



## BIG INTERVIEW

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## INTERVIEW

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Imagem-signed Brit songwriter Steve Robson is at the top of two charts this week

FESTIVE PERIOD A LETDOWN IN 2012 FOR ARTIST ALBUMS MARKET – BUT NOT FOR COMPILATIONS

# Ho, ho... oh



Compilation boost: Now! 83 and Radio 1 Live Lounge Vol.6

## SALES

BY PAUL WILLIAMS

The gift of music at Christmas seems to be rapidly losing its appeal with festive album sales shrinking by nearly a sixth in just 12 months.

Around 2.7 million fewer albums were sold in the first nine weeks of Q4 compared to the same period last year – a 12.9% annual drop.

The top end of the artist albums market is taking the fiercest battering, with sales of the quarter's top 10 titles down 35.0% on a year ago, according to Official Charts Company data.

Led by One Direction's *Take Me Home*, the 10 biggest artist sellers since the beginning of October 2012 had collectively sold around 2.0 million units by last weekend, more than 1 million fewer copies than the equivalent top Q4 releases sold over the same timeframe in 2011.

That fall has contributed to a 17.1% overall drop in the artist albums market as key new albums from the likes of Rihanna and Robbie Williams have failed to halt a double-digit drop that has blighted the sector all year.

Up to the close of business last Saturday, just four artist albums had sold more than 200,000 copies in the quarter, by Syco's One Direction, Gentlemen Of The Road/Island's Mumford & Sons, Virgin's Emeli Sandé and Helium 3/Warner Bros's *Muse* respectively, compared to nine last year and 11 in 2010 when *Take That's Progress* album had already sold 903,826 copies by this stage.

However, despite artist albums sales struggling, the compilations

**'Artist album sales are floundering at a time of year when the industry has always been guaranteed a boost'**



market is powering ahead, having grown by 7.2% in Q4 up to the end of last week. Some 3.9 million various artist albums have been sold in the quarter so far, up from 3.6 million a year ago.

More than half a million of those sales have come in just two weeks from EMI TV/UMTV's *Now! 83*, which is Q4's overall top seller by some distance, outselling the One Direction album in second place by more than 200,000 units.

The latest *Now!* release is managing to better even the high numbers accumulated by the series' equivalent title – *Now! 80* – in 2011, but the rise in compilation sales is being felt across the market.

Its growing influence is illustrated by five of the 20 biggest album sellers this quarter being various

artists releases compared to just two in the corresponding period last year.

While the turnaround in the compilations market brings cause for optimism, artist album sales are floundering at a time of year when the industry has always been guaranteed a boost with shoppers buying albums as presents. That clearly still happens, but each Christmas far less than the year before. In Q4's opening nine weeks, around 13.5 million CDs were sold, more than 3 million fewer than last year and down 6 million compared to 2010.

This drop-off raises fundamental questions about how much the industry can rely on a lift during the gifting season in future years as the physical market continues to slip and digital takes a greater share of album sales.

» See Business Analysis on pages 14-15

## Parlophone value estimated at £300m+

If Universal sells Parlophone Label Group (PLG) in one chunk, it's likely to cost any prospective buyer around \$450m–\$500m (£300m+).

That's according to sources close to the bidding process for the assets group, which UMG is selling following the approval of its £1.2bn acquisition of EMI Music in September.

PLG is the temporary home

for assets that Universal must divest, including Chrysalis, Mute Records, Sanctuary, EMI's share in the *Now!* compilation and Parlophone itself – minus the Beatles catalogue.

*Music Week* understands that PLG is likely to be sold as one unit – minus Co-Operative music, another divested asset, which looks destined for PIAS.

However, the auction process for PLG is yet to begin, and could still see the assets split up into separate bundles.

Potential bidders for PLG, which include Warner, Sony, BMG and Simon Fuller, are understood to be currently perusing details of the assets.

A deal for PLG's purchase is on course to be completed by late March 2013.

## Brit Critics' Choice nominees

This Brit Awards 2013 Critics' Choice nominees have been confirmed as **AlunaGeorge** (Island), **Laura Mvula** (RCA) and **Tom Odell** (Columbia).

Invited industry participants will be able to vote on which of the three should win the prize via the official Brits site from this Friday (December 7).

The winner of the Critics' Choice gong will be announced

on Thursday, December 20. The winner of the last Critics' Choice Award was Emeli Sande, who collected the gong at the Brit Awards 2012 in February. She has gone on to score the UK's biggest-selling album of the year.

The Brit Awards 2013 will take place at London's O2 Arena on Wednesday, February 20.

## NEWS

## EDITORIAL



## MAMA, we're all blasé now

ONE MAN IN THE NEWS THIS WEEK sounded even prouder than Prince William: MAMA Group CEO Dean James.

The live music exec, who featured in a must-read *Music Week* Big Interview late last year, has led a clean-cut management buyout from the ownership of HMV for a cool £7.3m in cash. The deal not only includes prime MAMA assets such as London's Barfly, Jazz Café and HMV Forum, plus Manchester's HMV Ritz and *The Fly* magazine, but a 50% stake in Mean Fiddler.

The purchase seems something of a snip, considering that HMV bought MAMA for £40m more than that pricetag just three years ago. James' respectful talk of "untangling" the company from HMV's ownership – as he praised the retailer's "grace and patience" – suggests that his ambitions for MAMA may have long been truncated by the woes of his overlords.

Yet it wasn't MAMA's outlay of cash that was most gladdening aspect of the deal for the industry at large: it was where this chunk of change came from, and the hungry optimism it fuelled.

### "I have a suspicion than Lloyds has elected to invest in MAMA's team more than live music itself"

At the UK Festival Conference in London on Monday, Kilimanjaro's Stuart Galbraith joked that there was no need for the 'Emergency Board Meeting'-themed panel on which he appeared. Yet on the same day, YouGov told us that already bleak-looking festival attendance figures were set to slide by another 19% in 2013, despite Glastonbury's return to the fray.

So who should we believe?

Forgive me for questioning such a watertight data source as an online Government poll, but I'll opt to trust the money-multiplying types at Lloyds Capital Development, who stumped up the millions for James to make his audacious MBO bid.

"Live music is a growing and increasingly important sector of the UK economy," said LDC investment director Alistair Pendleton when announcing the deal.

MAMA is certainly buying into that confidence: as a direct result of being freed from the gloom of HMV's financials and being fed LDC's profit-seeking moolah, James has now laid out plans to expand the group's festival and venue business into new territories and breath new life into existing assets.

Perhaps James realises something that music industry types, cowered by a decade of pain, sometimes forget: positive thinking, large-scale ambitions and a refusal to be too brow-beaten by opaque data-spawning naysayers often attracts the right kind of attention. Just ask Apple.

I have a sneaking suspicion that it isn't the 'growing live music business' so dismissed by YouGov that LDC are most excited to go into business with – but the particularly brave, bold vision of Dean James and his allies.

"In supporting the MBO of MAMA Group we believe we are backing the best management team and the most recognised, successful brand in the business," added Pendleton.

You often hear the music industry is a 'people business'. Those who make profits from carefully speculating their wealth bet on people, too – and they seem to like them loud and proud.

Tim Ingham, Editor

## DAVID JOSEPH HOPEFUL OF DOUBLE-PLATINUM SALES

## Mis has the air of a hit

## LABELS

■ BY TIM INGHAM

Universal has high hopes for its soundtrack of what looks destined to become 2013's biggest movie musical, *Les Misérables*.

The film, which stars Russell Crowe and Anne Hathaway, is due for a theatrical release on January 11. Polydor will release the OST in the UK on January 14, containing songs which were all sung live on set by the cast. *Les Misérables* is directed by Oscar-winning Brit Tom Hooper, who previously helmed *The King's Speech*.

Universal Music chairman & CEO David Joseph told *Music Week* that the movie was "beautifully pieced together", and that he expected "a big conversion" from cinema-goers to OST buyers. He revealed that the record company would release an initial OST containing 20 tracks and consider a further LP release featuring all of the music from the film.

"I've never seen anything like it before – you're effectively running a two-and-a-half-hour film on 2% of dialogue, with everything else sung," he said. "This team of people have created a bit of a masterpiece. It's the kind of soundtrack that comes along every ten years or so. I think it could be on the same level if not bigger than *Moulin Rouge*."



The hugely successful *Mamma Mia* OST, released in July 2008, has sold 1.4m in the UK. *Moulin Rouge*, released in September 2001, has clocked up OST sales of more than 512,000.

Joseph added: "If the *Les Mis* film does what it deserves, the soundtrack should [sell] at least a million-plus [worldwide]. Is it going to be two times or three times that? If there's justice, it will be one of those films. It will sell in every country in the world... I hope it will be a double-platinum album in the UK."

Universal has signed a worldwide label deal on the *Les Mis* OST, with Universal Republic handling its release in the US.

The movie is a joint production by Working Title with Cameron Mackintosh Ltd, the producer of and rights-holder to the *Les Misérables* stage musical. More than 60m people in 42 countries have seen the show live in its 28-year history.

Soundtracks to Cameron Mackintosh productions have traditionally been released via John Craig's First Night Records.

The relationship with Universal began to blossom when Polydor released the soundtrack to the 25th anniversary performance of Andrew Lloyd Webber's *Phantom Of The Opera* last year, which was co-produced by CM.

"I knew Lucian Grainge when he was on the board of the Roundhouse," Cameron Mackintosh MD Nick Allott explained to *Music Week*.

"He recommended David, and he was one of the first people I rang. We met various people in Polydor through the Classic Brits, and felt comfortable with the relationship. We did the right kind of deal. It's fairly hefty. We trust Universal has the strength to do justice to *Les Misérables*, one of the great copyrights of all time. This is a show that continues to sell out around the world.

Allott added: "The great thing about a cast album rather than a rock and roll album is that its shelf life is much, much longer.

"[In pop] you usually have that initial flurry with everyone throwing their weight behind it for six months then it fades away. But a cast album has a constituency of at least 15,000 people coming new to it every week at a theatre [or cinema] somewhere around the world."

Victor Hugo's *Les Misérables* tells the story of Jean Valjean, hunted for decades by the ruthless policeman Javert after he breaks parole.

## BMG teams up with Sam Eldridge

BMG Chrysalis UK has formed joint venture publishing deals with two companies run by Plan B manager Sam Eldridge.

Eldridge won Manager Of The Year at the Artist & Manager Awards last week.

The first BMG deal is linked to Merok Records, the label Eldridge runs with Milo Cordell. Its first writer signing is Daughn Gibson, a US singer-songwriter whose self-released debut album *All Hell* received a positive review from Pitchfork. He is currently recording a new album

for SubPop.

The second JV is an off-shoot of the Urok management company Eldridge runs with his father, legendary music executive Roy Eldridge, which represents artists including Plan B, Tribes, Mystery Jets and hotly tipped Columbia artist Tom Odell. It has signed a publishing deal with Gemini, a DJ/producer who has done remixes for Lana Del Rey and Emeli Sande and is now signed to Island Records.

Alexi Cory-Smith, senior vice-president of BMG

Chrysalis UK, said: "These signings demonstrate the range and potential of these joint ventures. Sam Eldridge is a hugely talented music executive who richly deserves the title of 'Manager of the Year' and we are delighted to be working with him."

Eldridge said: "BMG is the most dynamic and exciting publisher around today, combining the creativity of its indie heritage with a drive, focus and ambition to compete at the highest level."

RECORD-BREAKING ALBUM EIGHTH BIGGEST 21ST CENTURY RELEASE IN UNITED STATES

# Adele's 21 continues to make history

## SALES

■ BY PAUL WILLIAMS

Adele faces now only a rival in Norah Jones for the world's biggest-selling studio album this century after 21 sold its 25 millionth copy.

Although worldwide sales figures are notoriously difficult to pinpoint exactly, especially with older albums, it appears the 25 million retail landmark surpassed by the XI. album at the end of last month means only Jones' 2002 debut *Come Away With Me* can challenge it for global supremacy since the millennium.

Before its Universal takeover, EMI reported in February this year that *Come Away With Me* had also shifted 25 million copies globally, although in some places its total sales are recorded at 26 million. However, what is clear is that 21 has sold at a quicker rate than Jones' album did at its height and it is only a matter of time before its sales superiority can be put beyond doubt.

More than a year after its release in May 2003, *Come Away With Me* was revealed by EMI to have sold 13 million copies worldwide. By comparison, at the end of 2011, around 11 months after its UK



Chasing records: Adele approaches Norah Jones's sales total – while 21 is also one of the fastest albums of the last 20 years to get to 10 million sales, behind 'N Sync and Backstreet Boys (above)

release and 10 months after coming out in North America, 21 had reached more than 15 million sales, according to IFPI figures.

Likewise, in the US Jones' debut took around three years after release to be recognised for 10 million sales, while Adele's album surpassed the same landmark a week ago in its 92nd week of release. According to Nielsen SoundScan, it was the quickest dash to 10 million copies since 'N Sync's *No Strings Attached* managed it after 43 weeks in January 2001, while in the SoundScan era starting in 1991 only one other album has got there faster – Backstreet Boys' *Millennium* after 39 weeks in February 2000.

The global sales of 21 would be impressive at any time but are

made more remarkable in that they have happened at a time when an album reaching 10 million global sales is extremely rare, let alone one selling 20 or 25 million copies. In the States, the last album released before 21 to get to 10 million sales was Usher's *Confessions*, which came out in 2004 but did not reach the benchmark until July this year.

In all, only eight albums released this century have sold more than 10 million copies in the US and just two of them are by UK acts: 21 by Adele and The Beatles retrospective 1, the post-millennium top seller overall with 12.1 million units shifted Stateside and more than 30 million globally.

Given the difficulty of precisely calculating global album numbers – sales, for example, offered for the overall top seller *Thriller* by Michael Jackson vary as widely as 65 million and 110 million – it is impossible to say where 21 ranks exactly on an all-time chart. However, it is safe to say it now keeps the company of such albums as AC/DC's *Back In Black* and The Bodyguard soundtrack, while only around a dozen releases by other UK acts have outsold it, among them Pink Floyd's *The Dark Side Of The Moon*.

## TOP-SELLING 21st CENTURY ALBUMS IN US

ARTIST/TITLE / LABEL	YEAR	ALBUM SALES
THE BEATLES 1 Apple/Capitol	2000	12.1m
N SYNC No Strings Attached Jive	2000	11.1m
NORAH JONES Come Away With Me Blue Note	2002	10.9m
EMINEM The Marshall Mathers LP Aftermath/Interscope	2000	10.6m
EMINEM The Eminem Show Aftermath/Interscope	2002	10.1m
USHER Confessions LaFace	2004	10.0m
LINKIN PARK Hybrid Theory Warner Bros	2000	10.0m
ADELE 21 XL	2011	10.0m

The table shows albums released this century which have sold more than 10 million copies in the US Source: Nielsen Soundscan

## Universal's Globe staffs up

Universal Music UK's new-look sync, brand partnership and TV production team has confirmed some key appointments.

Maria Murtagh has joined Globe as creative director after two years as a product manager at Island Records where she worked with artists including Amy Winehouse, Nicki Minaj, Bombay Bicycle Club and Psy. Murtagh moved into music marketing after being a director of Ian Monk Associates and stints at Borkowski and Jackie Cooper PR.

Joining forces with Murtagh will be Tom Stingemore who is also being promoted to a creative director at Globe after six years

in the sync team as creative services manager.

Marc Robinson (pictured), MD of Globe, Creative and Commercial, said: "Having someone with Maria's mixture of brand, PR and frontline label experience working across the whole department is going to be invaluable to the team.

"Since joining Universal Music at the start of 2007, with a background as a promoter and DJ, Tom has been a huge asset to the team, dividing his time across many areas of the business, assisting in securing high-profile syncs and building relationships with ad agencies, music supervisors and production companies."



Elsewhere in the sync team, head of creative licensing Paul Veitch steps up to become director of creative licensing. And Jackie Joseph joins Globe from Decca as director of Legal & Business Affairs.

Added Robinson: "Our plan is to integrate even more with

[Universal's] labels. I'm excited to see what magic Globe's new creative directors can weave.

"Following last month's arrival of Jennifer Hills as senior director of Commercial Partnerships and promotion of Sarah Desmond to a parallel role, these are the final pieces of the

**"Our plan is to integrate even more with [Universal's] labels. I'm excited to see what magic Globe's new creative directors can weave"**

MARC ROBINSON (left), GLOBE



Maria Murtagh



Tom Stingemore

jigsaw – I now feel we are fully equipped to deliver our vision of a creative one-stop shop for brands, agencies and media companies alike."

## NEWS

## NEWS IN BRIEF

■ **MOS:** Ministry Of Sound's pre-tax profits doubled last year, reaching almost £40m turnover for its core business. New accounts for the company showed turnover of £38.2m for the 12 months ending December 2011 – with £25m of that coming from recorded music. The Ministry Of Sound Licensing arm saw a pre-tax profit of £3.45m while digital music revenues increased by 28% last year, improving overall gross margins on recorded music from 26.3 – 30.4%. Ministry Of Sound's nightclubs also saw a 4.6% rise in attendance last year although operating costs rose by 2%.

■ **PRS:** The group has launched a revised Code of Conduct for its 95,000 music creator members and over 350,000 existing customers.

■ **FESTIVAL AWARDS:** Bestival was crowned the Best Major Festival at the 9th annual UK Festival Awards earlier this week in London. Festival No. 6 took home the title of Best New Festival. See who won what in full on MusicWeek.com

■ **6 MUSIC:** Mary Anne Hobbs is to join BBC Radio 6Music as the presenter of the all-new Weekend Breakfast Show

■ **PERFECT SONGS:** In our Q3 publishing market shares Sam and The Womp's Bom Bom was wrongly attributed to Kobalt and should have been 100% Perfect Songs. As a result of this, Kobalt remains the period's third biggest singles publisher overall but with market share of 13.9%, while Perfect Songs finishes in sixth place with a 2.4% share. In the indie singles rankings Kobalt now leads with 35.8% followed by BMG Chrysalis (12.4%) and Perfect Songs (6.2%).

■ **WEGOTTICKETS:** This year's Oxjam broke the record for the largest amount of customer donations to a charity project (£6,200 raised all in including 50% of booking fee). This year's Christmas appeal is for Nordoff Robbins – WGT customers can donate throughout December, and 100% of booking fees on Xmas day are donated to the charity.

■ **O2 ARENA:** The venue has been awarded Gold status on Attitude is Everything's Access Charter for deaf and disabled fans. The O2's Changing Places toilet is due to be installed this month including a changing bed and hoist for people at the high end of access requirements.

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LABEL PLANS 18-MONTH CAMPAIGN FOR LONG-TERM SALES OF NEW LP

# Atlantic patient in Mars quest

## LABELS

Atlantic Records is in no hurry with its marketing campaign for Bruno Mars' highly-anticipated second album, with an 18-month stretch of activity planned for Unorthodox Jukebox.

The LP, which is released in the UK on Monday (December 10) is the follow-up to Mars' debut *Doo-Wops and Hooligans*, which has gone 39 times platinum around the world.

*Doo-Wops* has sold in excess of five million copies since being released in October 2010, with *Rolling Stone* calling it "the year's finest pop debut" – and Atlantic has every confidence that Mars' follow-up can also enjoy long-tail success.

"There are only a handful of artists who have recently enjoyed the scale of success of Bruno," said Mark Mitchell, general manager of Atlantic Records UK. "*Doo-Wops and Hooligans* built over an 18-month period and similarly we have a long term plan for *Unorthodox Jukebox*, starting with a burst of high profile activity in the run up to Christmas."

Atlantic's strategy with *Doo-Wops* won't be copied in its entirety for *Orthodox Jukebox*, however: the new album arrives less than a month after recent lead single *Locked Out Of Heaven*, which hit No.2 on the



Mars Attacks: Atlantic began promoting *Unorthodox Jukebox* straight away in the UK, with Bruno Mars now firmly established

Official Chart and has sold more than 180,000 copies to date.

"In the UK we released *Doo-Wops and Hooligans* two months after the US date because we wanted time to establish Bruno," explained Mitchell. "Releasing the singles first helped people to see this was an album packed full of hit tracks and it worked incredibly well. "This time around he is a proven act, so we are immediately into promo for *Unorthodox Jukebox* and that's reflected in a very active TV and radio schedule here in the UK."

He added: "Bruno is a truly global artist, the fact that he's only on album two and already 39 times platinum internationally is testament not

only to his talent but also the work we have put into developing and promoting his music. We are very excited about his success, however our focus is on building him a long-term career and we are working towards that by making the most of the current album."

Mars this week unveiled another new track from *Unorthodox Jukebox* on his YouTube page called *When I Was Your Man*, following a performance on *X Factor* on Sunday night (December 2), which has helped keep *Locked Out Of Heaven* in the Top 5 on the Official midweek Sales Flashes. He also appeared on *Capital FM* on Tuesday morning. Mars will play the O2

Arena in London this Friday evening (December 8).

"From day one we showcased the full range of Bruno's artistry," commented Mitchell. "From booking his first live performances to introducing him to media, our aim was to establish his credentials as a gifted songwriter and talented performer. The amazing success we enjoyed on TV and radio was thanks to taking people on a journey with Bruno via his music and letting the songs speak for themselves."

He added: "Bruno has an incredible and rare mix of talents; timeless songwriting, electrifying performance and a signature voice. He understands his audience and creates compelling music that appeals to a wide demographic, as such he has attracted a large and engaged fanbase."

Mars has racked up a clutch of prestigious awards on the back of his first album and hit-writing for other artists – such as *Forget You* for Cee Lo Green. His award wins include a Best Male Pop Vocal Performance Grammy for *Just The Way You Are*, an American Music Award for Pop or Rock Music/Favorite Male Artist, two MTV European Music Awards and multiple 2011 Billboard Awards including Top Male Hot 100 Artist of the Year. He also won Song of the Year for *Just The Way You Are* at the ASCAP Pop Awards.

## Absolute back on board for Music Week Awards 2013

Absolute Marketing & Distribution has signed up to sponsor the official Drinks Reception at the Music Week Awards 2013.

The label services group, which also backed the reception last year, will help ensure all guests are suitably refreshed before the big night kicks off on Thursday, April 11.

"We are really pleased to be a sponsor for the Music Week Awards 2013," said Absolute director Simon Wills. "They have been a big success in the last couple of years and we are

# MusicWeek Awards 2013

very happy to be associated with them again."

This year's ceremony will feature 23 awards, recognising the finest commercial and creative successes in the UK music industry across fields including marketing, sales, distribution and retail. New categories include Live Promoter

and Music Media Brand – giving the specialist consumer press the chance to duke it out in front of the industry.

Lobbying for the Music Week Awards 2013 is free – and simple. Just email the name of a party deserving of a nomination to: [mwawards@intentmedia.co.uk](mailto:mwawards@intentmedia.co.uk).

Include: the category, who you are nominating and up to one side of A4 in terms of explanation. Organisers will come back to you if further exposition is required.

The final closing date for nominations is Monday, February 18, 2013.

For tickets and table information contact: [Sarah.Harris@intentmedia.co.uk](mailto:Sarah.Harris@intentmedia.co.uk).

For key sponsorship opportunities contact: [Darrell.Carter@intentmedia.co.uk](mailto:Darrell.Carter@intentmedia.co.uk) or call 0207 226 7246.



**!K7 is an independent label and services group operating since 1985.**



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Maya Jane Coles DJ-Kicks



Digitalism DJ-Kicks



Erol Alkan – Another Bugged Out Mix / Another Bugged In Selection



When Saints Go Machine – Konkylie



**!K7 Management**

!K7 are Management to Andrew Butler & Hercules & Love Affair, Brandt Brauer Frick and the Brandt Brauer Frick Ensemble.



Andrew Butler & Hercules & Love Affair Soundsystem



Brandt Brauer Frick



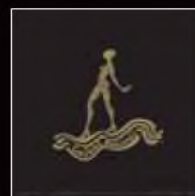
Brandt Brauer Frick Ensemble



**Strut Records**

Strut Records are part of the !K7 Label Group, producing high quality compilations and new artist recordings covering the spectrum of world, funk and archive dance music.

Current releases include:



Cajual Records



Ebo Taylor



Fac Dance



Fangnawa



Metal Dance



Soul Jazz Orchestra



**!K7 Distribution & Label Services**

A global distribution & services solution for forward thinking independent labels & artists.

Current releases include:



Matthew Dear Beams



Slow Club – Paradise (for US only)



VA – Best Of Perception & Today Records



Acid Pauli – Get Lost V



Jazzanova – Funkhaus Studio Session



Robert Soko – Balkan Beats Soundlab

For more information, please contact [distribution@k7.com](mailto:distribution@k7.com)

# MusicWeek The Playlist

10 tracks you need to hear...



**SOLANGE**  
Losing You (Terrible Records)  
(single, out now)  
Contact: Aoife Kitt, Anorak  
aoife@anoraklondon.com



**PALMA VIOLETS**  
Tom The Drum (Rough Trade)  
(from album, February 25)  
Contact: Jamie Woolgar, Rough Trade  
jamiewoolgar@roughtraderecords.com



**CLEAN BANDIT**  
A&E (Black Butter)  
(single)  
Contact: Iain Watt, Machine  
iain@machinemanagement.com



**MB**  
Pilgrim (Unsigned)  
(single)  
Contact: Bjorn Nielsen, No Wav  
nowav.productions@gmail.com



**JAKE BUGG**  
Lightning Bolt (Mercury)  
(single, out now)  
Contact: Ash Collins, Mercury  
Ash.Collins@umusic.com



**RITA ORA**  
Radioactive (Columbia)  
(single, February 10)  
Contact: Michael Cleary, Columbia  
michael.cleary@sonymusic.com



**TOM ODELL**  
Another Love (ITNO/Columbia)  
(from ep, December 10)  
Contact: Frazer Lawton, Murray  
Chalmers PR  
frazer@murraychalmers.com



**AMPLIFY DOT**  
Get Down (Virgin)  
(from mix tape, out now)  
Contact: Paul Guimaraes, Virgin  
paul.guimaraes@virginmusic.com



**CONOR MAYNARD**  
Animal ft. Wiley (EMI)  
(single, January 21)  
Contact: William Luff, EMI  
William.Luff@emimusic.com



**CALVIN HARRIS**  
Drinking From The Bottle  
(Columbia)  
(single, January 28)  
Contact: Nienke Klop, Columbia  
Nienke.klop@sonymusic.com

# DATA DIGEST

## BREAKOUT



**RASCALS**  
The east London MC outfit first found success when they were just 12 and 13 with debut smash New Era. They have since released two mixtapes, signed to EMI and enlisted the team's fourth member, singer/MC 20 year-old Kay Willz. Their first single will be released in early 2013. Catch them at the next breakout event on Tuesday, December 11 at Proud in Camden. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:

- GABRIELLE APLIN**  
The Power Of Love
- TAYLOR SWIFT**  
I Knew You Were Trouble
- CHRISTINA PERRI**  
A Thousand Years
- CLEAN BANDIT**  
A&E
- WILL.I.AM**  
Scream & Shout

## GIG OF THE WEEK



**Who:** Ellie Goulding  
**Where:** O2 Academy Brixton  
**When:** December 12  
**Why:** The English singer/songwriter brings her latest album *Halycon* to London for her second headline tour.

## SALES STATISTICS



**CHART WEEK 48** Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	3,402,319	2,578,980	873,209	3,452,189
<b>PREVIOUS WEEK</b>	3,537,312	1,988,450	804,839	2,793,289
<b>% CHANGE</b>	-3.8%	+29.7%	+8.5%	+23.6%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
<b>SALES</b>	160,908,566	63,495,437	16,335,321	79,830,758
<b>PREVIOUS YEAR</b>	149,196,209	75,516,467	15,519,250	91,035,717
<b>% CHANGE</b>	+7.9%	-15.9%	+5.3%	-12.3%

## APPOINTMENT TO VIEW



### UK HOT 40 OF 2012: TOP 20

Friday, December 7 - 4 Music, 8pm - 10pm  
Dave Wartnaby counts down the 20 hottest tunes and chart topping artists of 2012.

### THE MCFLY SHOW

Saturday, December 8 - ITV1, 7pm - 8pm  
To celebrate the release of their greatest hits album *Memory Lane*, the pop group perform some of their best-loved songs, joined by an array of celebrity guests.

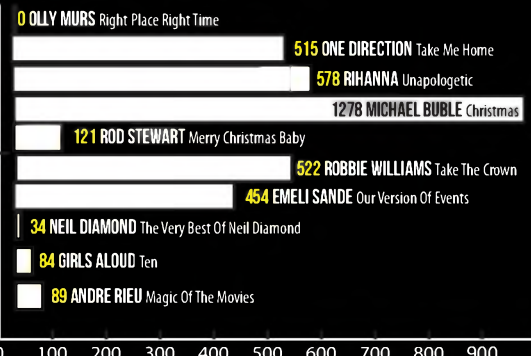
### LED ZEPPELIN LIVE IN LONDON 2007: CELEBRATION DAY

Saturday, December 8 - BBC2, 10.45pm - 11.45pm  
The band's one-off reunion performance at London's O2 as part of a benefit concert to commemorate the life of Atlantic Records co-founder Ahmet Ertegun. Robert Plant, Jimmy Page and John Paul Jones were joined by former member John Bonham's son Jason on drums as the group played a selection of songs from their back catalogue.

## PIRATES' BAY



## NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON DECEMBER 02



## CRITICAL MASS



**metacritic**  
Keeping score of entertainment.

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

www.metacritic.com



**80**

**THE BRYAN FERRY ORCHESTRA**  
The Jazz Age



**77**

**SOLANGE**  
True [EP]



**69**

**ALICIA KEYS**  
Girl On Fire

For daily news visit [musicweek.com](http://musicweek.com)

## MARKET SHARES BY CORPORATE GROUP



CHART WEEK 48

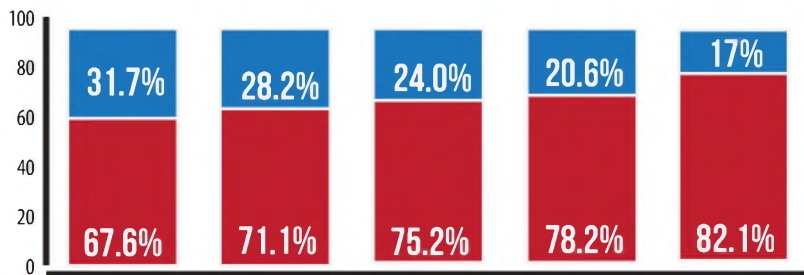


**ARTIST SINGLES**  
 Universal 36.8%  
 Sony 36.2%  
 Warner 16.5%  
 EMI 5.2%  
 Others 5.3%



**ARTIST ALBUMS**  
 Sony 42.7%  
 Universal 38.1%  
 Warner 12.9%  
 EMI 1.1%  
 Others 5.2%

## DIGITAL vs PHYSICAL



**WKS 44-48**  
 The UK market share for all albums in the past five weeks  
 CD  
 DIGITAL

## TOP 5 STORIES ON MUSICWEEK.COM

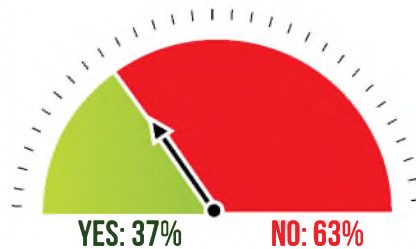
Musicweek.com's most-read stories for period ending Dec. 3

- 01** Kylie's tribute to Terry Blamey in full - A&M Awards 2012  
*Wednesday, November 28*
- 02** Stone Roses to headline Isle of Wight Festival 2013  
*Monday, November 26*
- 03** Adele's 21 sells 25m worldwide  
*Thursday, November 29*
- 04** Probyn to receive Lifetime Achievement at UK Festival Awards  
*Friday, November 30*
- 05** Karen Poole signs worldwide deal with BMG Chrysalis UK  
*Wednesday, November 28*

## MUSIC WEEK POLL

This week we asked...

Are you happy to see James Corden return as host for the 2013 Brit awards? [Vote at www.musicweek.com](http://www.musicweek.com)



## INK SPOTS

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

A special themed edition of *Classic Rock* magazine puts a re-recording of **Rick Wakeman's** 1974 *Journey To The Centre*



of the Earth live album centre stage. The issue is made up of a 132-page tribute and promises debts, debacles and disappearing scripts - as well as the "full journey story" of the Royal Festival Hall gigs.

Inside, the prog keyboardist gives his "most revealing interview yet" and says that he was living in a basement flat in Essex, earning £18 a week when he graced the cover of *Melody Maker* as 'Tomorrow's Superstar' in the Seventies.

On the subject of his on again/off again relationship with band Yes, Wakeman says cracks started to show when the 'pot-smoking hippies' insisted on including excessively long instrumentals in 1973's release *Tales from Topographic Oceans*. Wakeman hit back by ordering curry to eat onstage during 'wiggler sections' of live shows. The bumper tribute culminates in 26 reviews of Wakeman's instrumental albums, classical variations, soundtracks and themed albums (as well as book and DVD reviews), a replica 1974 tour programme and a hard copy of the record itself, with twenty minutes of previously unheard material.



## THE MAGIC NUMBERS

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

**238,000**

First week sales for Rihanna's *Unapologetic* marks the star's first No.1 album in the US

**803m+**

Views means PSY's Gangnam Style is the most-watched YouTube video of all time, triumphing over Justin Bieber's *Baby*

**1st**

Appearance for The Stone Roses at The Isle of Wight Festival will be 2013's June 14 headline show - their only festival gig of next year



**30**

Years since it was born, PIAS Recordings celebrates its birthday by launching a new website with extra special access to rare and exclusive content

**\$200m**

Worth of royalty revenues that Vevo says it has paid to the music industry since the video platform's 2009 launch

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

**@MRSSLEAZE** "I'm a Banker in Singapore, I have a business to share with you. Get back for details" #demotuesday #offtoagreatstart (Ian Usher, ZTT and Stiff Records) *Tuesday, November 27*

**@cduncan86** Is it time for Primavera yet? This weather is making me SAD. (Chris Duncan, The Orchard) *Tuesday, November 27*

**@Martin\_Carr** Wrote a song on the train that I will play tonight if I don't forget it first. includes light snore solo and percussive cramp. (Martin Carr, Songwriter) *Tuesday, November 27*

**@horrorshowtunez** Album from last year I am enjoying a lot more now than I did then; Peaking Lights "936" (Nathan Roberts, Columbia) *Tuesday, November 27*

**@GregCochrane** Rihanna's *Unapologetic* sold 238,000 copies in 1st wk in the US. Shows what an achievement Taylor Swift's 1.2 million was. (Greg Cochrane, Radio 1 & 1Xtra Newsbeat) *Wednesday, November 28*

**@jamesendeacott** Putting my face paint on as I prepare to go and see @covesband tonight...I might even wear heels... (James Endeacott, 1965 Records) *Wednesday, November 28*

**@missladylee** I wish 4AD would sign Solange. (Annette Lee, 4AD) *Wednesday, November 28*

**@Bur01** Off to ROTD awards - happy to see Miranda Sawyer, Jill Furmanosky and Regine Moylett being honoured tonight - all great at their craft. (Paul Bursche, Sony Music UK) *Wednesday, November 28*

**@jj\_dunning** I just tipped 2/3rds of a cup of coffee over myself so now it looks like I have a colostomy bag that's leaked everywhere. Thanks life. (JJ Dunning, The Fly) *Thursday, November 29*

**@MissKateDavies** Someone STINKS of stale alcohol on the bus. Joy oh joy (Kate Davies, Universal Music UK) *Thursday, November 29*

**@craiblin** Vice 10th birthday tonight. This will end well. (Colin Roberts, Big Life Management) *Thursday, November 29*

**@adamnonfiction** Jesus loves a four day week #metoojesus (Adam Brooks, Warp Records) *Thursday, November 29*

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# DATA DIGEST



**CHILLING OUT**  
**November 24, Oymyakon, Siberia:**  
 Charlie Simpson is congratulated by Raw Power's Tristan Lillingston after playing Jagermeister's record-breaking Ice Cold Gig. The star performed for 15 minutes in -30°C temperatures

## PICTURE OF THE WEEK

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



**JONATHAN HATCHMAN THE WHITEBOARD PROJECT/THIS IS FAKE DIV**  
**Born Blonde - What The Desert Taught You** *Moriarty The Cat Records*

The West London band have been making waves since the release of their debut, space-rock single, Solar, which opens the band's debut album. The LP includes a handful of previously released singles, including Signs Of Fear and I Just Wanna Be - sounding like the by-product of Kasabian's cooler grandchildren.



**EDDIE 'VERSETTI' SMITH SOULCULTURE**  
**Jacob Banks - Kids On The Corner** *(Levels/Renowned Records)*

Jacob Banks is an amazing old soul talent in a 21-year-old frame. The singer, songwriter and guitarist's output is soaked in just the right amount of nostalgia/retro influence, with a modern and personal edge that will appeal to lovers of great music young and old. Mr Banks is definitely a star in the making.



**MARTIN HUDSON CLASSIC ROCK SOCIETY**  
**Sam Sallon - Kathy's Song** *(Indigo-Octagon)*

Here's a British singer-songwriter doing due justice to a song made famous by Paul Simon. There are three other songs, one live, that give a heavy hint to what to expect on his album, One For The Road, next year. It's a pleasant amble by a guy with a parallel voice to that of Al Stewart. One to watch.



**JOSH BENNETT MY DAD ROCKS ME**  
**Caleidra - Miss Me** *(Unsignea)*

Following Caleidra's impressive debut, Miss Me marks only the second release from this talented songwriter. Working with producer John McLaughlin on this single, her recognisable pop/rock sound is refined as strings and up-tempo rhythms combine. The classic pop chorus requires particular note.



### SIGNS O' THE TIMES



**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 and a number of singles, as well as Connell's pre-Swing Out Sister material from Factory Records' A Certain Ratio and Kalima. The band are currently promoting their album Private View and first DVD release Tokyo Stories.  
**Candlelight Records** has signed London metal band **Voices** who have just finished

recording the debut album **Voice From The Human Forest Create A Fugue Of Imaginary Rain**. The group said "We are excited to be working with the legendary Candlelight Records. Each member of the band has great appreciation and respect of the label's direction and continuing legacy."  
**Amateur Best** aka Joe Flory (formerly known as Primary 1) has signed an album deal with **Double Denim Records**, this also marks the first album Double Denim have signed. He will release debut album **No Thrills** on February 4, 2013.

### SYNC STORY

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



- **Artist** Kodaline
- **Track** All I Want
- **Composer** Steve Garrigan, Mark Prendergrast, James Flannigan
- **Campaign** Grey's Anatomy season 9
- **Publisher** B Unique
- **Label** B-unique/RCA
- **Client** ABC
- **Usage** Season 9 promo trailer and background use at end of episode 2, season 9
- **Key execs** Mark Lewis and Martin Toher, co-founders at B Unique; Sue Crawshaw, founder at Pick & Mix Music; Delly Ramin, director Music Licensing at Sony Music Entertainment

Sue Crawshaw says: "All I Want is such an emotive song and it was used for a full four minutes as background music within a scene that sets up part of the new series as one of the key characters exits the show. The song was also used by ABC as their promo slot to the new season.

"Following the initial airing, the track went into the US iTunes and Shazam charts and has created a real excitement and anticipation around the band, the song also reacted in several countries following transmission of the programme.

"Having performed a private showcase for music supervisors back in June, this was the perfect start to the release of the band's debut EP and the song has since gone on to be used in other key shows."





# ON THE RADAR ALLEN STONE

WASHINGTON-BORN ALLEN STONE'S soulful vocals have been compared to the likes of Stevie Wonder, Marvin Gaye, Donny Hathaway and Bill Withers by an enthused US press. Speaking to *Music Week*, the singer-songwriter admitted: "They're not comparisons that I'm too eager to tell people because it's very intimidating to be put in the same class as musicians like that. Those artists are the people who have inspired me, those are my idols."

Attention surrounding Stone has been building following the release of his self-titled album via his own stickstones label in October 2011. The record jumped into the Top 10

of Billboard's Heatseekers chart and entered the Top 5 of the iTunes R&B/Soul chart, which led to slots on the TV shows of Conan O'Brien, Jimmy Kimmel and David Letterman, as well as a record deal with ATO – the label founded by singer/songwriter Dave Matthews.

"I want to be a career album artist whose live show is a backbone of what I do," Stone explained. "Dave Matthews is obviously known in the States for one of the best live shows around - it seemed like a good fit."

Despite never having released a record outside of the US, Stone has been selling out venues all over Europe, playing to crowds at

London's Jazz Cafe and Cargo plus Amsterdam's Paradiso and Melkweg – with crowds generated through word of mouth alone. "The fact that anybody's at the show really blows my mind," he acknowledges. "We've not released the record so there's really no reason why anybody should be at my shows. It's a huge blessing every day."

"Really what I strive to be is a good live performer, it's a blessing to be selling as many tickets on this tour as I have and I wake up every day with a smile on my face."

Decca have since snapped Stone up on a licence deal and he will release his self-titled album in



the UK on February 25. Joining him on the record are a cast of A-list musicians including Raphael Saadiq's band, Miles Davis' keys player Deron Johnson and trumpet

## ESSENTIAL INFO

### RELEASES

Out now: Last To Speak LP  
Out now: Allen Stone EP  
Feb 25 album: Allen Stone

### LABEL

Mike.Bartlett@umusic.com

### MANAGEMENT

bj.olin@redlightmanagement.com

### LIVE

Dec-Jan: European and North American shows

player Lee Thornburg – known for his work with Supertramp.

"The ambition is getting the record into as many ears and hearts as possible," says Stone. "I want to prove to everybody that I'm not just hippie kid from Seattle who thinks he can sing soul music, but that I'm a soul musician for sure."

## HE SAID / SHE SAID



*"We will develop our venue and festival business to consolidate our position in this market, and will look to expand into Asia and America"*

Dean James, CEO of MAMA Group, after a £7.3m MBO untangled the live music firm from HMV. The bid was backed by Lloyds Development Capital

## TAKE A BOW TEAM MATT CARDLE



### THE LOWDOWN

Album: The Fire  
Highest chart position: No.8

**Label:** So What? Recordings (Silva Screen Group)

**Label Management:** Adam Greenup/Reynold D Silva

**A&R:** Matt Cardle & Will Talbot, Tubby Management

**Manager:** Will Talbot, Tubby Management

**Marketing:** So Recordings & Will Talbot, Tubby Management

**National press:** Chris Latham,

Partisan PR

**Regional press:** Warren Higgins, Chuff Media

**Online press:** Louise Goodliffe, Partisan PR

**National radio:** Chris Hession & Tom Bett, Hesso Media

**Regional radio:** Gary Hobson, Gary Hobson Promotions Ltd

**TV:** Joggs Camfield & Lucy Honey, Lucid

## MUST-SEE MUSIC TICKETING INFORMATION

### HITWISE Primary Ticketing Chart

POS	PREV	EVENT
1	7	ROBBIE WILLIAMS
2	1	RIHANNA
3	8	OLLY MURS
4	2	MICHAEL BUBLE
5	3	ONE DIRECTION
6	11	MUMFORD AND SONS
7	NEW	BRUNO MARS
8	NEW	MICHAEL BALL
9	5	ROLLING STONES
10	20	ALFIE BOE
11	10	GIRLS ALOUD
12	NEW	BRUCE SPRINGSTEEN
13	6	MUSE
14	16	ED SHEERAN
15	NEW	PINK
16	13	THE KILLERS
17	15	BON JOVI
18	9	ROD STEWART
19	NEW	MADNESS
20	4	GARY BARLOW

### LATEST SECONDARY TICKETING PRICES



**ROBBIE WILLIAMS**  
Etihad Stadium Manchester  
18 June, 2013

<b>FACE VALUE</b>	£64.90
<b>SEATWAVE</b>	£79.99 - £1098.00
<b>VIAGOGO</b>	£75.00 - £1135.23
<b>STUBHUB</b>	£92.00 - £1176.00



**ALICIA KEYS**  
Liverpool Echo Arena  
19 May, 2013

<b>FACE VALUE</b>	£44.75 - £51.25
<b>SEATWAVE</b>	£69.99 - £438.00
<b>VIAGOGO</b>	£70.00 - £453.41
<b>STUBHUB</b>	£81.00 - £470.00

## HALL & NOTES



### STOCKTON GEORGIAN THEATRE

Green Dragon Yard  
Stockton-on-Tees  
Cleveland TS18 1AT  
t 01642 674 115  
w teesmusicalliance.org.uk/georgiantheatre  
**Bands contact**  
info@teesmusicalliance.org.uk

### THE BEST LIVE VENUES IN THE UK

Main room capacity 200

#### Coming up

07/12 Grass Route present their 2012 Christmas Ball feat. The Jar Family  
08/12 Get Cape. Wear Cape. Fly - Solo Acoustic + Support  
15/12 The Good Music Club & The Sound of the EightTEES present The Police Cover-Up  
21/12 Idiot Savant Christmas Pageant + Shrug + Old Muggins  
23/12 A Not So Silent Night w/ Hoist The Rag + Stockton to Darlington Ukulele Express

# THE BIG INTERVIEW SCOTT RODGER

Scott Rodger's Quest has designs on becoming the UK's premier global artist management company. So how can it differentiate itself from the competition – and where does the X Factor contract fit into its plans?



## GREAT SCOTT

### MANAGEMENT

■ BY TIM INGHAM

One step into Quest's west London office is all you need to realise that this isn't your typical UK management company.

Three floors of stylish, minimalist, open plan office space is introduced by a reception area that sits under a towering, 30-foot-high ceiling; an opulent opening which one would more usually equate with swanky publisher and label HQs. And that's exactly Scott Rodger's intention.

The Quest founder, inspired by the likes of Live Nation's Irving Azoff in the US, believes that there's room for a sleek, powerhouse artist management company in the UK – a territory not known for management firms whose ambition and professionalism can match the majors.

Fifteen feet up, hung behind Quest's reception

**ABOVE**  
Ambitions and intentions: Quest's Scott Rodger wants to 'create a great musical culture' in a powerhouse artist management company

desk, is an expansive original print of The Beatles at the launch of Sgt. Pepper, taken by Linda McCartney in Brian Epstein's house – a tribute-cum-reminder of Rodger and Quest's star client, Paul McCartney.

The rest of the pristine Ladbroke Grove office's walls are currently bare, save for the gleaming Sonos speakers the boss has sprinkled around for his 30-plus staff members to crank up.

In the Quest founder's top-floor office, a few more clues to his motivations: an unblemished box-set of Nine Inch Nails' *Ghosts* sits proudly above his desk – an artist-controlled, industry-shaking release that broke many of the traditional label rules. Unconventional acts on Quest's roster, including Noah & The Whale and Arcade Fire, must surely approve.

Sat proudly on the carpet opposite Rodger's chair are two imposing B&W 800 speakers, the

very same used in Abbey Road studios. One major label president tells *Music Week* that he reckons Rodger's setup constitutes "probably the best sound system you'll hear in any office in London".

This suits the smart, uncluttered workspace of a management firm with some of the most credible acts in the world. Which kind of makes you wonder where in Quest's global masterplan its latest, much-envied contract fits: the firm has the pick of acts from this year's X Factor series, which culminates in a grand final on Saturday night (December 8).

If Rodger's leftfield indie background doesn't obviously suit the Simon Cowell brief – the Quest founder managed Bjork for 18 years, helping develop her from Sugarcubes kook to international idol – he's built a team who are more than capable of taking charge in the pop realm.

Behind a glass screen on Quest's second floor sits Caroline Killoury, former A&R star at Simon



**“You walk into a big management company in LA or New York and there’s a wow factor. I really want to make a impression here for my artists and my staff, the second you walk through the front door. This is a statement building and that’s deliberate”**

SCOTT RODGER, QUEST

Fuller’s 19 Entertainment, who Rodger has tasked with the X Factor account. Stroll up the staircase and you might bump into Klaxons manager Tony Beard, who has also been drafted in-house, and who has just delivered Mikky Ekko (*pictured top*) – set to be one of the biggest names of 2013.

Other recognisable faces from the management world on Quest UK’s top floor include Jess Keeley (Lykke Li, *pictured above*) and Debbie Gwyther (Beady Eye), who came over from ATC.

Killoury aside, Rodger says his middle floor is reserved for “the kids” – an affectionate nod to the young independent entrepreneurs being informally nurtured and developed within Quest’s walls.

These include Rachel Coomber (MT, Faye) plus Joey Swarbrick and Martha Kinn (Rizzle Kicks) – personally recommended to Rodger by Universal UK boss David Joseph, and labelled “amazing” by Quest’s founder (*see box, right*). These fledgling execs can plug into Quest’s international network, including its operational Los Angeles, New York and Montreal offices.

Rodger tells *Music Week* that he has the utmost respect for other leading British managers, not least Ian McAndrew (Arctic Monkeys), Adam Tudhope (Mumford) and his once-tutors Chris Morrison and Simon Fuller. But he’s deadly serious about building Quest, which is boosted by a relationship with Azoff’s Front Line Artist Management, into something the UK has never quite seen before.

Rodger’s momentous project really gets into swing next year, when Quest releases no fewer than 14 artist albums onto the market...



**LEFT**  
‘I’m breaking the rule of a lifetime having this chat with *Music Week*’: Scott Rodger answers the Quest questions

**FAR LEFT**  
In the club: Mikky Ekko and Lykke Li’s management are now part of the Quest team

**Quest is still a bit of a mystery to some people...**

It was always meant to be that way. I’m breaking the rule of a lifetime having this chat with *Music Week*. We work with great acts. I want people to see what we’re about: there’s no smoke and mirrors.

We want to create a great musical culture in an office that isn’t a record or publishing company. Music management culture in the UK is pretty stale and has a bad rap – there are a lot of great managers but it’s usually a couple of guys above a little office in the High Street ducking and diving.

You walk into a big management company in LA or New York and there’s a wow factor. I really want to make an impression here for my artists and my staff, the second you walk through the front door.

This is a statement building and that’s deliberate. We have four offices now – we’re the only UK management company with that kind of footprint.

## LET’S KICK IT! ‘THE MOST EXCITING MANAGERS I’VE MET IN YEARS’



**RIZZLE KICKS MANAGERS** Joey Swarbrick and Martha Kinn are both still in their early twenties, and Rodger is predicting big things for the pair.

“David Joseph said I had to go and meet them because they’re amazing, and I did,” he says. “They’re the most exciting managers I’ve met in years.”

“They base themselves in our office and they’ve got their fanclub guy and their social networking kid. We just gave them a pool of six desks. We can help them when they need help, and we’ll definitely find things to do together. I’ve found an act in LA that I love and they like them too. I think we’ll do a simple split on that one.”



Kicking around Rizzle Kicks (left) and their hotly-tipped management team of Martha Kinn and Joey Swarbrick (below)

When you say you manage an artist on an international basis, you can’t just swan into their New York show or their LA show or their Tokyo show and then leave.

**X Factor must be taking up a lot of your time. It’s certainly an interesting addition to your roster...**

A lot of people thought it was a bit strange when we took on the X Factor account. Management is a bit like going fishing: you sit at the river with all your other management friends for months, then all-of-a-sudden a really great act swims by and you all try and catch it.

What X Factor does is provide the opportunity to have five, six or seven acts you think may have the chance of having a career exclusively. It’s like fast-track growth for us.

I brought in Caroline Killoury this summer to deal with that – a great manager who I’ve crossed paths with for the past 20 years. She has a good pop sensibility and has completely taken over X Factor and other pop-related artists at Quest: [Westlife’s] Mark Feehily is her first signing outside of the show.

**Quest works with artists who have longevity in their careers. The closest X Factor has come to that is Leona Lewis. Does that worry you?**

Richard Griffiths and Harry Magee at Modest are great friends of mine and they did a great job with X Factor. When we were approached to do it alongside a couple of other companies, I think we were the only one who could really service the programme properly and had the resource to do so.

What’s fascinating – and I’m guilty of this – is that you could look at X Factor and think: ‘Are there any real career artists there? Is anyone cool and built to last? Or is it all just disposable pop, five minutes of fame and we’re onto the next season?’

As soon as I got involved with this and it became public, the amount of credible managers who called me up who I hadn’t spoke to in a long time asking if I needed any help was amazing. It was almost as if our endorsement had help make it acceptable.

# THE BIG INTERVIEW SCOTT RODGER

So your relationship with Modest is still healthy and happy, even though you've inherited their X Factor contract?



Richard Griffiths

**RIGHT**  
Overall control: Quest are working with Arcade Fire on their new album. The band are currently in the studio with James Murphy and Markus Dravs.

**"Richard's a great friend and someone I truly respect. But I've got better acts than he has and he knows it... although he's way richer than I'll ever be!"**

SCOTT RODGER, QUEST

Completely. Richard [Griffiths, *pictured above*] was the first person to congratulate me. I came really close to working with Richard and Harry about 10 years ago when they were at The Firm. Richard left BMG and became executive chairman at The Firm when it had several hundred employees. He approached me to work with him in the UK, and then just when it was all about to happen he called me up and said: 'I'm out.' Richard's a great friend and someone I truly respect. But I've got better acts than he has and he knows it... although he's way richer than I'll ever be! [*Laughs*]

**How are you going to run X Factor differently than it has been previously?**

We are definitely doing it differently to Modest, and the way the records will be made is completely different. The A&R approach, the release approach – we're not going to be waiting until the winner releases in August or September next year. We're going to change the tempo. We're going to make people like James Arthur's record and no-one

**BELOW**  
Noah's A&R: Quest handled the entire A&R process for the new Noah & The Whale album



would have thought we'd do what we're going to do with it. The A&R input that Caroline's put together – the writers and what have you – it's all really being put on a plate.

**When your acts are recording songs, where does the A&R function of Quest end and that of their label begin?**

We completely A&R'd the new Noah & The Whale record [Scott points through the glass of his office and waves to Charlie from the band]. We booked the studios, we put the budgets together, we brought the right engineers in, we were included in the writing process... right down to going to the supermarket and buying them dinner when they're writing somewhere random in Essex. We collaborate with the record companies, but they know we're not going to mess up.

**Do you A&R albums from start to finish?**

Completely. With the new Beady Eye record (*see box, opposite*), that's us A&R'ing a record almost entirely, with hardly any record company involvement whatsoever. We're also working on the Arcade Fire record right now. They're in with James Murphy on three or so songs, plus Markus Dravs who is a long-time collaborator. They write too many songs – that's a good problem to have. There's around 35 songs with Arcade Fire, two albums'-worth for sure.

**Your Montreal office effectively teamed up with a distributor in the territory to become a semi-label for Arcade Fire's *The Suburbs*. How did that work?**

Canada's a small territory, but we've still done 200,000 albums with [*The Suburbs*] there. The population's 25 million and normally you do around 25% of what you'd do in the States, so that's

pretty close. We had a great distributor there when we were on Merge, but Merge had no office there so we thought, 'We can do this.' We took it off Merge, then hired independent radio [pluggers], independent PR and went straight with a distributor who told us they'd buy the ads and retail campaign and just deduct the cost. We looked at how much we were spending per unit sold, just as we would in the UK with a label. It worked: we made a healthy, if not life-changing profit. It was a No.1 album and we're almost triple-platinum.

**What's your general view of 360 deals?**

We represent Lykke Li and Noah & The Whale and they're the only two acts of ours that have 360 components [with their labels]. We didn't do those deals, we inherited them. I understand that 360 deals are a good revenue stream for record companies, but I don't yet feel that the labels are efficient enough to be able to contribute and justify them. It's a bit unfair.

The only argument to justify them is the label marketing money used to develop acts and the risk taken on an advance. I do think everyone should share if they contribute – if you had the most incredible touring department, tour marketing department or merchandising department, that would show you know how to do [live].

We've just had this exact thing with [a president] at [a major label] and a band. Creatively it's amazing, he's a great guy to make records with. Then his business affairs exec calls and says: 'We want 15% of the website, 15% of all branding, 15% of all net touring profits...' It's just like: 'No. We have branding, licensing and sponsorship departments in the US. If you bring us something, you can take a share. If you don't and we do a Nike deal, we're not giving you any of that money.' They let [their 360 demands] go in



the end because they know we bring as much to the table helping them launch a band's career as [any] other company could do.

If you're a mate of a band [and managing them], it's going to be much harder for you to argue against these deals: you have no resource, you're working off a mobile phone out of your bedroom. It's going to be really hard for someone with that sort of setup to justify not paying all the ancillaries [in a 360] to the labels. It's interesting when you have an extreme example like a Lady Gaga, who's on a 360, who may do a \$150m Live Nation buyout of her tour. Does that mean the label automatically gets \$22m [15%]? No, what they did is say: 'This is such a monstrous amount of money and there's all these partners – the promoter, the agent, the manager, the label and the artist, let's sit round a table and work it out.' They ended up giving X amount to one party and X amount to another – whatever was fair.

When you have extreme success, everyone's always happy to talk and negotiate. It's when you have failure that there can be problems.

#### It must be tough for kids coming into the management business...

We have young managers downstairs. What's really hard is if you sign a band to a major for a £60,000 record advance, and the manager's on 20%, the manager gets £12,000. Great. If he's a young kid and he's 20 years old, he might think: 'This is more than I've ever earned in one cheque, ever.'

But take your tax provision off there, plus £1,000 on your mobile phone because you ended up going to the US for a couple of weeks and weren't aware what calls were costing when you were stuck on the tour bus. Then you've got to do your VAT, then you get fined because you forgot your VAT.

Trying to run a small business with a band that's started happening is very challenging. You might get another £60,000 advance for your publishing, so bingo you've got another £12,000.

But maybe that's all you're going to see because there's no touring profits on the first cycle. Maybe 18 months go by before you see any other money. It's really hard to juggle. There's not a lot of money in management unless you're fortunate enough to have a really successful act who's going somewhere that lands you £100,000 in one big cheque.

#### What do you offer young managers who come to work in the Quest building?

There's no set template for how that works. Maybe there's a manager who's 22 years old whose band is blowing up. We can offer them a back-end resource to advise on contracts – we have in-house business affairs specialists. We can help with accounts, with billing; essentially the running of the financial side of things. If they want to learn, they can, and if they want to just push that business stuff onto our team they can do that too.

#### To be frank, what do you get?

We'd usually do an income share. It might not even be that much – we'll just take 20% of revenues. But then if I come up with another band we both really love, perhaps we can do them together and go 50/50. We cover all the overhead of the guys downstairs, we've got US resource they can tap into and office space over the Atlantic they can use – or our staff can attend meetings on their behalf.

#### What exactly is your relationship with Live Nation/Front Line Artist Management?

It's very simple. I didn't need to do a deal with anyone and I didn't need any money – this company is profitable. The UK's a funny country when it comes to business, because with any limited company you publicly publish your accounts on Companies House. That's why I have multiple companies and a private US company.

I've tried to look at some of my competitors to see what they're doing, and I seem to be the only

guy in the world who pays tax. I must be messing up somewhere! [Laughs]

So with [Front Line], we have a five-year passive deal. What was most attractive to me was being able to work with Roger Ames. I've been an admirer of his work since I was a kid, and I used to be really scared to go and meet him. To be able to collaborate with someone who has way more experience and knowledge of deal-making strategy and relationships on the top tier is really exciting. Do I need to let other people come into my company to do that? Maybe not. Maybe I can just call him up and go for a beer.

But I also wanted to give the acts I have a bigger outreach and a bigger resource – and Irving [Azoff]'s office has a full in-house radio, TV, marketing, digital, branding and sponsorship departments. There's a couple of hundred people who work there. It's a mammoth resource and being able to tap into that is invaluable. We don't report to anyone at Live Nation, but they do offer me things from time to time – that's quite an incentive.

A big act may come along – they've already offered me two of the biggest acts in the world but they didn't quite come through. As far as the deal goes, it's a simple profit share arrangement over five years, which we're two years into. There's zero investment, there's no monthly retainer. There's no Live Nation money in this company.

**“360 deals are a good revenue stream for record companies. My main problem is that I don't yet feel the labels contribute enough to justify them”**

SCOTT RODGER, QUEST

#### Is Irving Azoff an inspiration to you and Quest?



Absolutely. He's a fascinating guy – he's super-bright and works really hard. And he works insane hours. He's completely on it and the setup they have is amazing, a building full of smart people.

When you walk in there, you have to up your game. These are seriously successful people, and I think that rubs off on Irving's clients.

## CALL ME, DAVE... SECURING A PRODUCER AND KEEPING AN EYE ON LIAM'S 'AMAZING' ALBUM

OF ALL THE ALBUMS ON QUEST'S ROSTER, Scott Rodger may be most enthused about the second record from Beady Eye – Liam Gallagher's post-Oasis band, which features Andy Bell and Gem Archer.

"They're recording right now," he explains. "It's probably the most exciting record I've worked on for as long as I can remember. Everyone thinks they know exactly what record Beady Eye are going to deliver, but they've completely turned it on its head.

"I think Liam Gallagher is making the best album of his entire career. That's a big statement because he's made some classic records – usually with his brother's songs. But Beady Eye are very talented players and writers and are technically fantastic.

"Gem Archer is an amazing engineer and producer. Both he and Andy Bell will produce records for other people at some point, I'm sure. They pretty much made the record this year in Gem's studio in



Eyes front: 'It's not like anything Liam's ever recorded'

his basement. They were writing all year and did what a lot of bands do: they wrote about nine or 10 songs and then said, 'We're ready to go with the album.'

"We encouraged them to keep writing until August or September and lo and behold, they wrote 21

songs – and some of the later songs were the best ones. Then we had to find a producer. We wanted to get someone in who'd take [the album] from a 7/10 to a 9/10.

"I was on a plane to New York for a best friend's wedding thinking, 'Who can I call?'. Then I



Hot tip: TV On The Radio producer Dave Sitek 'completely changed the vibe' on the new Beady Eye songs

thought of [TV On The Radio producer] Dave Sitek – who I associate with New York and great records. I sent him the demos and a link to the studio after being told he'd never leave his LA home. He gets straight back to me to say, 'I'm there.'

"Now they've tracked 21 songs in nine days [in London]. Sitek called at 6pm the other night to say, 'I need a brass section. Get me a brass section now.' Everyone

in the building was calling to sort it for him, and we did – within two hours it was recorded. It was a track that was never going to make the album, but Sitek completely changed the vibe and now it's an amazing song.

"They have a couple of songs that are just unbelievable, mind-blowing. Everyone's going to be shocked when they hear this record. It's not like anything Liam's ever recorded before."

# BUSINESS ANALYSIS Q4 SALES

## EDITORIAL

Has holding out for the Q4 charge backfired?



RETAILERS RIGHTLY MOANED EARLIER THIS YEAR about too many frontline albums being held back until Q4. However, rather than this creating pent-up demand, the sudden influx since September of all these priority releases has failed to halt another painful double-digit sales decline during the Christmas run-in.

Certainly part of this continuing fall-off can be explained away by the shift in the way consumers buy albums from physical to digital. That may sound like a convenient excuse, but this same situation started to play out in the States several years earlier when the albums sector there suffered horrible annual falls of 10% or more, while on this side of the Atlantic we could smugly point to a far more robust market.

Now the trends are reversed with the more mature digital albums business in the States last year helping to deliver the first annual rise there in seven years. Admittedly, the US market is back in the red in 2012, but only by around 4%, about one-third of the decline happening here. That has to suggest at some stage in the not-too-distant future we should be enjoying less-harsh falls again and eventually gains.

But, alongside these general trends, there is no escaping the fact that many of the supposed bankers that labels decided to tuck away for Christmas have not shifted in anything approaching the quantities that might have been expected. Although some acts' new albums have sold more copies week one than their last offerings did, including those by Mumford & Sons and One Direction, too many others have suffered sales drop-offs far bigger than the overall market decline.

These include Leona Lewis (*below*) whose *Glassheart* opened with just 17% of the sales *Echo* did in 2009 and Robbie Williams who attracted 35% of the buyers for *Take The Crown* he did for his last studio set three years ago. Over a shorter time gap, the opening sales of JLS and Susan Boyle's new albums were under half what their 2011 releases managed, while even Rihanna's first-week sales have dropped in a year by 39%.



These individual declines collectively add up to hundreds of thousands of sales not being achieved in the Christmas market compared to 2011 with the popularity of newer acts like Jake Bugg far from enough to make up the shortfall.

By contrast, the compilations revival shows no signs of stopping with Q4 sales up around 7% on the year. For a sector that some suggested could not survive a digital age where consumers can create their own hit packages this is a remarkable achievement and should give hope that what is currently being endured by the sister artist albums market is only temporary.

**Paul Williams, Head of Business Analysis**

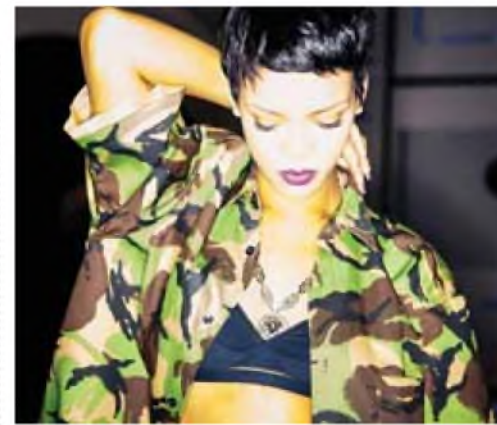
Do you have views on this column? Feel free to comment by emailing [paul.williams@intentmedia.co.uk](mailto:paul.williams@intentmedia.co.uk)

# SHAKEN AND S Q4'S TOP 10 DOWN B

Considering 2011's final quarter hardly blazed a trail in terms of year's Q4 - that the leading artist album sales have fallen by



**LEFT/RIGHT**  
Downturn?: Rihanna saw her sales fall compared to 2011 while One Direction were below Michael Buble's *Christmas*, the big seller of last year - but Muse's figures helped the Q4 totals



## QUARTERLY FOCUS

BY PAUL WILLIAMS

Q4's 10 leading artist albums have collectively sold a third fewer copies than their equivalent titles managed 12 months ago.

As a whole the pre-Christmas market is struggling to come anywhere near to matching the sales achieved in 2011 with unit album sales down by 12.9% year-on-year during the quarter's opening nine weeks, according to the Official Charts Company.

However, right at the top end of the market the decline is even more extreme with the 10 biggest artist albums between them having shifted 35.0% fewer units than the corresponding releases realised last year. That adds up to around 1 million fewer sales being achieved by what are the industry's biggest artist releases in the Christmas run-in, while overall around 2.7 million fewer albums have been sold in the first nine weeks of Q4 compared to over the same period in 2011, leaving the quarter's running total at 18.4 million albums.

The annual decline is most clearly illustrated right at the very top by One Direction's second Syco album *Take Me Home*. Up until last week it was the quarter's top artist seller but its sales of 301,648 were 39.2% fewer than what Reprise/Warner Bros act Michael Buble's *Christmas* sold to lead the listings over the same timeframe in 2011. *Take Me Home*'s sales would only have been good enough to rank in fourth place on the chart ranking the top artist sellers during the first nine weeks of Q4 last year, while sales of Q4 2012's 10th leading artist title, *Merry Christmas, Baby* by Verve's Rod Stewart, would have only secured 17th spot.

The year-on-year decline is further put into context by the fact the closing three months of 2011 were hardly amazing. In fact, total album sales in the first nine weeks of Q4 last year were down by around 10%.

Although there have clearly been some big-name albums released in time for Christmas, including new studio sets from One Direction, Rihanna and Robbie Williams, they have not sold

enough to make up for the lack of strength in depth at the top end of the market. This all follows what was a very positive sales start to the quarter.

In the period's opening week album sales were down by just 0.6% on the corresponding week in 2011, helped by Muse's *Helium 3*/Warner Bros album *The 2nd Law* topping the artist countdown with 108,536 copies sold, nearly 200% more than Island act James Morrison's chart-topping *The Awakening* managed exactly 12 months earlier.

However, the Muse album was one of only four No.1s in the quarter to date to reach the top with more copies sold than the equivalent chart-topping album did in 2011. Also breaking the trend was Mumford & Sons' *Babel*, which returned to No.1 the week after Muse, Robbie Williams' introductory Island set *Take The Crown* and Syco act One Direction's *Take Me Home*, which sold 81.0% more copies than Reprise/Warner Bros act Michael Buble's *Christmas* did to top the chart in the second last week of November 2011.

Weekly sales of Q4's other artist chart-toppers have been between 14.5% and 70.8% lower than what the No.1s in the corresponding weeks sold in 2011, while there have been sizeable year-on-year sales declines at other key positions on the weekly artist albums chart. Sales of the 10th top seller each week have been between 3.7% and 44.6% lower than on the corresponding chart in 2011, sales of the No.40 seller between 3.9% higher and 31.4% lower and sales of the No.75 seller between 9.7% higher and 38.4% lower.

Although album sales in the first week of the quarter were down by less than 1% compared to the same week in 2011, in every other week since the drop has been much more severe, ranging from 7.6% to 18.9%, which happened four weeks in when Mercury act Taylor Swift's *Red* reached No.1 after selling 61,779 copies but was up against Coldplay's *Mylo Xyloto* shifting 208,343 copies 12 months before.

The decline in the albums market has expectedly been most heavily felt on CD with the physical market down in the opening nine weeks of Q4 by



To purchase a copy of Paul Williams' analysis of the entire Q3 market for the reduced price of just £1.49, go to [musicweek.com/reports](http://musicweek.com/reports)

# TIRRED: BY A THIRD

of sales, the news from this a third - makes for grim reading



18.7%. In the first nine months of December CD sales dropped annually by 20.8%, although the year-on-year fall has eased as the year has progressed so an 18.7% drop is actually much better than what happened in Q1 (-25.4%), Q2 (-22.7%) and Q3 (-19.1%).

In all around 3.1 million fewer CD albums were sold in the period in question compared to a year ago, while the year-on-year decline in physical sales at this point in the quarter is equivalent to what the market endured in 2011.

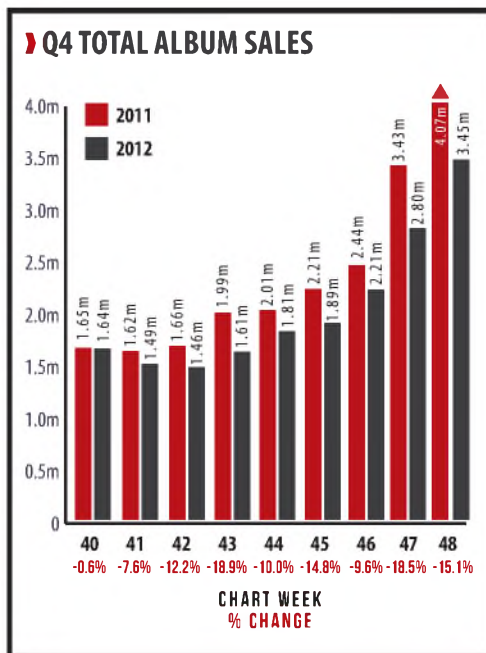
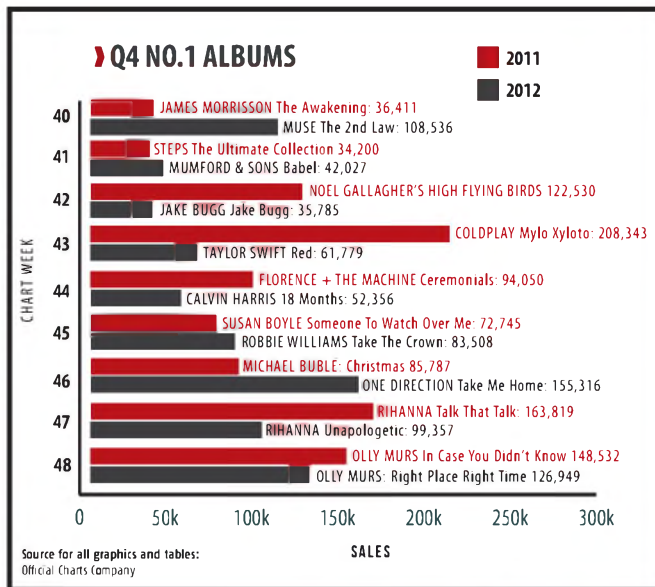
CD's shrinking sales are contrasted by a continuing rise for digital albums, although the annual rate of growth in Q4 so far is only around half of what took place over the first nine months of the year. Up to the end of September the download albums market had expanded by 17.7% year-on-year, but in the first eight weeks of Q4 growth dropped to 8.5%, which may partly be explained by more sales happening physically as gift purchases and a more mainstream and therefore less digitally-savvy consumer entering the market.

Although an 8.5% rise is still very encouraging, in some weeks the digital albums market has only grown fractionally year-on-year. In chart week 43, for example, the week Taylor Swift was competing against a very strong digital start in 2011 for Mylo Xyloto, the download market lifted annually by only 0.5%, while in two other weeks so far this quarter digital growth has been below 5%.

Digital sales made up 26.3% of the albums market in the first nine weeks of the quarter, leaving physical with a 73.7% share. This compares to a physical/digital split of 78.9%/21.1% over the same period in 2011.

While Mumford & Sons' Gentlemen of the Road/Island release Babel is the top digital title and second overall, some individual titles have exceptionally high digital sales shares.

These include Decca act The Lumineers' self-titled album, which has achieved 60.9% of its Q4 sales digitally and Alt-J's Mercury-winning Infectious album An Awesome Wave with a 55.9% download share since the beginning of October.



### Q4 SALES TO DATE (to week 48)

	VS LAST WEEK	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
Q4 2012		14,442,754	3,912,202	18,354,956
Q4 2011		17,431,208	3,649,722	21,080,930
% CHANGE		-17.1%	+7.2%	-12.9%



### Q4 TO DATE 2012 TOP ARTIST ALBUMS

POS	ARTIST/TITLE / LABEL
1	ONE DIRECTION <i>Take Me Home</i> Syco
2	MUMFORD & SONS <i>Babel</i> Gentlemen of the Road/Island
3	EMELI SANDE <i>Our Version Of Events</i> Virgin
4	MUSE <i>The 2nd Law</i> Helium 3/Warner Bros
5	ROBBIE WILLIAMS <i>Take The Crown</i> Island
6	CALVIN HARRIS <i>18 Months</i> Columbia
7	RIHANNA <i>Unapologetic</i> Def Jam
8	ANDRE RIEU & JOHANN STRAUSS ORC. <i>Magic Of The Movies</i> Decca
9	TAYLOR SWIFT <i>Red</i> Mercury
10	ROD STEWART <i>Merry Christmas Baby</i> Verve

The above shows the top-selling artist albums between chart weeks 40 and 48 2012  
Source: Official Charts Company

## ARTISTS V COMPILATIONS NOW THAT'S WHAT I CALL A RISE



ALBUM SALES CAN STILL RISE SHARPLY in Q4. You just have to look in the compilations sector to find the evidence for it.

While artist album sales dropped 17.1% year-on-year in the first nine weeks of Q4, according to Official Charts Company figures, sales of compilation releases are flying, up 7.2% with more than 260,000 extra units sold.

Just as the sharpest sales decline among artist titles is at the very top end of the market, the biggest growth experienced by compilations is among the leading titles with the Top 10 sellers during Q4 so far collectively selling around 15% more units than was managed by the equivalent releases over the same period in 2011.

It is no surprise to find EMI TV/UMTV's latest *Now* offering - *Now! 83* - as the quarter's top compilations seller having sold 517,979 copies in its first two weeks. That is a fraction up (2.3%) on what the corresponding title, *Now! 80*, opened with in the same week in 2011, while it is directly below this where stronger year-on-year growth in the sector can be found.

For example, sales of *Now! 82*, the fifth top compilations seller in the first nine weeks of Q4 2012, were 38.9% higher than AATW/UMTV's *Clubland 20* sold to finish in the same position 12 months ago.

2012's *Clubland 22* in 10th spot attracted 24.7% more takers than AATW/UMTV's *Monster Floorfillers 2011* which managed to have an identical ranking over the same timeframe a year ago.



Also boosting compilations' numbers to the detriment of the artist albums sector has been the Virgin-issued Swedish House Mafia title *Until Now*. The dance trio's (pictured above) album is classified as a compilation because it contains remixes of tracks by other acts as well as their own material and this has meant its 142,572 sales during the first nine weeks of Q4 are added to the compilations market's total.

*Now! 83* is the quarter-to-date's top seller overall, as was *Now! 80* a year ago.



ABOVE/LEFT  
No.1 albums this quarter: Taylor Swift, Robbie Williams, Ollie Murs and (left) One Direction

## VIEWPOINT DATA MANAGEMENT

**“With an increased number of formats, and the wider global spread of music, came another massive increase in data in the form of rights and associated territories, all changing over time”**

NEIL ALLCOCK, DELOITTE

# SEEING THE STARS IN A DIFFERENT LIGHT

Drowning in a galaxy of data? Music executives can learn a lot from The City, says Deloitte

## DATA

BY NEIL ALLCOCK, MUSIC ANALYTICS PARTNER AT DELOITTE, THE BUSINESS ADVISORY FIRM



**Deloitte.**

### ABOVE

Technophile: Deloitte's Allcock says technology is the key to turning numerical nightmares into data dreams

On a recent visit to New York, I went with my family to the Hayden Planetarium in the American Museum of Natural History. Upon entering, a voiceover by Whoopi Goldberg tells you how the stars have multiplied over time into countless billions. Above us was a sea of stars, and you're prompted by Whoopi to count each individual light, a task that becomes easy to lose track of after a few seconds.

The analogy may be a bit tenuous, but the music industry has experienced a similar phenomenon in data.

Initially, organisations in the music industry would collect very few pieces of data, often held on paper or printed on the recorded product.

Clearly, the advent of the computer has changed much of that. As a result, databases started to spring up, collecting that same data electronically and linking it to other related data sets, such as writers or artists. Still plenty left on paper, however.

The increased number of formats would add to that again, be it tape and CD, and more significantly from a data perspective, digital. With these formats, and the wider global spread of music, came another massive increase

in data in the form of rights and associated territories, all changing over time.

From a technical perspective, what you now end up with is multiple dimensions of one particular data asset, more appropriately known as a song. To evaluate how many data items there are in total, you have to start putting these dimensions together. For example, one song with 30 key data fields might be played out in 10 ways, in 100 different territories, with different owners over time. Of course, there are multiple versions of the song.

Just on repertoire alone, linking the sound recording to the work, you could probably end up with hundreds of millions of data records, and several billion related data items in all sorts of different places around the globe. But, it doesn't stop there.

One feature of digital is its ability to measure usage. Most internet service providers, search engines or apps will collect data, anonymised or otherwise, whereas music subscription services will log usage on a daily basis. This creates huge files of data; in fact, in a single month, one major subscription service could create a billion lines of usage.

Add to that the song-related sales data from digital services, the streaming information from internet content publishers and the digital playlist data from venues, amongst others, and you end up with billions more data records and multiple billions of data items. Why is this important for the industry? Every single one of those data items should be used in the calculation of how the money flows to whoever should receive it.

The difficulty here is clear, since handling this amount of data is hard for any industry. Stock exchanges and financial institutions provide good

examples of how to manage significant data volumes. After the digital change many years ago, these groups made their systems fully automated.

Out of these industries and others, helpfully, has come a series of technologies that can manage, process and present data in a way people can understand.

Organisations and technologies are also popping up all over the music industry looking to help relevant businesses deal with the data management issue.

Such solutions can now include automated song tracking, data standards development, multi-territory databases, music specific modules in reporting and analytics, rights management and automated data quality and cleaning tools.

The answer not only lies in the technology, but also in the ability to present it back in a way that makes sense. While the tools to do this have been around for a while, sitting over the top of data warehouses and the like, one often needed a degree in computer science to figure out how to write a report on the data, never mind configure the information and fill the warehouse.

Not so now. Analytical tools are so powerful and user-friendly that music business people can easily start to interrogate the mass of data and create strategies and financial projections based on facts rather than informed guesses.

To begin, you have to get the data clean and accurate, and not be afraid to link other data sources. However, once you've done it, the universe becomes as clear as Whoopi's welcome to the solar system.

Even my children could understand it.



# SAM GRAY

ON TOUR AS SPECIAL GUEST OF **peterandre**

Fri 16 November  
Plymouth Pavilions - PLYMOUTH

Mon 19 November  
Winter Gardens - MARGATE

Tues 20 November  
New Theatre - OXFORD

Weds 21 November  
Colston Hall - BRISTOL

Thu 22 November  
Venue Cymru - LLANDUDNO

Sat 24 November  
Winter Gardens - BLACKPOOL

Sun 25 November  
The SECC - GLASGOW

Mon 26 November  
Alhambra Theatre - DUNFERMLINE

Wed 28 November  
City Hall - NEWCASTLE

Thu 29 November  
Futurist Theatre - SCARBOROUGH

Fri 30 November  
02 Apollo - MANCHESTER

Sun 2 December  
Sheffield City Hall - SHEFFIELD

Mon 3 December  
Regent Theatre - IPSWICH

Tue 4 December  
02 Arena - LONDON

Thurs 6 December  
The NIA - BIRMINGHAM

Fri 7 December  
CARDIFF - Motorpoint Arena

Sat 8 December  
LIVERPOOL - Echo Arena

Mon 10 December  
BOURNEMOUTH - BIC

Tue 11 December  
BRIGHTON - Brighton Centre

Wed 12 December  
NOTTINGHAM - Royal Centre

Fri 14 December  
RYDE - Planet Ice Arena

Sat 15 December  
CLACTON ON SEA - The Venue

Thu 10 January  
CAMBRIDGE - Corn Exchange

Fri 11 January  
SWINDON - Oasis Leisure Centre

Sat 12 January  
BRISTOL - Colston Hall

Mon 14 January  
FOLKESTONE - Leas Cliff Hall

Wed 16 January  
GRIMSBY - Grimsby Auditorium

Thurs 17 January  
LEICESTER - De Montfort Hall

Fri 18 January  
LEEDS - 02 Academy

Sat 19 January  
DONCASTER - The Dome



## TOO MUCH OF A GOOD THING

The new album - out 4 February 2013

[WWW.SAMGRAY.CO.UK](http://WWW.SAMGRAY.CO.UK)

**INTERVIEW** BLACK BUTTER**BUTTER SIDE UP****TOASTING SUCCESS XL AMBITIONS**

**Henry Village:** "A label that we all really admire and would love for Black Butter to be in the same arena as is XL Records. I love the way they are not disposable with their artists, their artists might not do so well on album one, step it up a little on album two and the patience is there by album three, that's how you whittle down the bullshit and get to the good artist. It's heartbreaking when you see artists binned because they don't strike gold quickly. I think that's quite brutal. Just keep the commitment there – remember why you signed it in the first place – and it could come good."

**Ollie Wood:** "Every now and again you hear an amazing tune that cuts through all the others and, lo and behold, it's on XL. Like that Jai Paul thing... it's just like what?! What?!"



known singer by the name of Jessie Ware) put them on the map. A modest place at the music business table was secured, until Rudimental's Peirs Agget fired over a demo of *Feel the Love* and they had one of the biggest (if not *the* biggest) singles of summer 2012 on their hands.

Since then, notable releases by Noisettes, Hostage, Woz and others – plus another hit single by Rudimental, *Not Giving In* – have helped take Black Butter Records to the next level.

In October, the group took home 2012's AIM award for Best Small Label – beating fellow contenders Alcopop! Records (Johnny Foreigner), Brainfeeder (Flying Lotus), Pink Mist (Gallows), and Xtra Mile (Frank Turner).

Now with a robust diverse roster, including some of the most innovative and hotly tipped producers and artists of 2013, the Black Butter boys look to the future...

**Your output is fairly eclectic – was that the vision for the label from the off?**

**Ollie Wood:** Starting a label that only looks at one genre of music, like a lot of dance labels, is pretty much a dead end at the moment. Fashion changes. You'd look like a bandwagon-jumper if you tried to change with that fashion. But if you state from the off that you're only going to be

Two years of relentless graft have paid off for Black Butter Records. The label has landed on its feet in 2012 nabbing an AIM award, a huge No.1 hit and boasting a roster including some of the freshest sounds around. Now the indie hopes to see its success spread

**LABELS**

■ BY RHIAN JONES

**W**hat do you think of upon hearing the words Black Butter? A tarry accompaniment to bread? A greasy condiment for pudding? Or a fast-growing independent record label known for the likes of Rudimental, Lulu James and Kidnap Kid?

The phrase is originally derived from Jersey's

**ABOVE**  
Butter fingered: the men from Black Butter make off with their AIM Award. From left – Ollie Wood, Joe Gossa and Henry Village

**ABOVE RIGHT**  
Rudimental health: the band have generated plenty of success for the label

answer to mince pie filling, but if its achievements so far are anything to go by, the label's name could soon become the most common answer.

Originally set up in 2010 by founders Ollie Wood, Joe Gossa and Henry Village as something 'useful to run alongside management company Stackhouse, Black Butter Records has evolved into a successful company in its own right.

Early releases from the likes of P Money and RackNRuin (who collaborated with a then-little-

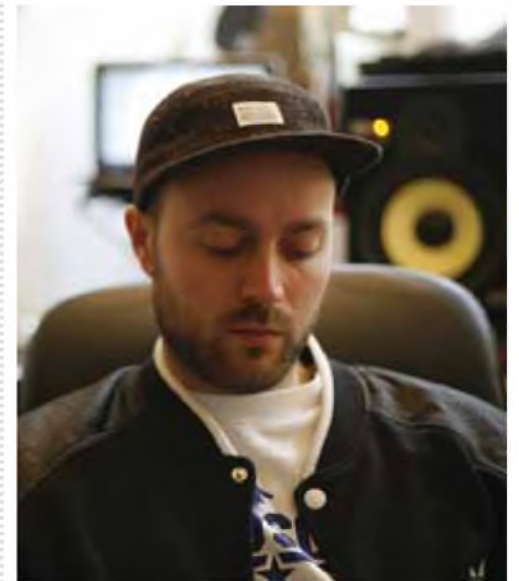
## BLACK MAGIC BLACK BUTTER'S ARTISTS TO WATCH



**BB**  
RECORDS

**LEFT**  
Big things expected: top row, from left – Joel Compass, Syron, Sinead Harnett and Kidnap Kid; bottom row, from left – Woz, Stay+, Gorgon City and Lulu James

**RIGHT**  
Make some Noisses: one of the most innovative DJs and producers on the UK scene, he has collaborated with the likes of Lady Leshurr



**Do you think that's something that's going to be happening more in the future - independents working side-by-side with the majors?**

**OW:** Absolutely. I think the majors are having a very tough time developing acts from scratch, now more than ever. The model they work under, the financial pressures that the majors have, all these overheads, it's just not a good place for a young artist that needs development. Those worlds are incompatible. The role of the independent now is to really just nurture that act but at the same time hook up with the majors for a bit of cash now and then on [joint ventures] when required.

I think it's actually a very good time to be an indie label because, a few years ago, all those doors were closed. This shift towards the majors, with the independents potentially finding common ground where they can help each other out, could be a really good thing for the future of the music industry. It's become quite a regular thing now for labels to come to us with new acts that they're trying to start from cold and ask if we are interested in giving it the appearance of coming from the underground scene.

**Have you done that?**

**OW:** We have, but only a couple of times.

**HV:** It was more a case of us going for the artist and a major came along and swooped in and got it. And then the artist was, like, "Well... why don't you collaborate?"

**OW:** We've had loads of people that we were signing music from that got signed by the majors while we were developing a single.

**Is there anyone that you wish you'd have signed but didn't?**

**OW:** Rudimental would have been nice if we'd have had the backing but we didn't.

**As is stands, you're predominantly a singles label. Are albums something you're going to be moving more towards in the future?**

**HV:** We're going to do a couple of album acts that we're developing at the moment, we'll definitely be releasing some albums next year. Rather than developing an artist and then losing the right to continue to album level, we now have the infrastructure to go all the way.

**OW:** That's where Rudimental has opened the door for us definitely.

releasing music that's good and it doesn't matter what genre it is, there's much more longevity built in, it's much more future-proof.

Another byproduct of not being genre-specific is that you're not releasing fillers – a lot of labels that only release house stuff can't release it consistently. We can cut out the fillers as we're taking the best of this and the best of that.

**Rudimental signed to Warner for their upcoming album. How does that deal work?**

**Henry Village:** We signed them and we did a couple of singles deals with them - they were in the Black Butter camp, so to speak. We then did a license deal for *Feel The Love* and because Atlantic did such a great job we decided to do the album with them and we're managing it. Our priority is giving Rudimental the best service they can get: quite frankly, we'd be lying if we said we could deliver them to market in the same glossy and well-executed way that a major can do.

**What are the positives of doing such a deal?**

**HV:** We worked with Atlantic side-by-side doing *Feel The Love* and that's been a big learning curve. I know we've just won an AIM award but I would definitely be the first to say I'm not anti the majors at all. This year, we've experienced the benefits.

**In an age of ever decreasing income from record sales, what is Black Butter doing to maintain a reasonable level of cash flow?**

**OW:** The JVs for one, getting some backing to help with these things. Then management - a record release is effectively an advert for the act to go and get a lot of bookings, live publishing deals, remix work... I get quite a lot of people asking how you set up a label. You do need to be prepared to do lots of things around the record label, not just rely on selling singles, because the internet has changed everything.

**Speaking of the internet, have you had any income from Spotify?**

**OW:** It's not that much. The bulk of it is still from iTunes or Beatport rather than Spotify. I know somebody was telling us that in Sweden Spotify has been responsible for the music industry picking up by 30% last year but that hasn't happened over here yet.

**Looking to the future, what is it that's going to ensure the label's longevity?**

**HV:** You've got to be constantly on your toes and willing to do whatever. Even in the last six to nine months we've done all sorts of deals that I didn't even know existed. Next year, we've got albums coming through. And I think, if an artist we're managing says they'd love to have their own label - and it felt like he or she in their own right had their own scene and could warrant a label and had a vision for it - we could facilitate that too.

There aren't any fixed things that work anymore, which has allowed us to come through. I think as long as your priorities are right from the off - and if you're managing an act you remember that they are the priority - it's an open book.

**OW:** The benefit of being an independent label, and usually an owner-run business, is you can give it a 20-year vision as opposed to the majors system where they seem to play revolving doors: "The artist might not be here next year. Got to get this out, got to get that out."

They don't get the luxury of the long term. That's what I hope we'll be able to continue doing because there is this sense that we're the flavour of the month at the moment and people are going to get bored, but I would like us to stay as relevant and as innovative and fresh as I think we currently are.

**"You've got to be constantly on your toes and willing to do whatever. Even in the last six to nine months we've done all sorts of deals that I didn't even know existed"**

HENRY VILLAGE,  
BLACK BUTTER

# They've got theirs. Who's next?

## The Official Number 1 Award

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Supported by OfficialCharts.com and BBC Radio 1, the new Official Number 1 Award is now presented each week to artists who achieve a Number 1 on the Official Chart - the only chart that counts. Please contact: [Lauren@officialcharts.com](mailto:Lauren@officialcharts.com) to discuss media opportunities. Had a Number 1 this year and missed out on ordering an award? Get in touch!

 60 Years of the Official Singles Chart

# INTERVIEW STEVE ROBSON



## HIS AND MURS

Imagem-signed Brit writer Steve Robson is on top of the UK Albums and Singles charts – and he's got his sights set on more success

### SONGWRITING

BY TINA HART

It's shaping up to be a very Merry Christmas for Steve Robson.

The British songwriter collaborated closely with Olly Murs for the UK's current No.1 single (Troublemaker) and No.1 album (Right Place, Right Time) – helping keep the ex-X Factor contestant's career burning bright on UK radio.

And his new run of would-be hits doesn't end there: Robson – who co-wrote Everything About You and Same Mistakes for One Direction's Up All Night album as well as Take That's Shine and Beautiful World – has also co-penned Christina Aguilera's upcoming single Just A Fool.

Other 2012 successes include his cut Summer Love on 1D's new album Take Me Home and his co-write of Streets Of Glory on Paloma Faith's Fall To Grace LP. Impressively, Robson is involved in six of this week's Top 60 albums. Meanwhile, the US market's ongoing love for Robson's collaborations with country stars Rascal Flatts shows no sign of dying down.

Adding strings to his bow, Ivor Novello-winning Robson has also proven himself comfortable behind the desk of the recording studio in his time, producing hits such as Leona Lewis' Run and Stop Crying Your Heart Out as well as Westlife's What About Now.

*Music Week* caught up with Robson – whose other writing collabs include James Blunt, John Legend and Eliza Doolittle – to ask about his current chart triumph and what's next for one of the UK's most celebrated pop composers...

**Congratulations on the No.1 success of Troublemaker. Can you tell us how you came to be involved with Olly Murs?**

Thanks. I was approached by Nick (Raphael) and Jo (Charrington) – who were then at Epic – to work with Olly at the beginning of his first album. I thought he was great on [X Factor] and had wanted to be involved with him. They were also very keen for Claude Kelly to be involved, which I was totally up for. Please Don't Let Me Go came from the first session featuring all three of us.

It's always very easy writing with Olly as he had a very clear idea of who he was as an artist from the

beginning but he's also up for trying anything. We've now written three of his No.1s together including Troublemaker as well as various other tracks from all three albums.

**You're part of the next Christina Aguilera single too. How was your experience of creating that?**

The Christina song Just A Fool was written with Wayne Hector and Claude Kelly. They are two of my favourite co-writers individually and both brilliant. The three of us together is a great co-write. We wrote it to pitch to Pink and it went immediately on hold but ultimately was cut by Adam Lambert. At the last minute it didn't fit the record so it came back to us. Christina then heard and loved the song, and then the opportunity for the Blake Shelton duet came along.

**Do you ever feel more pressured creating pieces for very high-profile artists such as Christina?**

I don't think I feel any more or less pressure writing a song for a specific artist. I always try to be hard on myself in any writing situation... though if you're in the room with an artist that you respect and are a fan of, you will always put a little more pressure on yourself to bring something great to the table.

**Do you have a specific/magic formula when you're creating a record?**

I don't have any formula. I think the most important thing is to be sympathetic to the artist and understand what they want to achieve and help get them there while also maybe pushing in directions they wouldn't perhaps have thought of.

### WORLD CLASS ROBSON INDUSTRY OPINIONS

**Nick Raphael, president, London Records:** "Steve Robson is a world class UK songwriter/producer who continues to deliver massive hit singles across artists and genres. He has continued to have success for over 10 years and I look forward to working with him for many years to come."

**Sonny Takhar, managing director, Syco:** "I love working with Steve; not

only is he one of the nicest guys in the business, he is one of the few UK producers that strives to make records that have international ambition."

**Kim Frankiewicz, managing director, Imagem:** "In the time I have worked with Steve he has delivered us hit after hit. He is a publisher's dream, a true talent and a wonderful person too."

**ABOVE**  
Right face, right time: Olly Murs (top right) is No.1 on the Official UK Album and Singles charts - largely thanks to Steve Robson's chords and melodies

**What's the key to keeping your creativity fresh after selling more than 50 million records as a songwriter and producer?**

Writing with a variety of artists who challenge you in different ways. I try to be very open to new co-writes, especially unsigned/developing artists if I love what they're writing or maybe just love their voice. Also, hearing great new music even a million miles from what I do can be very inspiring. I'm a big Zane Lowe fan.

**Which of your awards means the most?**

An award from the Nashville Songwriters Association International (NSAI) for What Hurts The Most by Rascal Flatts as 'One Of The Ten Songs I Wish I'd Written', voted for by Nashville songwriters.

**Do you think country music is undervalued this side of the Atlantic?**

It's such a cultural thing that it's difficult for it to cross over on any scale. The occasional song will hit outside of the US but they tend to be more pop/country classic-type songs and it's down to the song rather than the artist I think. Taylor Swift is a phenomenon and can't be pinned to one genre. She has fantastic pop sensibilities in her melodies and lyrics that give her a universal appeal far outside the country market. In fact a lot of her songs are too pop for country radio now.

**How do you feel about iTunes not crediting writers?**

I think most people downloading music don't have a huge desire to know who wrote a song and those who do have ways of finding out fairly easily. As long as people are downloading and enjoying my songs I'm happy...

**Do you have one favourite track you've created or one that surprised you the most?**

One of my more recent tracks I love is a song I wrote with Eliza Doolittle and Wayne Hector called Big When I Was Little which will be out in the New Year.

**If it's possible to choose, what's been the highlight of your career so far?**

Standing in Wembley Stadium watching 80,000 people sing along to Shine.

**What advice would you give to aspiring/up-and-coming songwriters?**

Always try to write with people who are better than you and be open to anything.

# PROFILE BRITISH MUSIC EXPERIENCE

## SPEAKING FROM EXPERIENCE

The British Music Experience believes it can dramatically increase visitors to its London base and raise its public profile in 2013



### EXHIBITIONS

BY PAUL WILLIAMS

The British Music Experience is looking to boost its visitor numbers by 80% next year on the back of extra funding, new exhibitions and a ticket entry tie-in with the O2 Arena.

Backed by the UK music industry, the BME launched with a fanfare in March 2009 at the Bubble within North Greenwich's The O2, offering visitors a chance not only to view popular music artefacts and history since 1945 but actively participate in the likes of a music room.

The site has since attracted thousands of visitors, but curator Paul Lilley admits it has "struggled" in recent times because of a continual lack of awareness and a non-central location that some consumers can find off-putting.

However, he believes it is now turning a corner, helped by the addition of a first ever development director in Liz Koravos and new marketing and communications manager Kat Donnelly.

"We've struggled over the last couple of years, although we've done great things with great exhibitions and programmes and fair visitor numbers. But we're turning a corner now," says Lilley. "We've got some more engagement on the board now. Feargal [Sharkey] has come in and [Live Nation Europe concerts president] John Reid as well and Stuart [Galbraith] from Kilimanjaro.

"There are lots of factors pulling together. There's the exhibition, the marketing and PR, extra funding, the visitor number increase and the PR for that. It feels like a critical mass is building and next year it feels like it's going to pick up and take off."

One key factor in the progress the BME is now making is an agreement put in place about six weeks ago with the O2 Arena, allowing anyone who has purchased a ticket to a concert there to gain free entry to the Experience.

Koravos says: "So people will come in the BME pre-show, have a look around, go for a drink, go to

**ABOVE**  
A night at the museum: temporary displays such as this Bob Dylan one (main picture) aim to attract The O2's gig-goers to the BME

**"There are lots of factors pulling together. It feels like a critical mass is building and next year it feels like it's going to pick up and take off"**

PAUL LILLEY, BME

the gig and that has been a really successful model for us because we've been able to sell merchandise and get people to join as members and upsell the arena customers."

Lilley adds that this move is creating a word-of-mouth buzz about the BME, helping to raise awareness amongst consumers in the absence of a deep marketing budget.

"You would always like your marketing budget to be 10 times what it is and we are in an unusual place," he says. "We're out here in the east. It's a job to do dragging people out here. The arena does it obviously very well, but for a museum it's different."

The BME forecasts footfall this year will be 120,000, made up of 30% of education visitors, 30% tourist groups, 15% families and 25% "culture culture types". However, Koravos says it is looking to increase total footfall by 80% in 2012 with an "ultimate goal" of reaching 300,000.

Koravos, who has a decade-long background in charity development, is making a huge difference in accessing funding for the Experience. Lilly says before her arrival it was not really active in trying to secure charity money, although did receive the likes of £140,000 from the 2007 Ahmet Ertegun tribute concert when Led Zeppelin reformed and £80,000 from a Metallica show, alongside continuing funding from O2 arena owner AEG.

As he explains: "Liz's role is new. She joined about a year ago working on the whole development side of the charity trying to bring in some kind of charity funding, which has been successful. It's good that pop music is being recognised as worthy by the likes of the Lottery and the Arts Council."

Koravos says Arts Council support has included funding a Bob Marley exhibition it held in the summer and its public programmes, while a Heritage Lottery grant uniquely offered money for the BME to bid for a Freddie Mercury costume. It lost out at the auction to another bidder who surpassed the BME's limit, but it opens up the possibility to get funding to bid or buy other

artefacts in the future.

"Usually they only give money to keep a Turner painting in the country or something like that," says Lilley. "For them to recognise a piece of pop music memorabilia in that same category is quite a swift change."

In addition, Koravos adds there is now a "solid agreement" in place between the BME and AEG.

"Even though they have been backing us and bankrolling the museum it wasn't formal and now we have a large charitable contribution coming from AEG to us, which makes our financials look much more stable than they have in the past," she explains.

The Marley exhibition took part in a relatively new part of the BME housing temporary displays and has also included a Rihanna one to tie in with her residency at the O2, while a Bob Dylan exhibition currently there will include an event in January with the English Folk Dance Society and a gig and masterclass from British folk music heroes Dave Swarbrick and Martin Carthy.

In February an exhibition about the Brits will be staged, tying in with the awards ceremony taking place again at the arena on the 20th that month. This may include a performance by the Brits Critics' Choice winner. Running alongside this will be an exhibition marking 20 years of the industry-backed War Child charity.

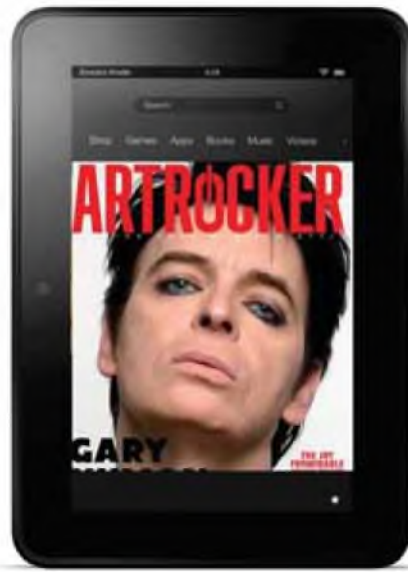
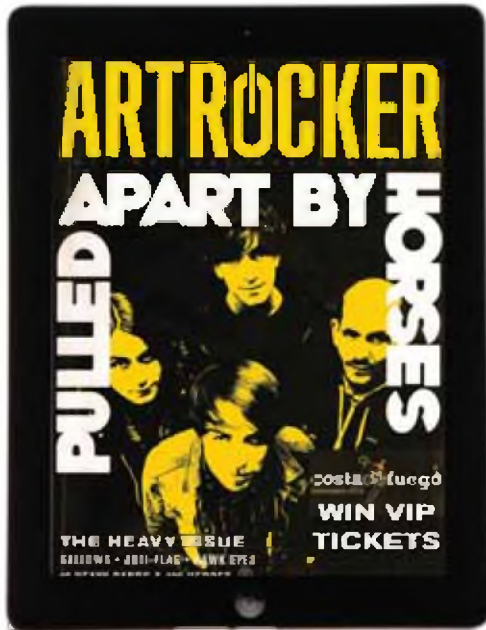
The BME has also recently launched a patron wall, allowing corporate or individual donors to have their name displayed on one of the red, white or blue bricks. It is yet another example of it moving forward.

And while there have been set-backs along the way, the BME should be put into the context of being still only three-years-old, which is brand new compared to most museums and charities.

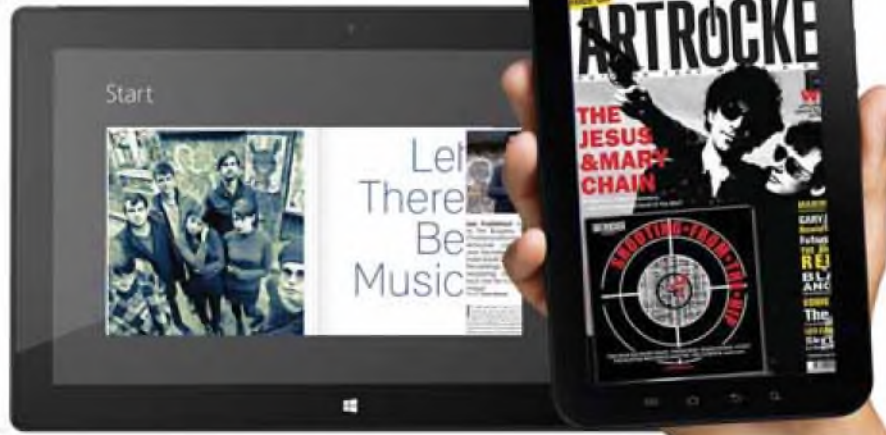
"I like to look at charities as children," says Koravos. "We are in our terrible threes right now and we're about to go through a development stage which hit four, five and six years, which are much easier years to develop."

## VIEWPOINT FUTURE OF PRINT

## KEEP TAKING THE TABLETS



**“Just like the music business, the major print distributors seem to have been caught trouserless by technology we could all see coming”** TOM FAWCETT, ARTROCKER



Once upon a time, journalists watched in awe and not a little amusement as the music industry was flattened by the cannonball of technology. Now, in a somewhat predictable case of schadenfreude, those of a print persuasion are pondering their very futures in the age of the tablet

## MEDIA

BY TOM FAWCETT, EDITOR IN CHIEF, ARTROCKER



ARTROCKER

First up let me say this: we're in uncharted waters, so if some pilot climbs on board claiming to know the best way around the sand banks of doom the best thing you can do is pitch him overboard, he's a liar. Nobody knows how this will play out. That's *nobody*.

Least of all me. But we can get an idea if we look back at the whole iTunes business earlier this century. How did that play out? Did a large part of the record industry find itself reduced to rubble by new technology? It did. How did that happen? By clinging to outdated models, holding their collective noses and hoping for the best.

The best turned out to be an almost complete annihilation of the distribution system that lay at the heart of their seemingly endless power. We journalists stood by and watched in amazement as a once massive industry picked its nose as Apple picked its pocket. Did we laugh? We did. Are we laughing now? We are not.

You see, it's now happening to us, so the smile has been relocated as the crazy Apple monster comes for our children. Just like the music business the major print distributors (there's actually only one in the UK) seem to have been caught trouserless by technology we could all see

coming. Rather than learn the lesson of iTunes they've allowed Apple to pop in and nick it from under their noses.

Again.

Crazy.

Of course there's Android – Apple don't have it all their way – but a magazine published on Android is, as of writing, short of the bells and whistles that make tablet publishing so exciting. Amazon and Google have ground to make up. Meanwhile Apple is raring away.

Right now a magazine on Android is basically a 'pinch and zoom' series of PDFs, a digitised version of the magazine. But Apple allows music and video to be embedded in the pages – you can read about a band while listening to them, watch their video or the video of the interview, all from your downloaded magazine.

It's everything a music magazine editor ever wanted, it's alive in your hands and it glows at you. So it confuses me when I read about editors closing their magazine because, well, it just ain't print. No, it isn't, it's so much more.

This Christmas an estimated 100 trillion tablets (or thereabouts) will be bought as gifts.

The tablet will become commonplace. Will those consumers become the tablet magazine subscribers of the future? Who knows. But if you're not in the race...(insert your own cliché here).

Of course, when music distribution went digital it meant that anybody could be a record company. Bang out some nonsense on Garageband, open an iTunes account and, hey presto, I'm a proto-Universal. Without the production overheads required for physical product the risk factor was removed, so why not? Nothing to lose. What's

**ABOVE**  
Today's news is tomorrow's chip paper: but only if we're talking microchip. With a fresh wave of tablet technology having hit shelves in 2012, publishers will have to get smart – and quickly

next on the scale after a tsunami? Whatever, the result has been a super tidal wave of releases with little emphasis on quality control and the emergence of 'gap year rockers' who meet in a pub (or more usually university bar), release some tracks, play a few gigs and then disappear before the sun rises to work in daddy's law firm.

They're a menace. This dilettante approach to music is the main reason we're all scratching our heads looking for the next generation of festival headliners, and why music journos like me get the sweats every time we glance at the latest endless list of new releases.

Hopefully this won't happen with tablet magazines, and in all likelihood it won't. OK, you no longer have to find the print bill, but you do have to invest the best part of seven grand for a year's software license. And only one person can use it at a time.

Tablet publishing is not a cheap alternative to print. It requires funding and a high level of new technology skills. So if you're going to go tablet you'd better be committed to it or your money will be wasted.

That is a good thing. Too much of the digital world is here today, gone tomorrow. I'm opening a book and taking bets as to when Facebook joins Myspace in the Ocean View home for retired social networks – two years from now is presently leading the field at 2/1.

And the next big question is: news websites, are they for the chop? My answer to that question is: yes, why would we continue to lose money year after year? Websites that make money through direct sales make sense. A website that exists simply because, well, you have to be seen by 'the industry' to have a website is plain daft.

# RETAIL

## HIGH STREET HEROES

**MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT**

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

We started in 2000 as a market store and we remained a market store for a year and a half. Then we moved to premises in November 2001 before moving to our current premises, which we've been in since April 2011.

The set-up here is that we have a gig venue below and a café, which transforms into more of a bar in the evenings. We've done something like 250 gigs here since we started, with some reasonable names.

How much does the shop lean on the gig venue business?

Tangled Parrot is its own entity basically, that's where it all began. I used to do gigs off the back of doing the shop. We were looking for somewhere to do gigs and it just turned out that the place we found had a top floor, so we decided to move the shop there.

The basic set up is that

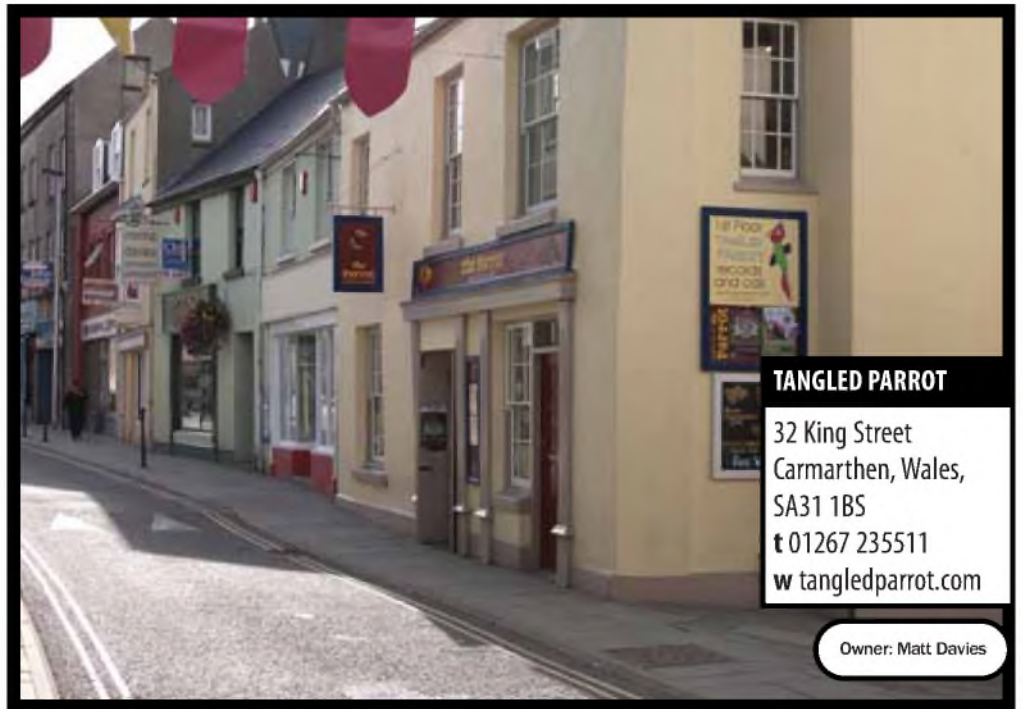
Tangled Parrot is mine, and myself, my wife and another partner run the venue, which is called the Parrot Music Bar.

How is the business for the shop these days?

The shop seems to have evolved with the times – so, although I've moved to a better place, the recession has kicked in and the economic situation has shrunk. So, to be honest, it feels like I've almost stayed in the same place since I began. I'm not saying that in a negative way, particularly, I'm still here and the shop has grown enormously – I started off with literally an apple box of records.

Business is difficult but we seem to be getting through. I do a lot of second hand stuff now, which has definitely improved over the last year or two, possibly because it's in a better place compared to my old shop.

Obviously I do stuff online as well, through portal sites rather than my own. You just seem to



**TANGLED PARROT**

32 King Street  
Carmarthen, Wales,  
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t 01267 235511  
w tangledparrot.com

Owner: Matt Davies

**“We’ve talked about doing a Welsh Record Store Day. Obviously it would be limited and might not have the sales potential to make it work, but it’s a nice idea”**

MATT DAVIES, TANGLED PARROT

have to work twice as hard to stay in the same place.

Is the second hand stuff a fairly new strategy?

I started doing it because people started bringing it in to me and it seemed like a wasted opportunity.

Do you participate in Record Store Day at all?

Yeah, I think we've done it for four years now. It's fantastic, it's

a better day than Christmas.

Last year I had the best day of trading I'd had in 10 years and this year I doubled that, so it was really impressive.

What was good for me this year was that I actually ended up with not very much stock left. Last year, we'd just moved and I didn't have a lot of time to survey what was there so it was a bit scatter-shot. I've still got some stuff from last year, whereas I've got next to nothing from this year.

Some say one day isn't enough...

That's true but then I don't know if you could do it more than once a year. Maybe there are options to do it in the latter part of the year. I know they've tried to do Black Friday, but around here Black Friday means

the Friday before Christmas when you get your wage pack and everyone goes on the piss basically. If I was to put that up on the website people would wonder what was going on.

What we have talked about is doing a Welsh Record Store Day, where we get Welsh artists to contribute. Obviously it'd be limited and might not have the sales potential to make it worthwhile but it's a nice idea.

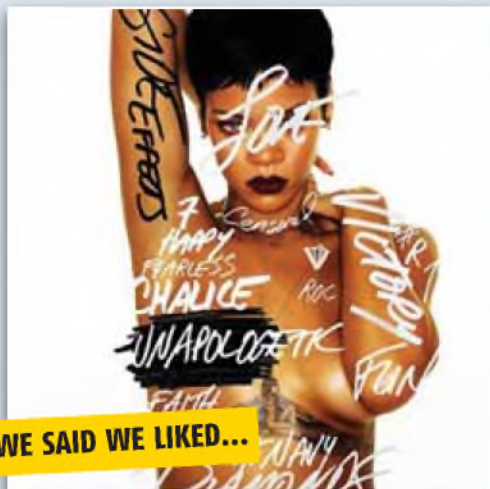
How confident are you about the near and long-term future?

Probably about as confident as I've been in the last eight years. I started in 2000 and the whole thing was starting to implode. I've never known the golden years.

I always seem to find something that makes me think this can improve. I'm optimistic.

## INTERNET vs HUMAN

This week's High Street Hero Matt Davies takes on his digital rivals ...



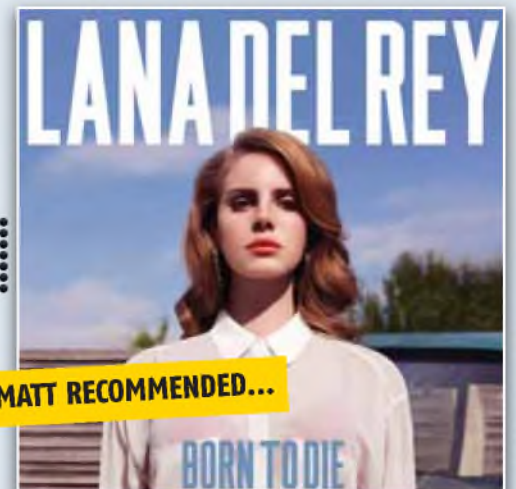
WE SAID WE LIKED...

RIHANNA Unapologetic



AMAZON RECOMMENDED...

VARIOUS NOW! 83



MATT RECOMMENDED...

LANA DEL REY Born To Die



FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	LED ZEPPELIN	Celebration Day
2	JAKE BUGG	Jake Bugg
3	ROLLING STONES	Grrr
4	TAME IMPALA	Innerspeaker
5	ALT-J	An Awesome Wave
6	VA	Now 83
7	LANA DEL REY	Born To Die
8	AC/DC	Live At River Plate
9	BLUE NILE	A Walk Across The Rooftops
10	BLACK KEYS	El Camino

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS ARTISTS	Now That's What I Call Christmas
2	VARIOUS ARTISTS	Now That's What I Call Music! 83
3	MICHAEL BUBLE	Christmas (Deluxe Special Edition)
4	VARIOUS ARTISTS	Anthems 90s
5	ALICIA KEYS	Girl On Fire
6	OLLY MURS	Right Place Right Time (Deluxe Edition)
7	VARIOUS ARTISTS	Bbc Radio 1's Live Lounge
8	VARIOUS ARTISTS	Anthems Electronic 80s 3
9	THE LUMINEERS	The Lumineers
10	ROD STEWART	Merry Christmas Baby (Deluxe Edition)

EMUSIC Top 10 streamed chart		
POS	ARTIST	ALBUM
1	GODSPEED YOU!	Allelujah! Don't Bend! Ascend!
2	SUFJAN STEVENS	Silver & Gold
3	GOAT	World Music
4	MARTIN ROSSITER	The Defenestration of St Martin
5	MOGWAI	A Wrenched Virile Lore
6	ANDY STOTT	Luxury Problems
7	DAMIEN JURADO	Maraqopa (deluxe edition)
8	DAMIEN JURADO	Maraqopa Sessions
9	ONEIDA	A List of the Burning Mountains
10	THE EVENS	The Odds

## REISSUE REPACKAGE

**IRON MAIDEN** Vinyl Picture Disc Albums  
EMI / October 2012 – February 2013

A series of special limited edition Iron Maiden vinyl picture disc albums are gradually being released, chronologically, by EMI until February next year. Comprised of the first eight albums of Maiden's career, all released in the 1980's, each picture disc will be packaged in a gatefold sleeve with full colour printed inner bags and the heavyweight vinyl will be cut from the original album master tapes.



Iron Maiden, Killers, The Number Of The Beast and Piece Of Mind are out now. To open the New Year, Powerslave and the double album Live After Death will be released in January, with the final two titles, Somewhere In Time and Seventh Son Of A Seventh Son coming out in February 2013.

The vinyl picture discs are being released to commemorate Iron Maiden's current Maiden England tour, which comprises largely 80's material, in particular focussing on the Seventh Son Of A Seventh Son album.

PRICE CHECK					
ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
<b>RIHANNA</b> Unapologetic	£8.99	£10.00	£8.99	£8.98	£10.00
<b>LITTLE MIX</b> DNA	£8.99	£10.00	£7.99	£8.99	£10.00

## PRE-RELEASE BRUNO MARS TIPS PRE-ORDER TABLES IN GREEN DAY BATTLE

Bruno Mars takes the top spot at Amazon, having sat in second last week. His Unorthodox Jukebox leaps over last week's pre-order chart

toppers Green Day, whose Tre slips to second.

No such luck for Mars in the Green Day battle at HMV, however. The Locked

Out Of Heaven singer takes Tulisa's place at No.2 but Green Day stand firm in the gold spot.

Mars ultimately tips the balance 2-1 against the American punk rockers in this week's pre-orders, as the top two spots at Play remain the same with the singer in first and Green Day second.

It's all change elsewhere at Play as Tulisa's absence brings everyone else up a notch: Courteeners' ANNA sits in third,

Jools Holland's The Golden Age Of Song takes fourth and Biffy Clyro's Opposites finishes the Top 5 having been at No.6 in last week's standings.

The Gypsy Queens remain in third with their self-titled album at Amazon, while Biffy Clyro moves 7-4 and a special edition of the official soundtrack for Hollywood's The Hobbit takes No.5 – as well as No.14 in its standard form.

Following Mars at HMV is StooShe while Biffy Clyro and Modestep complete the store's top quarter.

Other newcomers of note across the board - apart from The Hobbit - include Devlin's A Moving Picture, which lands firmly in Play's Top 10 at No.8 and I Am Kloot's Let It All In, which threatens the top half of the e-tailer from No.12.



AMAZON PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	BRUNO MARS Unorthodox Jukebox Atlantic
2	GREEN DAY iTré! Warner
3	THE GYPSY QUEENS The Gypsy Q. London
4	BIFFY CLYRO Opposites 14th Floor Records
5	VARIOUS ARTISTS The Hobbit Decca
6	NEW ORDER The Lost Sirens Rhino
7	STOOSHE StooShe Warner
8	LED ZEPPELIN Celebration Day Atlantic
9	IRON MAIDEN Powerslave EMI
10	IRON MAIDEN Live After Death EMI
11	IRON MAIDEN Seventh Son of a Sev. EMI
12	EMILIA MITIKU I Belong To You Warner
13	IRON MAIDEN Somewhere in Time EMI
14	VARIOUS ARTISTS The Hobbit Decca
15	WILL.I.AM #willpower Polydor
16	VARIOUS ARTISTS Bass Culture Nascente
17	VARIOUS ARTISTS Bass Culture Nascente
18	ADAM ANT Adam Ant Is The Blue... Nascente
19	VARIOUS ARTISTS Bass Culture Nascente
20	HAWKWIND ORCHESTRA Stellar.. Esoteric

amazon.co.uk

HMV PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	GREEN DAY Tre
2	BRUNO MARS Unorthodox Jukebox
3	STOOSHE StooShe
4	BIFFY CLYRO Opposites:
5	MODESTEP Evolution Theory
6	CRUZ, TAI O Ty O
7	OST: HOWARD SHORE Hobbit
8	GYPSY QUEENS Gypsy Queens
9	DEVLIN A Moving Picture
10	FOALS Holy Fire
11	JAMES Gathering Sound:
12	VA Lord Of The Mics 4: Includes D
13	GAME Jesus Piece
14	ADAM ANT Adam Ant Is The Blueblack Huss
15	EELS Wonderful, Glorious: Deluxe Ed
16	COURTEENERS Anna
17	BLACKOUT Start The Party: Hmv.Com Exclu
18	EVERYTHING EVERYTHING Arc
19	VA Bass Culture: When Reggae Was
20	RUDIMENTAL New Album Out Soon

hmv.com

PLAY.COM PRE-RELEASE	
POS	ARTIST/ ALBUM / LABEL
1	BRUNO MARS Unorthodox Jukebox
2	GREEN DAY iTré!
3	COURTEENERS ANNA
4	JOOLS HOLLAND The Golden Age Of Song
5	BIFFY CLYRO Opposites
6	THE JOY FORMIDABLE Wolf's Law
7	FRIGHTENED RABBIT Pedestrian Verse
8	DEVLIN A Moving Picture
9	DROPKICK MURPHYS Signed And Sealed
10	FOALS Holy Fire
11	FUNERAL FOR A FRIEND Conduit
12	I AM KLOOT Let It All In
13	EVERYTHING EVERYTHING Arc
14	NICK CAVE Push The Sky Away
15	HOWARD SHORE The Hobbit
16	BENGA Chapter 2
17	CHICKENFOOT LV
18	EELS Wonderful, Glorious
19	THE GYPSY QUEENS The Gypsy Queens
20	THE BLACKOUT Start The Party

play.com

## PEOPLE

## PERSONNEL TAMS BOOSTS BPI'S INDEPENDENT MEMBER SERVICES TEAM

## ■ BPI

The record industry trade body has appointed **CHRIS TAMS** as director of Independent Member Services and International.



Tams joins from his role as international marketing director at leading independent music and video distribution company The Orchard, where he led the sales and marketing drive for physical and digital content across Europe.

BPI chief executive Geoff Taylor said: "This is a pivotal role for the BPI and we are pleased to announce the appointment of Chris, who brings many years of in-depth commercial experience working for and with independent labels.

"Chris' strong background assisting indie labels with physical and digital distribution will significantly strengthen the services BPI provides to all our independent members."

Commenting on his

appointment, Tams said, "I'm delighted to be joining the BPI, especially at this crucial period in the evolution of the industry. Using my experience of eighteen years working in the indie sector I hope to further increase the voice for independent labels within the industry both in the UK and further afield."

Tams replaces Julian Wall who left the company in September to become managing director of One Media iP Ltd.

## ■ 7DIGITAL

**RAOUL CHATTERJEE** has been appointed as senior vice president of music at the company.



In the newly created role, he will assume responsibility for driving relationships with record companies, publishers, managers and artists.

Chatterjee has over 20 years experience in the music and commercial entertainment

industry. Prior to joining 7digital he spent over three years at Warner Music, culminating in a position as senior vice president in the commercial division.

Before joining Warner, he was managing director at Trinity Street Direct, a direct-to-consumer e-commerce business, and spent over six years at Ministry of Sound as director of sales and digital.

Commenting on the appointment, Ben Drury, CEO of 7digital said: "Raoul is a brilliant addition to the growing 7digital team. He possesses the crucial combination of industry experience, commercial acumen and original-thinking that we need to drive our relationships with music labels, producers, management and artists."

## ■ DUMMY MAGAZINE

**AIMEE CLIFF** has been appointed as the new editor of Dummy magazine.

She started working at Dummy two years ago as an intern and progressed to staff writer, then weekend editor. When former

editor Charlie Jones moved on in October, Cliff was chosen as acting editor and, after six weeks, was appointed to the lead role permanently. Dummy's managing director Paul Benney said: "Aimee is the perfect appointment to lead Dummy through its next, very exciting, phase of development. She is young, talented, focussed and hard working and we are sure that she will make an invaluable contribution to Dummy moving forwards."

## ■ BBC RADIO 2

Producer **LISA SMITH** is leaving the Jo Whiley show and will start on the Chris Evans Breakfast Show on December 10.

**MARK PLANT** will be the contact for future Jo Whiley sessions.

## ■ AH2 MUSIC

The music creator and publisher has named **SCOTT JAMES** VP of Business Development.

He joins Ah2 after spending 31

years at Universal Music Publishing Group where he served as executive vice president of Film, Television, and Synchronisation - Worldwide. In this role he was responsible for marketing, clearance and licensing of compositions controlled by UMPG, representing songwriters such as U2, Coldplay, Prince, Mariah Carey, Paul Simon, Elton John, Bon Jovi, The Who, and Guns N' Roses. The catalogue was also comprised of significant film and television music catalogues administered on behalf of NBC/Universal and Warner Bros., as well as the estates of Henry Mancini and Leonard Bernstein.

Ah2 managing partner Mark T. Williams said: "We are thrilled to have Scott spearheading our business development initiative. With his combined vision, industry experience and business acumen, we are confident that Ah2 will continue to grow as a leading score music solution."

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](mailto:Tina.Hart@intentmedia.co.uk)

## NEED TO KNOW

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



**#58 Anna Karatziva**, Head of Talent and Music, MTV, Viacom International Media Networks - UK, Australia, Central and Eastern Europe

Anna Karatziva heads up MTV's Talent and Music (TAM) department for the UK, Australia and Central and Eastern Europe. She acts as primary liaison between MTV's music channels and the industry as a whole, working to deliver exclusive and unique content across all platforms.

She also sits on MTV's International Music Council, which defines the organisation's

global music priorities.

Since joining MTV in 2005, Karatziva has worked with artists from the globally high-profile to up-and-comers in its Brand New programme - the 2013 shortlist of which has just been announced with the winner to be revealed in January.

She has also worked with MTV's International Talent team to bring artists such as Linkin Park, Plan B and B.o.B to the MTV EMAs (European Music Awards), while further international projects include global video premières, MTV Worldstage live content, and pushing new acts across 60 territories.

Karatziva started her career at the BBC, working on live events for Radio 1, 1Xtra and the Concert Orchestra. Her seven years with The Beeb included the coordination and management of Radio 1's One Big Weekends, its Glastonbury stage, and floats at the Notting Hill and Trinidad Carnivals. She's also a keen violinist with her local orchestra, the Kew Sinfonia.

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

**Louis Bloom** Head of A&R, Island Records UK

"I did work experience at Island Records at university then, when I finished my course, I remember calling [Island co-president] Darcus Beese but couldn't get through! I was lucky though, as it was a time people were hiring. I kept putting calls into labels and then Mike McCormack at RCA read my CV and employed me. Then after two weeks, he left and Richard Griffiths arrived and I was in a department of Simon Cowell, Nick Raymonde and Marc Fox. They were big powerhouse A&R people and it was a lot of fun. Our job is about spotting talent - and funnily enough, I remember thinking that Simon would go on to do something special. Love him or hate him, he's made a massive difference to the world."



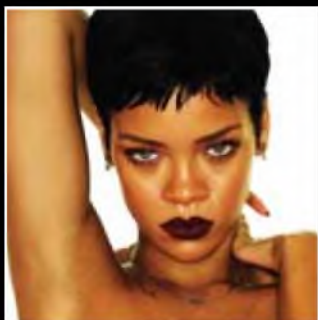
**TOP TIP** Get on the floor: whatever you want to do, get inside the office of the company you want to work for, whatever position it's in. Then you can start forming relationships.



## 28 SINGLES & ALBUMS

Olly Murs proves he's in the right place at the right time as his album of the same name – and single Troublemaker – gain him an Official Charts double

# CHARTS FOCUS



## 30 UK AIRPLAY & STREAMING

As you were on the radio airplay chart for Labrinth while Robbie Williams is in at No.15

## 32 EU AIRPLAY & GLOBAL SALES

Rihanna (*left*) gains her first US No.1 album as Unapologetic debuts in 21 overseas territories

## 34 COMPILATIONS & INDIES

Britpop fans of a certain age... is that Martin Rossiter we spy sneaking in to the Breakers?



## 35 CLUB

DJ Fresh and Ms Dynamite prove to be an explosive pair as Gold Dust gets double success

## 36 ANALYSIS

Alan Jones unravels the ups, downs, ins and outs in another week of charts action

## 38 KEY RELEASES & PRODUCT

Everything Everything's (*left*) Arc is album of the week while £1 Fish Man makes a splash

# CHARTS UK SINGLES WEEK 48



For all charts and credits queries email [isabelle.nesman@intentionmedia.co.uk](mailto:isabelle.nesman@intentionmedia.co.uk) Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

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

## THE OFFICIAL UK SINGLES CHART

THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL CATALOGUE NUMBER (DISTRIBUTOR)
1	1	2	<b>OLLY MURS FEAT. FLO RIDA</b> Troublemaker <i>Epic/Syco GBAR1207891 (ARV)</i>	59	64	2	<b>LADYWELL PRIMARY SCHOOL</b> O Holy Night <i>Emubands GBMGT205604</i>
2	9	3	<b>BRUNO MARS</b> Locked Out Of Heaven <i>Elektra USA21204492 (ARV)</i>	40	Re-entry		<b>ATHLETE</b> Wires <i>Parlophone GBAYE040209R (E)</i>
3	10	9	<b>RIHANNA</b> Diamonds <i>Def Jam USUM7121793 (ARV)</i>	41	New		<b>JIMMY HIGHAM &amp; JON WALMSLEY</b> Isn't She Lovely <i>Trumpton GBMA212899R (Ditto)</i>
4	4	7	<b>LABRINTH FEAT. EMELI SANDE</b> Beneath Your Beautiful <i>Syco GBHMU20000R (ARV)</i>	42	41	2	<b>LUDACRIS FEAT. USHER &amp; DAVID GUETTA</b> Rest Of My Life <i>Def Jam USJM71213745 (ARV)</i>
5	5	2	<b>ALICIA KEYS</b> Girl On Fire <i>RCA USRVA1200910 (ARV)</i>	43	33	13	<b>FLO-RIDA</b> I Cry <i>Atlantic USA21202584 (ARV)</i>
6	7	4	<b>GABRIELLE APLIN</b> The Power Of Love <i>Parlophone GBAYE1202354 (E)</i>	44	34	14	<b>LITTLE MIX</b> Wings <i>Syco GBHMU200131 (ARV)</i>
7	8	5	<b>ROBBIE WILLIAMS</b> Candy <i>Island GBP561200003 (ARV)</i>	45	32	9	<b>ONE DIRECTION</b> Live While We're Young <i>Syco GBHMU200210 (ARV)</i>
8	6	13	<b>PSY</b> Gangnam Style <i>Island USUM71210283 (ARV)</i>	46	35	10	<b>NICKI MINAJ</b> Vava Voom <i>Cash Money/Island USCS1200109 (ARV)</i>
9	3	3	<b>ONE DIRECTION</b> Little Things <i>Syco GBHMU200361 (ARV)</i>	47	36	2	<b>RIHANNA FEAT. DAVID GUETTA</b> Right Now <i>Def Jam USJM71214745 (ARV)</i>
10	New		<b>KE\$HA</b> Die Young <i>Kemosabe/RCA USRC11201008 (ARV)</i>	48	51	5	<b>MONSTA</b> Hold'n On <i>QWSA USA2126324R (ING)</i>
11	11	7	<b>THE LUMINEERS</b> Ho Hey <i>Decca USDM51260905 (ARV)</i>	49	43	15	<b>OTTO KNOWS</b> Million Voices <i>Mercury GB481200055 (ARV)</i>
12	15	8	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child <i>Virgin GBAAA1200643 (E)</i>	50	29	4	<b>THE WANTED</b> I Found You <i>Globol Talent/Island GBUM71205511 (ARV)</i>
13	13	10	<b>CHRISTINA PERRI</b> A Thousand Years <i>Atlantic USA212102141 (ARV)</i>	51	New		<b>KELLY CLARKSON</b> Catch My Breath <i>RCA 68C1A1200205 (ARV)</i>
14	2	2	<b>GIRLS ALoud</b> Something New <i>Foxy/Island GBUM71205686 (ARV)</i>	52	46	15	<b>OWL CITY &amp; CARLY RAE JEPSEN</b> Good Time <i>Interscope/Republic Island USUM71205288 (ARV)</i>
15	New		<b>RUDIMENTAL FEAT. JOHN NEWMAN &amp; ALEX CLARE</b> Not Giving In <i>Asylum GBASH2100483 (ARV)</i>	53	27	2	<b>AC/DC</b> Back In Black <i>Epic AUA20000046 (ARV)</i>
16	12	3	<b>LITTLE MIX</b> DNA <i>Syco GB1101200930 (ARV)</i>	54	48	34	<b>FUN. FEAT. JANELLE MONAE</b> We Are Young <i>Atlantic/Fueled By Ramen USA212101399 (ARV)</i>
17	16	9	<b>ADELE</b> Skyfall <i>XL GBXK1200164 (PIAS)</i>	55	Re-entry		<b>WHAM!</b> Last Christmas <i>RCA GB88M400019 (ARV)</i>
18	17	5	<b>WILEY FEAT. SKEPTA, JME AND MS D</b> Can You Hear Me? (Ayayaya) <i>Warner Brothers/One More Tune GBASH120055R (ARV)</i>	56	New		<b>BURNS</b> Lies <i>Deconstruction/Columbia GBAR1200935 (ARV)</i>
19	21	13	<b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <i>Epic/Phonogenic GB1101200733 (ARV)</i>	57	50	13	<b>NE-YO</b> Let Me Love You (Until You Learn To Love Yourself) <i>Motown/Mercury USJM71201198 (ARV)</i>
20	18	7	<b>CALVIN HARRIS FEAT. FLORENCE WELCH</b> Sweet Nothing <i>Columbia GB1101200991 (ARV)</i>	58	Re-entry		<b>WIZZARD</b> I Wish It Could Be Christmas Everyday <i>EMI GBAYE/J00088 (E)</i>
21	23	3	<b>ED SHEERAN</b> Give Me Love <i>Asylum GBASH1100209 (ARV)</i>	59	Re-entry		<b>FRANKIE GOES TO HOLLYWOOD</b> The Power Of Love <i>Salvo GBASH9900034 (ARV)</i>
22	20	9	<b>MAROON 5</b> One More Night <i>ABM/Octone/Polydor USUM71203514 (ARV)</i>	60	67	12	<b>MUMFORD &amp; SONS</b> I Will Wait <i>Gentlemen Of The Road/Island GBUM71204769 (ARV)</i>
23	19	8	<b>DISCLOSURE FEAT. SAM SMITH</b> Latch <i>Island/2MR GB91P1200154 (ARV)</i>	61	39	4	<b>MISHA B</b> Do You Think Of Me <i>Relientless/RCA GBHMU200315 (ARV)</i>
24	47	5	<b>TAYLOR SWIFT</b> I Knew You Were Trouble <i>Mercury/Big Machine USCLY1231039 (ARV)</i>	62	New		<b>ONE DIRECTION</b> Kiss You <i>Syco GBHMU200214 (ARV)</i>
25	38	20	<b>DJ FRESH</b> Gold Dust <i>Motown GBCE1000477 (ARV)</i>	63	55	21	<b>FLORENCE + THE MACHINE</b> Spectrum <i>Island GBUM71107576 (ARV)</i>
26	30	6	<b>PINK</b> Try <i>RCA USRC11200785 (ARV)</i>	64	58	17	<b>FUN.</b> Some Nights <i>Atlantic/Fueled By Ramen USA212104050 (ARV)</i>
27	53	29	<b>THE POGUES FEAT. KIRSTY MACCOLL</b> Fairytale Of New York <i>Warner Brothers GBASH8703035 (ARV)</i>	65	60	7	<b>LAWSON</b> Standing In The Dark <i>Global Talent/Polydor GBUV71201430 (ARV)</i>
28	24	7	<b>JUSTIN BIEBER FEAT. NICKI MINAJ</b> Beauty And A Beat <i>Def Jam USUM71205367 (ARV)</i>	66	49	12	<b>DAVID GUETTA FEAT. SIA</b> She Wolf (Falling To Pieces) <i>Parlophone GB28K1200043 (E)</i>
29	25	15	<b>TAYLOR SWIFT</b> We Are Never Ever Getting Back Together <i>Mercury USCLY1231018 (ARV)</i>	67	52	35	<b>CARLY RAE JEPSEN</b> Call Me Maybe <i>Interscope CAB391100615 (ARV)</i>
30	56	30	<b>MARIAH CAREY</b> All I Want For Christmas Is You <i>Columbia USSM19400325 (ARV)</i>	68	61	3	<b>THE ROLLING STONES</b> Doom And Gloom <i>Polydor GBUM71206675 (ARV)</i>
31	26	4	<b>SUB FOCUS FEAT. ALPINES</b> Tidal Wave <i>Mercury GBUM71206049 (ARV)</i>	69	New		<b>LENKA</b> Everything At Once <i>Epic USSM11004327 (ARV)</i>
32	37	6	<b>NAUGHTY BOY FEAT. EMELI SANDE</b> Wonder <i>Virgin GBAAA1200679 (E)</i>	70	New		<b>K KOKE FEAT. MAVERICK SABRE</b> Turn Back <i>RCA GBAR1202075 (ARV)</i>
33	31	3	<b>MCFLY</b> Love Is Easy <i>Island/Super GBUV71201740 (ARV)</i>	71	71	13	<b>PINK</b> Blow Me (One Last Kiss) <i>RCA USRC11200569 (ARV)</i>
34	22	5	<b>RITA ORA</b> Shine Ya Light <i>Columbia/Roc-A-Fella USQ91201249 (ARV)</i>	72	Re-entry		<b>SNOW PATROL</b> Run <i> Fiction GBKWO300958 (ARV)</i>
35	New		<b>IMAGINE DRAGONS</b> Radioactive <i>Interscope USUM71201074 (ARV)</i>	73	62	15	<b>SAM AND THE WOMP</b> Bom Bom <i>One More Tune/Smith/Warner GBASH1200388 (ARV)</i>
36	28	9	<b>ELLIE GOULDING</b> Anything Could Happen <i>Polydor GBUV71201510 (ARV)</i>	74	Re-entry		<b>AZELIA BANKS FEAT. LAZY JAY</b> 212 <i>Polydor/Azalia Banks USJST100201 (ARV)</i>
37	New		<b>IMAGINE DRAGONS</b> Hear Me <i>Interscope USUM71208511 (ARV)</i>	75	New		<b>TWO DOOR CINEMA CLUB</b> Sun <i>Kitsune/Cooperative FRU701200097 (ram arv)</i>
38	59	2	<b>THE SCRIPT</b> Six Degrees Of Separation <i>Epic/Phonogenic GBAR1201144 (ARV)</i>				

21274	Call Me Maybe 67	Gangnam Style 8	I Will Wait 60	45	Shine Ya Light 34	Troublemaker 1	Key
A Thousand Years 12	Can You Hear Me: (Ayayaya) 18	Girl On Fire 5	I Wish It Could Be Christmas Everyday 58	locked Out Of Heaven 2	Six Degrees Of Separation 38	Try 26	★ Platinum (600,000)
All I Want For Christmas Is You 30	Can You Hear Me? 17	Cave Me Love 21	Isn't She Lovely 41	Love Is Easy 33	Turn Back 70	Turn Back 70	● Gold (400,000)
Anything Could Happen 36	Can You Hear Me? 17	Gold Dust 25	Kiss You 62	Million Voices 49	Vava Voom 46	Vava Voom 46	● Silver (200,000)
Back In Black 53	Diamonds 3	Good Time 52	Last Christmas 55	Not Giving In 15	We Are Never Ever Getting Back Together 29	We Are Never Ever Getting Back Together 29	
Beauty And A Beat 18	Die Young 10	Hall Of Fame 19	Latch 23	C Holy Night 39	Getting Back Together 29	Getting Back Together 29	
Beneath Your Beautiful 4	Die Young 10	Hear Me 27	let Me Love You (Until You Learn To Love Yourself) 57	One More Night 22	Spectrum 63	Spectrum 63	
Blow Me (One Last Kiss) 71	Die Young 10	Ho Hey 11	lies 56	Radioactive 35	Standing In The Dark 65	Standing In The Dark 65	
Can You Hear Me 67	Die Young 10	Hold'n On 48	little Things 9	Rest Of My Life 42	Sun 75	Sun 75	
Can You Hear Me: (Ayayaya) 18	Die Young 10	I Cry 43	Live While We're Young 66	Right Now 47	Some Nights 64	Some Nights 64	
Can You Hear Me: (Ayayaya) 18	Die Young 10	I Found You 50		Run 72	Something New 14	Something New 14	
Can You Hear Me: (Ayayaya) 18	Die Young 10	I Knew You Were Trouble 24		She Wolf (Falling To Pieces) 66	Sweet Nothing 20	Sweet Nothing 20	
Can You Hear Me: (Ayayaya) 18	Die Young 10			The Power Of Love 59	The Power Of Love 59	The Power Of Love 59	
Can You Hear Me: (Ayayaya) 18	Die Young 10			Tidal Wave 31	The Power Of Love 59	The Power Of Love 59	
Can You Hear Me: (Ayayaya) 18	Die Young 10				Wings 44	Wings 44	
Can You Hear Me: (Ayayaya) 18	Die Young 10				Wires 40	Wires 40	
Can You Hear Me: (Ayayaya) 18	Die Young 10				Wonder 32	Wonder 32	

# CHARTS UK ALBUMS WEEK 48



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)	SALES	WEEKS ON CHART
1	New		<b>OLLY MURS</b> Right Place Right Time <i>Epic/Syco</i> 88725416352 (ARV)	39	32	54	<b>ONE DIRECTION</b> Up All Night <i>Syco</i> 88597843542 (ARV)	1	1
2	2	3	<b>ONE DIRECTION</b> Take Me Home <i>Syco</i> 88725439642 (ARV)	40	31	4	<b>ANDREA BOCELLI</b> Opera <i>Decca</i> 4784315 (ARV)	1	1
3	1	2	<b>RIHANNA</b> Unapologetic <i>Def Jam</i> 3722074 (ARV)	41	New		<b>MICHAEL CRAWFORD</b> The Ultimate Collection <i>Union Square USMTV/CD003</i> (SDU)	1	1
4	5	12	<b>MICHAEL BUBLE</b> Christmas Reprise <i>9362494697</i> (ARV) 6★2★	42	38	23	<b>MAROON 5</b> Overexposed <i>ARM/Octone/Polydor</i> 3704278 (ARV)	1	1
5	6	3	<b>ROD STEWART</b> Merry Christmas, Baby <i>Verve</i> 3710368 (ARV)	43	37	7	<b>JAKE BUGG</b> Jake Bugg <i>Mercury</i> 3777053 (ARV)	1	1
6	10	4	<b>ROBBIE WILLIAMS</b> Take The Crown <i>Island</i> 3715804 (ARV)	44	36	9	<b>MUSE</b> The 2nd Law <i>Helium</i> 3 2564556875 (ARV) 1●	1	1
7	8	42	<b>EMELI SANDE</b> Our Version Of Events <i>Virgin</i> CDV3094 (E) 3★	45	35	11	<b>THE KILLERS</b> Battle Born <i>Vertigo</i> 3711875 (ARV)	1	1
8	New		<b>NEIL DIAMOND</b> The Very Best Of Neil Diamond: The Original Studio Recordings <i>Columbia</i> 88755405872 (ARV)	46	29	2	<b>WHITNEY HOUSTON</b> I Will Always Love You - The Best Of Whitney Houston <i>Arista</i> 88755413932 (ARV)	1	1
9	New		<b>GIRLS ALoud</b> Ten <i>Polydor</i> 3717303 (ARV)	47	33	10	<b>JONATHAN &amp; CHARLOTTE</b> Together <i>Syco</i> 38725448332 (ARV) 1●	1	1
10	9	4	<b>ANDRE RIEU &amp; JOHANN STRAUSS ORCHESTRA</b> Magic Of The Movies <i>Decca</i> 3715423 (ARV)	48	42	97	<b>ADELE</b> 21 <i>XL/CD520 (PIAS)</i> 16★10★	1	1
11	3	2	<b>LITTLE MIX</b> DNA <i>Syco</i> 88597938472 (ARV)	49	39	25	<b>ALT-J</b> An Awesome Wave <i>Infectious INFECT134CD (PIAS)</i> 1●	1	1
12	11	3	<b>THE ROLLING STONES</b> Grrrl! <i>Polydor</i> 3710916 (ARV)	50	New		<b>THE BRYAN FERRY ORCHESTRA</b> The Jazz Age <i>BMG Rights</i> 538007592 (Absolute Arvato)	1	1
13	New		<b>JEFF WAYNE</b> The War Of The Worlds - The New Generation (Special Collector's Edition) <i>Sony</i> 88591922572 (ARV)	51	45	53	<b>OLLY MURS</b> In Case You Didn't Know <i>Epic/Syco</i> 88597947942 (ARV) 2★	1	1
14	15	3	<b>ALFIE BOE</b> Storyteller <i>Decca</i> 3710614 (ARV)	52	40	8	<b>ELLIE GOULDING</b> Halcyon <i>Polydor</i> 3714241 (ARV)	1	1
15	New		<b>ALICIA KEYS</b> Girl On Fire <i>RCA</i> 88692941822 (ARV)	53	41	5	<b>MICK HUCKNALL</b> American Soul <i>ATCO</i> 2564655789 (ARV) 1●	1	1
16	12	5	<b>CALVIN HARRIS</b> 18 Months <i>Columbia/Fly Eye</i> 88697859231 (ARV)	54	34	3	<b>GREEN DAY</b> Dos! <i>Reprise</i> 335274521 (ARV) 1●	1	1
17	New		<b>IL DIVO</b> The Greatest Hits <i>Syco</i> 8872546022 (ARV)	55	47	147	<b>MUMFORD &amp; SONS</b> Sigh No More <i>Gentlemen Of The Road/Island</i> 0992038002626 (ARV) 4★1★	1	1
18	7	2	<b>SUSAN BOYLE</b> Standing Ovation: The Greatest Songs From The Stage <i>Syco</i> 88725443722 (ARV)	56	46	30	<b>LABRINTH</b> Electronic Earth <i>Syco</i> 88691932932 (ARV)	1	1
19	30	12	<b>THE SCRIPT</b> 3 <i>Epic/Phonogenic</i> 88725415472 (ARV)	57	48	14	<b>OF MONSTERS AND MEN</b> My Head Is An Animal <i>Universal Republic/Island</i> 2798078 (ARV)	1	1
20	4	2	<b>LED ZEPPELIN</b> Celebration Day <i>Atlantic/Rhino/Swansong</i> 9122795881 (ARV) 1●	58	Re-entry		<b>BRUNO MARS</b> Doo-Wops & Hooligans <i>Elektra</i> 7567882721 (ARV) 4★2★	1	1
21	New		<b>MCFLY</b> The Memory Lane (The Best Of) <i>Isma/Super</i> 3722050 (ARV)	59	49	6	<b>LAWSON</b> Chapman Square <i>Global Talent/Polydor</i> 3715402 (ARV)	1	1
22	16	10	<b>MUMFORD &amp; SONS</b> Babel <i>Gentlemen Of The Road/Island</i> 0992038002626 (ARV)	60	51	9	<b>THE OVERTONES</b> Higher <i>Warner Music Entertainment</i> 2564655048 (ARV) 1●	1	1
23	18	64	<b>ED SHEERAN</b> + Asylum <i>5249864632</i> (ARV) 5★1★	61	54	55	<b>BEN HOWARD</b> Every Kingdom <i>Island</i> 2790335 (ARV) 1●	1	1
24	New		<b>KELLY CLARKSON</b> Greatest Hits - Chapter 1 <i>RCA</i> 88765424242 (ARV)	62	50	6	<b>DANIEL O'DONNELL</b> Songs From The Movies... And More <i>DMG TV DMGT048</i> (SDU)	1	1
25	19	28	<b>FUN.</b> Some Nights <i>Atlantic/Fueled By Ramen</i> 7567882628 (ARV) 1●	63	43	3	<b>FOSTER &amp; ALLEN</b> The Ultimate Collection <i>DMG TV DMGT050</i> (SDU)	1	1
26	New		<b>KATHERINE JENKINS</b> This Is Christmas <i>Warner Music Entertainment</i> 5310550922 (ARV) 1●	64	62	133	<b>MICHAEL BUBLE</b> Crazy Love <i>Reprise</i> 9362496277 (ARV) 8★4★	1	1
27	17	4	<b>MILITARY WIVES</b> Stronger Together <i>Decca</i> 3710695 (ARV)	65	57	57	<b>FLORENCE + THE MACHINE</b> Ceremonials <i>Island</i> 2792908 (ARV) 1★	1	1
28	23	11	<b>PINK</b> The Truth About Love <i>RCA</i> 88725452422 (ARV)	66	58	58	<b>COLDPLAY</b> Mylo Xyloto <i>Parlophone</i> 0975531 (E) 4★2★	1	1
29	24	27	<b>PALOMA FAITH</b> Fall To Grace <i>RCA</i> 88691955512 (ARV) 1★	67	53	19	<b>PLAN B</b> III Manors <i>679/Atlantic</i> 531052212 (ARV) 1●	1	1
30	28	5	<b>EVA CASSIDY</b> The Best Of Eva Cassidy <i>Blix Street</i> 6210206 (ADA Arv)	68	44	34	<b>NICKI MINAJ</b> Pink Friday... Roman Reloaded <i>Cash Money/Island</i> 2796668 (ARV) 1●	1	1
31	20	6	<b>TAYLOR SWIFT</b> Red <i>Mercury/Big Machine</i> 3717314 (ARV)	69	52	35	<b>REBECCA FERGUSON</b> Heaven <i>RCA</i> 88591952552 (ARV) 2★	1	1
32	21	44	<b>LANA DEL REY</b> Born To Die <i>Polydor/Stranger</i> 2787091 (ARV) 1★	70	60	13	<b>THE VACCINES</b> The Vaccines Come Of Age <i>Columbia</i> 89725444242 (ARV)	1	1
33	22	14	<b>RITA ORA</b> Ora <i>Columbia/Roc Nation</i> 88725458362 (ARV)	71	59	7	<b>LEONA LEWIS</b> Glassheart <i>Syco</i> 88597953782 (ARV)	1	1
34	14	2	<b>AC/DC</b> Live At River Plate <i>Columbia</i> DRR7654123824 (ARV)	72	55	4	<b>NE-YO</b> R.E.D. <i>Del Jam</i> 3713425 (ARV) 1●	1	1
35	27	7	<b>THE LUMINEERS</b> The Lumineers <i>Decca</i> 3712589 (ARV)	73	New		<b>ABBA</b> Gold <i>Polydor</i> 2752259 (ARV) 13★	1	1
36	25	5	<b>KYLIE MINOGUE</b> The Abbey Road Sessions <i>Parlophone</i> PD150222 (E) 1●	74	Re-entry		<b>THE WEEKND</b> Trilogy <i>Universal Republic/Island</i> 1719793 (ARV)	1	1
37	26	4	<b>JLS</b> Evolution <i>RCA</i> 88725469482 (ARV)	75	74	12	<b>THE XX</b> Coexist <i>Young Turks</i> YTB00CD (PIAS) 1●	1	1
38	13	2	<b>EXAMPLE</b> The Evolution Of Man <i>Mos Def/Mos Def</i> (ARV)						

Official Charts Company 2012.

Abba 73	Clarkson, Kelly 24	Goulding, Ellie 52	led Zeppelin 20	Murs, Ollly 51	Strauss Orchestra 10
AC/DC 34	Coltrane 66	Green Day 54	Lewis, Leona 71	Muse 44	Rihanna 3
Adele 48	Crawford, Michael 44	Harris, Calvin 16	Little Mix 11	Ne-Yo 72	Rolling Stones, The 12
All-I 49	Cornel O'Donnell 62	Houston, Whitney 46	Lumineers, The 35	One Direction 2	Sande, Emeli 7
Bocelli, Andrea 40	Diamond, Neil 8	Howard, Ben 61	Maroon 5 42	One Direction 39	Script, The 19
Boe, Alfie 14	Divo, Il 17	Hucknall, Mick 53	Mars, Bruno 58	Cra, Rita 33	Sheeran, Ed 23
Boyle, Susan 18	Example 38	Jenkins, Katherine 26	McFly 21	Cventones, The 60	Stewart, Rod 5
Bryan Ferry Orchestra, The 50	Ferguson, Rebecca 69	JLS 37	Military Wives 27	Paloma Faith 29	Swift, Taylor 31
Buble, Michael 4	Florence + The Machine 65	Jonathan & Charlotte 47	Keys, Alicia 18	Pink 28	Vaccines, The 70
Buble, Michael 64	Foster & Allen 63	Killers, The 45	Killers, The 45	Plan B 67	Wayne, Jeff 13
Bugg, Jake 43	Fun. 25	Labrinth 56	Labrinth 56	Rey, Lana Del 33	Weeknd, The 74
Cassidy, Eva 30	Girls Aloud 9	Lawson 59	Mars, Ollly 51	Rieu, Andre, & Johann 10	Williams, Robbie 6

Key	BPI Awards
● Platinum (300,000)	Albums
● Gold (100,000)	
● Silver (60,000)	
★ in European sales	

The Overtones: Higher (silver); Green Day: Dos! (silver); Katherine Jenkins: This Is Christmas (silver); REM: Part Lies, Part Heart... (gold); Paloma Faith: Fall To Grace (platinum)

# CHARTS UK AIRPLAY WEEK 48

Radio playlists are online at [www.musicweek.com](http://www.musicweek.com)

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

## UK RADIO AIRPLAY CHART TOP 50



POS	LAST	WKS	SALES	CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	1	6	4		LABRINTH FEAT. EMELI SANDE <i>Beneath Your Beautiful</i> Syco	4490	3.27	90.91	8.23
2	3	7	2		BRUNO MARS <i>Locked Out Of Heaven</i> Elektra	3651	11.01	85.53	15.96
3	2	8	1		OLLY MURS FEAT. FLO RIDA <i>Troublemaker</i> Epic/Syco	4495	19.48	83.43	6.99
4	4	9	3		RIHANNA <i>Diamonds</i> Def Jam	3579	-2.03	60.06	-2.88
5	5	12	7		ROBBIE WILLIAMS <i>Candy Island</i>	4478	-5.59	54.52	-2.17
6	7	6	5		ALICIA KEYS <i>Girl On Fire</i> RCA	3096	21.22	52.27	25.38
7	8	4			COLDPLAY <i>Hurts Like Heaven</i> Parlophone	1062	13.46	43.47	6.47
8	9	16	19		THE SCRIPT FEAT. WILL.I.AM <i>Hall Of Fame</i> Epic/Phonogenic	2607	-3.84	38.99	-0.94
9	23	4	9		ONE DIRECTION <i>Little Things</i> Syco	1628	15.79	38.81	52.8
10	11	9	12		SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN <i>Don't You Worry Child</i> Virgin	1753	-2.83	36.33	2.02
11	6	9	17		ADELE <i>Skyfall</i> XL	3247	-13.09	36.06	-18.82
12	10	4	14		GIRLS ALoud <i>Something New</i> Polydor	1955	-0.96	35.63	-9.15
13	12	14	29		TAYLOR SWIFT <i>We Are Never Ever Getting Back Together</i> Mercury	2489	-13.03	35.24	2.74
14	16	3	26		PINK <i>Try</i> RCA	1994	14.14	32.98	4.43
15	NEW	1			ROBBIE WILLIAMS <i>Different</i> Island	621	0	32.74	0
16	13	20	71		PINK <i>Blow Me (One Last Kiss)</i> RCA	2182	-5.34	32.06	-3.9
17	33	2	6		GABRIELLE APLIN <i>The Power Of Love</i> Parlophone	2349	44.82	30.88	49.68
18	14	4	16		LITTLE MIX <i>Dna</i> Syco	1609	5.99	29.66	-7.92
19	19	11	65		LAWSON <i>Standing In The Dark</i> Global Talent/Polydor	2266	-7.09	29.58	6.48
20	27	3	38		THE SCRIPT <i>Six Degrees Of Separation</i> Epic/Phonogenic	1467	13.11	29.41	20.63
21	15	3	21		ED SHEERAN <i>Give Me Love</i> Asylum	1200	-3.3	28.2	-11.96
22	20	8	22		MAROON 5 <i>One More Night</i> A&M/Octone/Polydor	2356	-3.84	27.91	1.6
23	17	28	92		MAROON 5 FEAT. WIZ KHALIFA <i>Payphone</i> A&M/Octone/Polydor	1790	-6.28	27.25	-11.78
24	18	9	20		CALVIN HARRIS FEAT. FLORENCE WELCH <i>Sweet Nothing</i> Columbia	1464	-1.68	27.21	-9.48
25	28	10	8		PSY <i>Gangnam Style</i> Island	967	-2.13	24.18	6.94
26	32	36	67		CARLY RAE JEPSEN <i>Call Me Maybe</i> Interscope	1548	3.41	23.77	13.51
27	26	28	76		RUDIMENTAL FEAT. JOHN NEWMAN <i>Feel The Love</i> Asylum	993	-4.15	23.73	-2.79
28	39	1	15		RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE <i>Not Giving In</i> Asylum	412	0	23.71	0
29	42	36			TRAIN <i>Drive By</i> Columbia	1709	4.08	23.54	30.27
30	NEW	1	25		DJ FRESH <i>Gold Dust</i> Mos	304	0	22.9	0
31	NEW	1	10		KE\$HA <i>Die Young</i> Kemosabe/RCA	893	0	21.38	0
32	36	70			MAROON 5 FEAT. CHRISTINA AGUILERA <i>Moves Like Jagger</i> A&M/Octone/Polydor	1305	-0.99	21.16	5.38
33	40	45	78		GOTYE FEAT. KIMBRA <i>Somebody That I Used To Know</i> Island	1404	-12.14	20.99	12.19
34	25	6	68		THE ROLLING STONES <i>Doom And Gloom</i> Polydor	233	-29.82	20.45	-17.14
35	31	2			ELECTRIC LIGHT ORCHESTRA/JEFF LYNNE <i>Mercy Mercy</i> Frontiers	25	0	20.22	-4.44
36	22	16	52		OWL CITY & CARLY RAE JEPSEN <i>Good Time</i> Interscope/Republic Island	1813	-20.55	19.9	-24.39
37	NEW	1			PRINCE <i>Rock &amp; Roll Love Affair</i> Purple	84	0	19.76	0
38	24	12	36		ELLIE GOULDING <i>Anything Could Happen</i> Polydor	1366	-19.08	19.71	-21.47
39	RE				THE VACCINES <i>I Always Knew</i> Columbia	171	0	19.54	0
40	34	15	57		NE-YO <i>Let Me Love You (Until You Learn To Love Yourself)</i> Motown/Mercury	1475	-18.55	19.33	-4.45
41	NEW	1	24		TAYLOR SWIFT <i>I Knew You Were Trouble</i> Mercury/Big Machine	616	0	18.79	0
42	37	3	75		TWO DOOR CINEMA CLUB <i>Sun</i> Kitsune/Cooperative	305	-5.86	18.66	-5.71
43	30	7	34		RITA ORA <i>Shine Ya Light</i> Columbia/Roc Nation	1055	-8.58	18.61	-12.51
44	48	27			STOOSHE <i>Black Heart</i> Future Cut/QWork/Warner Brothers	1305	5.33	18.56	11
45	43	5	28		JUSTIN BIEBER FEAT. NICKI MINAJ <i>Beauty And A Beat</i> Def Jam	893	0.22	17.9	-0.89
46	NEW	1			BULLET FOR MY VALENTINE <i>Temper Temper</i> RCA/20-20	62	0	17.83	0
47	38	11	43		FLO-RIDA <i>I Cry</i> Atlantic	821	-9.28	17.51	-8.37
48	RE				LITTLE MIX <i>Wings</i> Syco	1079	0	17.02	0
49	NEW	1			ANGEL <i>Time After Time</i> Island	328	0	16.96	0
50	NEW	1			MUMFORD & SONS <i>Lover Of The Light</i> Gentlemen Of The Road/Island	249	0	16.69	0

UK Radio Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Ranked using half hourly radio audience figures. Stations monitored 24 hours a day, 7 days a week. For full list of stations please see the Nielsen website at [www.nielsen-music.com](http://www.nielsen-music.com)

## UK TV AIRPLAY CHART TOP 40



POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)
1	1	RIHANNA <i>Diamonds</i> / Def Jam	2770
2	10	OLLY MURS FEAT. FLO RIDA <i>Troublemaker</i> / Epic/Syco	2552
3	2	BRUNO MARS <i>Locked Out Of Heaven</i> / Elektra	2539
4	3	LABRINTH FEAT. EMELI SANDE <i>Beneath Your Beautiful</i> / Syco	2483
5	7	GIRLS ALoud <i>Something New</i> / Polydor	2326
6	13	ALICIA KEYS <i>Girl On Fire</i> / RCA	2289
7	6	ONE DIRECTION <i>Little Things</i> / Syco	2211
8	4	ROBBIE WILLIAMS <i>Candy</i> / Island	2006
9	5	WILEY FEAT. SKEPTA, JME AND MS D <i>Can You Hear Me?</i> / Warner Brothers/One More Tune	1900
10	9	PSY <i>Gangnam Style</i> / Island	1810
11	16	KESHA <i>Die Young</i> / Kemosabe/RCA	1691
12	11	NICKI MINAJ <i>Vava Voom</i> / Cash Money/Island	1631
13	8	LITTLE MIX <i>Dna</i> / Syco	1629
14	14	GABRIELLE APLIN <i>The Power Of Love</i> / Parlophone	1580
15	12	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN <i>Don't You Worry Child</i> / Virgin	1523
16	21	TAYLOR SWIFT <i>We Are Never Ever Getting Back Together</i> / Mercury	1309
17	15	CALVIN HARRIS FEAT. FLORENCE WELCH <i>Sweet Nothing</i> / Columbia	1228
18	19	MAROON 5 <i>One More Night</i> / A&M/Octone/Polydor	1179
19	26	FLO-RIDA <i>I Cry</i> / Atlantic	1122
20	24	NE-YO <i>Let Me Love You (Until You Learn To Love Yourself)</i> / Motown/Mercury	1101
21	18	JUSTIN BIEBER FEAT. NICKI MINAJ <i>Beauty And A Beat</i> / Def Jam	1094
22	NEW	RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE <i>Not Giving In</i> / Asylum	1086
23	22	ED SHEERAN <i>Give Me Love</i> / Asylum	1021
24	32	RITA ORA <i>Shine Ya Light</i> / Columbia/Roc Nation	1001
25	23	LUDACRIS FEAT. USHER & DAVID GUETTA <i>Rest Of My Life</i> / Def Jam	998
26	27	ADELE <i>Skyfall</i> / XL	956
27	37	THE SCRIPT FEAT. WILL.I.AM <i>Hall Of Fame</i> / Epic/Phonogenic	890
28	NEW	ELLIE GOULDING <i>Figure 8</i> / Polydor	884
29	25	THE WANTED <i>I Found You</i> / Global Talent/Island	880
30	28	MISHA B <i>Do You Think Of Me</i> / Relentless/RCA	858
31	36	PINK <i>Try</i> / RCA	831
32	38	ONE DIRECTION <i>Live While We're Young</i> / Syco	779
33	34	DISCLOSURE FEAT. SAM SMITH <i>Latch</i> / Island/PMR	776
34	29	JLS <i>Hottest Girl In The World</i> / RCA	743
35	20	CARLY RAE JEPSEN <i>This Kiss</i> / Interscope	713
36	17	MCFLY <i>Love Is Easy</i> / Island/Super	706
37	NEW	CHRISTINA PERRI <i>A Thousand Years</i> / Atlantic	666
38	RE	NICKI MINAJ <i>Starships</i> / Cash Money/Island	659
39	33	CONOR MAYNARD FEAT. NE-YO <i>Turn Around</i> / Parlophone	652
40	RE	MARIAH CAREY <i>All I Want For Christmas Is You</i> / Columbia	622

UK TV Airplay Chart © Nielsen. Compiled using data gathered from Sunday to Saturday. Ranked using half hourly TV audience figures. Stations monitored 24 hours a day, 7 days a week. For full list of stations please see the Nielsen website at [www.nielsen-music.com](http://www.nielsen-music.com)



## UK AIRPLAY ANALYSIS

BY ALAN JONES

CONTINUING TO MAKE impressive gains, *Beneath Your Beautiful* tops the radio airplay chart for the third straight week for Labrinth feat. Emeli Sandé. Adding a further 142 plays and 6.91 million listeners week-on-week, *Beneath Your Beautiful* polled an audience of more than 90.91 million – the highest of any track since Maroon 5's *Payphone* (feat. Wiz Khalifa) racked up 95.58 million listeners 19 weeks ago – from 4,490 spins. 24 of those plays came from Radio 1, and 16 of them from Radio 2. Four tracks were aired more on

each station but *Beneath Your Beautiful* was the only track to poll 40 plays from the two combined. Their combined contribution of 37.39% of the track's overall audience was crucial. The track's biggest supporters, in terms of raw plays, were the nine Capital franchises, each of which aired it between 66 and 69 times. Despite its huge audience, *Beneath Your Beautiful* is under siege, with Bruno Mars' *Locked Out Of Heaven* climbing 3-2 with its audience jumping more than 11.76 million week-on-week to 85.53



million, while Olly Murs' *Troublemaker* (feat Flo Rida) also ups its audience significantly, adding 5.45 million listeners week-on-week to raise its audience to

83.43 million, even as it slips 2-3. Murs' track also achieves the rare feat of falling while registering the biggest increase in plays of any track. It was aired 4,495 times last week – five times more than *Beneath Your Beautiful*, and 733 times more than in the previous week. With support from 198 stations – more than any other song – *Troublemaker* had top tallies of 90 plays on Smash Hits, 86 on The Hits and 75 each on Capital FM's Yorkshire, Scotland and South Wales stations. While Candy holds at No.5, having peaked at two, Robbie Williams scores the biggest increase in audience and the highest Top 50 debut this week,

with follow-up *Different* dashing to No.15. The track has a huge 404.88% increase in plays from 123 to 621, and increases its audience by 99.63% from 16.40 million to 32.74 million. It was the second most-played song on Radio 2, but its top supporters were the Capital FM network, with individual tallies raging from 32 to 28 per station. On the TV airplay chart, Rihanna's *Diamonds* dulls slightly but with its nearest challengers faltering increases its already formidable lead at the top. Leading the list for the second time, the promotional videoclip for *Diamonds* secured 762 airings last week, 10 fewer than the previous week.

# CHARTS STREAMING WEEK 48

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



CLIMBER: OLLY MURS

CLIMBER: GIRLS ALOUD

NEW: KESHA

NEW: TWO DOOR CINEMA CLUB

CLIMBER: IMAGINE DRAGONS

**CHARTS EU AIRPLAY** WEEK 47**PAN-EUROPEAN**

POS	ARTIST/ ALBUM / LABEL
1	<b>RIHANNA</b> Diamonds <b>UNI</b>
2	<b>MARS, BRUNO</b> Locked Out Of Heaven <b>WEA</b>
3	<b>KEYS, ALICIA</b> Girl On Fire <b>SME</b>
4	<b>ADELE</b> Skyfall <b>IND</b>
5	<b>WILLIAMS, ROBBIE</b> Candy <b>UNI</b>
6	<b>PINK</b> Try <b>SME</b>
7	<b>MAROON 5</b> One More Night <b>UNI</b>
8	<b>AVIDAN, ASAF</b> One Day (Reckoning Song) <b>SME</b>
9	<b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <b>SME</b>
10	<b>KESHA</b> Die Young <b>SME</b>

**ITALY**

POS	ARTIST/ ALBUM / LABEL
1	<b>RAMAZZOTTI, EROS</b> Un Angelo Disteso Al Sole <b>UNI</b>
2	<b>WILLIAMS, ROBBIE</b> Candy <b>UNI</b>
3	<b>RIHANNA</b> Diamonds <b>UNI</b>
4	<b>NEGRAMARO</b> Ti E' Mai Successo? <b>SUG</b>
5	<b>JOVANOTTI</b> Tensione Evolutiva <b>UNI</b>
6	<b>CREMONINI, CESARE</b> Una Come Te <b>UNI</b>
7	<b>ROSSI, VASCO</b> Vivere O Niente <b>EMI</b>
8	<b>ADELE</b> Skyfall <b>SPI</b>
9	<b>MUSE</b> Madness <b>WMI</b>
10	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child <b>EMI</b>

**DENMARK**

POS	ARTIST/ ALBUM / LABEL
1	<b>RIHANNA</b> Diamonds <b>UNI</b>
2	<b>NABIHA</b> Mind The Gap <b>SME</b>
3	<b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <b>SME</b>
4	<b>MAROON 5</b> One More Night <b>UNI</b>
5	<b>DJAMES BRAUN</b> Nethinde <b>EMI</b>
6	<b>MARS, BRUNO</b> Locked Out Of Heaven <b>WEA</b>
7	<b>ALPHABEAT</b> Love Sea <b>CPH</b>
8	<b>MEDINA</b> Har Du Glemte <b>ALM</b>
9	<b>ADELE</b> Skyfall <b>PLG</b>
10	<b>LOVELESS, SHAKA</b> Ikke Mere Tid <b>UNI</b>

**NETHERLANDS**

POS	ARTIST/ ALBUM / LABEL
1	<b>PASSENGER</b> Let Her Go <b>SME</b>
2	<b>WILLIAMS, ROBBIE</b> Candy <b>UNI</b>
3	<b>RIHANNA</b> Diamonds <b>UNI</b>
4	<b>ADELE</b> Skyfall <b>V2R</b>
5	<b>STAYGOLD</b> Wallpaper <b>UNI</b>
6	<b>KEYS, ALICIA</b> Girl On Fire <b>SME</b>
7	<b>MARS, BRUNO</b> Locked Out Of Heaven <b>WEA</b>
8	<b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <b>SME</b>
9	<b>OWL CITY &amp; JEPSSEN, CARLY RAE GOOD</b> Time <b>UNI</b>
10	<b>BLOF</b> Zo Stil <b>EMI</b>

**FRANCE**

POS	ARTIST/ ALBUM / LABEL
1	<b>RIHANNA</b> Diamonds <b>UNI</b>
2	<b>KEYS, ALICIA</b> Girl On Fire <b>SME</b>
3	<b>NE-YO</b> Let Me Love You (Until You Learn To Love Yourself) <b>UNI</b>
4	<b>FLO RIDA</b> I Cry <b>WEA</b>
5	<b>CARLPRIT</b> Fiesta <b>SCO</b>
6	<b>KESHA</b> Die Young <b>SME</b>
7	<b>GUETTA, DAVID FEAT. SIA</b> She Wolf (Falling To Pieces) <b>CAP</b>
8	<b>FARAH, KENZA FEAT. SOPRANO</b> Coup De Coeur <b>SME</b>
9	<b>MAROON 5</b> One More Night <b>UNI</b>
10	<b>SANDE, EMELI</b> Read All About It (Pt Iii) <b>CAP</b>

**NORWAY**

POS	ARTIST/ ALBUM / LABEL
1	<b>RIHANNA</b> Diamonds <b>UNI</b>
2	<b>ADELE</b> Skyfall <b>PLY</b>
3	<b>SWIFT, TAYLOR</b> We Are Never Ever Getting Back Together <b>UNI</b>
4	<b>SORVAAG, HANNE</b> Days That Ends With Y <b>DAW</b>
5	<b>FUN.</b> Some Nights <b>WMN</b>
6	<b>FIRST AID KIT</b> Blue <b>PLY</b>
7	<b>JEREMIAH, JONATHAN</b> Lazini In The Sunshine <b>UNI</b>
8	<b>SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN</b> Don't You Worry Child <b>EMI</b>
9	<b>THE SCRIPT FEAT. WILL.I.AM</b> Hall Of Fame <b>SME</b>
10	<b>KARPE DIEM</b> Her <b>SME</b>

**GERMANY**

POS	ARTIST/ ALBUM / LABEL
1	<b>RIHANNA</b> Diamonds <b>UID</b>
2	<b>ADELE</b> Skyfall <b>IDG</b>
3	<b>MARS, BRUNO</b> Locked Out Of Heaven <b>WMG</b>
4	<b>WILLIAMS, ROBBIE</b> Candy <b>UID</b>
5	<b>PINK</b> Try <b>SME</b>
6	<b>GRAHAM, LUKAS</b> Drunk In The Morning <b>UDD</b>
7	<b>USHER</b> Numb <b>SME</b>
8	<b>LYKKE LI</b> I Follow Rivers <b>WMG</b>
9	<b>DIE TOTEN HOSEN</b> Altes Fieber <b>JKP</b>
10	<b>CRO</b> Einmal Um Die Welt <b>IND</b>

**SPAIN**

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

**IRELAND**

POS	ARTIST/ ALBUM / LABEL
1	<b>LABRINTH FEAT. SANDE, EMELI</b> Beneath Your Beautiful <b>SME</b>
2	<b>WILLIAMS, ROBBIE</b> Candy <b>UNI</b>
3	<b>RIHANNA</b> Diamonds <b>UNI</b>
4	<b>MARS, BRUNO</b> Locked Out Of Heaven <b>WEA</b>
5	<b>MURS, OLLY</b> Troublemaker <b>SME</b>
6	<b>HARRIS, CALVIN FEAT. WELCH, FLORENCE</b> Sweet Nothing <b>SME</b>
7	<b>MUMFORD AND SONS</b> I Will Wait <b>UNI</b>
8	<b>ONE DIRECTION</b> Little Things <b>SME</b>
9	<b>OF MONSTERS AND MEN</b> Little Talks <b>UNI</b>
10	<b>SHEERAN, ED</b> Give Me Love <b>WEA</b>

**SWEDEN**

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

**GLOBAL SALES ANALYSIS**

■ BY ALAN JONES

WITH INTRODUCTORY SINGLE Diamonds a global smash, expectations were high that **Rihanna's** seventh album Unapologetic would open atop the chart in numerous territories. Number one in the UK last week, it actually debuts at No.1 in just three of the 21 overseas territories in which it charts. Surprisingly delivering Rihanna's first ever No.1 in the US, it also leads the way in Canada and Switzerland. It makes the Top 10 in Ireland (two), France (three), Germany (four), Austria (five), New Zealand (five), the

Netherlands (six), Croatia (seven), Denmark (seven), Italy (seven), Australia (eight) and Spain (nine).

**One Direction** opened at No.1 in 15 countries last week with second album, Take Me Home. The album falls 1-2 in Canada, Flanders and New Zealand, 1-3 in the Czech Republic, Italy, the Netherlands, Sweden and the US, and 1-9 in Switzerland. It remains in control in Australia, Croatia, Greece, Ireland, Norway and Taiwan (international chart), while debuting at No.1 in Mexico and Portugal. It is also a new entry in



Poland (three) and improves its chart placing in Brazil (10-3). It is Top 20 in all of the 29 countries it is charting except Germany, where it declines by a savage 2-28.

Meanwhile, **Led Zeppelin's** Celebration Day – a 2007 concert

recording – is another huge success for the UK, debuting at one in the Czech Republic, Germany, Hungary and New Zealand, two in the Netherlands, three in Australia, Austria and Switzerland, and in the Top 10 in a further 12 countries.

Fellow rock veterans **The Rolling Stones'** new compilation Grrr! loses its No.1 placings, dipping 1-7 in Austria and 1-8 in Germany, but it adds debuts in Portugal (eight) and Poland (11), and climbs 30-5 in Norway and 18-9 in Sweden.

**Rod Stewart's** Merry Christmas, Baby is getting more into its stride with every week we get closer to Christmas. Minor falls in Australia,

Spain and the Netherlands are more than compensated for by debuts in Sweden (11), Iceland (15), Portugal (22), Norway (23), Hungary (32), Mexico (42), Flanders (44) and Wallonia (99). The album also improves in Canada (8-5), New Zealand (22-12), and Italy (52-41), and is static in the US (6-6) and Ireland (6-6).

**Amy Winehouse** released two albums in her lifetime – and that tally has been equalled since she died 16 months ago, first with Lioness: Hidden Treasures, and now with Live At The BBC, which debuts in seven countries, with top positions of 27 in Croatia, 41 in France and 48 in the Netherlands.



# CHARTS SPOTIFY WEEK 48



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

## 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	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
6	DAVID GUETTA She Wolf
7	MAROON 5 One More Night
8	BRUNO MARS Locked Out Of Heaven
9	IMAGINE DRAGONS Radioactive
10	KE\$HA Die Young
11	FLO RIDA I Cry
12	TAYLOR SWIFT We Are Never Ever Getting Back Together
13	ROBBIE WILLIAMS Candy
14	ONE DIRECTION Little Things
15	DARIN En apa som liknar dig
16	FUN. Some Nights
17	DARIN Astrologen
18	ONE DIRECTION Live While We're Young
19	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
20	SWEDISH HOUSE MAFIA Greyhound

## AUSTRIA

POS	ARTIST/ ALBUM
1	SWEDISH HOUSE MAFIA Don't You Worry Child
2	KLANKARUSSELL Sonnentanz - Original Version
3	RIHANNA Diamonds
4	FLO RIDA I Cry
5	DAVID GUETTA She Wolf
6	PSY Gangnam Style
7	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
8	MARTERIA Lila Wolken
9	ICONA POP I Love It
10	KE\$HA Die Young



## 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	MAROON 5 One More Night
7	DAVID GUETTA She Wolf
8	M83 Midnight City
9	ALEX CLARE Too Close
10	FLO RIDA I Cry



## GERMANY

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

## 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	DAVID GUETTA She Wolf
8	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
9	STAYGOLD Wallpaper
10	PSY Gangnam Style

## NORWAY

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

## SPAIN

POS	ARTIST/ ALBUM
1	YANDAR Te Pintaron Pajaritos
2	MELENDI La Grimas desordenadas
3	RIHANNA Diamonds
4	PSY Gangnam Style
5	JUAN MAGAN FEAT. BELINDA Te Voy A Esperar
6	DCS FEAT. JUAN MAGAN Angelito Sin Alas
7	MELENDI Tu jardin con enanitos
8	PABLO ALBORAN Tanto
9	EFFECTO PASILLO Pan y Mantequilla
10	FLO RIDA Whistle

## SWEDEN

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

## UNITED STATES

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	THE LUMINEERS Ho Hey
3	KE\$HA Die Young
4	FUN. Some Nights
5	IMAGINE DRAGONS It's Time
6	MACKLEMORE & RYAN LEWIS Thrift Shop
7	MAROON 5 One More Night
8	BRUNO MARS Locked Out Of Heaven
9	PSY Gangnam Style
10	MUMFORD & SONS I Will Wait

# CHARTS INDIES/COMPILATIONS WEEK 48



## COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |  |    |     |   |
|----|-----|--|----|-----|---|
| 1  | 1   | <b>VARIOUS</b> Now That's What I Call Music 83 / <i>EMI TV/UMTV (E)</i>        | 11 | 7   | <b>VARIOUS</b> Until Now - Swedish House Mafia / <i>Virgin (E)</i>          |
| 2  | 5   | <b>VARIOUS</b> Now That's What I Call Christmas / <i>EMI TV/Rhino/UMTV (E)</i> | 12 | 10  | <b>VARIOUS</b> Clubland 22 / <i>AATW/Rhino/UMTV (ARV)</i>                   |
| 3  | 2   | <b>VARIOUS</b> Pop Party 10 / <i>Rhino/UMTV (ARV)</i>                          | 13 | 8   | <b>VARIOUS</b> Keep Calm And Stay Cosy / <i>Rhino/Sony (ARV)</i>            |
| 4  | 3   | <b>VARIOUS</b> Anthems 90s / <i>MoS (ARV)</i>                                  | 14 | 12  | <b>VARIOUS</b> Teenage Kicks 1977-1981 / <i>EMI TV/UMTV (E)</i>             |
| 5  | 4   | <b>VARIOUS</b> BBC Radio 1's Live Lounge 2012 / <i>Sony/UMTV/Rhino (ARV)</i>   | 15 | NEW | <b>VARIOUS</b> I Grew Up In The 60s / <i>EMI TV (E)</i>                     |
| 6  | 9   | <b>VARIOUS</b> Motown Anthems / <i>UMTV (ARV)</i>                              | 16 | 15  | <b>VARIOUS</b> The Classical Album 2013 / <i>Decca (ARV)</i>                |
| 7  | 6   | <b>VARIOUS</b> Dreamboats And Petticoats - Six / <i>UMTV/EMI TV (ARV)</i>      | 17 | 14  | <b>VARIOUS</b> American Anthem: All Time Classics / <i>Rhino/Sony (ARV)</i> |
| 8  | NEW | <b>VARIOUS</b> Now That's What I Call Musicals / <i>Decca/EMI TV (ARV)</i>     | 18 | 13  | <b>VARIOUS</b> The Annual 2013 / <i>MoS (ARV)</i>                           |
| 9  | NEW | <b>VARIOUS</b> Anthems - Electronic 80s 3 / <i>EMI TV/MoS (ARV)</i>            | 19 | 17  | <b>VARIOUS</b> Now That's What I Call 90s Dance / <i>EMI TV (E)</i>         |
| 10 | 11  | <b>VARIOUS</b> Now That's What I Call Disney / <i>Walt Disney (E)</i>          | 20 | 16  | <b>VARIOUS</b> Now That's What I Call Music 82 / <i>EMI TV/UMTV (E)</i>     |

## INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |   |
|----|-----|---|
| 1  | 1   | <b>ADELE</b> Skyfall / <i>XL (PIAS)</i>   |
| 2  | 2   | <b>DJ FRESH</b> Gold Dust / <i>MoS (ARV)</i>                                      |
| 3  | 4   | <b>LADYWELL PRIMARY SCHOOL</b> O Holy Night / <i>Emubands</i>                     |
| 4  | NEW | <b>JIMMY HIGHAM &amp; JON WALMSLEY</b> Isn't She Lovely / <i>Trumpton (Ditto)</i> |
| 5  | 3   | <b>MONSTA</b> Holdin' On / <i>OWSLA (ING)</i>                                     |
| 6  | 7   | <b>FRANKIE GOES TO HOLLYWOOD</b> The Power Of Love / <i>Sahva (ARV)</i>           |
| 7  | NEW | <b>JAKE QUICKENDEN</b> Mile High / <i>Jake Quickenden (Tunecore)</i>              |
| 8  | 6   | <b>JULIO BASHMORE</b> Au Seve / <i>Broadwalk (rom arv)</i>                        |
| 9  | NEW | <b>ALISTAIR GRIFFIN</b> Always No 1 / <i>Dramatico (AMD/ARV)</i>                  |
| 10 | 10  | <b>ADELE</b> Someone Like You / <i>XL (PIAS)</i>                                  |
| 11 | 5   | <b>EXAMPLE</b> Close Enemies / <i>MoS (ARV)</i>                                   |
| 12 | 13  | <b>PUBLIC ENEMY</b> Harder Than You Think / <i>Slam,jamz</i>                      |
| 13 | 8   | <b>EXAMPLE</b> Say Nothing / <i>MoS (ARV)</i>                                     |
| 14 | NEW | <b>ALT-J</b> Matilda / <i>Infectious (PIAS)</i>                                   |
| 15 | 14  | <b>PORTER ROBINSON</b> Language / <i>MoS (ARV)</i>                                |
| 16 | 16  | <b>ADELE</b> Set Fire To The Rain / <i>XL (PIAS)</i>                              |
| 17 | 19  | <b>M83</b> Midnight City / <i>Na'Ve (rom arv)</i>                                 |
| 18 | NEW | <b>PALMA VIOLETS</b> Best Of Friends / <i>Rough Trade (PIAS)</i>                  |
| 19 | 18  | <b>ADELE</b> Rolling In The Deep / <i>XL (PIAS)</i>                               |
| 20 | RE  | <b>MASTERS IN FRANCE</b> Playin' With My Friends / <i>A&amp;G (AMD/U)</i>         |

## INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- |    |     |   |
|----|-----|---|
| 1  | 2   | <b>EVA CASSIDY</b> The Best Of Eva Cassidy / <i>Blix Street (ACA Arv)</i>                           |
| 2  | 1   | <b>EXAMPLE</b> The Evolution Of Man / <i>MoS (ARV)</i>  |
| 3  | NEW | <b>MICHAEL CRAWFORD</b> The Ultimate Collection / <i>Union Square (SDU)</i>                         |
| 4  | 4   | <b>ADELE</b> 21 / <i>XL (PIAS)</i>  |
| 5  | 3   | <b>ALT-J</b> An Awesome Wave / <i>Infectious (PIAS)</i>   |
| 6  | NEW | <b>THE BRYAN FERRY ORCHESTRA</b> The Jazz Age / <i>BMG Rights (Absolute Arvato)</i>                 |
| 7  | 6   | <b>DANIEL O'DONNELL</b> Songs From The Movies ...And More / <i>DMG TV (SDU)</i>                     |
| 8  | 5   | <b>FOSTER &amp; ALLEN</b> The Ultimate Collection / <i>DMG TV (SDU)</i>                             |
| 9  | 11  | <b>THE XX</b> Coexist / <i>Young Turks (PIAS)</i>   |
| 10 | 7   | <b>MATT CARDLE</b> The Fire / <i>So What (Essential/GEM)</i>  |
| 11 | 12  | <b>MADNESS</b> Oui, Oui, Si, Si, Ja, Ja, Da, Da / <i>Cooking Vinyl (Essential/GEM)</i>              |
| 12 | 13  | <b>ADELE</b> 19 / <i>XL (PIAS)</i>  |
| 13 | 14  | <b>JEFF LYNNE</b> Long Wave / <i>Frontiers Records (PH)</i>   |
| 14 | 16  | <b>TAME IMPALA</b> Lonerism / <i>Modular (rom arv)</i>  |
| 15 | 8   | <b>THE SOLDIERS</b> The Soldiers / <i>DMG TV (SDU)</i>  |
| 16 | NEW | <b>CHRISTMAS HITS COLLECTIVE</b> Worlds Greatest Xmas Hits 2012 / <i>Lushgrove</i>                  |
| 17 | 10  | <b>STEPS</b> Light Up The World / <i>Steps (ADA Arv)</i>  |
| 18 | 17  | <b>DJ FRESH</b> Nextlevelism / <i>MoS (ARV)</i>   |
| 19 | 19  | <b>NOEL GALLAGHER'S HIGH FLYING BIRDS</b> Noel Gallagher's High Flying Birds / <i>Sour Mosh (E)</i> |
| 20 | 15  | <b>JUSTIN FLETCHER</b> Hands Up - The Album / <i>Little Demon (SDU)</i>                             |



Aaron Espe Indie Singles Breakers (14)



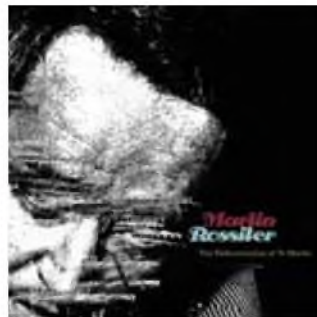
Bryan Ferry Indie Albums (6)



Count Arthur Strong Indie Albums Breakers (8)



Eros Rammazzotti Indie Albums Breakers (18)



Martin Rossiter Indie Albums Breakers (20)

## INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- |    |     |  |
|----|-----|--|
| 1  | NEW | <b>JIMMY HIGHAM &amp; JON WALMSLEY</b> Isn't She Lovely / <i>Trumpton</i>                      |
| 2  | 1   | <b>MONSTA</b> Holdin' On / <i>OWSLA</i>  |
| 3  | NEW | <b>JAKE QUICKENDEN</b> Mile High / <i>Jake Quickenden</i>                                      |
| 4  | 3   | <b>JULIO BASHMORE</b> Au Seve / <i>Broadwalk</i>   |
| 5  | RE  | <b>PALMA VIOLETS</b> Best Of Friends / <i>Rough Trade</i>                                      |
| 6  | 7   | <b>MASTERS IN FRANCE</b> Playin' With My Friends / <i>A&amp;G</i>                              |
| 7  | 6   | <b>LET ME SEE BENEATH YOUR</b> Beneath Your Beautiful / <i>Devoted</i>                         |
| 8  | 11  | <b>WOODKID</b> Run Boy Run / <i>Green United</i>   |
| 9  | RE  | <b>TIM MINCHIN</b> White Wine In The Sun / <i>Laughing Stock</i>                               |
| 10 | 8   | <b>JOHN MURPHY</b> In The House - In A Heartbeat / <i>XL</i>                                   |
| 11 | 4   | <b>RADICAL FACE</b> Welcome Home / <i>Marr</i>   |
| 12 | NEW | <b>ALPINES</b> Chances / <i>Untrue</i>   |
| 13 | RE  | <b>JENN BOSTIC</b> Jealous Of The Angels / <i>Jenn Bostic</i>                                  |
| 14 | NEW | <b>AARON ESPE</b> Through Frozen Forests / <i>Nettwerk</i>                                     |
| 15 | 17  | <b>AWOLNATION</b> Sail / <i>Red Bull</i>   |
| 16 | 15  | <b>GIRL ON FIRE</b> This Girl Is On Fire / <i>Voice Express</i>                                |
| 17 | 16  | <b>TRYHARDNINJA &amp; THE CREEPERS</b> Minecraft Style / <i>Tyhardninja &amp; The Creepers</i> |
| 18 | 12  | <b>SNOWMAN TV THEMES</b> The Power / <i>Voice Express</i>                                      |
| 19 | RE  | <b>MACKLEMORE &amp; RYAN LEWIS</b> Thrift Shop / <i>Macklemore</i>                             |
| 20 | 13  | <b>DJ PARTY SESSIONS</b> Gangnam Style / <i>Summer Hits</i>                                    |

## INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- |    |     |  |
|----|-----|--|
| 1  | 1   | <b>CHRISTMAS HITS COLLECTIVE</b> Worlds Greatest Xmas Hits 2012 / <i>Lushgrove</i>   |
| 2  | NEW | <b>BLADE BROWN</b> Bags And Boxes 2 / <i>Hill Productions</i>                        |
| 3  | 7   | <b>NATHAN CARTER</b> Wagon Wheel / <i>Sharpe Music</i>                               |
| 4  | 4   | <b>GODSPEED YOU BLACK EMPEROR</b> Allelujah Don't Bend Ascend / <i>Constellation</i> |
| 5  | 3   | <b>LAU</b> Race The Loser / <i>Revel</i>   |
| 6  | RE  | <b>JENN BOSTIC</b> Jealous / <i>Jenn Bostic</i>                                      |
| 7  | 9   | <b>POLICA</b> Give You The Ghost / <i>Memphis Industries</i>                         |
| 8  | NEW | <b>COUNT ARTHUR STRONG</b> Radio Show - Complete Series 6 / <i>Komedia</i>           |
| 9  | 6   | <b>PARKWAY DRIVE</b> Atlas / <i>Eptaph</i>   |
| 10 | 10  | <b>HUDSON TAYLOR</b> Cinematic Lifestyle / <i>Craic</i>                              |
| 11 | NEW | <b>SOUTH</b> Sweet Refrains / <i>Zoo</i>   |
| 12 | NEW | <b>X-TG</b> Desertshore/The Final Report / <i>Industrial</i>                         |
| 13 | 12  | <b>SHOW OF HANDS</b> Wake The Union / <i>Hands On Music</i>                          |
| 14 | 13  | <b>IRIS DEMENT</b> Sing The Delta / <i>Floriella</i>                                 |
| 15 | 11  | <b>AARON ESPE</b> Through Frozen Forests / <i>Nettwerk</i>                           |
| 16 | 8   | <b>LPO/PARRY</b> The 50 Greatest Pieces Of Classical / <i>XS</i>                     |
| 17 | RE  | <b>BILL FAY</b> Life Is People / <i>Dead Oceans</i>                                  |
| 18 | NEW | <b>EROS RAMAZZOTTI</b> Noi / <i>Blue Wrasse</i>                                      |
| 19 | 15  | <b>SARAH MILLICAN</b> Chatterbox Live / <i>Audio Go</i>                              |
| 20 | NEW | <b>MARTIN ROSSITER</b> The Defenestration Of St Martin / <i>Drop Anchor</i>          |

# CHARTS CLUB WEEK 48

Club charts are available on **MusicWeek.com** every Friday

## UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	5	<b>DJ FRESH FEAT. MS. DYNAMITE</b> Gold Dust / MoS
2	9	4	<b>VATO GONZALEZ VS LETHAL BIZZLE &amp; DONAE'O</b> Not A Saint / New State
3	4	5	<b>BINGO PLAYERS FEAT. FAR EAST MOVEMENT</b> Get Up (Rattle) / MoS
4	17	5	<b>MIKA NEWTON</b> Come Out And Play / Friendship Collective
5	15	4	<b>TOM PIPER FEAT. MICKY SLIM &amp; MAJESTIC</b> Can't Kill The Party / Downright
6	20	3	<b>D.H.P FEAT. SUNDAY GIRL</b> Not Alone / New State
7	2	5	<b>ALESSO FEAT. MATHEW KOMA</b> Years / Pm:Am
8	32	3	<b>FEED ME &amp; CRYSTAL FIGHTERS</b> Love Is All I Got / MauStrap
9	1	5	<b>RITA ORA</b> Shine Ya Light / Columbia/Roc Nation
10	40	2	<b>RAPUNZAL</b> Superhuman / Freaktane/Go Music
11	28	2	<b>THOSE USUAL SUSPECTS FEAT. MUTU</b> My Heart / One Love
12	39	2	<b>NATALIE DUNCAN</b> Find Me A Home/Find Me A Disco/Devil In Me / Pojdar
13	34	3	<b>DADA LIFE</b> Feed The Dada / Pojdar/So Much Dada
14	21	9	<b>MATHIEU BOUTHER FEAT. SOPHIE ELLIS BEXTOR</b> Beautiful / Serial
15	12	4	<b>RUDIMENTAL FEAT JOHN NEWMAN &amp; ALEX CLARE</b> Not Giving In / Asylum
16	38	2	<b>GOLD 1 FEAT. BRUNO MARS &amp; JAESON MA</b> This Is My Love / AATW
17	27	2	<b>DUKE</b> So In Love With You / Transmission
18	NEW		<b>GABI ALMEIDA &amp; THE SUNSTRAND PROJECT</b> I Can't Guess / White Label
19	23	3	<b>DOT ROTTEN</b> Karmageddon / Mercury
20	22	2	<b>AFTERPARTY</b> Don't Give Up / Popfith
21	26	2	<b>DAVID JIMINEZ</b> Neon / Positiva
22	13	5	<b>GIRLS ALOUD</b> Something New / Pojdar
23	33	3	<b>MANUFACTURED SUPERSTARS FEAT. ARIANNY CELESTE</b> Top Of The World / Magik Muzik
24	NEW		<b>SEREBRO</b> Gun / AATW
25	36	2	<b>SWAY FEAT. MR HUDSON</b> Charge / 3 Beat/AATW
26	NEW		<b>SUNNY LAX</b> Isla Margarita / Naida / Arjunabeats
27	NEW		<b>RUDEDOG FEAT. RAY CHARLES</b> I Got A Woman / AATW
28	NEW		<b>PALOMA FAITH</b> Just Be / RCA
29	NEW		<b>YOLANDA BE COOL FT NOLA DARLING</b> Change / Sweat It Out
30	25	5	<b>RIHANNA</b> Diamonds / Def Jam
31	24	8	<b>EXAMPLE</b> Close Enemies / MoS
32	NEW		<b>DAVID GUETTA FEAT. TAPED RAI</b> Just One Last Time / Parlophone
33	NEW		<b>MATRIX &amp; FUTUREBOUND FEAT. BABY BLUE</b> Magnetic Eyes / Viper/Metra/3 Beat
34	5	5	<b>STEVE AOKI VS. DURAN DURAN</b> Hungry Like The Wolf / Trident
35	NEW		<b>JOHN DE SOHN FEAT. ANDREAS MOE</b> Long Time / RCA
36	6	5	<b>DADA FEAT. TAZ &amp; LEXI</b> Dollar / Destined
37	19	8	<b>SUB FOCUS FEAT. ALPINES</b> Tidal Wave / Mercury
38	NEW		<b>SHINEDOWN</b> Unity / Atlantic
39	31	2	<b>RESET!</b> Wind Up EP - Wind Up/Escapes / Molo Hifi
40	14	3	<b>STOOSHE.</b> Waterfalls/See Me Like This / Warner Brothers/One More Tune

## COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	5	3	<b>DJ FRESH FEAT. MS. DYNAMITE</b> Gold Dust / MoS
2	6	3	<b>CARLY RAE JEPSEN</b> This Kiss / Interscope
3	9	3	<b>ENRIQUE IGLESIAS FEAT. SAMMY ADAMS</b> Finally Found You / Interscope
4	11	3	<b>INNA FEAT. FLO RIDA</b> Club Rocker / 3 Beat
5	4	5	<b>GIRLS ALOUD</b> Something New / Pojdar
6	2	6	<b>OLLY MURS FEAT. FLO RIDA</b> Troublemaker / Epic/Syco
7	10	3	<b>BINGO PLAYERS FEAT. FAR EAST MOVEMENT</b> Get Up (Rattle) / MoS
8	16	3	<b>MIKA NEWTON</b> Come Out And Play / Friendship Collective
9	13	3	<b>VATO GONZALEZ VS LETHAL BIZZLE &amp; DONAE'O</b> Not A Saint / New State
10	NEW		<b>KESHA</b> Die Young / Kemosabe/RCA
11	23	2	<b>TAIO CRUZ</b> Fast Car / 4th & Broadway
12	26	2	<b>RAPUNZAL</b> Superhuman / Freaktane/Go Music
13	1	5	<b>RITA ORA</b> Shine Ya Light / Columbia/Roc Nation
14	3	4	<b>ALESSO FEAT. MATHEW KOMA</b> Years / Pm:Am
15	27	2	<b>SEREBRO</b> Gun / AATW
16	14	5	<b>RIHANNA</b> Diamonds / Def Jam
17	7	4	<b>STOOSHE.</b> Waterfalls/See Me Like This / Warner Brothers/One More Tune
18	12	6	<b>CHRISTINA AGUILERA</b> Your Body / RCA
19	17	2	<b>MATT CARDLE</b> It's Only Love / So What
20	18	4	<b>BLAISE FEAT. TWIZZLE</b> Attitude / White Label
21	30	2	<b>GOLD 1 FEAT. BRUNO MARS &amp; JAESON MA</b> This Is My Love / AATW
22	NEW		<b>JLS</b> Give Me Life / RCA
23	NEW		<b>BASSHUNTER</b> Dream On The Dancefloor / 3 Beat
24	NEW		<b>RUDEDOG FEAT. RAY CHARLES</b> I Got A Woman / AATW
25	NEW		<b>ELLIE GOULDING</b> Figure 8 / Pojdar
26	22	9	<b>PITBULL FEAT. TJR</b> Don't Stop The Party / J/ MR 305/Polo Grounds
27	NEW		<b>MACKENZIE KNIGHT</b> Better Man / White Label
28	15	7	<b>LITTLE MIX</b> Dna / Syco
29	NEW		<b>CHARLIE GREEN</b> Liquid Ice / Oceanhall/Dwi
30	NEW		<b>AMELIA LILY</b> Shut Up (And Give Me Whatever You Got) / Xenomania/RCA

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 23rd Precinct (Glasgow), Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford) Kahua (Middlesbrough) Bassdivision (Belfast), Beatport, Jumo, Unique & Dynamic.



UPFRONT



COMMERCIAL POP



URBAN

# Golden boy DJ Fresh leaves the competition eating his Dust

## ANALYSIS

BY ALAN JONES

**D**J Fresh tops the Upfront and Commercial Pop charts for the fourth time this year, with Gold Dust sparking to both summits simultaneously. He previously led both lists with Hot Right Now in February, The Power in May/June and The Feeling in August. **Rita Ora** – who provided vocals on Hot Right Now – topped both charts last week, with her latest hit Shine Ya Light.

All four tracks and Louder – which reached No.2 Upfront and No.3 Commercial Pop in 2011 – are taken from DJ Fresh's breakthrough third album, Nextlevelism, although Gold Dust also appeared on second album, Kryptonite. Back then (2010), it had a vocal from **Cecile**, and reached No.4 Upfront and No.11 Commercial Pop. In its latest incarnation, Gold Dust is voxed by **Ms. Dynamite** and mixed by WestFunk & Steve Smart, Kutz, TC, Riddim Commission, Max

Polyphonic and Shy FX. It's a combination that proves particularly attractive to our Upfront jocks, who provided it with a 17.09% victory margin this week over No.2 track Not A Saint by Vito Gonzalez. It was much tighter on the Commercial Pop chart, where **Carly Rae Jepsen's** This Kiss was just 1.56% in arrears.

Gold Dust also jumps 10-4 on the Urban chart but is still some way behind new chart champ Change by **Sway feat. Mr Hudson**.

## URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	3	<b>SWAY FEAT. MR HUDSON</b> Charge / 3 Beat/AATW
2	1	5	<b>MATRIX &amp; FUTUREBOUND FEAT. BABY BLUE</b> Magnetic Eyes / Viper/Metra/3 Beat
3	8	2	<b>NE-YO</b> Forever Now / Def Jam
4	10	4	<b>DJ FRESH FEAT. MS. DYNAMITE</b> Gold Dust / MoS
5	4	9	<b>RIHANNA</b> Diamonds / Def Jam
6	5	4	<b>RITA ORA</b> Shine Ya Light / Columbia/Roc Nation
7	3	4	<b>RUDIMENTAL FEAT JOHN NEWMAN &amp; ALEX CLARE</b> Not Giving In / Asylum
8	9	3	<b>VATO GONZALEZ VS LETHAL BIZZLE &amp; DONAE'O</b> Not A Saint / New State
9	6	3	<b>DOT ROTTEN</b> Karmageddon / Mercury
10	12	9	<b>PITBULL FEAT. TJR</b> Don't Stop The Party / J/ MR 305/Polo Grounds
11	11	10	<b>WILEY FEAT. SKEPTA, JME AND MS D</b> Can You Hear Me? / Warner Brothers/One More Tune
12	7	4	<b>STOOSHE.</b> Waterfalls/See Me Like This / Warner Brothers/One More Tune
13	28	2	<b>SEAN PAUL FEAT. KELLY ROWLAND</b> How Deep Is Your Love / Atlantic
14	19	6	<b>ALICIA KEYS FEAT. NICKI MINAJ</b> Girl On Fire / J
15	24	2	<b>BOOTY LUV</b> Black Widow / Pierce:Ent
16	17	3	<b>JOHN MICHAEL</b> The Wild / Top Notch
17	NEW		<b>WILLY MOON</b> Yeah, Yeah / Island
18	18	7	<b>STICKY</b> Pedal Riddim / Big Dada/Forbes List
19	15	4	<b>SPARZ</b> Losing Ain't An Option / White Label
20	14	5	<b>CHARLIE BROWN FEAT. YUNGEN &amp; MS. D</b> Dependency / AATW
21	23	2	<b>PLATNUM</b> Do It Different / All In Recordings
22	20	7	<b>LABRINTH FEAT. EMELI SANDE</b> Beneath Your Beautiful / Syco
23	NEW		<b>ANGEL</b> Time After Time / Island
24	16	10	<b>50 CENT FEAT. DR. DRE &amp; ALICIA KEYS</b> New Day / Pojdar
25	21	7	<b>MARVELL</b> Weezy / Marvell
26	13	7	<b>LITTLE MIX</b> Dna / Syco
27	25	3	<b>LITTLE NIKKI</b> Intro Intro / Columbia/Deconstruction
28	22	10	<b>JLS</b> Hottest Girl In The World / RCA
29	29	11	<b>USHER</b> Numb / RCA
30	30	12	<b>TODDLA T FEAT. CLEO SOL</b> Code To Crack / White Labelz

## COOL CUTS TOP 20

POS	ARTIST / TRACK
1	<b>PORTER ROBINSON &amp; MAT ZO</b> Easy
2	<b>DAVID GUETTA FEAT. TAPED RAI J</b> Just One Last Time
3	<b>LANA DEL REY</b> Ride / Blue Velvet
4	<b>EXAMPLE</b> Perfect Replacement
5	<b>HARDWELL FEAT. AMBA SHEPHERD</b> Apollo
6	<b>NAUSE</b> Hungry Hearts
7	<b>YOLANDA BE COOL FEAT. ARAMA MARA</b> Before Midnight
8	<b>MAJOR LAZER FEAT. FLUX PAVILION</b> Jah No Partial
9	<b>DOORLY FEAT. SORAYA VIVIAN</b> Rush
10	<b>R3HAB</b> A Night In
11	<b>DIRTY SOUTH &amp; MICHAEL BRUN</b> Rift
12	<b>M'BLACK</b> Crush
13	<b>SEBJAK</b> Follow Me
14	<b>AFROJACK</b> Radioman
15	<b>GINA STAR</b> Bananular
16	<b>SONNY WHARTON</b> Monsters
17	<b>VATO GONZALEZ VS LETHAL BIZZLE &amp; DONAE'O</b> Not A Saint
18	<b>PATRICK HAGENAAR FEAT. MARKY HARTLEY</b> You Got Me (Glowing In The Dark)
19	<b>BOSTON BUN</b> Housecall EP
20	<b>VINCENZO CALLEA VS WILLIAM NARAIN</b> Turn Off The Lights



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](http://www.ministryofsound.com/radio)

# CHARTS ANALYSIS WEEK 48



## 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

- PITBULL/TJR *Don't Stop The Party* UMTV
- ANGEL *Time After Time* Universal
- TAYLOR SWIFT *Love Story* Mercury
- SLADE *Merry Xmas Everybody* UMTV
- BAND AID *Do They Know It's Christmas* Mercury



- SHAKIN' STEVENS *Merry Christmas* Everyone RCA

- TULISA *Sight Of You* AATW/Island

- DR DRE/SNOOP DOGG *Still Dre* Interscope

- CHRIS REA *Driving Home For Christmas* Warner Bros

- KINGS OF LEON *Use Somebody* Hand Me Down

- COLDPLAY *Fix You* Parlophone

- CHRISTINA PERRI *Jar Of Hearts* Atlantic

- JAMES MORRISON FEAT. NELLY FURTADO *Broken Strings* Polydor

- FLO RIDA *Whistle* Atlantic

- EMELI SANDE *Read All About It Pt 3* Virgin

### UK ALBUMS CHART

- JOOLS HOLLAND AND HIS RHYTHM AND BLUES ORCHESTRA *The Golden Age Of Song* Rhino

- TULISA *The Female Boss* AATW/Island

- ONLY BOYS ALOUD *Only Boys Aloud – The Christmas Edition* Relentless

- BEE GEES *Mythology* Reprise

- ANDRE RIEU *December Lights* Decca

- KESHA *Warrior* Kemosabe/RCA



- SKEPTA *Blacklisted 3* Beat/AATW

- THE JAM *Classic Album Selection 1977-1982* Polydor

- SCOTT WALKER *Bish Bosch* 4AD

- ROD STEWART *Storyteller – The Complete Anthology* Warner Bros

The new Official Charts Company UK sales charts and Nielsen airplay charts are available from every Sunday evening at [musicweek.com](http://musicweek.com).

## SINGLES

BY ALAN JONES

It was Murs Vs. Mars in the battle for No.1 last weekend, with the incumbent Murs' Troublemaker fending off Mars' Locked Out Of Heaven, which has yo-yoed 2-9-2.

His appearance on The X Factor sparked a revival in the song, which would likely otherwise have departed the Top 10.

Rihanna's rain-soaked performance of her latest single Diamond on The X Factor also triggered a recovery for the former No.1, which bounced 10-3 (53,131 sales) on its ninth appearance in the Top 10.

The 32nd number one single of the year, Olly Murs' Troublemaker is only the eighth to spend two straight weeks at No.1 but it did so with sales of 31.90% week-on-week at 82,696 – the lowest No.1 tally for 10 weeks.



MIDWEEK NO.1

Gabrielle Aplin: The Power Of Love

In a week with few notable new releases, nine of last week's Top 10 remained in the top tier: The one exception was Girls Aloud's Something New, which dived 2-14 (23,440 sales), making way for Kesha's Die Young, which sprinted to a No.10 debut (36,288 sales).

US band Imagine Dragons haven't had a hit before but simultaneously placed Radioactive (No.35, 8,815 sales) and Hear Me (No.37, 8,436 sales) on the Top 40.

Two perennial Christmas hits returned to the Top 40: Fairytale Of New York jumped 53-27

(11,929 sales) for The Pogues feat. Kirsty MacColl, while All I Want For Christmas Is You was also up 26 places, leaping 56-30 (9,827 sales) for Mariah Carey.

It is 25 years to the week since Fairytale Of New York made its chart debut, and there is a campaign for it to top the chart, which will undoubtedly be helped by its release on seven-inch last Monday (3rd).

One of six songs from Taylor Swift's album Red to make the Top 75, reaching No.23 as a 'preview track' in October, I Knew You Were Trouble is now the official follow-up to the album's first single, We Are Never Ever Getting Back Together, and rebounds 47-24 (14,937 sales), overtaking the latter track, which fell 25-29 (9,913 sales) on its 15th week in the Top 40.

Overall singles sales were down 3.82% week-on-week at 3,402,319 - 10.09% above same-week 2011 sales of 3,090,499.

## ALBUMS

BY ALAN JONES

Olly Murs topped the singles and albums charts simultaneously last Sunday but is set to lose leadership of one and possibly both charts this weekend. After two weeks atop the singles chart, Murs' Troublemaker dipped 12.20% behind Gabrielle Aplin's cover of Frankie Goes To Hollywood's 1984 topper The Power Of Love on Tuesday's midweek sales flashes. Aplin's single's seasonal suitability and a performance of the song on The X Factor by James Arthur last weekend are both boosting it. Murs remained in control of the album chart on Tuesday, where his third release, Right Time Right Place was 31.46% ahead of nearest challenger, Christmas by Michael Bublé. But Murs' album – which debuted at the apex last weekend – is down 38.10% week-on-week while Bublé's album is up 71.13%, and a simple projection would suggest that he is more likely to emerge as chart champ this weekend.

Murs replaced Rihanna at the top of the artist album chart for the second time last weekend – doing so exactly a year after he did it first time.

Last December, Murs' second album, In Case You Didn't Know,



MIDWEEK NO.1

Olly Murs: Right Place, Right Time

became his first No.1, debuting in pole position on sales of 148,532 copies, while Rihanna's Talk That Talk fell 1-3. On Sunday, Right Place, Right Time opened at the apex on sales of 126,949 copies, while Rihanna's Unapologetic slid to No.3 (67,162 sales).

Murs is only the second X Factor alumnus to have more than one No.1 album – Leona Lewis has also had two – and did so as the album's introductory single Troublemaker secured its second straight week at No.1 to complete the first chart double of his career. Murs is the third X Factor contestant to top the singles and albums chart simultaneously emulating Lewis and One Direction.

In Case You Didn't Know has sold 880,944 copies to date, 15.82% more than Murs' eponymous first album, which debuted and peaked at No.2 on sales of 108,212 copies exactly two years ago, and has since gone on to sell 760,598 copies. Of the many X Factor graduates to release at least two albums, Murs is only the second to increase his support from album one to album two, the first being Joe McElderry, who has so far sold 247,046 copies of second album Classic – 138.76% more than debut album Wide Awake. If Murs' latest effort, Right Time Right Place, can continue that pattern of growth he is in a league of his own.

Although it never climbed higher than No.5 on the album chart, Jeff Wayne's Musical Version Of War Of The Worlds is one of the 40 biggest albums of all time with UK sales of 2,635,926 copies since its 1978 release. The album has now been re-tooled, with Gary Barlow replacing Justin Hayward (the sung thoughts of the journalist), and there are also appearances by Alex Clare, Maverick Sabre, Joss Stone and Ricky Wilson of the Kaiser Chiefs. The new version of the album debuts at 13 (34,961 sales), while the 1978 recording vaults 191-121 (1,787 sales).

Michael Bublé's Christmas re-entered the chart last week at number five, following its re-release in an expanded edition. It is being tracked by Rod Stewart's Merry Christmas, Baby (6-5, 45,614 sales).

Now That's What I Call Music! 83 topped the compilation chart handsomely once again, with second-week sales of 222,062 – that's 5.39% above 2011 equivalent Now! 80's second-week sales, and raises its two-week sales tally to 517,979.

Overall album sales were up 23.59% week-on-week at 3,452,189, setting a new 2012 record for the third week in a row. However, they were 15.12% below same-week 2011 sales of 4,067,134

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## The Blackout

Featuring 11 new tracks of non-stop, high-energy, full-monty, balls-to-wall rock anthems, the latest creative splatter from Merthyr Tidfyl's brightest stars is the explosion of energy and unbridled enjoyment we've all been seeking. 12 months in the making, the six rowdy Welsh rockers have their fourth opus 'Start The Party' ready to roll! **Out 21/1**



## Adam Ant

Pop icon Adam Ant is making his eagerly-awaited comeback with his first album and single in 17 years, 'Adam Ant is The BlueBlack Hussar In Marrying The Gunner's Daughter.' The national treasure, who rose to fame as lead singer of post-punk group Adam and the Ants, earned ten UK top ten hits - including three number ones. **Out 21/01**



## Capture The Crown

Australian metalcore five-piece Capture The Crown debuts 'Til Death' on Sumerian. Building on their considerable online presence (including 5m YouTube views for their debut single) the band are already famed for their work ethic and growing fanbase. Recorded at Chango studios in Orlando, Florida, produced by Cameron Mizell and mastered by Joey Sturgis (Asking Alexandria, Emmure) **Out**



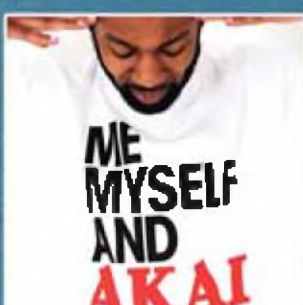
## Nosaj Thing

It's been three years since the release of LA based producer, musician and DJ Nosaj Thing's highly acclaimed debut album, Drift, topping countless Best Of Year lists. 2013 will mark a new chapter, releasing new album 'Home,' label and imprint (Timetable) for Innovative Leisure, Home marks the first time Nosaj has incorporated guest vocalists. **Out 21/01**



## Passenger

'All The Little Lights' is the most accomplished Passenger record to date. Fresh from a hugely successful support slot for Ed Sheeran, Passenger embarks on a sold-out headline tour through January 2013. The album features the current single 'Things That Stop You Dreaming' and the forthcoming single 'Let Her Go' **Out now**



## Micall Parknsun

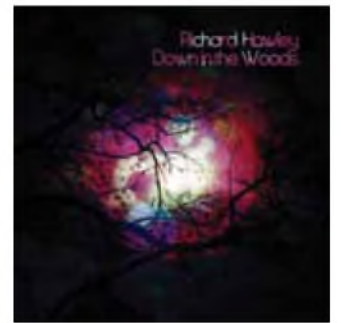
The original working class Dad returns on Jehst's YNR label. Pure back to basics hip-hop constructed with just a pad, pen, mic and Akai MPC. Simple ingredients...devastating results!! 'Me, Myself and Akai' **Out 21/01**

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# PRODUCT KEY RELEASES



▶ WIZ KHALIFA O.N.I.F.C. 10.12



▶ RICHARD HAWLEY Down In The Woods 17.12

## DECEMBER 10

### SINGLES

- **NO.1 FISH MAN** One Pound Fish (*One More Tune*)
- **LUKE ABBOTT** Object Is A Navigator (*Notown*)
- **ALT-J** Matilda (*Infectious*)
- **THE BOY LEAST LIKELY TO** Be Gentle With Me (*19 Entertainment*)
- **ANDY BURROWS** Hometown (*Pias*)
- **ANDY BURROWS** Light The Night (*Pias*)
- **MELANIE C** I Want Candy (*Red Gir*)
- **PAUL CARRACK** This Christmas (Hang Up The Mistletoe) (*Carrack UK*)
- **CIMORELLI** Believe It Ep (*Islana*)
- **SPEECH DEBELLE** Live For The Message (*Big Dada*)
- **THE FEATURES** How It Starts (*Bmg Rights*)
- **FOALS** Inhaler (*Transgressive/Warner*)
- **GRIZZLY BEAR** A Simple Answer (*Warp*)
- **HAIM** Don't Save Me (*National Anthem*)
- **CARLY RAE JEPSEN** This Kiss (*Interscope*)
- **JOYRWIDE** 21st Century Love (*Fabulous*)

- **EUGENE MCGUINNESS** Sugarplum (*Domino*)
- **KATIE MELUA** Forgetting All My Troubles (*Dramatica*)

- **MIGUEL** Do You (*RCA*)
- **MUSE** Follow Me (*Helium 3*)
- **NATALY DAWN** Please Don't Scream Ep (*Nonesuch*)

- **NO DOUBT** Looking Hot (*Interscope*)
- **OWL CITY** Shooting Star (*Islana*)
- **PADDED CELL** Guardians Of The Night (*Different Recordings*)

- **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/V2*)
- **ZINC** Only For Tonight Ep (*Rinse*)

### ALBUMS

- **JACK BEATS** Somebody To Love (*Deconstruction/Columbia*)
- **BLACK SABBATH** The Vinyl Collection: 1970-1978 (*Tbc*)
- **CHICKENFOOT** LV (*Earmusic*)
- **THE GAME** Jesus Piece (*Geffen*)
- **GREEN DAY** Tre! (*Reprise*)
- **IAN KELLY** Cut From A Star (*Watertown*)
- **WIZ KHALIFA** O.N.I.F.C. (*Atlantic*)

- **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 (*Earache*)
- **THE WURZELS** Top Of The Crops (*Cia Ltd*)

## DECEMBER 17

### SINGLES

- **BALTHAZAR** The Oldest Of Sisters (*Pias*)
- **BENGA** To Hell And Back (*Columbia*)
- **C2C** Down The Road (*Mercury*)
- **ALEX CLARE** Hummingbird (*Islana*)
- **TAIO CRUZ** Fast Car (*4th & Broadway*)
- **DEADMAUS & WOLFGANG GARTNER** Channel 42 (*Virgin*)
- **DOG IS DEAD** Teenage Daughter (*Atlantic*)
- **GIRLS ALoud** Beautiful 'Cause You Love Me (*Polyda*)
- **RICHARD HAWLEY** Down In The Woods (*Parlophone*)
- **HILLSBOROUGH TRIBUTE** He Ain't Heavy, He's My Brother (*Tbc*)
- **JUSTICE COLLECTIVE (HILLSBOROUGH TRIBUTE)** He Ain't Heavy, He's My Brother (*Metropolis Recordings*)
- **THE KILLERS** Here With Me (*Vertigo*)
- **LUCY ROSE** Middle Of The Bed (*Columbia*)
- **CONOR MAYNARD** Animal (*Parlophone*)
- **KYLIE MINOGUE** On A Night Like This (*Parlophone*)

- **FRANK OCEAN** Lost (*Def Jam*)
- **PALOMA FAITH** Just Be (*RCA*)
- **THE RED BULLETS** What Ya Gonna Do (*Bullet*)

- **DOT ROTTEN** Karmageddon (*Mercury*)
- **TIGA** Plush (*Different Recordings / Pias*)
- **WAX** Rosana (*Warner*)
- **PAUL WELLER** Dragonfly (*Islana*)
- **ROBBIE WILLIAMS** Different (*Islana*)

### 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

- **ANGEL** In Between Time EP (*Islana*)

▶ **JLS** Give Me Life 24.12▶ **VILLAGERS** Awayland 14.01▶ **FIONN REGAN** The Bunkhouse 28.01▶ **YO LA TENGO** Fade 11.02▶ **JOE COCKER** Fire It Up 18.02

- **JAKE BUGG** Lightning Bolt (Mercury)
- **EVA CASSIDY** You Take My Breath Away (Blis Street)
- **JLS** Give Me Life (RCA)
- **THE JIM JONES REVUE** Where Da Money Co? (Play It Again Sam)
- **NOISETTES** I Want You Back (Mono-Ka-Rama)

## DECEMBER 31

### SINGLES

- **DEAP VALLY** Lies (Island)
- **DIRTEE STANK** The Dirtee Tv 2 Ep (Island/Dirtee Stank)
- **DAVID GUETTA** Just One Last Time (Feat. Tejed Rai) (Parlophone)
- **LUDACRIS FEAT. USHER & DAVID GUETTA** Rest Of My Life (Del Jam)
- **PET SHOP BOYS** Memory Of The Future (Parlophone)
- **RED HOT CHILI PEPPERS** Fink 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)
- **BO NINGEN** Nichijyou (Stolen)
- **ORANGE HILL FEAT. MR LEXX** The Boom Boom (Electrobashy)
- **RIHANNA** Tbc (Del Jam)
- **KRISTINA TRAIN** Lose You Tonight (Mercury)

### ALBUMS

- **BLACK VEIL BRIDES** Wretched & Divine (Island/Lava)
- **CALLERS** Reviver (Partisan Records)

## JANUARY 14

### SINGLES

- **BIFFY CLYRO** Black Chandelier (Warner Brothers)
- **FRIDA SUNDEMO** Indigo (Parlophone)
- **TYLER JAMES** Worry About You (Island)
- **LIFE IN FILM** Cold Wire (Sony)
- **LITTLE GREEN CARS** Harper Lee (Young & Last)
- **MIKKY ECHO** Full Me Down (Sony)
- **THE NEIGHBOURHOOD** Thank You (Sony)

- **THE NEIGHBOURHOOD** Let It Go (Columbia)
- **PEACE** Wrath (Columbia)
- **TELEMAN** Cristina (Moshi Moshi)

### 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)
- **VILLAGERS** Awayland (Domino)

## JANUARY 21

### SINGLES

- **THE MAVERICKS** Back In Your Arms Again (Mercury)
- **JESSIE WARE** Sweet Talk (Island/Pmi)
- **WILD BELLE** Keep You (Sony)

### ALBUMS

- **I AM KLOOT** Let It All In (Shepherd Moon/Emu)
- **THE JOY FORMIDABLE** Wolf's Law (Carvasback/Atlantic)
- **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)
- **RED HOT CHILI PEPPERS** In Love Dying (Warner Brothers)
- **THE RISK** Missiles (Ada/Warner)
- **SCRUFUZZER** 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 (Umj/Island)
- **THE HISTORY OF APPLE PIE** Out Of View (Marshall Teller)
- **INDIANS** Somewhere Else

### (4AD)

- **PAT METHENY** The Orchestron Project

### (Nonesuch)

- **KELLY JOE PHELPS** Roll Away The Blues (The Very Best Of) (Noscenter/Demon)
- **FIONN REGAN** The Bunkhouse Vol. I: Anchor Black Tattoo (Universal Ireland)
- **THESE FURROWS** Treasures (Underdogs)

## FEBRUARY 4

### SINGLES

- **JUSTIN BIEBER** All Around The World (Del Jam)
- **ANDY GRAMMER** Keep Your Head Up (S-Curve)
- **THE HEARTBREAKS** Hand On Heart (Music Sounds)
- **PURE LOVE** Beach Of Diamonds (Mercury)

### 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 (Dead Cceans)
- **PURE LOVE** Anthems (Mercury)
- **RICHARD CLAYDERMAN** Romantique (Decca)
- **GAVIN ROSSDALE** Wanderlust (EarMusic)
- **RON SEXSMITH** Forever Endeavour (Looking Vinyl)
- **VERONICA FALLS** Waiting For Something To Happen (Bella Union)

Sinead O'Connor: New single 4th & Vine is out on January 28

## FEBRUARY 11

### SINGLES

- **MIC RIGHTEOUS** Open Mic Ep (Vimp)
- **EMILIA MITIKU** You're Not Right For Me (Warner Brothers)
- **RITA ORA** Radioactive (Columbia/Roc Nation)
- **SUB FOCUS** Endorphins (Rama)
- **TEGAN AND SARA** Closer (Sire/Warner Brothers)

### ALBUMS

- **BLAKE** Start Over (Music Infinity)
- **BULLET FOR MY VALENTINE** Temper Temper (RCA/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 (Karais)
- **TEGAN AND SARA** Heartthrob (Sire/Warner Brothers)
- **YO LA TENGO** Fade (Matador)

## FEBRUARY 18

### ALBUMS

- **ANGEL** The World (Island)
- **JOE COCKER** Fire It Up (Columbia/Seven One)
- **MATMOS** The Marriage Of True Minds (Thrill Jockey)
- **HEIDI TALBOT** Angels Without Wings (Navigator)

## FEBRUARY 25

### SINGLES

- **BASTILLE** Pompeii (Virgin)
- **ED HARCOURT** Back Into The Woods (Piano Walk)
- **NEON TREES** Everybody Talks (Mercury)

### ALBUMS

- **ALLEN STONE** Allen Stone (Decca)
- **ANGEL** About Time (Island)
- **BALTHAZAR** Rats (Pias)
- **BENGA** Chapter 2 (Columbia)
- **PETULA CLARK** Lost In You (Sony)
- **GARY CLARK JR** Blak And Blu (Warner Brothers)
- **KEATON HENSON** Birthdays (RCA)
- **JOHNNY MARR** The Messenger (Warner Brothers)
- **POST WAR YEARS** Galapagos (RCA)

- **WILD BELLE** Isles (Sony)

## MARCH 4

### SINGLES

- **JAKE BUGG** tbc (Mercury)
- **JAKE BUGG** Simple As This (Mercury)
- **TAYLOR SWIFT** 22 (Mercury/Big Machine)

### ALBUMS

- **BASTILLE** Bad Blood (Virgin)
- **DIDO** Girl Who Got Away (RCA)
- **LAURA MVULA** Album 1 (RCA)
- **JOSH RITTER** The Beast In Its Tracks (Fythes)
- **SACRED MOTHER TONGUE** Out Of The Darkness (Transcena)
- **STEREOPHONICS** Graffiti On The Train (V2/Mercury)
- **STOOSHE** Stooshe (Warner Brothers/Future Cut)

## MARCH 11

### SINGLES

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

### ALBUMS

- **C2C** Tetra (Mercury)
- **KODALINE** Tbc (RCA)
- **MISHA B** Tbc (Relentless/RCA)

## MARCH 18

### ALBUMS

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

## APRIL 1

### ALBUMS

- **TOM ODELL** Tbc (RCA)

## APRIL 29

### ALBUMS

- **BRING ME THE HORIZON** A1 (RCA)

## JUNE 10

### ALBUMS

- **THE CLASH** The Clash Hits Back (Columbia)



# PRODUCT RECOMMENDED

## ALBUM OF THE WEEK



### EVERYTHING EVERYTHING Arc

(RCA/Victor)



January 14

Everything Everything announced details of their new album Arc when the lead single Cough Cough was released. That went on to gain support across Radio 1 and 2, XFM, 6 Music and Absolute, resulting in their first entry into the UK Top 40, and the band enjoyed a completely sold-out run of dates around the UK in anticipation of the LP's release.

The Manchester quartet recently toured Europe supporting Muse and will release their second single Kemosabe on January 6 which has been described as "retaining the digi-Timbaland groove that marked out some of [first album] Man Alive's best moments, but adds buzzsaw riffs and a sunshine chorus".

A week later Arc, recorded at Angelic Studios and RAK with Man Alice producer David Kosten, is scheduled for release and EE will tour in support of it. The run of shows commences on February 6 at Wedgewood Rooms in Portsmouth and finishes at Manchester's O2 Academy on February 22.

## TRACK OF THE WEEK



### £1 FISH MAN The £1 Fish Song

(One More Tune/Warner)



December 9

£1 Fish Man, aka Muhammad Shahid Nazir will soon release his infamous track, The £1 Fish Song.

Nazir moved to London's East End having left his native Pakistan and family to discover a better life. Working on a market stall selling fish, he needed a trader's call to grab passing trade "Have-a, have-a look, one pound fish. Very, very good, very, very cheap, one pound fish."

After a video of him was uploaded to YouTube, Nazir found himself thrust into the spotlight – the video now boasts over 3.5 million views.

Following an X Factor audition, Nazir's song was covered by Timbaland and Alesha Dixon.

The Official Charts Company has touted it as a 'renegade contender' for Christmas No.1

Remixes will be available from a whole host of names including Mistajam's Speakerbox remix.

## INCOMING ALBUMS

### FRIGHTENED RABBIT Pedestrian Verse (Atlantic)



Scottish quintet Frightened Rabbit will release their eagerly-awaited fourth studio album

Pedestrian Verse in February.

It was recorded at the famed Monnow Valley Studio in Rockfield, South Wales with producer Leo Abrahams (Brian Eno, David Byrne, Grace Jones).

The band announced a run of headline UK dates for February. Their biggest UK tour to date kicks off at Norwich's Waterfront on Feb 8, taking in Birmingham, Portsmouth, Brighton, London, Cambridge, Bristol, Exeter, Stoke, Leeds, Nottingham, Manchester, Liverpool, Gateshead, Edinburgh and Aberdeen, before finishing up at Glasgow's Barrowlands on Feb 28.

The band released their State Hospital EP in September, following their last album, 2010's The Winter Of Mixed Drinks on FatCat Records. **FEBRUARY 4**

### CHARLIE WINSTON Running Still (Real World Records)



Charlie Winston's previous album Hobo went to No.1 in the charts in

France where he is now a household name. It also had considerable success throughout Europe and in Canada – and the title track was in Q's Top 50 tracks of the year.

Winston was signed by Peter Gabriel to Real World Records and his latest LP offering, Running Still, was created with Tony Berg (Aimee Mann, Michael Penn). His band The Oxymorons feature for the first time – with a drummer, bassist and harmonica player and Winston on piano and guitar.

Track Speak To Me was recently released on video and is slated as a standout track on the album – with no instrumentation, the song is comprised entirely of vocal sounds. **JANUARY 28**

### SKYLAR GREY Don't Look Down (KIDinaKORNER/Interscope)



Eminem has signed on as executive producer of the debut album from five-time

Grammy-nominated singer-songwriter Skylar Grey – the first signing to Alex Da Kid's KIDinaKORNER imprint label.

The first single from the LP, C'mon Let Me Ride featuring Eminem, will be released digitally on December 11.

Eminem said: "When I met Skylar I was blown away with her talent as both a songwriter and vocalist. This album is really going to give her a chance to connect with the fans who probably know her music, but might not know her yet. I think they will be as impressed as I am."

Grey is responsible for co-writing songs totaling more than 25 million sales globally – including the biggest-selling single of 2010: Eminem's Love the Way You Lie and Dr. Dre's I Need A Doctor. **SPRING 2013**

## STAFF PICK: KARMA BERTELSEN, SALES EXECUTIVE



### THE LUMINEERS

The Lumineers (Dualtone Records) Getting hold of this album was the result

of accepting an invitation to a live performance by this trio in which they filled a venue with joyous upbeat faces. With all the stomping, dancing and clapping that was going on, the band turned the gig into what seemed like a beginners' barn-yard

Frontman, Wesley Keith Schultz's young Dylan-like voice and twangy guitar playing presents itself in the introductory song Flowers In Your Hair, setting a pattern for the rest of the album.

The triangle of multi-instrumentalists in the band allows them to accentuate the rootsy folk-rock feel they give off

by swaying from depending on their rustic voices and conventional instruments.

Stubborn Love is a great example of how Neyla Pekarek gracefully absorbs the listeners with her melodic backing vocals and vibrating cello

accompaniment to Schultz's singing and strumming.

In Charlie Boy, Jeremiah Caleb Friates steps away from his drum kit to pluck at the mandolin gently, adding a soft yet ambient touch to the song.

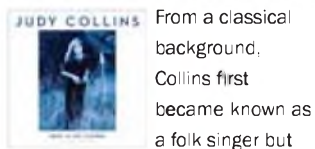
The album contains songs of a mellow nature like Slow It Down as well as cheerful sing-along tunes like Ho Hey, all consisting of deep soul-filled lyrics controlled by simple instrumentals and prevailing vocals.

It's managed to creep its way into my list of favourite 2012 albums.

OUT NOW



## INCOMING REISSUES / CATALOGUE ALBUMS

**JUDY COLLINS • Send In The Clowns - The Collection***(Rhino 8122797277)*

From a classical background, Collins first became known as a folk singer but her eclectic and esoteric recordings go far beyond that. Side-stepping the obvious Amazing Grace, this new 20-song compilation, which draws heavily on her 1970s repertoire, does include her two other bona fide hits - Stephen Sondheim's *Send In The Clowns* and Joni Mitchell's *Both Sides Now*, which even Mitchell believes to be the definitive version. Collins also turns in an exquisite version of Leonard Cohen's *Famous Blue Raincoat*, and brings Gordon Lightfoot's *Early Morning Rain* to life. Lennon/McCartney, Pete Seeger and Collins herself also provide key tracks but perhaps the most moving and unexpected is her version of Liverpool Lullaby, Stan

Kelly's mesmerising Merseyside lament, which is best-known in a version by Cilla Black. Collins makes no compromises with Liverpool dialect, singing of a "mucky kid, dirty as a dustbin lid", who will "gerra belt from your dad". *Boozers, buggers* and *Littlewoods* are negotiated with ease, though *Knotty Ash* is accidentally recast as *Notting Ash*.

**VARIOUS - 70s - The Collection / 80s / 90s / R&B / Classic Rock / Soul** *(Rhino 5310547125 / 5310547135 / 5310547145 / 5310547155 / 5310547165 / 5310547175)*



The first in a new series of compilations from Rhino, each of the above are 60-track, triple CD sets, packaged in cardboard triptychs and priced at around £5. At this price point, it's primarily material owned or administered by Warner, so if you come to this expecting Motown or EMI artists to put in an appearance,

forget it. Oddly enough, this - and the fact that only a couple of albums have more than one track per artist - means that some less overused tracks put in an appearance, including LeBlanc & Carr's *Falling* (70s), The Grateful Dead's *Touch Of Grey* (80s) and Tevin Campbell's *I'm Ready* (R&B). Fewer than 20 tracks are duplicated across the titles, and the versions used seem to be correct - apart from Christopher Cross's *Ride Like The Wind*, which, on the 80s album, is a tacky, danced-up version of the song which probably originates from a later remix.

**VARIOUS -1961 British Hit Parade: Britain's Greatest Hits Volume 10 - The B Sides Part 1: January-April / Part 2: April-September / Part 3 September-December** *(Acrobat ACQCD 7040, 7041, 7042)*



Acrobat has released exhaustive

anthologised sets featuring the hits of every year from the singles chart's inception in 1952 to 1961 but puts a novel and brilliant twist on the concept here with each and every B-side of the hits of 1961, divided into three four-CD sets sequenced in chronological order - something that can only be done because the recordings have fallen out of copyright. Providing a fascinating alternative view of the year in music, it also includes a fair few duds but, bearing in mind that B-sides were there only to fill the space on the other side of the hits, overall the songs are of a remarkably high standard. Part 1 of this set, for example, houses Brenda Lee's terrific *Rock-A-Bye Baby Blues* (B-side of *Let's Jump The Broomstick*), Nat King Cole's classy *The Very Thought Of You* and The Shirelles' *Boys*. Many tracks here are making their CD debuts, and each is fully annotated in the 32-page booklets which accompany each release. 1962 follows in January.

**TIR NA NOG • A Tear And A Smile / Strong In The Sun / Tír na nÓg**

*(Eclectic ECLEC 2350, ECLEC2351, ECLEC 2357)*

Named after the mythical world from Irish legend, the duo of the same name was a progressive folk act based in Dublin. They cut a trio of critically acclaimed but commercially unsuccessful albums for Chrysalis between 1971 and 1973, which re-emerge newly remastered and expanded by Esoteric, with new liner notes and restored artwork. Generally occupying the middle ground between folk and progressive rock, with an Irish twist, *Tír na nÓg* were nevertheless not quite commercial enough to stay the course - though, ironically, their last album *Strong In The Sun* is more cohesive and mainstream, with a tight production from Procol Harum's Matthew Fisher, and some perfectly honed atmospheric gems.

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◀◀ **THE WRITE STUFF**  
Music's most critical came together with its PR professionals last Wednesday for the Record Of The Day Awards at London's Victorian Vaults in Shoreditch.

Left: Universal Music Group International's Adam White is congratulated by Paul Scaife after picking up the award for Communications Person of the Year

Below left: Orbital's Phil and Paul Hartnoll flank Q editor Andrew Harrison after the publication was named Magazine of the Year



Above right: Writer Paul Morley embraces Regine Moylett who was honoured for her outstanding contribution to music PR

Right: 6Music hero Steve Lamacq smiles after presenting Miranda Sawyer with an award for her outstanding contribution to music journalism



## KEY SONGS IN THE LIFE OF JULIAN STOCKTON



Special Projects Director, Outside Organisation

First record you remember buying?

Message In A Bottle by The Police, the first single I ever bought with my own money, green vinyl on A&M. I wore it out and then nailed it to my bedroom wall.



Which song will be the first dance at your wedding?

Have You Met Miss Jones by Frank Sinatra, which means I best marry someone called Jones.

Favourite artist meeting of your life so far?



Nick Rhodes from Duran Duran. I idolised him as a kid and am now very proud to count him as friend.

Which track would you like played at your funeral?

Happiness by The Blue Nile - If I'm dead I want people in floods of tears.

What's your karaoke speciality?

Have been practising Candy by Robbie Williams - It's surprisingly difficult.

Recommend a track Music Week readers may not have heard...



The Music Man by Rusty Goffe - dig it out you won't be disappointed.

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

Gimme Shelter, the greatest rock and roll song of all time.

## ARCHIVE

### MUSIC WEEK December 4, 1971



A two-speed miniaturised tape cartridge system has been developed, but is being given a cool reception by the UK record industry. Only one firm has shown interest so far... Michael Doughty, director of Stentors, has predicted a revival of the pre-war big band sound, as music becomes a regular part of the school curriculum. "When the youngsters reach their teens, there will certainly be



enough musicians to fill any number of big bands," he says... Listening to records over the phone seems to be something of a national pastime these days as the GPO's dial-a-disc service is currently handling 80m calls a year throughout the country, turning over a revenue of £1.6m... For the second year in succession the UK record industry faces Christmas without any new Beatles material as the market becomes more diverse. December will not be totally without The Fab Four, however, as Apple releases Wild Life by Wings (pictured) which will face strong competition from John Lennon & The Plastic Ono Band's Imagine.

### NEW RELEASES RECOMMENDED 04.12.71



#### FLEETWOOD MAC Greatest Hits

Fleetwood Mac's Greatest Hits is a "fine album which should find its way into the chart before long", says *Music Week*. Seen as a whole, "their music can be said to have influenced many groups and their list of hits is more extensive than time has let us remember". Sacha Distel's More And More, meanwhile, has "gallicism of phrasing and boulevardier charm" and is "delightful late-night listening, which is expected to have good sales potential".



#### SACHA DISTEL More And More

### SINGLES TOP 5 04.12.71

POS	ARTIST	SINGLE
1	SLADE	Coz I Luv You
2	BENNY HILL	Ernie (The Fastest Milkman in the West)
3	T.REX	Jeepster
4	CHER	Gypsies Tramps And Thieves
5	PIGLETS	Johnny Reggae



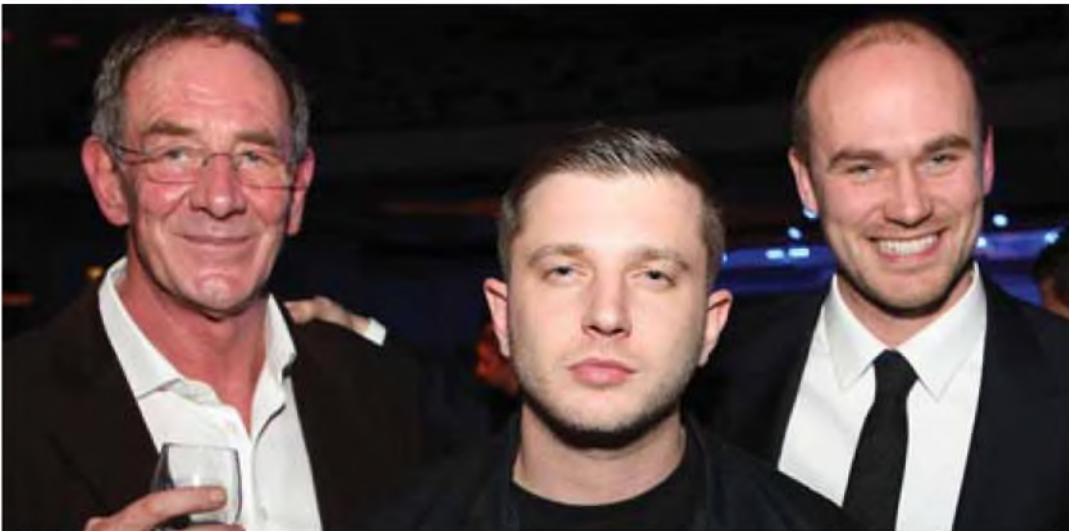
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### ALBUMS TOP 5 04.12.71

POS	ARTIST	ALBUM
1	LED ZEPPELIN	The New Led Zepplin Album
2	VARIOUS	Top Of The Pops 20
3	EMERSON, LAKE AND PALMER	Pictures At An Exhibition
4	JOHN LENNON/PLASTIC ONO B.	Imagine
5	T.REX	Electric Warrior



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AWARDS TO THE WISE

A convoy of artists and managers travelled to East End London's Troxy last week for - you guessed it - the Artist and Managers Awards 2012. There was great support from the wider music industry who came to see Plan B claim Artist of the Year, while his manager, UROK's Sam Eldridge, scooped Manager of the Year. The pair are pictured (left) with Sam's father and industry favourite Roy Eldridge. Meanwhile, Owain Davies (middle) took home the gong for Breakthrough Manager while long-time Kylie manager Terry Blamey - pictured below left with MMF chief executive Jon Webster - was given the Peter Grant Award. Below, Deftones celebrate with Zane Lowe after the Radio 1 DJ was crowned Industry Champion.

Photos: John Marshall



FABLED LABELS

REPUBLIC RECORDS

Founded 1995



Key artists Prince, 3 Doors Down, Jack Johnson (below)



Republic Records, which originally went by the name of Cheese Factory Records, was founded by Avery Lipman and his brother Monte in 1995 as a sub-label of MCA's Geffen Records. The first record they put out was the Bloodhound Gang's Dingleberry Haze EP. The band's debut LP, Use Your Fingers, soon followed.

In 2000, the Lipman brothers accepted an offer from Universal and became one of several labels that comprised Universal Motown Republic Group. With Republic now a fully-owned subsidiary under the major, Monte Lipman was named president and Avery Lipman the COO.

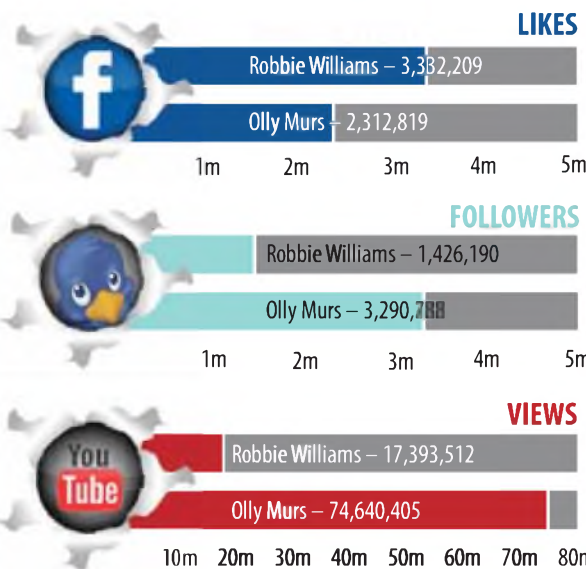
During their tenure, the Lipmans worked with acts including Nelly, Lil' Wayne and Elton John, and on co-ventures with Cash Money Records, Master P's No Limit Records, and Sean "Puffy" Combs (Bad Boy Records).

In the summer of 2011, Universal Motown Records shut down and Universal Republic Records became a standalone label. Earlier this year, Universal Republic Records reverted back to the Republic Records name.

Did you know? Republic Records distributed Amy Winehouse's Grammy award-winning album Back to Black in the US in 2006.



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