowling@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)



Music & Entertainment Insurance

Insuring the music industry!

- ✓ Bands, artistes & musicians
- ✓ Recording & post production studios
- ✓ Producers
- ✓ Sound engineers & technicians
- ✓ Festivals & events
- ✓ Location / mobile recording

For a quote or to discuss your requirements please contact Steven Howell
Tel: **0207 398 2234**
Email: steven.howell@towergate.co.uk

Towergate Coverex is a trading name of Towergate Underwriting Group Limited. Registered in England No. 4043759. Registered address: Towergate House, Eclipse Park, Sittingbourne Road, Maidstone, Kent ME14 3EN. Authorised and regulated by the Financial Services Authority.




design that rocks!

design for print & web
advertising | presentations
corporate id | e-marketing
copywriting | photography
exhibitions & events


020 8297 1200
hatchcreations.co.uk

H@TcH
music industry maestros



platformone
college of music

Platform One would like to thank our patrons
John Giddings - Solo & Isle of Wight Festival
Rob Da Bank - BBC Radio One, Sunday Best & Bestival
Andy Gray - Producer & Composer
Mark King - Level 42
and the following companies for their continued support:



Platform One is one of the brightest, futuristic looking schools I've ever seen and is a truly inspiring educational institution that is bringing out new musical talent at a rate of knots. I'm a huge fan!
Rob Da Bank - BBC Radio One, Sunday Best & Bestival

www.platformone.org T: 01983 537550




WANT TO SUCCEED IN THE MUSIC INDUSTRY?

Get ahead with an MA in Music Industry Management.

Contact the course leader Richard Salmon:
R.Salmon@londonmet.ac.uk
www.londonmet.ac.uk/mim

CD / DVD / VINYL


STANDARD & BESPOKE PACKAGING, GRAPHIC DESIGN & AUDIO MASTERING




DMS

www.discmanufacturingservices.com

☎ 01752 201275 ✉ info@discmanufacturingservices.com



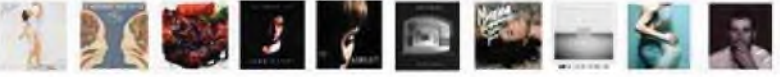
This Much Talent



Representing some of the world's finest producers, mixers and songwriters.

This Much Talent
www.thismuchtalent.co.uk
contact@thismuchtalent.co.uk
0208 208 5666

Producers. Artists. Songwriters.



MW MARKETPLACE

Sony DADC create > manage > distribute

It's music to your ears.

Packaged media solutions:
From disc replication, special packaging through to distribution services.

Digital supply chain solutions:
Innovative services by the market leader in digital music distribution.



www.sonydad.com/music

Kobalt
Music Services for the 21st Century

We are looking for an experienced lawyer to join our business affairs team in London. Your primary focus would be working with our label services division.

You will be:

- at least five years qualified
- have recent experience of all forms of contracts used in the recorded music industry including digital distribution agreements
- a highly skilled drafter and negotiator

This is an exciting opportunity to join an expanding company and offers great potential for career development.

Salary commensurate with experience.
Please send your CV to jobs@kobaltmusic.com

BPI licensed

Designed exclusively for
EMI RECORDS
and manufactured by
DLM DISPLAY
size 76 X 51cm

complimentary in-house design service

Tel: 020 8123 7271
sales@dldisplay.com
www.dldisplay.com
Established 1981

Mel Bay Music, Ltd.
Excellence in Music

Office 512, Fortis House • 160 London Road • Barking, Essex IG11 8BB
Telephone No: 020 8214 1222 Fax Number: 020 8214 1328
UK Freephone: 0800 432 0486
E-mail: salesuk@melbay.com

CDR / DVDR DUPLICATION
AUDIO WATERMARKING
ONLINE MASTERING
AUDIO EDITING
VIDEO SERVICES
VINYL CUTTING

MEDIADISC ARE ON THE MOVE!
AS OF WEDNESDAY 6TH JUNE
OUR NEW ADDRESS WILL BE:
THE LOMBOK BUILDING
THE OLD GAS WORKS
2 MICHAEL ROAD
LONDON
SW6 2AD

020 7385 2299
www.mediadisc.co.uk

Recording > Rehearsing > Mastering > Online Store > Tour Supplies > Studio Space > Post Production >

Tel: + 0044 (0)1992 55 88 00
Email: info@graphicnature.co.uk
Web: www.graphicnature.co.uk

Graphic Nature - "Hertfordshires premier recording and rehearsal facility"

- * One expansive recording studio with four live rooms, one control room, all with post production screens and 56 channels of simultaneous audio.
- * Three acoustically treated rehearsal spaces with air conditioning and Pro PA systems, mics and stands included.
- * Fully licensed bar on site with draft lager & cider on tap.
- * Unique customer loyalty scheme - Awarding free drinks & recording time.
- * Sky TV, pool table, games, entertainment and lounge.
- * Experienced staff on hand 7 days a week.
- * In house radio station broadcasting LIVE every Saturday.
- * Five private office/audio suites available to hire 24/7 - Short & long term.
- * All work from professional, intermediate and beginners undertaken.

API AWARD
NOMINEE 2011

CLIENTS

Graphic Nature - 18 Mimram Road, Hertford, Hertfordshire, SG14 1NN - UK.

MW MARKETPLACE

contact: VICTORIA DOWLING Tel: 020 7226 7246 victoria.dowling@intentmedia.co.uk
price per marketplace box £150.00 per week (min 3 months booking)



AGILE STUDIOS



PROFESSIONAL RECORDING/MIXING STUDIO + ARTIST DEVELOPMENT

AGILE STUDIOS ARTISTS/MIXES FEATURED ON:
BBC "THE CUT", RADIO 1 ROCK SHOW, IOW FESTIVAL & BESTIVAL

COMPETITIVE RATES & DISCOUNTS AVAILABLE

WWW.AGILESTUDIOS.CO.UK INFO@AGILESTUDIOS.CO.UK

Robertson Taylor

Providing insurance for the music, events and festivals sector since 1977

robertson-taylor.com International Insurance Brokers

Paul Twomey D +44 (0)20 7510 1285 M +44 (0)7753 569 655 paul.twomey@rtib.co.uk	Martin Goebbels D +44 (0)20 7384 9222 M +44 (0)7788 148 672 martin.goebbels@rtib.co.uk
---	---

Robertson Taylor 33 Harbour Exchange Square London E14 9GG

Lloyd's Brokers. In the UK authorised and regulated by the Financial Services Authority
An Entertainment Insurance Partners Worldwide company



ADVERTISE IN MARKETPLACE* AND GET A FREE MUSIC WEEK SUBSCRIPTION WORTH



£235!

Listing guarantees editorial focus (200-300 words) in Music Week Marketplace section

For more information please call
Victoria 0207 2267246
 or email **victoria.dowling@intentmedia.co.uk**

*Minimum three month booking



Been snapped with the Bay City Rollers on your iPhone? Got photographic proof of your promotions chief slaying the karaoke machine? Swimming the Bristol Channel for charity and want the industry to rally round? Tell us all about it. And we'll tell everyone else. Send your out-of-hours snaps and stories to runoffgroove@intentmedia.co.uk



▲ A TRUE DIAMOND

You get a good breed of legend strolling around the Sony UK offices. Celebrating the release of his new Very Best Of album, Neil Diamond recently popped in and flashed us his famous grin with his label team. [Left to right] Phil Savill, Faye Donaldson, Nicola Tuer, Nick Gatfield, Neil Diamond, Edgar Berger, Katie Diamond and Nick Stewart.



◀ ON THE ROB

Nothing says, 'We love you' like a leather football in a perspex case. And The O2 sure love Robbie at the moment - his sold-out three night run last week was universally hailed as a triumph. On the second night, the venue's general manager Rebecca Kane presented Mr. Williams with this special trophy.



▼ SUPER TED

PPL reshuffled its Board at its performer meet last week - with Ted Carroll retiring after eight years. The popular exec was toasted with a specially-commissioned PPL cake. Back Row - Peter Leatham, chief executive officer, Fran Nevrlka, chairman and Lauren Rozwadowski, Record Company Services, PPL. Front row - Ace Records and newly appointed PPL Board member, Roger Armstrong and Ted Carroll, Ace Records.

KEY SONGS IN THE LIFE OF EDWIN SCHRÖTER



Managing director, [PIAS] Label Group



First record you remember buying? Golden Brown by The Stranglers.

Which song was the first dance at your wedding?

I managed to get married without dancing but the track that would be most suitable would be Hotel Yorba by The White Stripes which is the most danceable track on our soundtrack of falling in love.

Favourite artist meeting of your life so far?

Different ones for different reasons but a lunch with Malcolm McLaren certainly would be high on the list.

Which track would you like played at your funeral?

I haven't thought of that yet. Thanks for the reminder... My first quick thought would be a Nick Cave or Joan As Police Woman track.

What's your karaoke speciality?

Getting away before it starts.

Recommend a track Music Week readers may not have heard...

There are two hopefully few people have heard, one is from a new signing we are trying to secure and the other a new Editors song I have heard which is amazing. But one that is readily available and anyone should hear is Desert Raven by Jonathan Wilson.

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

That is difficult and changes day by day but would likely be a Led Zeppelin, Pixies or David Bowie track. Today, having recently seen the Soulwax-made tribute Dave, probably Ashes To Ashes by David Bowie.



ARCHIVE

MUSIC WEEK November 30, 1991



The future of Chrysalis Records has been secured by the financial muscle of Thorn EMI after the major bought the rest of the record company for £16.9m. EMI Music president Jim Fifield says the deal will give Chrysalis the boost it needs in the UK and US... Island Records' Chris Blackwell (left) is planning legal action against the administrator of Bob



Marley's estate if MCA's \$15.2m bid for the Marley legacy goes uncontested. Administrator Louis Byles is threatening not to present Blackwell's \$8.2m bid... PPL on behalf of Sony Music is restricting radio play of the new Michael Jackson album to 15 minutes in any one-hour period to protect the album from copyright infringement... Volkswagen is to sponsor next year's European tour by Genesis. The car manufacturer is providing an undisclosed sum... Commenting on some graffiti art near the Cromwell Road site in London saying 'For god so loved the world that he gave his only Son,y', Jonathan Morrish says: "I always knew that the company had the answer to the question why, but I never knew it was on such a cosmic scale."

NEW RELEASES RECOMMENDED 30.11.91



MICHAEL JACKSON Dangerous
THE KLF/TAMMY WYNETTE Justified And Ancient
Michael Jackson's Dangerous is a record where Jacko discovers jack swing in a "big way" and a collection largely based on "grooves rather than melody". It has become the fastest No.1 album of all-time, hitting the chart spot three days after release. Sony estimate it sold more than 200,000 copies. Meanwhile, The KLF's "smash hit" is derived from the simple formula of "a 49-year-old country singer, meaningless lyrics and a dance beat," says Alan Jones.



SINGLES TOP 5 30.11.91

POS	ARTIST	SINGLE
1	MICHAEL JACKSON	Black or White
2	VIC REEVES & THE WONDER STUFF	Dizzy
3	ALTERN 8	Activ 8 (Come With Me)
4	BIZARRE INC	Playing With Knives
5	2 UNLIMITED	Get Ready For This



ALBUMS TOP 5 30.11.91

POS	ARTIST	ALBUM
1	MICHAEL JACKSON	Dangerous
2	U2	Achtung Baby
3	GENESIS	We Can't Dance
4	SIMPLY RED	Stars
5	ENYA	Shepherd Moons



CONTACTS

- EDITOR** **Tim Ingham**
Tim.Ingham@intentmedia.co.uk
- HEAD OF BUSINESS ANALYSIS** **Paul Williams**
Paul.Williams@intentmedia.co.uk
- DEPUTY EDITOR** **Tom Pakinkis**
Tom.Pakinkis@intentmedia.co.uk
- STAFF WRITER** **Tina Hart**
Tina.Hart@intentmedia.co.uk
- STAFF WRITER** **Rhian Jones**
Rhian.Jones@intentmedia.co.uk
- CHART CONSULTANT** **Alan Jones**
- SENIOR DESIGNER** **Ed Miller**
Ed.Miller@intentmedia.co.uk
- CHARTS & DATA** **Isabelle Nesmon**
Isabelle.Nesmon@intentmedia.co.uk
- PLAYLIST EDITOR** **Stuart Clarke**
Stuart@littlevictoriesltd.com
- SALES MANAGER** **Darrell Carter**
Darrell.Carter@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER**
Rob Baker rob.baker@intentmedia.co.uk
- SALES EXECUTIVE** **Victoria Dowling**
Victoria.Dowling@intentmedia.co.uk
- SENIOR ACCOUNT MANAGER** **Matthew Tyrrell**
Matthew.Tyrrell@intentmedia.co.uk
- SENIOR PRODUCTION EXECUTIVE** **Alistair Taylor**
Alistair.Taylor@intentmedia.co.uk
- CIRCULATION MANAGER** **Craig Swan**
Craig.Swan@intentmedia.co.uk
- SUBSCRIPTION SALES EXEC** **Karma Bertelsen**
Karma.Bertelsen@intentmedia.co.uk
- OFFICE MANAGER** **Lianne Davey**
Lianne.Davey@intentmedia.co.uk
- PUBLISHER** **Dave Roberts**
Dave.Roberts@intentmedia.co.uk
- MANAGING DIRECTOR** **Stuart Dinsey**
Stuart.Dinsey@intentmedia.co.uk



◀ **WISE QUACKS**

The music industry came together last Thursday for fun, food and a very worthy cause at Nordoff Robbins' Pop Quiz 2012. Wise Buddah/Box Music claimed the night's bragging rights, celebrating yet another win at the Regents Park Marriott Hotel (1). PRS for Music, led by chairman Guy Fletcher, showed unshakable concentration (2) to claim second place, while Songlink Saboteurs nabbed the bronze. Also in attendance and unfortunate victims of the Music Week lens, Union Square (3) came in ninth and PPL (4) finished an enviable fifth, bested just by the Nordoff Robbins lot themselves (5), who went away with extra kudos for a good time had by all. What's that? Where did Music Week feature in the final standings? Never you mind.



FABLED LABELS



RHYTHM KING

Key artists The Beatmasters, Bomb The Bass, S-Express

Dance label Rhythm King was founded by Martin Heath, Adele Nozedar, DJ Jay Strongman and James Horrocks. By 1988 Heath was in sole charge of the label and the three years after that was Rhythm King's most successful period. Notable artists included The Beatmasters, Betty Boo, Bomb The Bass, Merlin and S-Express.

Breakthrough came via the single Rok Da House by The Beatmasters featuring The Cookie Crew. Initially reaching No.78 when first released in July 1987, the single was re-released in January 1988 and reached No.5.

This was followed by Bomb The Bass' Beat Dis which debuted at No.5 the same month. The label's first No.1 single came from S-Express (pictured) in April/May 1988 with Theme from S'Express sampling Rose Royce's 1970s disco anthem Is It Love You're After.

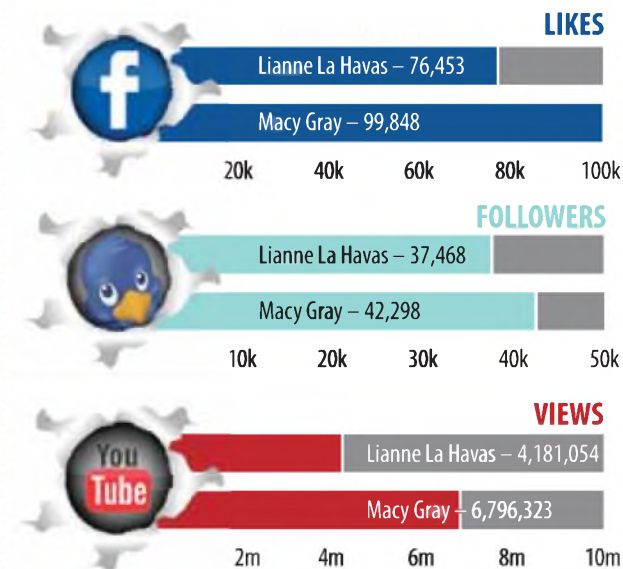
The label's commercial success enabled it to link a distribution deal with Sony subsidiary Epic. But as the Nineties progressed many of the established artists on the roster either departed and/or concentrated on producing for other artists. The musical focus shifted more towards indie and

alternative rock. Acts signed during this period included Echobelly, Sheep on Drugs, The Sultans Of Ping FC and X-CNN. When Rhythm King's distribution deal with Sony ended in 1996, a new deal with BMG's Arista Records was signed. Rhythm King was subsequently merged into the main Arista concern when Heath became head of that label.

Did you know? Rhythm King started out as an offshoot of Daniel Miller's Mute Records and continued to be associated with the label until 1991.



SOCIAL STANDING Official fan pages go head-to-head



LIANNE LA HAVAS VS MACY GRAY

intentmedia
Intent Media is a member of the Periodical Publishers' Association
ISSN - 0265 1548

© Intent Media 2012
All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means electronic or mechanical, including photocopying, recording or any information storage or retrieval system without the express prior written consent of the publisher. The contents of Music Week are subject to reproduction in information storage and retrieval systems. Registered at the Post Office as a newspaper.

Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA

Subscription hotline 020 7354 6000
Email craig.swan@intentmedia.co.uk

To manage your subscription online visit www.subscriptions.co.uk/musicweek and click on **Manage My Subscription**.

UK £235; Europe £275;
Rest of World Airmail (1) £350;
Rest of World Airmail (2) £390.
Refunds on cancelled subscriptions will only be provided at the Publisher's discretion, unless specifically guaranteed within the terms of subscription offer.

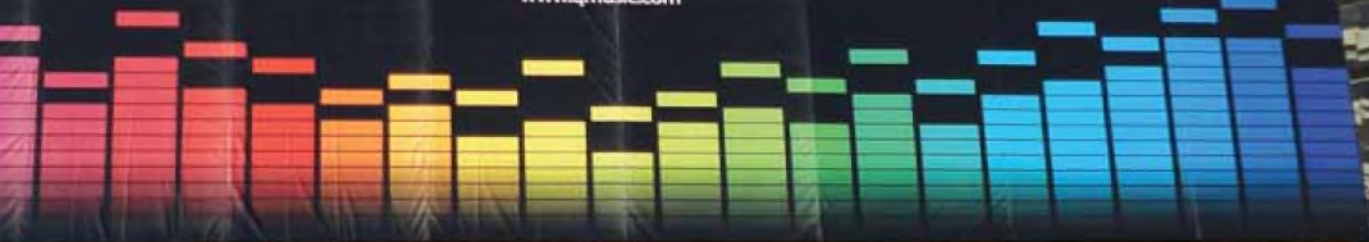
*"Every day I get in the queue/
To get on the bus that takes me to you"*



Music Unlimited

The music you want, when you want it.
Music Unlimited offers instant access to your favourites from our catalogue of over 6 million songs on a variety of Sony devices.

www.qmusic.com



MusicWeek

Music Week is publishing two special issues around Midem, providing the perfect platform for you to reach the entire industry at a key time

JANUARY 18th

The definitive MIDEM Preview. Profiles and contact details of the key exhibitors. Full page advertisement guarantees featured listing.

JANUARY 25th

Extra circulation at Midem

The best way to reach the international industry via the most respected brand in the business.



midem
connected by music

To ensure your inclusion please phone
020 7226 7246 Or email:
Darrell.Carter@intentmedia.co.uk



Making History

Entertainment
manufacturing
and distribution
since **1898**

CD, DVD & Blu-ray
Manufacturing

Special Packaging

Logistics

E-commerce

Call our UK office on + 44 (0) 189 2670 490
Or visit us at www.edc-gmbh.com

EDC 
Independent & proud