

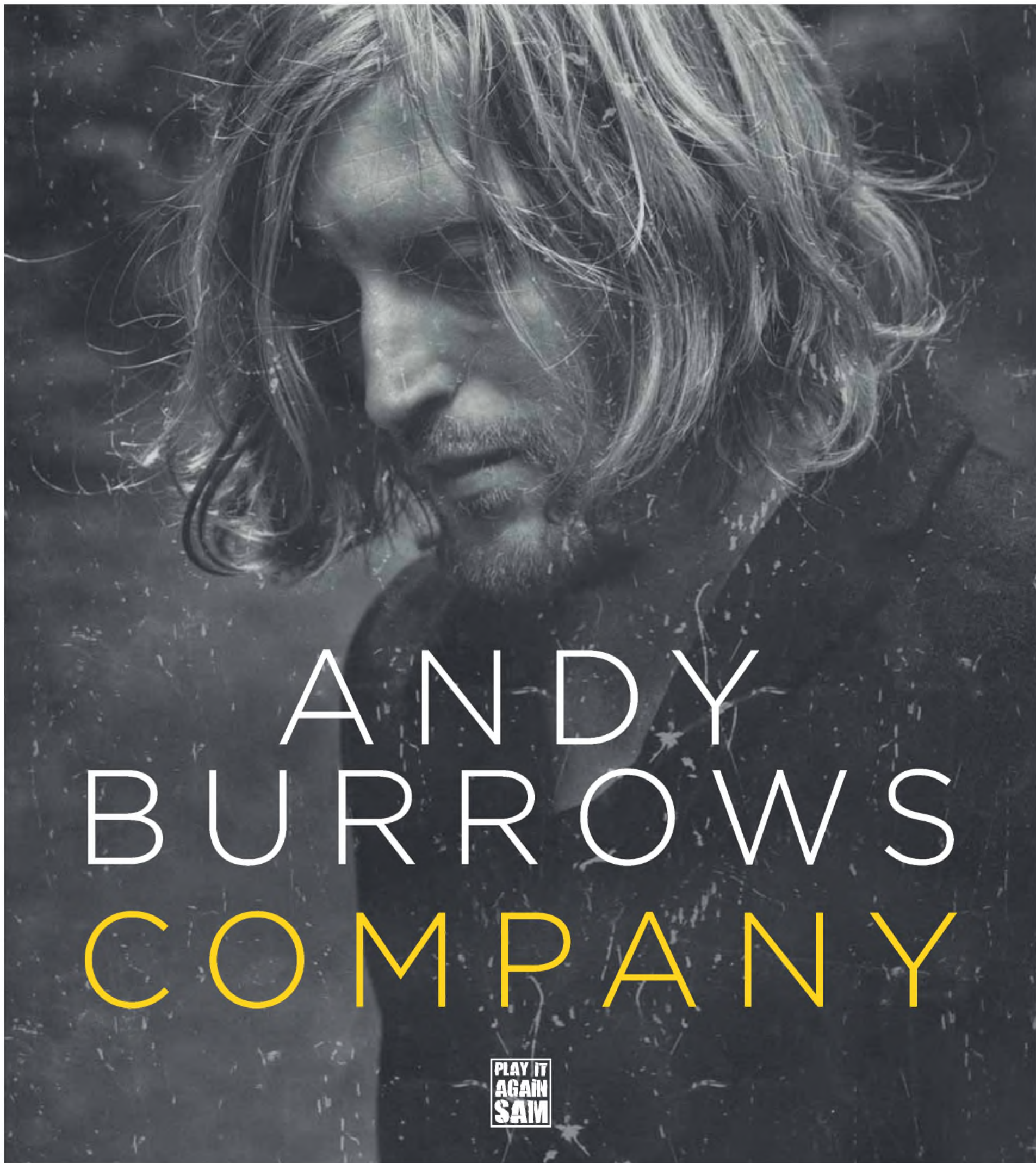
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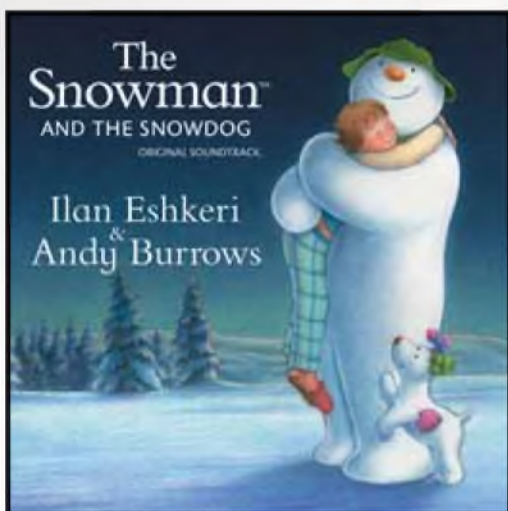
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THE SOUNDTRACK ALBUM DIGITAL ONLY OUT 17TH DECEMBER

THE SNOWMAN AND THE SNOWDOG
WORLDWIDE PREMIERE on Channel 4
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REPEAT BROADCASTS:

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E4. 4pm 25th December and 10.40am 26th December

4SEVEN. 4.25am & 10.25am 26th December and 5.30pm 1st January



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Introducing gets a Saturday night slot across local radio



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Why X Factor's promotional muscle shouldn't be in doubt despite falling ratings



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Box TV boss Gidon Katz on music television, radio and Channel 4's new show

BRITISH MUSIC TRADE CONTRIBUTES £5bn TO OUR ECONOMY AND BEGGARS IS PAYING MORE UK TAX THAN APPLE • SO WHY IS THE INDUSTRY NOT GETTING A 'LEVEL PLAYING FIELD' FROM GOVERNMENT?

Killing us softly?

POLITICS

BY TIM INGHAM

The British music industry has been left frustrated by a series of Government letdowns – culminating in the trade being omitted from Chancellor George Osborne's £6m investment handout to 'Creative Industries' last week.

Osborne announced he would grant Britain's video games, movie, TV and animation industries the seven-figure skills fund in his Autumn Statement last Wednesday (Dec 5) – topping up tax breaks that were already announced for these markets. Music was not even mentioned.

The Autumn Statement came just one day after trade representatives including UK Music's Jo Dipple and the BPI's Geoff Taylor were called to give evidence to the influential Culture Select Committee, which is investigating how the Government can assist music and other creative industries.

In the two hour session, Dipple told the Committee that the music industry needed support from



Snubbed: Osborne's Autumn Statement brought no mention of music industry

Government in several key areas, including policies to create certainty around copyright and the cloud, improved access to finance and powers to quash the secondary ticket market and piracy.

Dipple said: "We are the country that gave people Iron Maiden, The Sex Pistols, The Clash and The Beatles. But we need to know what we are operating on; we need legal and

licensed markets. We need consumer certainty and we need business certainty so we know what we are investing in and how to grow our industry."

The trade has more than a year to wait until the first practical steps of the Government's Digital Economy Act are implemented – which many feel will bring about the first meaningful stage in the fight against piracy. Meanwhile, concerns exist over state proposals for exceptions to copyright.

And although the music industry does benefit from

finance from the Arts Council and CC Skills, Osborne's Autumn Statement snub has left many areas of the business feeling like second class citizens.

Jo Dipple told *Music Week*: "British music is an industry that can grow fast over the next few years. With the vast global demand for our music and the reach of the internet, we could double our market, or more, with the right conditions.

"Why is the Government so keen to depress our expectations? They won't implement the DEA. They might soon introduce proposals for exceptions to copyright that could undermine our ability to derive value from our digital assets when they are exploited by third parties for commercial gain. Now they can't offer us the same support on skills and training. Our industry is being digitised. Our skills base is different to that of 10 or 20 years ago. We are responding to the new challenges but that doesn't mean we don't want a level playing field to other sectors.

"The eco-system around raw British talent needs a skilled and highly trained workforce.

"Growth will come from industries like ours which will be able to harness our assets to the new licensed services of a digital global market.

Continues on page 2...

A 2011 BPI survey of overseas earnings from the British record industry shows a surplus of £114m across public performance royalties, sync and licensing

TAXMAN ROLLING IN IT DEEP BEGGARS PAYS BIG IN ADELE'S RECORD YEAR



Beggars Group paid a whopping – and very honest – £11.4m in corporation tax in FY2011, according to financial data seen by *Music Week*.

The company, which holds a stake in labels such as XL, 4AD, Matador and Rough

Trade, enjoyed a very profitable 2011 after releasing Adele's record-breaking album *21*, which has sold more than four million copies in the UK.

Its public bill compares very favourably with Facebook UK, which paid just £238,000 in tax in 2011 on sales of £20.4m – despite an estimate that its advertising sales generated £175m in the period.

Amazon.co.uk generated revenues of more than £3.3bn in the UK last year – but paid no corporation tax on any of the profits from that income.

Meanwhile, Apple paid just £10m corporation

tax in the UK in its last published financial year, despite earning an estimated £6bn in the territory over the period.

According to *The Daily Mail*, one of Apple's two main UK divisions, Apple Retail UK Ltd, showed it paid tax of just £3.79m on sales of more than £500m in the year to September 2010, the latest accounts available.

Another subsidiary, Apple (UK) Ltd, paid £6.1m in tax on sales of just under £69m.

Said Beggars founder Martin Mills: "It's pretty hard to see why it's in society's best overall interests for overseas based new tech companies to be paying lower tax rates than domestic creative and rights-owning businesses, let alone for Government to discriminate in favour of the former and against the latter.

"Paying tax at the proper rates is a civic duty, and the obligation towards society of those who profit from interaction with it."

According to the Government's own Creative Industries Economic Estimates report from December 2011: 'Music & Visual and Performing Arts are the largest employers in the Creative Industries with 300,000 employed in 2009'

NEWS

EDITORIAL

Making the case



THE BRITISH music industry has a reputational problem.

I'm not talking about the 'fat cat'-isms spewed forth by copyright infringers. Blame your old boss for those.

And I'm not talking about consumers getting angry that they've had to pay a fiver to print off their tickets at home. Blame your current boss for those.

I'm talking about gorgeous Gideon (sorry, George) Osborne and, more pointedly, the DCMS - neither of whom give this trade the dues it clearly deserves. Their reluctance to sprinkle praise and investment on what is patently an unfashionable market within Government is starting to set off pretty deafening alarm bells.

Music Week's bewildered online reportage of Osborne's Autumn Statement last week - in which £6m of skills funding was allocated to the 'Creative Industries' in a proud press release that didn't even mention music - was one thing. But the DCMS response perhaps said everything about how music is perceived as a dying dinosaur amongst the very elected powerbrokers who could kickstart its revival.

"Cameron should ask his friends at Apple what exactly is selling iPhones. It ain't Wallace & Gromit"

The allocation of the £6m was apparently "put in place to ensure that skills in these industries will keep pace with the forecast increased demand for their services, thereby maximising their potential for growth".

Okay, they didn't say, "And not yours." But with those recorded album figures still dipping by double figures each year, perhaps we can safely append it.

The BPI and UK Music recognise this problem; they both know plenty better than me that the cross-party dilly-dallying over the implementation of the DEA and the dangerously wobbly definitions of copyright exceptions flying around at the highest level threaten to stunt any chance of industry resurrection.

And yet I can't shake the feeling that this is primarily an issue of communication. I worked in video games - 25% tax break, give-us-a-chunk-of-that-£6m video games - for six years. The best UK developers are bugging off to Canada: in fact, almost all of them. It's a crisis the Government wants to stop. Movies are suffering the same issue. I'm sure animation is too.

Music isn't. Because its creatives - the songwriters - start off in a bedroom with a guitar, piano or ProTools. They don't need cash.

What does, of course, is the whole process: Adele got where she is today because of a ginormous talent that Osborne's millions wouldn't have affected. But it was a talent enhanced and shouted about thanks to A&R expenditure (that's R&D risk to you, Mr Osborne), marketing millions and the finest promo types money can buy; an inarguably vital amplification of her brilliance.

It is largely thanks to the significant role played by the highly-skilled, digitally-savvy business leaders cocooned in this process that Britain will once again stand tall at the Grammys in 2013.

Perhaps David Cameron should ask Apple how many iPhones Wallace & Gromit sell and how many are shifted by the product of music's infrastructure - a product that is defining the world's mutating digital landscape, with or without Osborne's handouts.

Tim Ingham, Editor

'We need a level playing field'

...continued from Page 1

"I have just given evidence to the Culture, Media and Sport Committee and our message to them was basically: 'Give us a level playing field and allow us to exploit our assets in legal and licensed digital markets.'

"That's all we ask from Government. We have fought hard to be this successful and we have the potential for vast fast growth in global digital markets.

"We welcome the recent award from the Arts Council to help young unemployed people find entry-level work in the music industry. UK Music is launching a Music Industry Mentoring scheme, an apprenticeship scheme, training for development inside the industry, and eventually a skills academy.

"Help from CCSkills and the Arts Council is fantastic and recent support of £15m from National Lottery will be a vital boost to help us develop our skills and training programme.

"UK Music is proud to be part of this. But we want a level playing field when it comes to Government policy yet it seems they don't play fair when it comes to the music industry.

"We don't understand why

music was left out of the announcement in the Autumn Statement. I hope the Culture, Media and Sport Select Committee will support our call for a level playing field for music when it comes to Government support for the creative industries."

Live Nation Entertainment International COO Paul Latham, who is CCSkills founder chair,

According to the Department for Culture, Media and Sport: 'The music industry is one of the UK's biggest and most culturally significant creative industries. It contributes nearly £5 billion annually to the national economy, of which £1.3bn comes from exports earnings; it employs around 130,000 people; it is the third largest market in the world for sales of music and is second only to the USA as a source of repertoire'

told *Music Week*: "The recent announcement by Chancellor George Osborne, of a £6m investment fund to provide entry level jobs in Britain's Creative Industries, is most welcome.

"However by specifying it is for film, TV, animation and video games shows how far we in the music industry have yet to travel before the contribution

that we already make to GDP is recognised.

"For many years through my position in Live Nation I have strived to deliver 'best in class' Continual Professional Development (CPD) for my existing staff, while seeking out the best talent for our burgeoning business. Having been honoured to be appointed Chair of Creative and Cultural Skills (CCS) I have looked to bring their expertise not only into my business but also into all those forward-thinking peers. From a standing start we have established over 1,800 apprenticeships across the real creative industries, none of whom would have been recognised in George Osborne's narrow coterie!

"Now through initiatives instigated at UK Music by Jo Dipple, in conjunction with CCS, we have established a full-time Music Skills Manager to work with all the UK Music entities to ensure CPD and recruitment are top of the agenda.

"The investment we all make in finding the next generation of music makers, producers, operatives *et al* needs to be recognised.

"It is imperative that all of us in the music industry rally behind this initiative if we are ever to have a voice in the wider creative industries community."

Hall Or Nothing snapped up

UK media firm James Grant Group (JGG) has acquired music management agency Hall Or Nothing.

JGG said the buyout would bolster its 'expertise in the music space, to complement its growing management and professional services proposition for its clients across media, music and sport'.

The company will now create a Music Management division for JGG and will retain its current name and branding.

Founded in 1989, Hall Or Nothing looks after a wide range of musicians and bands, from Brit Award winners and multi-platinum sellers to some of the hottest up-and-coming musical talent in the UK. Hall or Nothing's current clients

includes Manic Street Preachers, The Script, The Horrors and Pixie Lott.

Mike Wallwork, COO of James Grant Group, said: "Hall or Nothing is a widely regarded, well respected and highly successful music management company and we are delighted to welcome them to our Group.

"Expanding our footprint in music has always been part of our strategic growth plans and this acquisition represents a logical extension to our other management businesses in the entertainment sector.

"We are very excited about the industry knowledge, experience and reach the Hall or Nothing team will bring to our Group in the music arena."

Martin Hall, MD of Hall or Nothing and James Grant Music, said: "The culture and ethos of James Grant is an ideal fit for Hall or Nothing, and once we heard of their ambitions in music management we knew this represented a great opportunity for us and our clients.

"We have survived and thrived as an independent agent for almost 20 years but the industry landscape is changing rapidly. We knew we needed a strong partner to help us adapt and take the business to the next level, and James Grant represents just that partner - with a strategic vision to match.

"We look forward to the opportunities that this deal will bring both us and our clients."

UNSIGNED DISCOVERY PROGRAMME GETS SATURDAY NIGHT SLOT ACROSS NETWORK

BBC Introducing to relaunch across all local radio stations

MEDIA

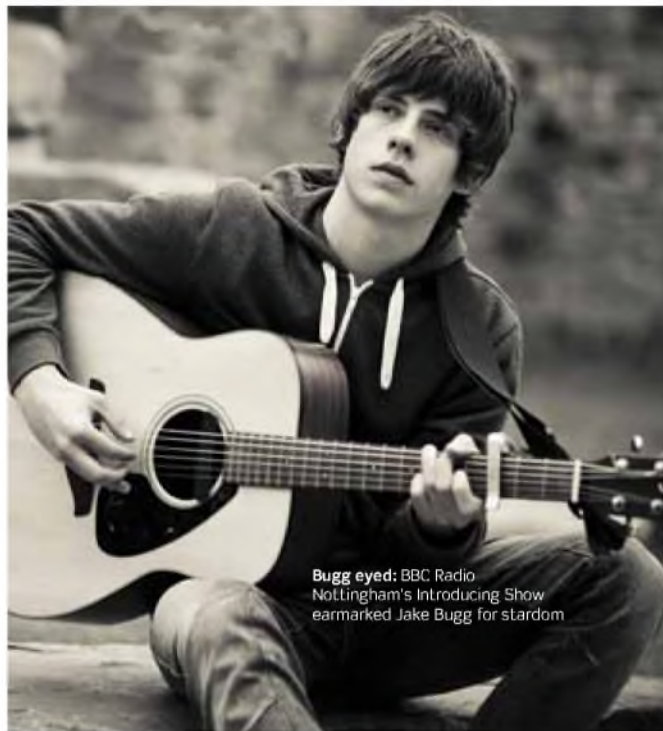
BY TIM INGHAM

BBC Introducing – the Beeb’s programme dedicated to supporting unsigned, undiscovered musicians – will be broadcast across all the Corporation’s local radio stations from January 5, 2013 in a new, dedicated Saturday night slot.

The programme aims to give local bands a platform to get their music out to a wider audience. The Ting Tings, Florence + The Machine and Two Door Cinema Club have all come through the system.

Its most recent success story is Jake Bugg, who topped the charts with his debut album having gained early exposure on BBC Radio Nottingham’s Introducing show.

BBC Introducing is hosted by presenters with a strong local



Bugg eyed: BBC Radio Nottingham’s Introducing Show earmarked Jake Bugg for stardom

knowledge of the new music scene. Dean Jackson presents the BBC Radio Nottingham version

having hosted the station’s local new music show The Beat for 20 years.

“Presenting new, emerging artists is as exciting as it is rewarding,” said Jackson.

“To see musicians with whom we’ve worked prior to their fame now selling out massive tours, climbing the charts and getting mainstream airplay is a real thrill.

“On my programme, for example, we had a good deal to do with the likes of Jake Bugg, Kasabian, Coldplay, Muse and Ed Sheeran well before they found mainstream success.”

He added: “It isn’t necessarily all about ‘making it’ in a high profile sense. The BBC Introducing Masterclasses have helped hundreds of artists take the next small step, offering them inspiration from top experts in all fields of musicianship, developing their musical skills as well as sparking creativity.”

Jason Carter, head of Live Music & Events and BBC

Introducing, said: “This new dedicated Saturday night timeslot for all the regional BBC Introducing shows is great news and means that music fans, wherever they are in the UK, know when to tune into BBC Local Radio to discover the latest new music in their area with one single appointment to listen each week across networks.

“The change across the regional shows underlines BBC Introducing’s continued commitment to supporting unsigned artists and under the radar talent.

“It’s great to see these shows right at the heart of BBC Local Radio, continuing to build on the successful relationships with network radio, sharing new talent with Radio 1, Radio 2, 1Xtra, 6Music and the Asian Network, bringing them to a wider audience,” he added.

Brits drop Outstanding Contribution gong for War Child tribute

The Brit Awards 2013 won’t carry an Outstanding Contribution prize, but will instead pay tribute to industry charity WarChild with a Special Recognition trophy.

2013 marks War Child’s 20th anniversary, representing two decades in which it has saved the lives of more than 500,000 children in the world’s most war-torn countries.

The charity, heavily helped by music industry donations and fundraising, has worked in Bosnia, Chechnya and Rwanda as well as Afghanistan, Iraq and the Democratic Republic of Congo.

Brits chairman David Joseph said: “For two decades now, War Child has worked with artists to raise funds and awareness to help children whose lives have been torn apart by war. The Brits are proud to give



recognition for their vital work as well as saying thank you to all the artists who have given their time, help and energy to something so important.”

War Child-affiliated records and concerts have won great acclaim in the past two decades: in 1995 U2 recorded Miss Sarajevo with all proceeds going to the charity; in the same year Paul McCartney, Radiohead, Blur, Manic Street Preachers, Oasis, Paul Weller and The Stone Roses joined forces to



“A lot of people say that music cannot change the world... I think it really can make a difference. Music can make people aware, put the issue into focus and shine a spotlight on the bad stuff... I have been supporting War Child since 1995. Their work saves lives. I urge everyone to support War Child” SIR PAUL MCCARTNEY

record the Help album in 24 hours; in 2009 Coldplay, The Killers, Bono and Gary Barlow shared the stage at Shepherd’s Bush Empire, at a War Child concert which also marked the relaunch of the historic London venue.

War Child has been supported by everyone from David Bowie to Elbow; Stevie Wonder to Muse; Luciano Pavarotti to Amy Winehouse.

War Child’s music and fundraising director Ben Knowles said: “This is fantastic news for us. When we began in 1993, in response to the

Bosnian conflict, we had one simple belief – that children are the innocent victims of war and no child should be affected by it. Twenty years on, our belief remains the same.

“Music has been a powerful tool in rebuilding children’s lives. This award helps further highlight our work. Everybody who works for War Child and everybody who has helped War Child should feel fantastically proud of all our ongoing achievements.”

Supporter Paul McCartney said: “A lot of people say that music cannot change the

world... I think it really can make a difference.

“Music can make people aware, put the issue into focus and shine a spotlight on the bad stuff. It also eats away at the horrors and alleviates some of the pain by raising the money to help these children.

“I have been supporting War Child since 1995. Their work saves lives. I urge everyone to support War Child.”

The winner of the Brit Awards 2013 Critics’ Choice prize and full category list will be announced on Thursday, December 20.

NEWS

NEWS IN BRIEF

■ **BBC:** The Beeb's Sound Of poll for 2013 longlist has been revealed. The winner will be announced on January 4. The nominees are: AlunaGeorge, A*M*E, Angel Haze, Arlissa, Chvrches, HAIM, King Krule, Kodamine, Laura Mvula, Little Green Cars, Palma Violets, Peace, Savages, The Weeknd and Tom Odell.

■ **VEVO:** YouTube's long-standing contract with VEVO appears to have come to an end as both sides struggle to renegotiate their deal. Online video platform VEVO is reportedly keen to increase the ad revenue share it is given by Google-owned YouTube.



■ **EMINEM:** The rapper has been announced as the first headliner for 2013's Reading & Leeds Festivals' Main Stage. He will grace the event 11 years since his last bill-topping performance at Reading & Leeds.

■ **CAPITAL FM:** Capital FM's programme director James Brownlow is leaving Global Radio after two years in charge at the London station. Brownlow has been with the company since before it took over Chrysalis in 2007.

■ **MUSICIANS UNION:** New research commissioned by the MU reveals that after years of training, more than half of professional musicians still get paid less than £20,000 per year and 60% have worked for free over the past year.

■ **X FACTOR:** James Arthur won last week's show, but the programme has lost six million viewers in just two years. The average audience in this ninth season of the television talent show was 8.9 million.

■ **NIELSEN:** Projected year-end Nielsen SoundScan figures suggest that albums sales in the US will only face a 4% dip compared to the same time in 2011.

■ **PANDORA:** Pandora has brought its internet radio service to Australia and New Zealand, expanding for the first time outside of its home territory in the United States.

For all of the latest Music Industry news, bookmark

MusicWeek.com

XX GOES DIAMOND IN EU AS BOCELLI HITS MULTIPLE DOUBLE-PLATINUM

Indie artists in record-breaking IMPALA awards performance

SALES

■ BY TIM INGHAM

The latest IMPALA Sales Awards announcement is the biggest ever, with 117 registrations from independent artists including Andrea Bocelli (Italy), Mogwai (UK), The Notwist (Germany), Vitalic (France), Els Amics de les Arts (Spain), Soap&Skin (Austria), Royksopp (Norway) and Sigur Ros (Iceland).

Bocelli registers five separate titles for this edition of the awards, all at double platinum, translating as over four million units sold, while Fabrizio de André further highlights Italian



success with seven registrations of his own. Catalan group Els Amics de les Arts also impress, receiving two awards, with their album *Bed & Breakfast* reaching Double Silver.

As for other European artists, Alt-J's *'An Awesome Wave'* (UK) receives a Gold award, adding to the group's recent triumph in the Mercury Prize, while Mogwai (also UK) qualify for an impressive six awards. Tiësto (Netherlands) sees three of his titles reach Gold, whilst several Belgian artists, including Soulwax, Gotye, dEUS, and Scala & Kolacny Brothers, also enjoy success.

The list of awards is below.

IMPALA SALES AWARDS December 2012 (Gold and Silver awards not shown)

AWARD	ARTIST	TITLE	LABEL	COUNTRY OF ARTIST	COUNTRY OF LABEL
Double Platinum	ANDREA BOCELLI	Concerto: One Night In Central Park	Sugar	Italy	Italy
Double Platinum	ANDREA BOCELLI	My Christmas	Sugar	Italy	Italy
Double Platinum	ANDREA BOCELLI	Vivere - The Best of Andrea Bocelli	Sugar	Italy	Italy
Double Platinum	ANDREA BOCELLI	Amore	Sugar	Italy	Italy
Double Platinum	ANDREA BOCELLI	Romanza	Sugar	Italy	Italy
Platinum	ELISA	Soundtrack '96-'06	Sugar	Italy	Italy
Platinum	DJ ANTOINE FEAT. THE BEAT SHAKERS	Ma Chérie	Kontor Records	Switzerland	Germany
Platinum (Upgrade)	SIGUR ROS	Ágaetis Byrjun	Fat Cat/[PIAS] Recordings	Iceland	Belgium
Platinum (Upgrade)	SIGUR ROS	()	Fat Cat/[PIAS] Recordings	Iceland	Belgium
Platinum	FABRIZIO DE ANDRÉ	In Direzione Ostinata e Contraria	Nuvole Production	Italy	Italy
Diamond	FABRIZIO DE ANDRÉ	De André In Concerto (DVD)	Nuvole Production	Italy	Italy
Diamond	XX	Coexist	Young Turks	UK	UK
Diamond	DJ ANTOINE	Welcome To DJ Antoine	Kontor Records	Switzerland	Germany
Diamond	NEGRAMARO	La Finestra	Sugar	Italy	Italy
Diamond	TEMPER TRAP	Conditions	Infectious Recordings/[PIAS] Recordings	Australia	Belgium
Diamond	TOM WAITS	Bad As Me	Anti, Inc.	USA	Netherlands
Diamond	NEGRAMARO	Mentre Tutto Scorre	Sugar	Italy	Italy
Double Gold	EDITORS	The Back Room	[PIAS] Recordings	UK	Belgium
Double Gold (Upgrade)	ALABAMA SHAKES	Boys And Girls	Rough Trade	USA	UK
Double Gold	ELISA	Heart	Sugar	Italy	Italy
Double Gold	NEGRAMARO	San Siro Live	Sugar	Italy	Italy
Double Gold	NEGRAMARO	Casa 69	Sugar	Italy	Italy
Double Gold	RACoon	Another Day	[PIAS] Recordings Holland	Netherlands	Netherlands

INDIE LABEL SERVICES GIANT TEAMS WITH ALTAFONTE IN SPAIN TO EXPAND ACROSS GLOBE

PIAS launches Iberia and Latin divisions

INTERNATIONAL

■ BY TIM INGHAM

PIAS Group has signed a partnership with Altafonte, Spain's biggest independent physical and digital distributor of Spanish music, to service the Iberian and Latin American regions.

The new joint venture will operate as [PIAS] Iberia & Latin America.

[PIAS] Iberia & Latin America will be launched on January 1, 2013 and become part of [PIAS] Group's global network of local offices and operations which includes the UK, France, GSA, Benelux, Ireland and Australia as well as [PIAS] Nordic, the regional operation of [PIAS] and Border for Scandinavia, which was launched earlier this year.

In Spain, the existing [PIAS] Spain operation will move into Altafonte's offices in Madrid from where the [PIAS] Iberia & Latin America venture will be operated.

Florian von Hoyer, general manager of Altafonte, will oversee the new venture on behalf of both [PIAS] Group and Altafonte.



Going to Iberia: Florian von Hoyer (left) and Gerardo Carton (right). EDLP's Peter Cooper (far right) will be the new company's business development director

[PIAS] exec Gerardo Carton will take on the role of marketing director, heading the marketing and promotion teams and the development of marketing strategies across the region.

Peter Cooper, of Portugal's leading independent distributor EDLP, will join the new company as business development director. He will be responsible for the initial integration of the existing Spanish and Portuguese operations and the

label relationships during this process.

Following the launch in Spain and Portugal, [PIAS] Iberia & Latin America will be

focusing on its strategy for the Latin American region. The new company will start with offering its artist and label clients a centralised digital

marketing and sales service for the region in both Spanish and Portuguese

"I could not be more excited about this new venture with the great management team we will have in place"

EDWIN SCHROTER, [PIAS] GROUP



but plans to expand its operation with on-the-ground resources and partnerships across the Latin American territories in the near future.

In addition to physical and digital sales, distribution, marketing and promotion services, [PIAS] Iberia & Latin America will be offering third party licensing and broadcasting rights collection services in Spain, Portugal and Latin America.

Edwin Schroter, managing director of [PIAS] Group said: "I could not be more excited about this new venture with the great

management team we will have in place from the start.

"With their combined skills and expertise as well as our shared ambitions, we will be in a much stronger position to jointly continue to build the best home for independent music in Spain and Portugal and expand into Latin America, capturing the new opportunities this region has to offer for our artists and labels"

Florian von Hoyer, Altafonte GM said: "I am thrilled to be starting this new venture with [PIAS]. Separately [PIAS] and Altafonte already are the two leading independent music companies here in Spain and Peter's company EDLP has the same status in Portugal.

"Together we will be in an even stronger position to service our labels and artists and create stability and potential for growth in these difficult and challenging markets.

"Especially for our digital business, there are still plenty of opportunities both in Iberia and in the fast-evolving Latin American markets where we can use our bilingual business approach to expand our business further."

Demon hires Ben Stanley

Demon Music has announced two new appointments to its marketing team.

Ben Stanley joins BBC Worldwide's Demon Music division as marketing manager where he will be responsible for leading the drive to focus on customers and developing the commercial potential of key brands and talent across labels Edsel, DMGTV, Little Demon, Harmless, 100 Hits, Music Club Deluxe and Nascente.

He joins from Clear Vision Ltd. where he was Marketing Manager. Prior to this, Stanley worked at Demon as 100 Hits product manager for five years.

Meanwhile, Laura Coughlan takes on the role of marketing co-ordinator, moving across from her role as communications co-ordinator.



Colin Auchterlonie, product and marketing director, Demon Music, said: "Both Ben Stanley and Laura Coughlan bring to their respective roles excellent experience in brand management and new title launches, fantastic creativity and bags of enthusiasm."

PPL sponsors Music Week Awards 2013

PPL has backed the Music Week Awards 2013 as sponsor of the radio categories at next year's event.

The music rights group will be associated with both the Radio Show and Radio Station categories at the ceremony, which takes place on Thursday, April 11 at The Brewery in Central London.

PPL director of PR and Corporate Communications Jonathan Morrish said: "As the quote from Will Rogers goes: 'We can't all be heroes because somebody has to sit on the curb and clap as they go by.'

"It's an appropriate little epithet to hold on to at the time of the Music Week Awards because it captures, over the years, their spirit in recognising and rewarding the back room people

in this wonderful business who do the hard, and often, creative slog!

None of us in the industry would be in it if it weren't for performers and musicians. The creative process of music begins and ends with them. They are the heroes and we all owe everything to them and their talent. But it's a complicated world and to bring a piece of music to a consumer/user requires the work and ingenuity of many people – from record companies, to retail, to media, to publishers, developers and many more. It's a long list but it is these companies and people who are honoured at the Music Week Awards – and rightly so.

'At PPL we too are proud of the 'back-room', kerbside role we play. For example we annually track 3.1 billion seconds of

airplay, match it to our systems and can then pay out to our 60,000 members. The use of their music is fundamental to broadcasters and businesses and this revenue stream is in many cases critical to them.

"Mentioning broadcasters, PPL is proud to sponsor the Radio Station category and the Radio Show category. Music, and radio, indeed make the world a better place!

"Congratulations from PPL to all the nominees and winners and here's to a great night."

For Music Week Awards 2013 tickets and table information contact: Sarah.Harris@intentmedia.co.uk and for key sponsorship opportunities contact: Darrell.Carter@intentmedia.co.uk or call 0207 226 7246.

NEWS

ROYALTIES GROWING BY A FIFTH FOR THE LIKES OF BOB DYLAN, PAUL SIMON AND DR LUKE

Kobalt good neighbours for new clients

PUBLISHING

■ BY PAUL WILLIAMS

Kobalt says its fledgling neighbouring rights service is typically boosting artists' royalties in the sector by up to 20%.

Kobalt Neighbouring Rights Ltd (KNRL) only launched at the beginning of this year, but its executive chairman Hans van Berkel points to it having uncovered deep pockets of untapped earnings, in some cases dating back more than a decade.

"As a general rule, without naming names, we're talking about [clients] getting in 10-20% more than they used to," he said. "I was astonished about this. I worked for years for [neighbouring rights society] SENA in the Netherlands and we did quite a job, but if you look around it's amazing how much more money you can get."

The fast-growing Kobalt division last month announced further new additions to its roster with Bob Dylan, Paul Simon, Dr Luke, Gotye, Max Martin, Ryan Tedder and Shellback all



"It's not sufficient to say, 'We represent Bob Dylan' or whoever and expect the cash to flow in. You have to go on a track-by-track level to claim this money"

HANS VAN BERKEL, KOBALT

now entrusting the management of their neighbouring rights to KNRL. These new recruits join a client base which already includes international hitmakers such as Carly Simon and Guy Chambers.

"We started since Midem at the beginning of this year. Carly Simon was one of the first ones we signed and she was extremely



From left: Kobalt executive chairman Hans van Berkel, new additions to the Kobalt roster Bob Dylan and Paul Simon, and one of KNRL's first signings, Carly Simon

happy with the results we have realised for her and that made others come to us and talk so we are now improving," said van Berkel.

"We are going for quality, not quantity. Collecting societies have a lot of members and it's very difficult for them to give the available treatment and to look out for those artists."

With a recording career stretching over half a century, Bob Dylan is a good example of how Kobalt's meticulous approach to tracking down neighbouring rights royalties around the world works.

"Bob Dylan has a huge catalogue. You go with the



complete catalogue, then we go to the territories where he has been popular or at least there is some money around and we have found in some cases that, not for Bob Dylan specifically but for other artists, there was money not collected," said van Berkel.

"In a system of neighbouring rights you really have to go over to a territory, to a collecting society in a territory, and claim track by track. It's not sufficient to say, 'We represent Bob Dylan' or whoever and expect the money to flow in. You have to go on a track-by-track level to claim the money and that is what we are doing."

This detailed approach is



backed up by an online service allowing clients to see where exactly their neighbouring rights earnings are coming from and with what repertoire. Kobalt says that money is paid within 31 days of being collected.

Van Berkel suggested word of mouth about the service was now building among artists as KNRL looked to expand its roster further.

"In our first year we have been very active setting up our infrastructure," he said. "When we promise something we can make it happen, we can deliver."

"We did that and now we are talking to management and they are coming to us. I really expect some important names to join up."

Adam Ant set to deliver in Essential deal

Essential Music & Marketing has announced a raft of new releases for the remainder of 2012 and into 2013.

The charge is led by Adam Ant, who releases his first album for 17 years on January 21: Adam Ant is The Blueblack Hussar In Marrying The Gunner's Daughter.

Preceded by a limited edition single – Cool Zombie – the release will be boosted by a wide-reaching media campaign which includes a *Sunday Times* magazine cover, features across UK broadsheets, tabloids and music titles, a two-hour BBC 6Music special and a New Year's Eve appearance on Jools Holland's Hootenanny.

Elsewhere, Essential's relationship with heavy rock label Sumerian has been cemented with the signing of an exclusive European distribution



Essential listening: Releases for 2013 include Adam Ant (left) and Asking Alexandria (below)



deal. The first fruits of this partnership will include a new album from British *Kerrang!* cover stars Asking Alexandria (TBC 2013) as well as the full-length debut from Australian metalcore five-piece Capture The Crown, titled 'Til Death (due January 14).

Other significant releases include the 12th studio album from Canadian band The Tragically Hip (Now For Plan A, out now on Zoë Records/ Rounder) and All The Little Lights by Passenger (inset, on Nettwerk).

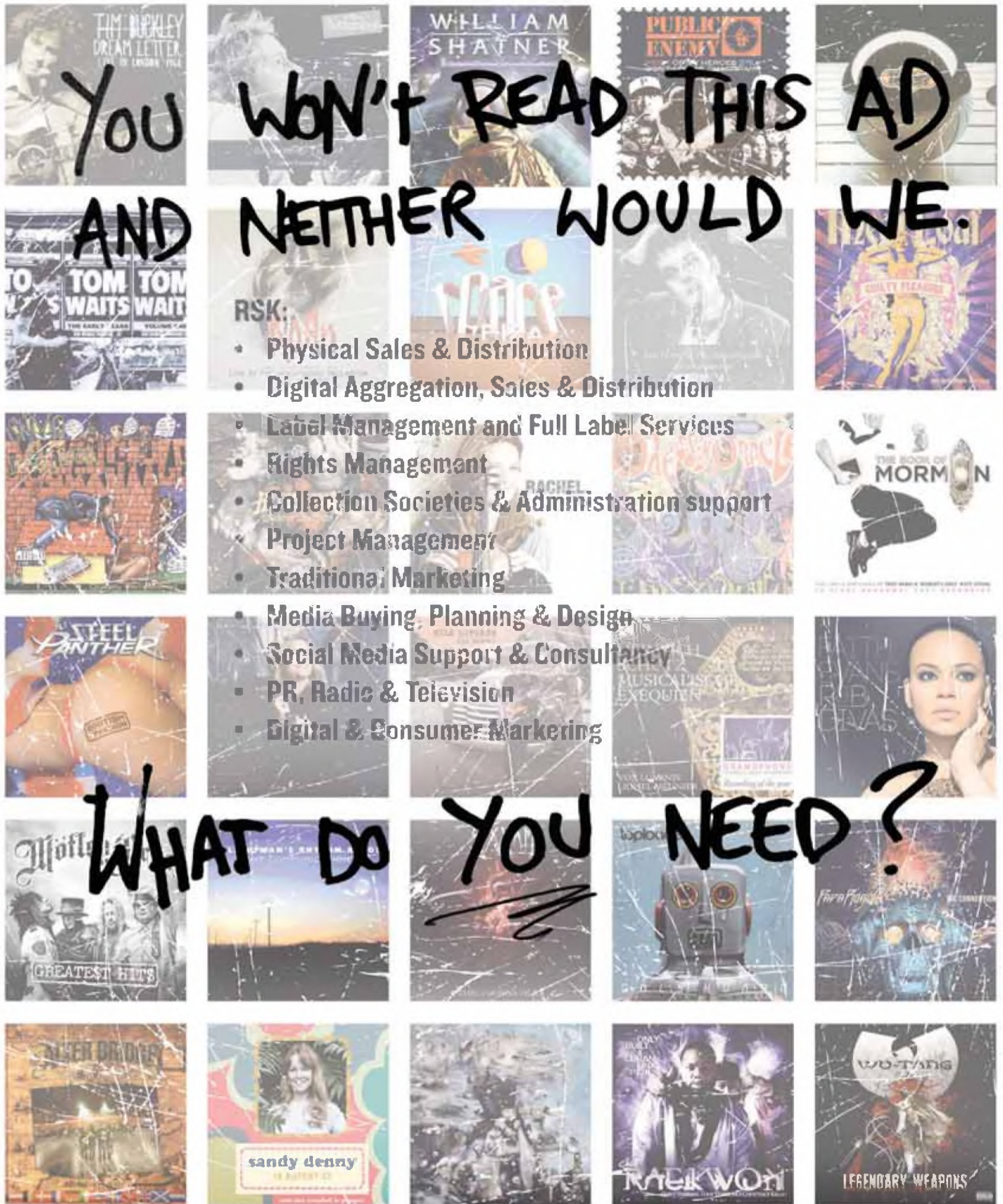
Meanwhile, Essential has confirmed a distribution deal with hip-hop veteran RZA and his Soul Temple imprint. Headed by Bob Frank, former president of E1, and the producer Bob Perry, Soul



Temple will release new albums next year from Wu-Tang Clan, Ghostface Killah and Joel Ortiz.

Successful releases for Essential in 2012 included Top 10 albums from The Enemy, The View, Matt Cardle and Madness.

Mike Chadwick, founder and MD of Essential, said: "We finish 2012 as we mean to go on: signing talent, supporting some of the world's best independent labels and providing the widest range of services from marketing to distribution. Essential is a true 21st century music company. Every artist or label we work with receives bespoke treatment on a global basis, and we continue to grow from strength to strength."



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FEATURE GRAMMYS

MUMFORD & SONS ENJOY YET MORE GRAMMY LOVE

It's another stellar year for UK talent • Paul McCartney, Ed Sheeran and Calvin Harris in the running

INTERNATIONAL

■ BY PAUL WILLIAMS

Just two albums into their career, Mumford & Sons are already becoming perennial Grammy nominees.

The British band's six nods in the shortlist unveiled last week for the 55th annual awards follows two mentions secured in 2010 and four in 2011, incredibly taking them to a dozen nominations in just three years. However, that haul merely reflects the incredible popularity of the group in the States with their first album *Sigh No More* having now clocked up 141 weeks in the Billboard 200 chart and second album *Babel* surpassing 1 million sales there in just six weeks.

Babel's September 25 release by Gentlemen Of The Road/Glassnote in the States meant it fell into the qualification period for this year's Awards by just five days, while several other leading 2012 albums such as Taylor Swift's *Red* (released October 22) came out too late and will have to wait until next year to be nominated.

Six nods for the band this time means they match the nominations tally achieved a year ago by Adele who managed to turn every single one of hers into wins. Like Adele, their hand includes Album Of The Year where they face competition from The Black Keys, Fun, Frank Ocean and Jack White.

It is in the fourth time in the past six years that a UK act has been in the running in this key category, following Amy Winehouse in 2008, Coldplay and Radiohead in 2009 and Adele last year, while for a third successive year Mumford are nominated for Best Rock Song with *I Will Wait*'s appearance following those of Little Lion Man and The Cave. *I Will Wait* is also competing for Best Rock Performance in which The Cave was shortlisted a year ago.

After the highs of the nominations and subsequent wins for Adele at the 54th annual event, this year was always going to be a bit of an anti-climax from a British perspective. Although Mumford match her nominations from a year back, she competed in three of the four main categories – Record, Album and Song Of The Year (she won the other – Best New Artist – in 2009), while several of their shortlists are in more obscure categories, including Best Song Written For Visual Media (*Learn Me Right*) and Best Long Form Music Video (*Big Easy Express*).

However, none of that should take away from what is an extremely positive showing by UK artists among the nominations, reflecting another very strong year commercially for British talent across the Pond. The spread comes with a healthy balance of veteran acts (such as Paul McCartney and Iron Maiden), artists who have become nominations regulars in recent years (including Adele and



ABOVE
The Sons shine
Mumford's second
album has sold
more than 1m in
the US market

Chemical Brothers) and Grammy debutants (among them Ed Sheeran and Calvin Harris).

Sheeran's place among the nominees for Song Of The Year with *The A Team* is particularly impressive given his composition has yet to break the Top 20 of the Billboard Hot 100 – it held at 23 last week and was down in 52nd place when the nominations closed at the end of September. By comparison, three of its competitors – Carly Rae Jepsen's debut hit *Call Me Maybe*, Kelly Clarkson

smash *Stronger (What Doesn't Kill You)* and Fun featuring Janelle Monáe's *We Are Young* – all topped the Hot 100.

Stronger's presence in that category means one-time Scritti Politti keyboardist Dave Gamson has a Grammy nomination to his name as he wrote the song with Jorgen Elofsson, Greg Kurstin and Ali Tamposi.

Calvin Harris's own first Grammy nomination is for track *Let's Go* featuring Ne-Yo in the Best Dance Recording category, while Florence + The Machine's nominations this time for Best Pop Vocal Album (*Ceremonials*) and Best Pop Duo/Group Performance (*Shake It Out*) follow one for Best New Artist a couple of years ago.

Muse, meanwhile, are in the same two categories again, Best Rock Song and Best Rock Album, they were in two years ago when they were also nominated for Best Rock Performance by a Duo or Group with Vocals. They will be looking to win the Best Rock Album award for a second time with *The 2nd Law* nominated, while the cut *Madness*, penned by frontman Matthew Bellamy, is up for Best Rock Song.

Coldplay's own two nominations take their career Grammy nominations total up to 25, incredibly just one fewer than The Beatles have managed. In both instances they are in familiar territory with their Best Rock Performance nod for *Charlie Brown* replicating the achievement of *Every Teardrop Is A Waterfall* a year ago, while Mylo Xyloto gives them their third appearance in the Best Rock Album category. The same album's producer Markus Dravs is shortlisted for Producer Of The Year, Non-Classical for this album and Mumford's *Babel*.

Not to be outdone by Coldplay, former Beatle Paul McCartney's name crops up three times in the nominations, once for his 2012 album *Kisses On The Bottom* (Best Traditional Pop Vocal Album) and twice for the re-issue of 1971's *Ram*.

In the Best Dance/Electronica Album category, *Don't Think* is impressively the Chemical Brothers' eighth Grammy nomination in all, four of which so far were turned into wins. For Iron Maiden, *Blood Brothers* gives the band their fourth Grammy nod, having been nominated for Best Hard Rock/Metal Performance.

A year after she swept the board Adele has a chance to claim a ninth Grammy in all as a live version of *Set Fire To The Rain* is competing for Best Pop Solo Performance, the same category she won this past February for *Someone Like You*. And for a second successive year there is a posthumous nomination for Amy Winehouse, appearing this time in the Best Rap/Sung Collaboration as featured vocalist on Nas's *Cherry Wine*.

The 55th annual Grammy awards ceremony will take place on Sunday, February 10 next year at the Staples Center in Los Angeles.



55TH GRAMMY AWARDS UK NOMINATIONS HIGHLIGHTS

MUMFORD & SONS (Gentlemen Of The Road/Glassnote) Album, Rock Performance, Rock Song, Americana Album, Song Written For Visual Media
COLDPLAY (Capitol) Rock Performance, Rock Album
FLORENCE + THE MACHINE (Universal Republic) Pop Duo/Group Performance, Pop Vocal Album
MUSE (Warner Bros) Rock Song, Rock Album
ADELE (XL/Columbia) Pop Solo Performance
CHEMICAL BROTHERS (Astralwerks) Dance/Electronica Album
MARKUS DRAVS Producer, Non-Classical
ESTELLE (Home School/Atlantic) R&B Performance
CALVIN HARRIS (Ultra) Dance Recording
IRON MAIDEN (uMe) Hard Rock/Metal Performance
PAUL MCCARTNEY (Hear Music) Traditional Pop Vocal Album
ED SHEERAN (Elektra) Song Of The Year
SADE (Epic) Long Form Music Video
U2 (uMe/Interscope/UMG/Mercury) Long Form Music Video
AMY WINEHOUSE (Def Jam*) Best Rap/Sung Collaboration

US labels in brackets / * = for Nas release nominated

Source: Grammy Awards





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Dave Brubeck
1920 - 2012

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musicweek.com/playlist

MusicWeek The Playlist

10 tracks you need to hear...



KATY B
Danger EP (Columbia)
(free ep, available now)
Contact: Beth Drake, Toast
beth@toastpress.com



JENN BOSTIC
Jealous Of The Angels
(JBMusic)
Contact: Sue Harris, Republic
Sue@RepublicMedia.net



THE KILLERS
I Feel It In My Bones (Mercury)
(single, available now)
Contact: Rachel Hendry
rachelhendry@me.com



BLOOD RED SHOES
Water (V2/Co-Operative)
(ep, January 21)
Contact: James Sherry, Division
james@divisionpromotions.com



SNAKADAKTAL
Dance Bear (Young&Lost)
(single, February 4)
Contact: Ben Ryder-Smith, Theo PR
ben@theo-pr.com



TICH
Breathe In Breathe Out
(AATW/Universal)
(from ep, December 20)
Contact: Alex Katter, Twenty First
alexk@twentyfirstartists.com



BLACKEYE
Growing Pains (Unsigned)
(demo)
Contact: Alix Wenmouth, Wasted Youth
alix@darlinguk.com



SEASFIRE
We Will Wake (Cheap Thrills)
(single, December 17)
Contact: Kate Stuart, Be Sharp
kate@beshapr.com



ONLY REAL
Backseat Kissers (ASL
Records)
(single, January 28)
Contact: Beth Drake, Toast
beth@toastpress.com



TEAM GHOST
Dead Film Star (wSphere)
(EP, out now)
Contact: Matthieu Couturier
matthieu.couturier@disqueprimeur.com

DATA DIGEST

BREAKOUT



TOM PRIOR
Singer/songwriter
Tom Prior has already sold over 3,000 copies of his 2007/2008 two mix-tapes Take Note Vol.1 & Vol.2. Since then, he's played the Royal Albert Hall & Somerset House supporting Katy B, Devlin, & Ms Dynamite as well as December's break-out event at Proud in Camden. *Get on the guest list at musicweek.com/*

SHAZAM TAGGED



The latest most popular Shazam new release chart:
1 WILL.I.AM
Scream & Shout
2 TAYLOR SWIFT
I Knew You
Were Trouble
3 50 CENT My Life
4 LUDACRIS Rest Of My Life
5 DAVID GUETTA
Just One Last Time

GIG OF THE WEEK



Who: The Prodigy
Where: O2 Academy Brixton
When: December 18 & 19
Why: The legendary dance group promise to finish 2012 in style with a "mega line up of beats, bass n noise."

SALES STATISTICS



CHART WEEK 49 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,225,461	3,059,502	1,026,536	4,068,038
PREVIOUS WEEK	3,402,319	2,578,980	873,209	3,452,189
% CHANGE	-5.2%	+18.6%	+17.6%	+18.4%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	164,134,026	66,554,939	17,361,857	83,916,796
PREVIOUS YEAR	152,263,305	79,382,653	16,494,524	95,877,177
% CHANGE	+7.8%	-16.2%	+5.3%	-12.5%

APPOINTMENT TO VIEW



JAMES BOND 50TH ANNIVERSARY GALA CONCERT

Friday, December 14 - BBC4, 9pm - 10.30pm
To mark 50 years since the release of the first Bond film, the Philharmonia Orchestra - conducted by Carl Davis - performs music from the 007 movies.

10 YEARS OF GIRLS ALOUD

Saturday, December 15 - ITV1, 9pm - 10.20pm
The story of the girl group, from their formation on Popstars: The Rivals in 2002 to the release of their greatest hits album a decade later.

JOOLS HOLLAND: MY LIFE IN MUSIC

Saturday, December 15 - BBC2, 10pm - 11pm
The musician and TV presenter talks about his life and career. Including behind-the-scenes footage from his BBC2 show Later, as well as contributions by Tom Jones, Hugh Laurie, Stephen Fry, Paul Weller, Bob Geldof and Vic Reeves.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON DECEMBER 10 2012

0	OLLY MURS	Right Place Right Time
198	MICHAEL BUBLE	Christmas
731	ONE DIRECTION	Take Me Home
395	ROD STEWART MERRY	Christmas Baby
65	NEIL DIAMOND	The Very Best Of Neil Diamond
1277	RIHANNA	Unapologetic
483	EMELI SANDE	Our Version Of Events
743	ROBBIE WILLIAMS	Take The Crown
0	ALFIE BOE	Storyteller
78	ANDRE RIEU	Magic Of The Movies



CRITICAL MASS



metacritic
Keeping score of entertainment.

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

www.metacritic.com



74

KE\$HA
Warrior



62

PALOMA FAITH
Fall To Grace



36

TULISA
The Female Boss

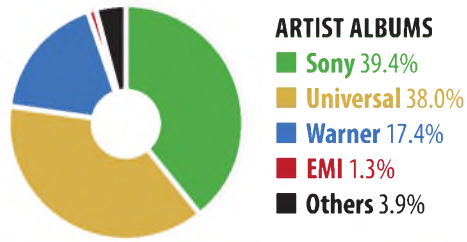
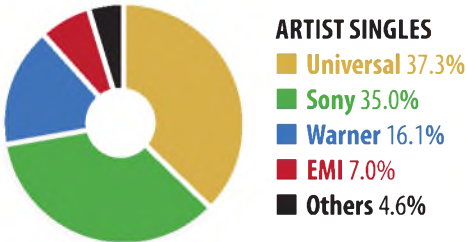
For all A&R enquiries and demo submissions contact stuart@littlevictories.com

For daily news visit musicweek.com

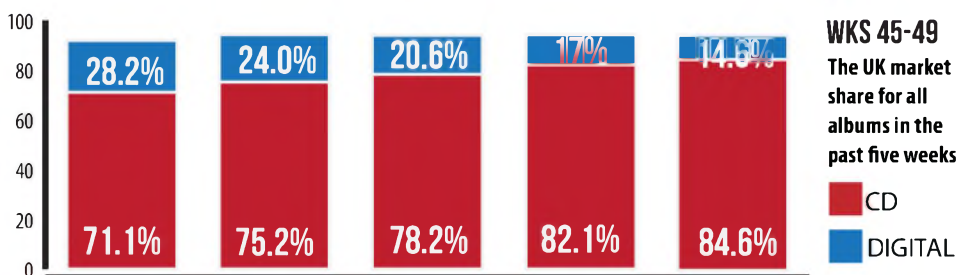
MARKET SHARES BY CORPORATE GROUP



CHART WEEK 49



DIGITAL vs PHYSICAL



WKS 45-49
The UK market share for all albums in the past five weeks

TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Dec. 10

- 01 Dear George Osborne, is Music no longer a Creative Industry? *Wednesday, December 5*
- 02 New Beady Eye record 'will shock everyone' *Thursday, December 6*
- 03 Spotify hits 5m subscribers, has paid more than \$500m in royalties, Metallica on board *Thursday, December 6*
- 04 My Bloody Valentine announce 2013 UK dates *Thursday, December 6*
- 05 HMV sells MAMA Group for net cash consideration of £7.3m *Monday, December 3*

MUSIC WEEK POLL

This week we asked...
Are you hopeful for the future of UK festivals?
Vote at www.musicweek.com



INK SPOTS

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

In this month's *Songlines* magazine, ngoni player Bassekou Kouyaté discusses recording his latest album *Jama Ko*



amidst the "unexpected, surreal and dramatic backdrop" chaos of the coup d'etat in March.

Inside, *Sacred Harp* is a new phenomena: it's the world of shape note singing as previewed in a scene from new movie *Lawless* where "a load of people in headscarves make a terrifying sound at the top of their lungs". Also en vogue is the English folk scene. Derby artist *Lucy Ward* says the resurgence is part of a cultural retreat from the "mass entertainment programmes of Pop Stars or The X Factor."

The Record Label of the issue is Norwegian's *Etnisk Musikkklubb*. General manager *Arne Fredriksen* says the quality of what they do bucks the trend of falling album sales. "As long as the performers are outstanding and their expression is genuine, the product will sell no matter how small the music is," he explains.

In the reviews pages, a collaboration between Ethiopian saxophonist *Getatchew Mekuria* and *The Ex* is "delightful" says *Chris Minst*. *Julian May* is less impressed with *Kate Rusby's 20* ("there is little grit or excitement here").



THE MAGIC NUMBERS

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

£2m+

Raised by crowd-sourcing platform Kickstarter in its first month of UK activity

£311m

Paid out in music royalties since Spotify's launch in 2008, says *Daniel Ek*. The platform now has more than 5m paying subscribers

4

Members of hotly-tipped Irish guitar boyband *The Strypes*, who this week signed to *Mercury Records* UK for the world

12

Albums released by *Depeche Mode* on *Mute* in their career. Their new LP will be issued by *Columbia* in March 2013 - just as *Mute* is set to be sold as a divestment from the Universal buyout of *EMI*

4.5

Years spent heading *Tesco* UK's entertainment team by *Rob Salter*. He will leave the supermarket in January

£90,000

Taxpayer money claimed for a second home by *Culture Secretary Maria Miller*, says *The Telegraph*

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@natasha_parker Despite pushing the new *Peaking Lights* album, I feel it's worth pointing out that we're actually listening to *Girls Aloud* in *Domino HQ*...
(Natasha Parker, Domino Records) Monday, December 3

@joemuggs Haha I KNEW @maryan-hobbs would have something interesting lined up... BBC Six Music Weekend Breakfast - nice one!
(Joe Muggs, freelance journalist) Monday, December 3

@pipvsrecords Sure there's tons of stuff that I don't understand, but my favourite feature of the new @SoundCloud is having your full sets as waveforms (*Pip Newby, Pias Recordings*) *Tuesday, December 4*

@CaptainHowdy89 Definitely took me 4 attempts to spell rhyme right in my last text. that's the most difficult of words....that and 'necessary' (*Edward Fenwick, Warner*) *Tuesday, December 4*

@stephenbudd Off To House of Commons to give evidence to the Department of Culture, Media And Sport on the Future Of The Music Industry. Wish me luck! (*Stephen Budd, Stephen Budd Music Ltd*) *Tuesday, December 4*

@fthc Lovely day in Dublin, in which I received the Spirit Of The Fringe Award, among other things. (*Frank Turner*) *Wednesday, December 5*

@Ollierussian My blackberry auto correct keeps insisting that 'Lauren Laverne' is spelt 'Lauren Lavish'. Fair enough. (*Ollie Russian, Anorak London*) *Wednesday, December 5*

@MaximLutkin About time; Metallica on Spotify #spotify #family #togetheratlast (*Maxim Lutkin, Atlantic Records*) *Friday, December 7*

@MarkBorkowski Wonderful farewell for *Adam White* the éminence grise of music #PR. A gentleman and a true pro. (*Mark Borkowski, Borkowski PR*) *Friday, December 7*

@julianstockton @MarkBorkowski Respected by all those who ever dealt with him, a dying breed. (*Julian Stockton, Outside Organisation*) *Friday, December 7*

@LordGaryFarrow @MarkBorkowski #PR and a wonderful Journalist. (*Gary Farrow*) *Friday, December 7*

@JamesHadouken I wonder if Warners have done a 360 deal with *One Pound Fish Man* where they take 50% of his market fish sales. (*James Smith, Hadouken!*) *Monday, December 10*

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DATA DIGEST



CAPITAL GAINS

December 8, O2 Arena, London: Bruno Mars and band look lean and mean as they headline Capital FM's Jingle Bell Ball

Photo: Danny North

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



STEVE BONIFACE LABELLED INDEPENDENT
Laura Comfort - Don't Ignore Me (unsignea)

Folk-pop songstress Laura Comfort has been bubbling away in the scene for a few years now. Her new record Don't Ignore Me is a marked step up from Comfort, showcasing her emotive, acoustic side as well as her upbeat pop works. A rich and varied listen from this talented songwriter.



RICHARD COCK CLASSIC FM, SOUTH AFRICA
Marlene Verwey - A Flute Affair (Nightingale Records Ltd)

Hailing from the town of Delareyville, North West province of South Africa, Marlene Verwey has risen to being chosen for the Rising Star Award by Sir James Galway. Appearing on stages around South Africa to great acclaim, she will charm new audiences and anyone who listens to her debut record.



IAN MCQUAID SUPAJAM.COM
Vinnie Paz - God Of The Serengeti (Enemy Soj)

There's been some great hip hop coming from the underground, and Vinnie Paz's new solo effort is a classic. It's a pleasure seeing big hitters Mobb Deep and DJ Premier lending star power, plus Paz holds his own, firing tense, conspiracy fuelled rhymes over colossal, golden age boom bap.



JEREMY ABBOTT MIXMAG
Boys Noize - Ich R U (Boys Noize Records)

Ich R U is the electro-fuelled monster taken from the new Boys Noize album and it delivers on every level that an avid fan of the artist would want. With android vocals throughout and a positively driving drum beat this is the Noize at his best.



SIGNS O' THE TIMES



From left: Richard Castillo (All Around The World), Titch, Colin Lester (Twenty First Artists), Alex Katter (Twenty First Artists)

Artist management company **Twenty First Artists** have signed 19-year-old singer/songwriter Tich to Universa/All Around The World Records.

Tich's self-produced videos of original songs and covers have won endorsement from the likes of One Direction, The Wanted, JLS and Oily Murs. Twenty First Artists CEO Colin Lester said, "It has been a truly fantastic year for Twenty First Artists and signing Tich to Universa/All Around The World is the icing on the cake.

"Next year we have a number of exciting new projects planned such as the debut albums from The Voice winner Leanne Mitchell and her fellow contestant Max Milner."

Imagem Music has signed the co-writer of One Direction's track Little Things, **Fiona Bevan** - who has been part of the London songwriter and folk scene for a few years. Bevan created the Little Things with Ed Sheeran before it was recorded - and the group requested they were the ones to do so.

SYNC STORY

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



- **Track name** Disney Epic Mickey 2 (remix)
- **Artist** Netsky
- **Composer** Netsky and sampling from Disney Epic Mickey 2: The Power Of Two soundtrack (Produced By Emmy-Award winning composer Jim Dooley)
- **Campaign** Launch of Disney Epic Mickey 2: The Power of Two video game
- **Publisher/client** Disney
- **Key execs** The Walt Disney Company; Billington Cartmell Music; Matt Riley - head of Sync - Hospital Records/Songs In The Key Of Knife Publishing, Chris Goss - director/artist Management - Hospital Records

DJ and producer Netsky has collaborated with Disney to create a custom-made remix inspired by the new action-adventure video game **Disney Epic Mickey 2: The Power of Two** which launched on November 23.

Entitled **Epic Mickey 2 (remix)**, the track samples tunes from the game's soundtrack mixed with original sounds and melody from the 23-year old Belgian producer.

Disney Epic Mickey 2: The Power of Two is said to be the first video game that can be described as a musical. It features all-original music and lyrics produced by Emmy award-winning composer Jim Dooley.

Netsky said: "It's not every day you get a remix call from Mickey Mouse so I was excited to check out the Epic Mickey 2 soundtrack and then add my own twist to it.

"I really loved the first Epic Mickey game, it's much harder than it looks! So being given the chance to collaborate on this new game was an amazing opportunity to do something really creative with some iconic characters and a video game with a really loyal fan base. The music in Disney Epic Mickey 2: The Power of Two is really interesting as it's a musical, a first for video game soundtracks so I'm thrilled to bring a bit of the drum 'n' bass sound to the party."

ON THE RADAR GENTLEMAN'S DUB CLUB

WHEN *MUSIC WEEK* CAUGHT UP with British band Gentleman's Dub Club, the live scene veterans were part-way through a 25-date headline UK tour.

The group - once described as 'Blazin' Squad with Trumpets' - have been touring heavily since they started up in 2006. They finally found a space in their schedules earlier this year to record their first LP. Trumpet player Matt Roberts says: "This is the first opportunity this band have had to make a full album so excitement levels are running high."

Describing the collective's sound, he says: "It's essentially dance music that draws primarily

from sound system culture. You can expect lots of bass, heavy beats and plenty of echo and reverb. The band really play dub music but with a live sound that stands up against any dubstep DJ."

Speaking about the creation of the forthcoming album, Roberts explains: "The main writers in the band are Jonny (singer), Tommy (drums), Eddie (keys) and Toby (bass). They'll often bring the outline of a song to a rehearsal, which we'll flesh out as a band - adding horn lines, effects and so on. Some of our heavier tunes just come from jamming altogether."

"We've worked with some great producers in the past such as

Prince Fatty and Livingstone Brown, but this latest CD is entirely self-produced. Our bass player Toby also produces dance music, so his job has been to marry the live dub sound with a more modern dance music production approach."

GDC have supported Roots Manuva, The Streets, The Wailers and Finlay Quaye on tour and count Prince Harry and David Rodigan amongst their famous fans. The band attracts a diverse audience otherwise too. "Our audiences consist of people from all kinds of 'scenes'. From ska, reggae, dub step and even



metal scenes," says Roberts.

Global plans for GDC include India shows next February and some extensive pan-European touring.

"There is a massive reggae/dub scene throughout Europe so we hope to be doing some serious touring over there next year."

"We've also just remixed the new Alex Clare single so it would be nice to see some action in the States," says Roberts.

ESSENTIAL INFO

RELEASES

November 2012 Single: Emergency
March 2012 EP Open Your Eyes / Open Your Eyes (The Remixes)
Dec 10 Single: Feels Like
March 2013 Album TBC

LABEL Ranking Records
harry@rankingrecords.com

MANAGEMENT

Metropolis Music Management
harry@gentlemansdubclub.co.uk /
Raye@metropolismusic.com

With years of touring and numerous festival appearances under their collective belts though, GDC aren't going to stop there: "We simply want to keep putting our music out there and would love to do more shows abroad, shows that get bigger and bigger."

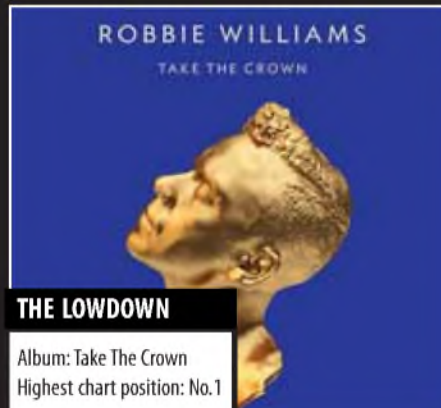
HE SAID / SHE SAID



"Incredible history and talented employees make this company one of the crown jewels in the music industry and in contemporary culture"

Chairman and CEO of Warner/Chappell Cameron Strang speaks about adding Warner Bros. Records to his management responsibilities

TAKE A BOW TEAM ROBBIE WILLIAMS



THE LOWDOWN

Album: Take The Crown
Highest chart position: No.1

Label: Island Records

General manager:
Jon Turner - Island Records

A&R: Chris Briggs

Manager: Tim Clark, David Enthoven, Josie Cliff -
ie Management

Marketing:
Olivia Nunn -
Island Records

National press:
Murray Chalmers,

Jon Bills -
Murray Chalmers PR

Regional press:
Monique Wallace -
Island Records

Online press:
Tilly Kneale -
Murray Chalmers PR

National radio:
Steve Pitron

Regional radio: Phil Witt

TV: Andrea Edmondson

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE

Primary Ticketing Chart

POS	PREV	EVENT
1	15	PINK
2	1	ROBBIE WILLIAMS
3	12	BRUCE SPRINGSTEEN
4	NEW	MCFLY
5	18	ROD STEWART
6	2	RIHANNA
7	6	MUMFORD AND SONS
8	5	ONE DIRECTION
9	NEW	RITA ORA
10	4	MICHAEL BUBLE
11	3	OLLY MURS
12	NEW	T IN THE PARK
13	NEW	IL DIVO
14	11	GIRLS ALOUD
15	NEW	FLORENCE AND THE MACHINE
16	19	MADNESS
17	10	ALFIE BOE
18	13	MUSE
19	NEW	KATHERINE JENKINS
20	NEW	NEIL DIAMOND

LATEST SECONDARY TICKETING PRICES



X FACTOR LIVE
Brighton Centre, Jan 29

FACE VALUE	£32.50
SEATWAVE	£59.00 - £67.95
VIAGOGO	£60.00 - £74.95
STUBHUB	N/A



RITA ORA
02 Academy Newcastle, Jan 29

FACE VALUE	£20.25
SEATWAVE	£39.64 - £197.18
VIAGOGO	£38.94 - £102.27
STUBHUB	£55.00 - £83.00

HALL & NOTES



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Cumbria LA9 4HE
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w breweryarts.co.uk
Bands contact
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- 22/12 Voodoo Robot Club Night
- 14/01 Young Vocal Leader Programme
- 15/01 La Boheme - delayed live screening
- 26/01 Suns of Arqa
- 07/02 Spirit Of Dragon
- 08/02 Tim Edey and Brendan Power
- 09/02 Syd Arthur
- 15/02 Ethan Johns
- 20/02 Eugene Onegin Live
- 21/02 Justin Currie
- 22/02 Dervish

THE BIG INTERVIEW GIDON KATZ

INSIDE THE BOX

The record industry obsesses over radio figures and cries foul about music television's so-called demise. Is the power of Box TV's 14 million monthly reach being overlooked?

MEDIA

BY TIM INGHAM

Speak to most rights holders in the UK music industry and they'll tell you the same thing: music TV is in the doldrums. The glory days of Top Of The Pops are over. And all of the kids are online now anyway.

But this doom-mongering can't adequately explain why Box TV – which operates seven music channels across Freeview – boasts a monthly audience reach of more than 14 million people, with 5.1 million of them between the elusive ages of 16-34.

"We think that's a pretty impressive figure," Box TV MD Gidon Katz justifiably tells *Music Week*. "It puts us in the same ballpark as Radio 1 and certainly Capital FM."

As you can no doubt tell, Box, which is co-owned by Channel 4 and media empire Bauer, is all-too-aware of this industry's fixation on the power of national radio – and feels rather competitive when juxtaposing its output with the Beeb and Global's music content.

According to Katz, not only can Box offer access to a lucrative audience in great numbers, but it has a proven propensity to back acts and tracks that have been ignored by national radio.

Examples from 2012, he says, include Ke\$ha's *Die Young* – played more than a million times on Box's channels – and Alexandra Burke's *Elephant*, which hit No.3 on the Official Singles Chart after very little backing on the airwaves. Box can elect to make a track a 'VIP', pushing up its prominence across channels such as Kiss, 4Music, Heat, Magic!, Kerrang!, Smash Hits and Box TV itself.

It would be understandable if Katz felt a little fed up of that oft-repeated industry mantra which dictates that Jools Holland and X Factor are the only options for music companies on TV.

But he's got bigger fish to fry: growing Box's audience across its channels, improving relations with labels – and the small matter of a new Friday night prime time music show on Channel 4...

How does Box TV compare to radio when it comes to breaking artists?

For more than 20 million of the UK population, we're their only real source of music on TV. That's pretty important because it's much easier to introduce people to new music through video than just audio. The very fact we have beautifully directed pieces of art on our channel means we can take much bigger risks. Look at Kiss TV, for instance: the most played video in Q3 was played 500 times. We've had almost 7,000 unique videos on our channels to date this year, at the same time that radio playlists – particularly Global's – have been shrinking very rapidly. I'd actually say Kiss Radio's playlist is much broader than Capital FM's, and our playlist on TV is much broader again.

RIGHT
Cool Katz: The Box TV boss says Freeview music TV reaches a bigger audience than it did 10 years ago

It's interesting to hear you say that after Universal Music boss David Joseph suggested commercial radio hadn't backed Ben Howard or Lana Del Rey...

Those particular examples may not have been perfect for music TV – they normally have to be visual artists. But in terms of a British artist we have backed, I could pick Misha B, whose original song *Home Run* struggled to get radio support. Stooshe is another example, as is Dappy – his *Good Intentions* song got virtually no radio plays. We picked it as a VIP track as well as making a *Crushed* programme about him and the song got to No.12 in the chart. We could easily hit 2 million views for a new artist in a week if it's a VIP track – over six weeks you could be far in excess of that. There's only a certain number of artists you can take that risk with – they're just not necessarily always the same ones that David Joseph refers to...

Mr Joseph and his A&R team would surely ask: is there a criteria for acts you'd put on your VIP playlist? Are there golden rules?

We work with the labels extensively on this, we even invite them in to our playlist meetings so they can see our decision-making process. There aren't golden rules, but what is critical is making a great video. You get a lot of videos unfortunately that are just not made with TV in mind. Sometimes they show content I simply can't air: Ed Sheeran's *The A Team* comes to mind, which depicted drug-taking. But the biggest culprit from labels is videos of people playing instruments in a dark room. It's the most common error: too much focus on the musicianship. I can understand it, because the musician may have driven the shoot. But you just can't play many of those on TV. You can be a band and get a lot of plays: the Coldplay *Paradise* video did really well on our channels, as did Muse. But you need a great video.

Haven't all young people migrated to YouTube now? Is that belief at all accurate?

I'd certainly challenge it. A lot of people look back to the halcyon days of music TV and they think of the early 2000s, maybe the late '90s. That's a misrepresentation of reality in the UK. Back then, you had MTV and The Box very high up on the Sky and Virgin EPG – the top 20 or so channels. However, at that time, Sky and Virgin in total were reaching 8 million people. So you had a decent viewing share of 8 million. Right now I've got a lower viewing share, but across 60 million people because the digital switchover has happened. Box TV's reach last year was the highest it's ever been, as was music TV. But with bigger distribution came much tougher competition: Channel 4 launched E4, ITV launched ITV2 etc. It's a great shame music TV couldn't keep up and launch as many outlets as ITV, BBC or Channel 4 did.

"Videos of bands playing guitars in dark rooms – you just can't play many of those on television"

GIDON KATZ,
BOX TV

"We've got to make Channel 4's Friday night music show work. And to do that, the labels need to get over the on-demand rights issue"

GIDON KATZ, BOX TV



I also have to challenge the perception that online players are where people go to watch music. There was an article in *Music Week* recently about a YouTube channel [Noisey] getting to 10 million YouTube views a month. We average 10 million views a day: 3.3 billion views so far this year. That puts things into context.

We don't ignore online: we've launched 4Music.com and a YouTube channel. We have an online editor going to all the shoots we do gathering unique content. But the industry focus on online means it hasn't focused on the bread and butter – something which is bringing in much bigger viewing figures and more promotional power.



You have an in-house production team working within Box's offices in central London. Are you in the running for Channel 4's new Friday night music show? We're told there will be three pilots that will air, then a series will be commissioned by the C4 chiefs...

The simple answer is yes. We're very proud of the programmes we've made in-house for Channel 4: Real Stories, Pop-up Pop Quiz, A Day In The Life. We're pretty disappointed T4 is disappearing, it was an easy and relevant outlet for our programming. But we're very excited to replace it with a prime time Friday night music show, and of course we're pitching for that.

What if you don't get the contract?

Even if someone else produces it, it means more music on TV. Glastonbury weekend is one of Box TV's best-rating periods of the year. It shouldn't be, because music is on continually on BBC One. But actually the more music TV people see, the more they want to see. I personally struggle with the fact that [outside Box] there is no other music outlet on TV except Jools Holland or The X Factor, particularly on Freeview. That means people's appetite for music TV isn't whetted.

How do you rate Channel 4's culture when it comes to music TV? It seems to exist at the



ABOVE
Behind the music: Katz says that Box TV has backed singles from Ke\$ha and Alexandra Burke that UK radio has left high and dry

bottom of the menu compared to cooking and Come Dine With Me-type programmes...

I think Channel 4 are taking a very bold approach. They're saying [music TV] can't exist at the bottom of the menu anymore: it needs to at least be given a chance on Friday night, in prime time. I think that's amazing. They should be lauded for that. I will put every possible effort into making sure this programme succeeds. The record labels have spent a long time questioning why this kind of TV show doesn't exist - this is a very real opportunity for them to help prove that it can work again.

What's standing in the way of success?

One of the challenges for terrestrial broadcasters is that you don't always get the audience at the first viewing. Look at *New Girl*, which got a million of its first views on 4OD, on catch-up. *Homeland* is a similar story. If you're Channel 4, when you commission expensive content like this you need to be able to put it on every distribution outlet you can. And that simply hasn't been possible with music shows. Labels have blocked it in terms of rights. That's a really big barrier. We've got to make this Friday night show work, and to do that we've got to get over this rights issue. If people don't tune in at 11pm at night, they'll tune in on 4OD their iPad, or their Virgin Media or Tivo Box or their Xbox or their Sky Go. It needs to be available on all those devices in order to compete with *Homeland*.

And that's what the music industry needs to realise: it's not competing with *Top Of The Pops*. That's not the benchmark anymore. If you're going Friday night and aiming for 10pm, you're competing with *Homeland* and *Alan Carr*. And to compete with them, you need to use every weapon in your arsenal.

Do you get a sense from the labels that's possible?

I think the labels are slowly realising it. It's coming together. I'm hopeful that by the time the pilot's up, we'll be there. As there is less and less music on TV, [labels] are realising how important it is to introduce new artists. But I always think there's a dichotomy in the labels between the promotions teams who are desperate to do it and the business affairs people who are desperate to stop it. I just hope that can be resolved by the first pilot.

BUSINESS ANALYSIS THE X FACTOR

EDITORIAL

X Factor alone can't be responsible for industry's woes



DEPECHE MODE'S MARTIN GORE created a hell of a storm in this magazine in recent weeks, suggesting decisive action against Simon Cowell for his supposed blight on music.

What he had to say in a *Music Week* interview was hardly the first attack on Cowell and The X Factor – though his remedy was unusually extreme – with them having been blamed for virtually every woe facing the music industry. They were probably even responsible for those floods the other week.

Maybe then it is time for a bit of a reality check.

Cowell and The X Factor's huge influence is, of course, beyond question. And since the show came on the air eight years ago it has filled the singles and albums charts with a succession of acts, all very mainstream (this is an ITV proposition after all) and mostly pop. But it would be crazy to think any of this caused the music dynamics of the market to change in the way they have, especially when it comes to Gore in his swipe at Cowell about the lack of bands now around.

The Depeche Mode man is absolutely right if he means very few groups are now penetrating the mainstream, but it is debatable how much, if anything, this has to do with Cowell and The X Factor.

'What tends to get overlooked is that the years The X Factor has been on the air have coincided with the almost total conversion of the singles market from physical to download'

It definitely is the case the mainstream market has changed significantly since the programme debuted in September 2004. When it launched, rock acts like Green Day, Muse and Ian Brown were high in the singles chart. Now very few make the cut.

However, at the same time rock's presence has waned the British urban music scene has become more successful than

ever. If the demise of guitar acts can be blamed on the saturation of The X Factor, it seems logical therefore to attribute the rise of urban to the programme. With respect to JLS, that is probably not the case.

Rather, what tends to get overlooked when talking about The X Factor and its impact on the market is that the years the programme has been on the air have coincided with the almost total conversion of the singles market from physical to download. That, more than one TV programme or an individual, has had a far greater influence on the make-up of the Top 40 each week, favouring certain acts whose admirers are more likely to download while diminishing others – quite possibly rock fans – whose followers prefer to get their music fix in other ways.

Where arguably The X Factor has had an overbearing impact is the fixation by some labels on acts from the show to the detriment of others. A look at Sony UK's breakthroughs over the last few years produces a list dominated by acts from the programme and not much else. It is certainly something recognised by Nick Gatfield who took over last year as chairman and CEO and one he and his team are positively addressing and we hope we will see the full fruits of in the near future.

Paul Williams, Head of Business Analysis

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

Its critics will point to falling ratings – but for the music industry, the promotional opportunities afforded by The X Factor are priceless



X FACTOR: IT'S ALL FOR THE GUEST

TELEVISION

BY PAUL WILLIAMS

The X Factor on the wane? Tell that to Labrinth, Robbie Williams, One Direction and Olly Murs who all shot straight to No.1 after appearing on the reality show this year.

Now nine seasons in, the ITV1 programme yet again in 2012 faced intense scrutiny from its critics, all gleefully looking for evidence of further cracks in its popularity and no doubt hoping one of the less commercially-appealing finalists would prosper just to give Simon Cowell a bloody nose.

The truth is they did not have to look far for bad news – in some weeks this year the audience figures have been more than 3 million off what the programme was attracting just a year ago and 5 million or more down on 2010's ratings. Last Sunday's final won by James Arthur averaged 11.1 million viewers, according to Barb, down 15.3% on the 2011 finale won by Little Mix and the lowest for a series final since 2006.

But for the UK music industry the programme remains by far Q4's hottest promotional platform and, at a time when album sales have been trailing 2011's by double-digit percentages, is one almost guaranteed to sell more records. Certainly, if the

sales impact of artists guesting on this year's series is anything to go by, The X Factor remains as potent as ever with the precious few slots available helping to deliver most of the acts filling them either a huge first-week number for their single or album or a double or triple percentage rise for an existing release.

The programme's continuing power to sell music was most obviously felt initially this season when Labrinth – signed to Cowell's Syco label – guested on the results show on October 21 to perform *Beneath Your Beautiful* with Emeli Sandé.

Although Labrinth was hardly a newcomer with three solo Top 10 singles and a No.2 album already behind him, his X Factor appearance unquestionably introduced him to a whole new audience. Placed down in 85th position the week before, *Beneath Your Beautiful* shot straight to No.1 the following week with 107,775 copies sold, according to the Official Charts Company. It then sold another 100,000-plus copies the following week, the first time a Labrinth single has done that, while sales of his album *Electronic Earth* increased 655.3% in the week immediately after the performance to vault 110-12 on the chart.

Robbie Williams and X Factor graduates One Direction and Olly Murs have also scored instant No.1s after being on the show, in the case of

Williams his first in eight years and with his highest weekly singles sales as a solo act since his 2001 Christmas chart-topper Somethin' Stupid with Nicole Kidman.

The retail release of Island's Candy, which famously was not included on the Radio 1 playlist, was deliberately timed to happen immediately after his X Factor performance, underlying just how vital the programme is for publicising a track or album. It was a policy also deployed this season for eight other artists – all one-time X Factor contestants except fellow Sony artist Alicia Keys and show judge Tulisa – but the results were mixed.

In the cases of Epic-signed Murs and Syco's One Direction it immediately led to new No.1 singles and, as with Williams, additionally No.1 albums a week later, but could not deliver a third chart topper out of three Syco releases for 2011 winners Little Mix, nor halt commercial declines for both Leona Lewis and JLS.

In Lewis's case her performance of Trouble on the first results show on October 7 led to the single debuting at No.7 on the following Sunday's chart, compared to her first album Spirit's lead-off single Bleeding Love topping the chart and second album Echo's introductory single Happy reaching No.2. As a consequence her third Syco album Glassheart also made the weakest start of any of her releases so far, debuting at No.3 with just 16% of the opening sales of Echo. Similarly, Epic act JLS's October 21 performance – the same week Labrinth appeared – delivered a No.6 chart debut for Hottest Girl In The World, compared to their last three albums all starting with No.1s. Parent album Evolution also made a less impressive start than its predecessors, debuting at No.7 with less than half the sales achieved by 2011's Jukebox.

Although it only delivered a fairly-modest performing hit single, 2010 X Factor runner-up Rebecca Ferguson's October 14 performance with Backtrack helped to send a repackaged version of her RCA album Heaven to No.5, returning it to the Top 75 for the first time in 18 weeks.

Less positively, despite her constant presence in the show as one of the judges, a performance slot for Tulisa failed to deliver her either a Top 10 single or album the following week with brand new releases. Her AATW/UMTV solo album debut

THE X FACTOR 2012 GUEST ARTISTS

DATE	ARTIST/SONG	IMPACT
Oct 7	LEONA LEWIS Trouble NE-YO Let Me Love You	SINGLE DEBUTS AT 7 SINGLE SALES RISE 7.5%
Oct 14	REBECCA FERGUSON Backtrack TAYLOR SWIFT We Are Never...	REPACKAGED ALBUM DEBUTS AT 5 SINGLE SALES RISE 36.8%
Oct 21	LABRINTH Beneath Your Beautiful JLS Hottest Girl In The World	SINGLE RISES 85-1; ALBUM SALES UP 655.3% SINGLE DEBUTS AT 6
Oct 28	FUN We Are Young ROBBIE WILLIAMS Candy	SINGLE RISES 52-13; ALBUM UP 33-4 SINGLE DEBUTS AT 1
Nov 4	RITA ORA Shine Ya Light NO DOUBT Looking Hot	SINGLE SALES RISE 476.7%; ALBUM SALES UP 232.6% SINGLE FAILS TO MAKE TOP 200
Nov 10	ONE DIRECTION Little Things	SINGLE DEBUTS AT 1
Nov 11	ED SHEERAN Give Me Love LITTLE MIX DNA	ALBUM SALES UP 239.7% SINGLE DEBUTS AT 3
Nov 18	OLLY MURS Troublemaker ALICIA KEYS Girl On Fire	SINGLE DEBUTS AT 1 SINGLE DEBUTS AT 5
Nov 25	BRUNO MARS Locked Out... RIHANNA Diamonds	SINGLE RISES 9-2 WITH SALES UP 67.4% SINGLE RISES 10-3 WITH SALES UP 37.5%
Dec 2	TULISA Sight Of You PINK Try	SINGLE DEBUTS AT 18, ALBUM DEBUTS AT 35 ALBUM SALES UP 163.0%
Dec 8	KELLY CLARKSON Breakaway RITA ORA RIP/How We Do (Party) KYLIE MINOGUE Can't Get You...	ALBUM SALES UP 59.8%* ALBUMS SALES UP 20.9%* ALBUMS SALES UP 117.1%*
Dec 9	ONE DIRECTION Kiss You EMELI SANDE Clown RIHANNA Stay/We Found Love	ALBUM SALES UP 3.5%* ALBUM SALES UP 93.9%* ALBUM SALES UP 36.8%*

* based on Tuesday midweeks



The Female Boss debuted at 35, while Sight Of You, which she performed, entered the singles chart at 18. This added up to the second least reactive guest performance commercially all series, behind only that of No Doubt whose track Looking Hot failed to even crack the Top 200 singles the week after the Interscope/Polydor act performed it, selling just 680 additional copies.

Besides being a platform for brand new releases, the programme has been a very effective outlet for lifting sales of already-available singles and albums.

ABOVE
Like kids in a Candy shop... Labrinth and Robbie Williams reaped big rewards from their X Factor appearances

BE OUR GUEST 2012'S TV SLOTS



In the Pink: the Sony/RCA singer enjoyed a 163% rise in album sales

SONY FILLED more X Factor guest slots this year than any other major, just 12 months after being accused of exploiting its position on the show.

Out of the 26 star appearances during this season's run, 13 of them were by artists signed to Sony, compared to nine coming from Universal, three from Warner and one from Parlophone Label Group.

At the end of last year's run one rival executive questioned the guest line-up of the two programmes making up the final with four of the six acts appearing signed to Sony, a 50% stake holder in Syco whose TV division makes the programme with FremantleMedia and TalkBack Thames. Any suggestion of an unfair advantage was refuted by the programme and its broadcaster ITV.

Outside the mentor duets with the three finalists, the two 2012 final shows aired last Saturday and Sunday featured appearances from three Sony acts, two from Universal and Kylie Minogue from Parlophone Label Group.

Prior to these two shows, 20 guest artists had performed during the series, 10 from Sony, seven from Universal and three from Warner. Six of these Sony acts were X Factor graduates, including last year's winners Little Mix, while the Universal contributors included their mentor and show judge Tulisa.

In addition to Labrinth, Atlantic/Fueled By Ramen's Fun (+385.4%), Asylum/Atlantic-signed Ed Sheeran (+239.7%), Columbia/Roc Nation's Rita Ora (+232.6%) and RCA's Pink (+163%) all saw sales of their current albums rise by 200% or more the week after they appeared, while midweek sales figures released on Tuesday suggest the biggest winner from this past weekend's two final shows was Emeli Sandé. Sales of her album Our Version Of Events were up 93.9% on the week to lift it back into the top three.

AN EYE FOR ALUMNI HOW X FACTOR 2011 ACTS FARED

ALL FOUR X FACTOR 2011 semi-finalists have been in chart action this year, but with contrasting results. Having topped the singles chart the year before with their winner's single Cannonball, Little Mix scored another No.1 in August with Wings, which sold 106,766 copies in week one and has since surpassed 350,000 domestic sales, according to the Official Charts Company.

Their third Syco single DNA peaked at No.3, while the album of the same name reached the same position with first-week sales of 53,314. While that was down on what 2010 winner Matt Cardle's Columbia debut Letters opened with – 70,896 – it was up



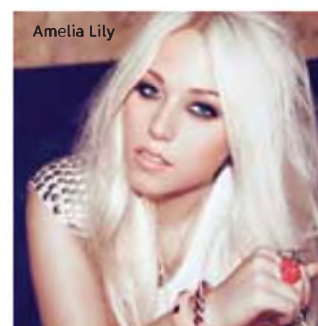
on the initial tally for the first album Wide Awake by 2009 victor Joe McElderry. This had 39,405 first-week takers.

The show's 2011 runner-up Marcus Collins had a good start with White Stripes cover Seven Nation Army reaching No.9, while his self-titled RCA debut made No.7 in March, but had a chart run



of just six weeks and he has not yet cracked the singles chart again.

Third- and fourth-placed Amelia Lily and Misha B have both yet to have albums out, although Lily's Xenomania debut single You Bring Me Joy reached No.2 and Misha B's Relentless singles Home Run and Do You Think Of Me reached 11 and 9 respectively.



All four acts' commercial success easily dwarfs that of BBC One and Universal's The Voice, which has yet to break the Top 10 singles or albums charts with an act. The best showing was 28 for runner-up Tyler James' track Single Year, while the parent Island album A Place To Go reached 47. Having failed to crack the Top 40



with her first single Run To You, winner Leanne Mitchell has yet to be subject to an album, although Universal is expected to release one next year around the second UK series of The Voice. No album has also yet come from runner-up Bo Bruce, while fourth-placed Vince Kidd's Island single Taboo did not make the Top 200.

VIEWPOINT DAILYMOTION

VIDEO THRILLS & REVENUE STREAMS

Dailymotion is one of the biggest online video portals in the world. Since it was born, the popular site has shown more than 50 million hours of live music. Now it says the benefits and added features provided by online video are beginning to excite the music industry in a big way



DIGITAL

BY MARC EYCHENNE,
DIRECTOR OF INTERNATIONAL CONTENT, DAILYMOTION



Social media is often seen as an enemy of the music industry. But with change comes both challenges and opportunities and some organisations are starting to find innovative ways to use social media to increase revenue.

In the struggle to prevent their content from appearing for free all over the internet, it seems that many in the industry have overlooked the money making opportunities, which stem partly from the fact that people actually feel better if they are supporting the artists, whether by paying directly or by viewing ad funded content. Services such as Dailymotion are prime examples of this. And people are particularly willing to pay (I will use the term pay to include watching adverts) if they feel they are getting something special or exclusive.

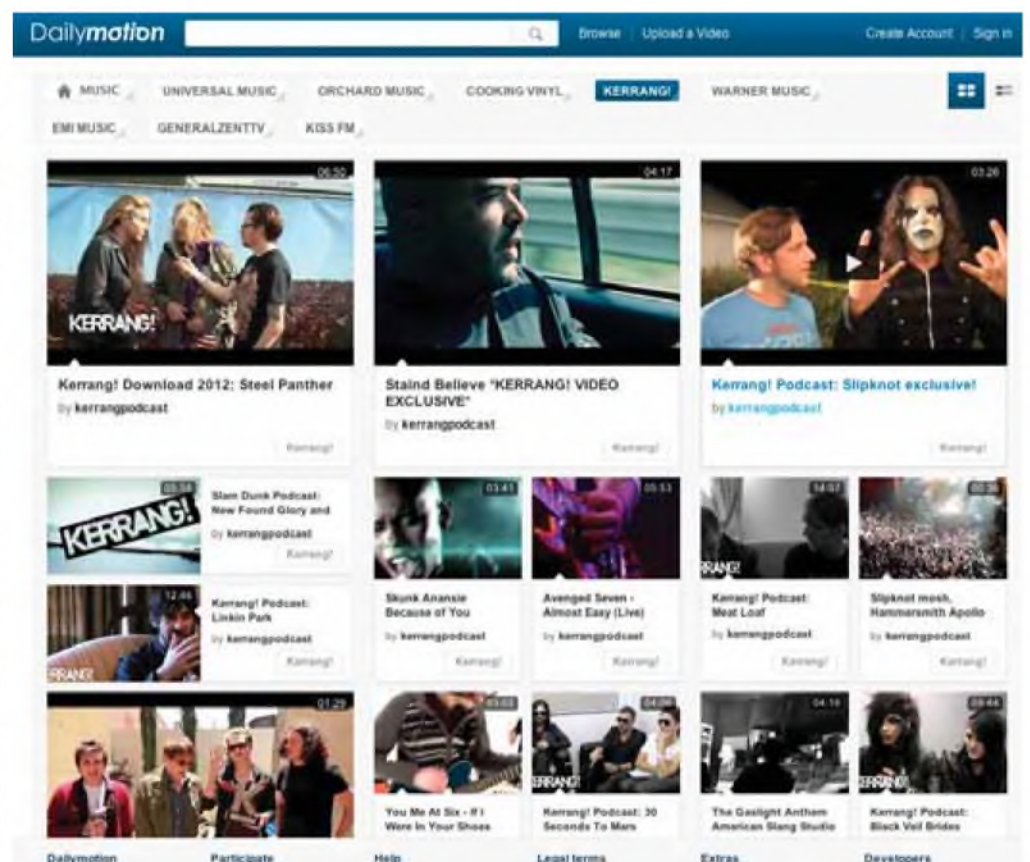
Exciting things are happening in online video. Music festivals or band promoters, for example, can partner with production companies, who can broadcast live performances and exclusive interviews.

Behind this opportunity is the fact that the old model, whereby broadcast required heavy commitments from major networks, is changing. Distributing this content online is cheap and easy, and there are organisations, such as ours, that will help you get the content out there, find people who will pay for it (22 million unique visitors watch music on Dailymotion every month, much of it ad-funded), and provide you with a share of the revenue.

Whilst content can and should be broadcast on the production company/band/festival's own website, video-sharing sites offer real value beyond allowing you to use their video player. They have

“The key is the content. This isn't about simply pushing out what you have”

MARC EYCHENNE,
DAILYMOTION



huge ready-made audiences via their own sites, many of whom share their viewing preferences, so that content can be targeted. They also have established advertising contracts so the money making side is taken care of – all the music industry needs to do is create the content.

For example Dailymotion recently partnered with Bloodstock, the UK's largest heavy metal festival, streaming live performances, attracting almost 230,000 views. We also partner with Virtual Festivals, which sends its editorial team to UK and European festivals to create original content, such as backstage interviews with artists and footage of festival life, which are then broadcast by us.

In both cases they use our video player on their own website, and the content is opened up to a potential audience of millions via our website. Such deals have generated hundreds of thousands of views, with ad-generated revenue (organised by us) allocated between the content producers – be they producers or musicians. And this doesn't hurt awareness or future ticket sales either.

The key is content. This isn't about simply pushing out what you have, though there is value in that if well managed (people will generally prefer to watch a video on an official page than an unofficial one, even if it means a 15-second ad). But the underexploited opportunities are in creating added value: exclusive interviews and content people can't get elsewhere. It creates value in the brand and gives viewers something special, and people are happy to pay for that. And even if they don't want to, if the content is exclusive, those who want it will accept the cost.

People are starting to look at innovative ways to do this. For example, a recent concert in Paris was recorded from the point of view of all band members, which users could subsequently watch. This not only drew in an extra, ad-funded audience, but being able to offer something unique through a new media channel reaching thousands of people, helped secure a sponsorship deal with Paco Rabanne.

These are just a few examples. There are others out there doing interesting things to generate content people want to watch which is therefore capable of generating revenue. But it's a largely untapped market. Given how simple it is to do, relative few people are even doing live streams.

And there are other opportunities here. People like, and will pay for, things that make them feel they are in the inner circle. Exclusive interviews and content for paid up members of a fan club can create revenue as well as creating an engaged audience to promote future events to. Much of the content already exists and can be easily tacked onto existing business plans as a nice form of additional revenue. But businesses don't grow by doing the minimum, and here is a big untapped way to change the business model of the music industry to respond to changes and take advantage of them. Now, more than ever, it's time to be creative.

The distribution channels and the ad-funded payments model is all in place – it's a ready-made source of revenue. All the music industry needs to do is come up with content people will watch. That shouldn't be hard for an industry that means so much to so many people.

PROFILE TOM ELMHIRST



'You're not a mixer, you're an artist!': Mark Ronson congratulates Tom Elmhirst at this year's MPG Awards

How is the modern music industry shaping up from an engineer's point of view? Music Week catches up with one of the world's finest

PRODUCTION

BY TIM INGHAM

Trained by Trevor Horn at Sarm Studios in the early '90s, Tom Elmhirst has gone on to become one of the world's most in-demand mix engineers.

The affable Brit's professional prestige is born out by his ridiculously impressive CV; not only did he work on Adele's 19 and 21, but he helped Mark Ronson achieve a contemporary yet timeless sound on Amy Winehouse's classic *Back To Black* LP.

Not for nothing did Elmhirst win the Mix Engineer of the Year prize at 2012's MPG Awards - where Ronson told the crowd: "Tom is not a mixer, he is an artist - you are fucking amazing!"

Interestingly, Elmhirst's ability to switch between ultra-modern digital equipment and vintage analogue kit has become something of a calling card, and a key factor in his ability to blend nostalgic sounds with bleeding-edge production.

Currently based in Electric Lady Studios in New York, Elmhirst has recently worked with up-and-coming soul star Laura Mvula as well as Aussie rockers Big Scary (*right*). His latest project was a chat with *Music Week* - about the state of the industry from the often-unheard engineer's perspective...

How has the industry changed around since working with Trevor Horn at Sarm?

It's changed massively. I started engineering at a really transitional

"All the records I've enjoyed have had an engineer who's massively contributed. The quality of your recording is up to the engineer" TOM ELMHIRST

time. I worked on sessions where there was analogue tape and digital. The computer was a sequencing tool, rather than the main part of the studio. Being an engineer wasn't about operating a computer, it was a more technical role. Nowadays kids walk into a studio, switch on a Mac laptop and off you go. My background has helped my mentality: I'm not just looking at a screen in the studio, I'm listening.

I started at Sarm in '92 and by '97 or '98 when I went freelance, Macs, ProTools and what have you were becoming a mainstay. Working with Trevor, who was a complete tech-head, meant I was given access to computers. He always wanted to try the latest software and hardware.

There must be two sides to seeing a young engineer rely on a computer like that...

What we're doing is still essentially the same as it's always been: we're trying to reproduce an artist's vision on tape with microphones. In some aspects it's so much more practical, it's just that the methodology has changed. There are some benefits, but there are a few downsides. The discipline of engineering on computers is completely different, and what I see as ill-discipline,



if you like. An artist now kind of has to be an engineer and producer themselves. You do get people coming in all the time with records that have been made on computers by the artists themselves without a formal engineer. But all the records I've enjoyed have had an engineer who has massively contributed. The quality of your recording is up to the engineer, whether you're a lo-fi band trying to sound like The Strokes or if you're trying to make something clean and pristine like Frank Ocean.

The sad thing, since I've been doing this, is the demise of big studios, because of what computers have allowed people to do. Also, obviously due to internet piracy, the money isn't there from the labels to pay for expensive studios.

Are big studios still as important as they were?

I still believe in them: I wouldn't have a job without studios. When I was growing up in London, there were loads of big studios running and they've gone. Abbey Road, AIR, Metropolis, SARM... the big ones will always have their place, but where are these thousands of kids who go on these SAE courses going to get jobs? There's a handful of studios in London - so that's, like, 20 assistant jobs at high-end studios. Then there's another 20 in New York and maybe 40 in L.A.

How are you finding Electric Lady?

I think it's the finest studio I've ever worked in, in terms of the feel, the people running it, the equipment and the quality of the artists. It's a special place. Some studios can feel like cold places, like the clock is ticking. This is very different.

What was it like to work with Amy Winehouse and to be involved in the Adele 21 phenomenon?

These are things I wouldn't have dared dream about when I was starting out. I can't feel lucky enough. Both of those phenomenal talents worked with producers - Mark Ronson, Paul Epworth and Salaam Remi - who were also at the top of their game. You look all around those artists - the management, the record label - and there's good people everywhere.

Are you concerned about the next generation of engineers coming through in an age of piracy and multiple studio closures?

Yes and no. Adele has proved that if you put out music that connects, people will buy it. But there's a correlation between piracy culture and the money that labels will risk on signing more artists, and more artists means more engineers. If they're only putting out five or six albums each year, that directly reduces the number of big studios that can offer training to young engineers. But then again the demand for music's never been greater. The whole idea of making money from the music - the business of it - is quite a weird one. Mozart wasn't trying to make money [250 years] ago. There was a golden era of money-making in music, and maybe it's just evolving a bit.

Can you still innovate from the engineer's chair in the digital age?

Absolutely. It's more possible now than ever, especially with the endless plugins there are out there. A mix engineer is not just a technical job. There's no reason now why when you think of a sound you can't go on and create it.

AWARDS

The 2013 Music Producers Guild Awards take place on February 7, 2013 at the Café de Paris in London. They will incorporate 18 award categories. The winner of the MPG Producer of the Year Award will automatically win a BRIT for Best Producer. "Audio professionals are at the heart of the industry," says MPG chairman Steve Levine. "As true independents, we support and guide artistic creation."

INTERVIEW DAVID RODIGAN

PUTTING DOWN ROOTS

Is reggae undervalued by the music industry? DJ David Rodigan MBE quit Kiss FM last month after his reggae radio show was moved to a midnight slot. Now, in an exclusive interview with *Music Week*, he breaks the silence on his decision to leave a station he served for 22 years

MEDIA

■ BY TINA HART

Reggae heads have long respected the power of standing up – whether that be for their rights, their music or for what they believe in.

And that's exactly what David Rodigan did last month. He questioned radio giant Kiss's offer to take his show to a midnight slot, and in shock news, walked away from the station.

He had been part of the Kiss family for 22 years, ever since the broadcaster's once-unlikely legitimisation, through its growth into the mainstream.

When this writer first discovered Rodigan's reggae show on Kiss FM, it ran for two hours, from 9 to 11pm. Like thousands of others, I'm not exaggerating when I say it became a Sunday night institution for me, and a regular staple in my musical diet.

As a direct result of David Rodigan's passion and influence, I'm a 26-year-old pop fan who's the proud owner of numerous reggae and bass culture albums.

Ever-passionate about the music he champions, but clearly saddened by his recent decision, Rodigan's first interview since quitting Kiss brings mixed emotions.

At least we know this is definitely not the last we will hear from Rodigan – as he chats frankly about terminating his tenure at Kiss FM and hints at an exciting future...

How did you come to your decision to leave Kiss?
They told me that they'd made the decision to put the show on to a new time. I objected, they rejected the objection and there was a period of consideration, then they told me that they weren't prepared to change their decision. They thought it was valid at that time, and one of the reasons was because people now listen to radio in a new way – the whole idea of the Kiss Kube, the 'listening again', is a very important part of people's lives.

I lived with that for seven days and then felt that I really had to make a stand. Initially, I accepted [Kiss's] judgement and reasoning but a week later I still found it sticking in my throat. I used the term 'twilight zone' about the midnight slot – and that's not disrespectful to other broadcasters because clearly there are people who are listening to the radio at that time.

When I first started listening to your show it was two hours long...

Before that, my show used to be three hours, from 7 until 10 every Monday. You know the first record played on legal Kiss was a reggae record? Pirates' Anthem by Home T, Cocoa Tea and Shabba Ranks. That was September 1, 1990, and Gordon Mac, who was a reggae fanatic and founded Kiss, pressed play on that first record.

There was the Manasseh Show, there was the Joey Jay show and there was my show. My show included charts and it was originally three hours





long, then it went to two hours then, 18 months or a year ago, it went to 60 minutes [from 11pm].

That was another thing – when they shrunk the show back to 60 minutes, it was replaced by the [listener-submitted] Midnight Mix – that was the first chop at the tree. That was the first step, and I swallowed that whole. But what happened to making specialist shows? What happened to making documentaries? What happened to scripting, to rotation, to cross-reference? Is it always about banging another mix up?

Who made the decision to move your show?

The programme director, Andy Roberts. And I need to say something else here – Andy Roberts has been an incredibly successful programme director, no one could ever take away from him his phenomenal achievements for Kiss as a station in terms of increasing its overall listening figures which have been frankly phenomenal.

He said to me, “If I wanted you to go, I’d have told you that you were going. I’ve never wanted you to go.” These were his words to me: “You’ll always have a show on Kiss, David,” and I didn’t doubt him. This man had not actually done anything to me personally – it’s not personal. But he made a decision that ultimately, I couldn’t live with. And he didn’t make it once, he made it twice. So... what’s next? Three in the morning?

But what’s to be achieved by Kiss’s decision? It must be Rajar-oriented. Rajar is important, it’s how we measure listenership, how we sell advertising, but I was taught that the figures late at night are a relatively small sample and they are not terribly significant in the big scheme. I’m not dissing Rajar, it’s the only thing we’ve got, but can we use it sensibly at least?

I have to say I was devoted and totally 100 per cent loyal to Kiss FM. I’d been there for 22 years. You don’t stay if you don’t believe in why it started. The last time I went into the Kiss building, I didn’t go in to resign, I went in to do my show. When I told Kiss my decision, they were very gracious in their response. There’s no hate here for Kiss, there can’t be.

It must have been so difficult for you to make your decision...

My heart was on my sleeve and I wore it proudly. This was not an easy decision, and it wasn’t cutting off my nose to spite my face. It was

“Now, I play reggae – Rodigan equals reggae – so how do you explain when I played the Leadmill in Sheffield, in the pouring rain, the line went down the road and around the corner? Sold out to first-year freshers through to final-year students” DAVID RODIGAN

absolutely a stand because the man in the mirror was looking back at me in the morning as if to say, “Is this it? Are you just going to let this go?” I couldn’t look at him anymore because he was saying to me, “Are you actually going to stand up and be counted? Or are you going to bury your head in the sand and pretend it doesn’t count?”

It does count. This music counts and this music is relevant and it has a place in our society, especially in London because it’s had a major influence on all aspects of modern music for the past 60 years.

The decision was made even harder because Kiss was born out of a concept of needing to provide a form of urban and dance music culture that wasn’t being provided elsewhere. I’d been at Capital Radio for 11 years and it was Richard Park at Capital who said to me, “Rodders, congratulations, I think you’ve made the right move in deciding to leave us and join Kiss... good luck and that’s where you need to be.” And then they shrunk [my show] to 60 minutes and then they shrunk all the specialist shows.

It really is a very sad day, I believe, for Kiss, for the audience that loves the music, and for me as a broadcaster who’s been with the station for so long. I’ve won them two Sony Golds. Management were there when they inducted me into the Hall Of Fame in the Sony Radio Academy Awards. And you’re saying, “That’s very nice and thanks but do you know what? Midnight’s good enough for you.”

You remained quite quiet when the news of your departure from Kiss was announced...

I didn’t tweet once. I maintained what I refer to as a dignified silence. I said what I needed to say. The press statement was made and a few days later I tweeted, thanking people for their support.

Do you think there is an assumption that young people these days don’t listen to reggae music?

I think there is a false assumption that young people don’t listen to reggae music. It is not valid: how can

GIVE ME SOME SIGNAL
Above: Rodigan hypes up the crowd during one of his live sets

you explain my playing a reggae set at Fabric a few Fridays ago, that early-twenties crowd went ballistic when I played foundation, heritage reggae? I played My Boy Lollipop that I was buying in 1964 and Rudy A Message To You, so what can you say?

Recently, when I played in Brighton at the O2 that was completely sold out – at midnight the queue was down the promenade. At the House of Fun Weekender in Minehead; in southern Germany, Mannheim – it was a completely full house at this reggae club called Rude 7. I did a two-and-a-half hour set and I only played reggae. I played the new Damian Marley and music from new reggae artists. I played new Beres [Hammond] and vintage and classic dubplates.

Now, I play reggae – Rodigan equals reggae – so how do you explain two Wednesdays ago when I played the Leadmill in Sheffield, the Tuesday club, in the pouring rain, the line went down the road and around the corner? Sold out to first-year freshers through to final-year students. Reggae. In fact, when I played a couple of dubstep tracks, some guy held a piece of paper up and said, “Play Jamaican dub, not dubstep.”

Even Choice FM reggae shows are on in the ‘twilight zone’ – Daddy Ernie is on from 1 to 3am. There’s another example of sidelining the music. Now, if you are saying reggae is an invalid form of music, then why did I get all the tweets from people that listen to Rinse FM? Why are there so many pirate stations, not just in London, but in Birmingham, Liverpool, Manchester, Leeds, Bristol, Oxford, all playing something called reggae? It’s part of our life, it’s part of our culture.

So what’s next for you?

There are some options and I’m delighted to say that they’re positive. We’re just looking at them and thinking about them. I’m enjoying taking a step back. There’s been an offer from New York as well... I will make a decision before the end of this year, because I need to. I’d like to start in the spring with something fresh.

Do you feel like you’ll ever retire?

I can’t really see it now because I’m still loving it, and I still feel sometimes like I am 16. The phone is still ringing. Ken Dodd has an interesting view on retirement. His philosophy is: ‘A man retires when he stops doing what he doesn’t want to do, and does what he wants to do.’ I’m doing what I love doing.

PROFILE RSK

RSK ASSURED

RSK

ENTERTAINMENT

Marketing and distribution company RSK is celebrating 10 years of representing foreign labels and artists on the ground in the UK. Joint MDs Simon Carver and Rashmi Patani talk about breaking away from big beginnings and how their model of bespoke services has become an industry standard

LABELS

BY TOM PAKINKIS

Label services is a phrase that seems to be growing in popularity these days as music companies and artists big and small look for more flexible ways to work across territories.

It's also a phrase that makes RSK Entertainment's joint managing directors Simon Carver and Rashmi Patani smile. "Everything you'd tick off the list for label services is what we were doing in 1995," Carver tells *Music Week*.

Emerging from Koch UK, RSK is this year celebrating a decade of providing foreign labels with feet on the ground in the UK and independent local expertise for its partners.

The word 'partner' is important, because, despite having come from the giant that was Koch – the German-owned firm was once the third biggest independent record company in the world – Carver and Patani have established a very personal business.

RSK's offices are a departure from the norm in themselves. Rather than being sandwiched in a tower somewhere above the London smog, Carver and Patani have made a home in the country at Welford's aptly named Home Farm. The exposed beams of the barn conversion offices frame clean, green views out of the window – a relieving contrast to the high-pressure concrete maze of the capital.

A diverse range of clients has seen the music marketing and distribution company offer bespoke services and full release solutions for labels in every genre from rock and blues to jazz and classical.

It has done so with consistent success: *Music Week* sat down with Carver and Patani after *Gramophone* magazine awarded its Record Of The Year Award to Heinrich Schutz's *Musicalische Exequien* by Vox Luminis and Lionel Meunier on Belgium's Ricercar label – represented in the UK by RSK.

How did RSK emerge back in 2002?

Rashmi Patani: We started at Koch where I helped set them up in the UK. They were huge in Germany, Austria and Switzerland. Soon after I joined I brought Simon in and between us we shaped Koch UK. We never towed the European line, we always did what we thought best.

Simon Carver: When the US came to fruition and Koch Entertainment was born, we sat between both houses – we were German-owned but had a close affiliation and a cultural tie with the US. As such we were always kind of the stranger at the table.

Whenever the European A&R meetings would happen, Koch's ethos was 'own label, own artists' and what was challenging in the UK was that 99% of the repertoire was completely unsuitable for this marketplace. So we evolved as a third-party concern as opposed to a label, which was in contrast to the European setup. That was where we developed this



ABOVE
Diverse distributors: Carver (left) and Patani (right) have put out records by MeatLoaf, Williams Shatner and Alter Bridge in the UK

diverse portfolio of third-party clients ranging from labels from Century Media to SPV.

We never went to compete head-on with the Pinnacles of this world because the UK independent market was pretty much sown up. But what stood us in good stead long term was that we were very much an international company and the skillset we evolved was to take global labels and make them successful in the UK.

Wearing our rock wings, we took Noise from Pinnacle, we broke bands before they were acquired by Century, we took Century Media out of Plastic Head, and we were Century Media before they went into the EMI system. We were also SPV through all of their principle years of growth and development for a good decade and beyond.

It was that which saw us help reinvent Motorhead, for example, rechart Whitesnake, do records with Jimmy Page and The Black Crowes.

RP: If you fast-forward, those clients were still with us all the way through to 2002. At the end of 2001 the European group of Koch was sold to Universal and all those clients basically told me and Simon to get on with buying [Koch UK]. So, on December 20, 2002, we acquired the company and all of our clients at that stage looked forward to the new venture and supported the pair of us. It was their support that we'd already enjoyed for the past five to 10 years that continued.

You've said your business is about making international labels successful in the UK...

SC: To quantify the 'make international labels successful' tag, when we took on SPV, Motorhead's previous album *Sacrifice* sold 1,500 units in the UK and they couldn't sell-out *The Forum*. The very first album we worked with sold 18,000 in the UK and it was at that point that Motorhead began that one/two-year tour cycle you see them do [now].

The last significant record we worked on behalf of SPV was Whitesnake and we put that into the Top 10 at No.7. That was the bar, to be genuinely successful with international labels and generally in areas, certainly in those days, which weren't necessarily so widely understood, one would argue. By that I mean the heritage and classic rock circuit – *Classic Rock* magazine didn't exist, for example, the natural outputs for classic rock then were more limited or less accepted than they are now, it was the strange cousin of the contemporary. That's what we marketed against extremely effectively.

Whitesnake's a good example because anyone who was around in 1979 knew that Whitesnake was the girl's band. All the guys would buy anything from Genesis to Rush to Judas Priest, girls bought Whitesnake, who were incredibly palatable. So we remarketed Whitesnake to that contemporary audience, which is why you saw David Coverdale on *Loose Women* and daytime TV.

When you no longer had Koch as an international safety net did you feel that absence at all?

RP: We didn't feel it at all because it was an exciting time for us. We were just too busy diving in and getting on with what we'd already created. We just changed location from W5 to West Berkshire.

SC: Technology allowed us to evolve out of West London. That's one of the most significant changes in our company: technology and the internet has proved very beneficial because everyone who works here has a life. But we're still connected because we can be in London in around an hour. Also losing the wider corporate element [of Koch] was like having chains removed. It was empowering to be properly in control of the company rather than semi in control against a wider corporate agenda.

When we talk about your 'label services', does it work in the same way that the now very popular departments of record companies work today?

SC: Yeah. To define what RSK is, we are a marketing sales and distribution company, which was a record label – and quite a successful record label – and was never just a distribution company. So we've actually been what our partners are.

On one end of the scale we will fully market, run and operate labels on others' behalf – and not necessarily through our own distribution pipeline: you'll find 10th Street as an RSK partner, which we run through EMI Label Services, ironically.

In the middle of all of that you can have a fully-marketed, sold and distributed life with RSK on a pan-European basis, or it can be a UK event, or you can simply have sales and distribution if you want, and anything in between. So we can either assume the mantles of being the label for you, or we can just be your sales and distribution enterprise.

We also manage and oversee secondary income streams – we'll manage manufacture, we'll do P&D deals and all those publishing rights as well.

It seems that smaller companies are able to do bigger and bigger things because of outfits like RSK who can do all the global legwork that they might not have the manpower to do...

RP: The artist has a choice now and can do their own thing. They can go to a company like RSK and say, "This is who I am, this is what I do, I've got the album ready to go. Help me." From that position, through to the end, we're basically hand-holding and seeing the project through. So many artists have been burned in major companies. They can come out with a so-called successful album and their bank account looks like it hasn't felt it.

SC: We live in a very different ecosystem now, there are very few labels that can support the infrastructures they used to support simply because of the diminished record market. Like never before the record, although still the primary marketing driver, is almost a secondary income stream to most artists. People are doing the marketing [of a record] without realising the sales volume that relates to it.

There's a consolidation going on: You've got a bunch of companies that are doing label service and a heap of labels that are geared down in terms of infrastructure and overhead who then tap, communally, those label services that are common to them all but in no way detract A&R vision. So they maintain their individuality.

Is the common thread between your clients that they are established, heritage acts?

SC: It depends which area of the business you look at and it tends to be seasonal. As a snapshot, at the end of 2012 there's a lot of heritage or re-establishment going on here generally. Probably our cutting edge this year, however, has been more on the classical side.

We are uniquely diverse. There isn't another company in the UK that matches our diversity and that's part of the old Koch heritage. Because Koch was such a significant company, like any major, we used to do everything as long as it was good and had a commercial life.

So what you find in RSK is a distillation of all of that – you have a small company which is essentially a group skillset, where everyone has their own taste and speciality in music. The diversity



"There isn't another company operating in the UK that can match our diversity - that comes from the old Koch heritage. RSK is a small company with a group skillset, everyone has their own speciality within the business"

SIMON CARVER, RSK

keeps us fresh within those genres, so we're not a rock company trying to represent 600 different rock clients. It enables us to maintain our focus, which has always been our calling card. We have three maybe four key partners in any given genre.

RP: *Gramophone* is the classical bible magazine and they've given us Recording Of The Year for two years running. These albums are marketed by us in the territory. We work with the artist all the way through, and it's nice to see that recognition from magazines like *Gramophone*.

SC: We've been Record Of The Year for two years in a row, we're an indie and it's always been with smaller European classical labels who have no perspective whatsoever in the UK. The UK is so important to the record world. It's important for any global label to have a presence here, and we allow our partners to achieve that.

How have the impacts of the internet and the decline of the High Street influenced RSK?

SC: If you had to define the shift in, shall we say, a post-retail world, it's really easy. The way the industry used to work is it released a record and then the market took the release – you used to draw

LIMITED EDITION COLLECTOR'S PACK



ABOVE
Classical success: RSK's classical output has included *Gramophone Magazine's* last two Records Of The Year

LEFT
Blonde ambitions: RSK has been able to take advantage of new genre-focused media, like Future Publishing's fan collector packs

attention to the shelves, understanding the enormous footfall that went past those shelves. Now it's a pre-release marketing scenario because you're marketing to a date of availability rather than a date of exposure.

The biggest challenge for the record industry is adequately marketing its wares to a consumer base that is no longer physically engaged. Again, go back 20 years and you had four TV channels, mass entertainment TV and you could break artists simply by having them on the right show at 7:30 in the evening. In an age of hundreds of Sky channels, diminishing TV audiences and a culture that channel-hops, as well as a complete lack of mass-entertainment vehicles outside *The X Factor*, that's no longer the case.

Now you're at the 10-year point, what's the plan going forward?

SC: To become more proactive in Europe, across different genre areas. And to build on everything we've done in our role in terms of a marketer, or what people would call a 'label services business'. Which we would call... What would we call it?

RP: We wouldn't, we'd just call it a partnership. We take on all our partners' wishes and aspirations and hopefully try and realise them. That's why our partners are so long-term because we do see them as 'partners' rather than 'clients'.

And we can't understate how important diversity is around here. You won't find another company like us that handles classical stuff as well as rock, jazz, blues and all the stuff in between.

You've had label experience in the traditional way as well, is there ever any temptation to...

SC: Yes. We're talking about that now. We'll probably have an imprint in the next 12 months.

It just seems that you're almost a pop-up label for other labels so you may as well...

RP: Absolutely. You are right, it's just a case of once you start where do you stop? The other issue is, of course, if our partners have a re-issue label, for example, and we set up our own re-issue label in the UK we wouldn't want our partners to feel like we were competing with them in picking up licenses from the majors.

How do you avoid becoming a competitor?

RP: You just have to tread through those waters carefully. We'd look at the areas our partners are involved in and go in a direction that doesn't encroach on that but also adds value to what we do.

SC: Or you'd be talking about artist relationships. As you said earlier, artists are now looking for people who can and will help them.

And when it comes to Europe, you'll need to open offices there...

SC: Europe's quite an interesting one because we have affiliations with parallel companies to RSK throughout but I think what we will enhance is our local focus beyond those partners.

What's the final message to *Music Week* readers?

What kind of people should be getting in touch with RSK?

RP: People who want focused attention without any hidden agendas should come and see us. That's what's seen us through and it will continue.

BODY TALK PPL

PERFORMING VERY NICELY

Payments from PPL to its expanding membership continue to get bigger – and that, says the group's CEO Peter Leatham, has much to do with performers and recording musicians becoming more empowered

**ROYALTIES**

BY PETER LEATHAM



Incredibly, it is now six years since the OFT approved the merger of AURA and PAMRA into PPL and late last month, I am pleased to report, we concluded another successful Annual Performer Meeting.

There is no doubt that the performer 'voice' around the board table (from both featured and non-featured quarters) has contributed much to both the progress and process of PPL in that time and makes the company even more 'rounded' – as it needs to be – as the recorded music industry continues to evolve rapidly in the 21st century.

Recording music companies and performers have much in common and the PPL board room, I firmly believe, has become an incredibly strong forum where views can be freely exchanged to further the shared interests of both parties to the mutual benefit of the entire industry.

As the internet has empowered consumers, so too has it empowered recording musicians. It follows that more music than ever before is

getting recorded, distributed, listened to and heard. We receive details of at least 6,500 new recordings each week though this number is often exceeded. That is great for everyone involved.

As I have said in public before, and I repeat again, as I come to the end of my first year as CEO of PPL, nothing takes away from the enormous sense of privilege I feel in having been entrusted with the role in January. This is coupled with my determination to develop further the services we provide to both our performer and record company members.

At the PPL AGM earlier this year, we reported growth across our three revenue streams – Broadcast & Online, Public Performance and International – which in total represented 7% growth in revenue.

This led to June 2012's distribution of revenues being the largest payment to members that the company has ever made.

The licensing revenue that PPL is generating is becoming more important than ever to our performer and record company members. This underlines further the importance of us not just continuing to grow that revenue – both in the UK and through further expansion of our international collections service (where approximately 20,000 performers received more than one international payment allocation in the year leading up to June 2102) – but also continuing to develop the quality and excellence of PPL's level of service.

As we look to grow and build on our successes in the last six years, we will continue to make it

an ongoing priority both to raise overall awareness of PPL in the business community – which helps to drive growth in licensing – and to get out to an increasing number of events around the UK to meet and talk to more and more of our members.

Another continued area of focus will be to work more closely with overseas music licensing companies to ensure even greater efficiency and accuracy of our overseas collections where we now have 62 bilateral agreements in 32 different countries.

We have also been working more closely with PRS for Music, with particular emphasis on joint marketing activities and plans to develop more joint licensing solutions. These developments were very favourably reported upon in the independent report to Government (*Copyright works: streamlining copyright for the digital age*, published in July 2012 by Richard Hooper and Dr Ros Lynch), as is the ongoing development of our repertoire database.

In addition, following our recent public consultation, we will shortly publish our Codes of Conduct setting out important information for licensees and members about PPL and what they can expect from us.

These are challenging times but it is critical that performers, who give up much to make their music (not to overlook those who invest in it), are fairly treated and respected by society and fairly paid by those who use their recordings.

Plenty to sing about: PPL reported growth across its three revenue streams in 2012

MUSIC AND BRANDS YAMAHA

GUITAR HEROES

Yamaha has launched its first in-house record label, offering artists generous revenues in return for product promotion. Is this the future of the music industry?



LABELS

BY RHIAN JONES

Yamaha is the latest name to jump on the artist + brand = in-house record label trend, hot on the heels of ventures by Red Bull, Mountain Dew and Hard Rock International.

But the musical instrument heavyweight has been working closely with artists for years, and that fidelity spills over into its philosophy as a label: Yamaha is offering artists a generous 50% share of recorded music revenue.

It promises to record, produce, brand, publish, license, market, publicise and sell content. Artists, in return, agree to feature in Yamaha ads.

Releases will be distributed in the UK by Warner's Alternative Distribution Alliance (ADA) who will also handle marketing, promotion and distribution of Yamaha titles on this side of the Pond. The label, Yamaha Entertainment Group, is a part of Yamaha Corp. of America and was born out of the instrument manufacturer's two-decade relationship with Elton John. (It probably makes sense that Rocket Entertainment Group act Leogun is Yamaha's first signing.)

Music Week catches up with the face behind the initiative – Yamaha label founder Chris Gero – to understand the bigger picture...

What was the thinking behind Yamaha's decision to launch a record label?

For 19 years we've been building this brand through talent and we've been very successful. As the industry became more volatile, we had to compete in branding our product at a much larger level. We found that we had started to really provide [label] services just to ourselves. As a result of that we just turned it a little bit sideways and said, "We're already doing this for talent, so why don't we do this with talent as a co-branding thing?" The whole purpose of this is twofold: to expose our brand through the



"We didn't do this because of positive branding – it's just a natural extension of what we do"

CHRIS GERO, YAMAHA

successful careers of artists. We did that in a much more benign way before but now we're partners.

You're offering a 50% share of recorded music revenue. How are you able to do that?

Part of it is because we are looking at this as marketing opportunities for our brand name. We've got to get money from some place, but we balance that out with the fact that our brand is a representation of value and of quality. Other companies do that, but our motto is a little bit more unique in so much as we're not a shoe manufacturer, we make musical products every single day – plus we also create a lot of content and a lot of material and produce a lot of shows and artists trust us. That's a fairly big advantage. We offer a much higher incentive for artists to be involved. Is it necessarily smart business as a record imprint? Possibly not, but we're doing it because I actually truly believe that ultimately this is where we'll all be anyway.

Do you mean more artists partnering with brands?

Yeah, I really think artists are just getting smarter. The artist business is so fickle now and it's very difficult for artists – even very successful artists – to make money. And when we're spending a million and a half dollars to essentially sell a 99-Cent product... There's never been a better more powerful vehicle to get artists heard in the world, but at a time it's almost impossible to be heard because of the nature of what the music business has become. The standard formula in which [the industry] applies to every single artist just doesn't work anymore. Everybody has become very very hip

ABOVE
Knowing me, knowing you – Yamaha:
London trio Leogun are the first signing to the new Yamaha Entertainment Group

on where the money's coming from. There's still quite a bit of money to be made in ancillary tentacles of making a record now that artists are just getting smarter and smarter.

What do you think those extra ways of making money will be?

Licensing, sync, advertising – all of those partnerships that everybody wants to make. There's a lot of artists that don't even have record labels that are relatively unknown that make much more money than many established artists. Ed Sheeran is a great example of an artist that was smart enough: he was an amazing self-promoter, very savvy about the tools that were available to him. But in the US it requires a whole different amount of energies, so we as a recorded entity have to be very very mindful that companies like us – other mass market manufacturers – want to associate themselves with a very positive spin and are going to throw a lot of money at people who may be up-and-coming because of its positive branding. The difference is we didn't do this because of positive branding – it's just a natural extension of what we do.

Are there any plans to open a dedicated record label office over here in the UK?

We haven't gotten that far yet. I'm just looking for the little successes so that we can grow this – we're a very small unit of Yamaha which has been very, very successful for many many years. There's a very strong connection obviously between UK artists and American artists, so for now the long term is really trying to look at the opportunities and try to run them from here. If we get to the point where it becomes successful then we will probably address that as to starting it up [in the UK].

How far in future could a UK-based label be on the cards?

Maybe three years or so.

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

You opened in September this year after operating online with second-hand records but do you deal with new releases as well? Yeah I buy new releases. I had to learn how to do it two months ago. I'd never done it before and I realised just how low a margin buying new stock is compared to second-hand. I realised how good I'd had it in the last five years because if I sold something second-hand for £10 I'd earn between £6-7. If I sold something new for £10 I'd earn around £2.

Do you feel the need to maintain a new release section?

I'll keep buying big new releases but the focus now is on the vinyl pimping because I have so many collections here. I have a non-stop supply of records.

Do you think specialising in secondhand records protects you from a tough retail climate?

Going from online to a physical store means I've almost done it

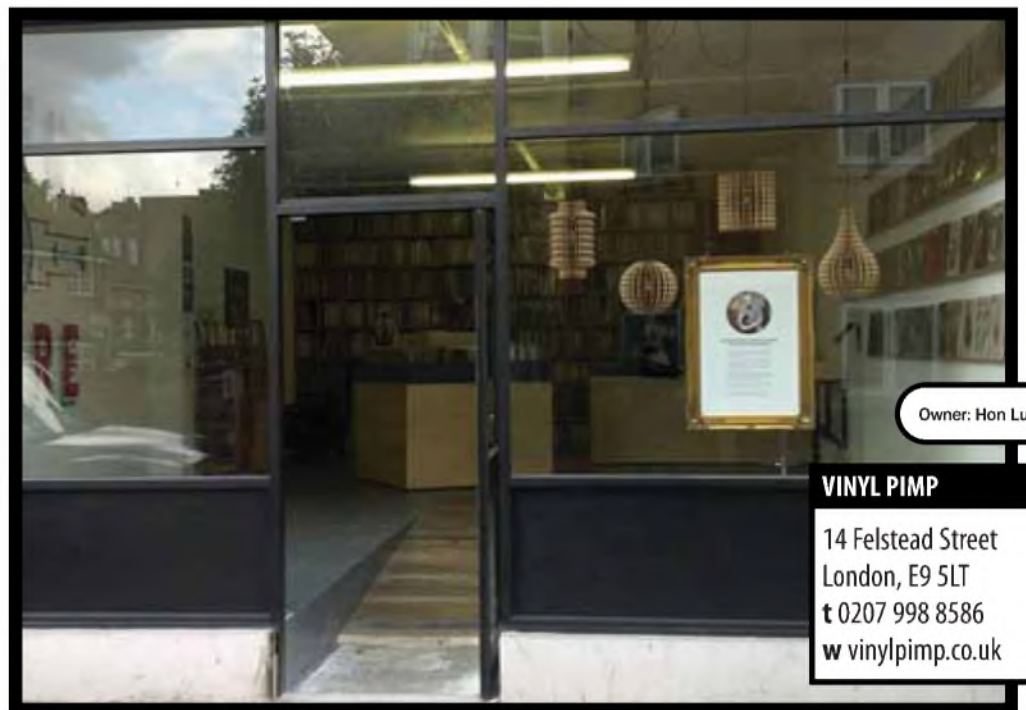
in reverse. My model is different to any other record shop – I don't pay out until I sell something so my only risk is that I have to pay the rent, which was my bedroom in the past, and then the guys that help me out and put the records online.

How many records do you sell through the physical store and how many online?

The physical store is still catching up but it's paying for itself already. It's probably a quarter of what my online sales are, which is around 2,000 units a month.

Do you think the second-hand model will be used by most indie record stores in the future?

Yeah because there's such a vast amount of music from the past already and it takes quite a lot to better that music, if that makes sense. It's not easy to make a classic now that's better than all of the music that's



Owner: Hon Luk

VINYL PIMP

14 Felstead Street
London, E9 5LT
t 0207 998 8586
w vinylpimp.co.uk

"I've gone from an online store to a physical store - I've done it in reverse!"

HON LUK, VINYL PIMP

gone before. Second-hand will always be around so it just depends on whether or not there's someone crazy enough to open a store.

How do you work against things like downloads, streaming and even piracy?

It's just about persuading newcomers to get into the habit of buying vinyl. The ones that have been buying vinyl all this time won't change to mp3 downloads at all. Kids in their early teens don't even know what a turntable is and they're

the ones that may never buy vinyl. But the core group will be there for the next decade or two, I would say.

Do you plan to hold events or any in-stores?

I've already had a few and there'll be more coming. I've got an event coming called Sack Against The Stack. Basically, people line up, kick a hackey sack against a wall of vinyl and whatever they hit, they win.

More and more indie retailers seem to be coming up with inventive ideas to enhance the retail experience. Is that what you need to do to survive these days? Absolutely. I'm not like a traditional retailer, you don't see all my 50,000 items on the shop floor, you see a very select

amount of maybe 1,000 items. For the rest, you have to use a tablet mounted to the wall to choose. It's a bit like Argos, you click 'add to cart' and it will pull it up for you to listen to. Then, once you've gone through the electronic device, we become a traditional record shop. I've got plans to make the process more interactive as well.

Do you have plans to expand the business at all?

I'm hoping that people will take on my model elsewhere like a franchise. This has been a successful model and I want people to take it and open up in the US, Japan and Germany.

So you're confident about the future of Vinyl Pimp?

Yeah, I feel great. I'll be fine.

INTERNET vs HUMAN

This week's High Street Hero Hon Luk takes on his digital rivals ...



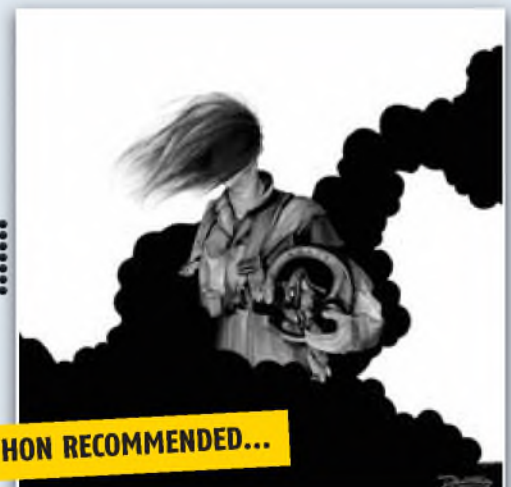
WE SAID WE LIKED...

ROBBIE WILLIAMS Take The Crown



AMAZON RECOMMENDED...

OLLY MURS Right Place Right Time



HON RECOMMENDED...

DANIEL AVERY Water Jump

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	ROLLING STONES	Grrr: 3CD
2	JAKE BUGG	Jake Bugg
3	BRYAN FERRY	Jazz Age
4	TAME IMPALA	Innerspeaker
5	TAME IMPALA	Lonerism
6	ALT-J	An Awesome Wave
7	BLACK KEYS	El Camino
8	BLACK KEYS	Brothers
9	VA	Now 83: 2CD
10	LANA DEL REY	Born To Die: The Paradise Edit

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS ARTISTS	Now That's What I Call Christmas
2	MICHAEL BUBLE	Christmas (Deluxe Special Edition)
3	VARIOUS ARTISTS	Now That's What I Call Music! 83
4	VARIOUS ARTISTS	BBC Radio 1's Live Lounge
5	ROD STEWART	Merry Christmas, Baby (Deluxe Edition)
6	DALEY	Remember Me (feat. Jessie J)
7	VARIOUS ARTISTS	Anthems 90s
8	CHRISTMAS HITS COLLECTIVE	World's Greatest Xmas Hits 2012
9	EMELI SANDE	Our Version Of Events (Special Edition)
10	MUMFORD & SONS	Babel

EMUSIC Top 10 streamed chart		
POS	ARTIST	ALBUM
1	NICK CAVE AND THE BAD SEEDS	We No Who U R
2	SUFJAN STEVENS	Silver & Gold
3	GOAT	World Music
4	OLD CROW MEDICINE SHOW	Carry Me Back
5	DAVE BRUBECK	Time Out - HD Digital Remastered 2009
6	ANDY STOTT	Luxury Problems
7	XGODSPEED YOU! BLACK EMPEROR	Allelujah! Don't Bend! Ascend!
8	ULRICH SCHNAUSS	77 EP
9	DAVID IAN	Vintage Christmas
10	EMORPHIX	Singing Bowls Relaxation & Sleep

REISSUE REPACKAGE

THE PRODIGY The Fat Of The Land - Expanded Edition
XL Recordings/ Out now

The Prodigy's The Fat Of The Land has been reissued this month, celebrating the album's 15th anniversary.

Originally released in 1997, The Fat Of The Land was a critical and commercial hit, entering both the UK and US album charts at No.1 and subsequently


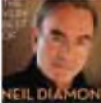
reaching No.1 in 24 countries around the world.

All deluxe versions of the album and the digital version of The Added Fat EP include remixes handpicked by the band from Noisia and Major Lazer (Smack My Bitch Up), Alvin Risk (Firestarter), Zeds Dead and The Glitch Mob (Breathe) and Baaer (Mindfields). It's available for download, plus there's a four-track vinyl too.

The group will perform at London's famous Brixton Academy venue later this month.



PRICE CHECK

ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
 OLLY MURS Right Place Right Time	£8.99	£10.00	£8.99	£8.99	£10.00
 NEIL DIAMOND The Very Best Of...	£7.00	£10.00	£8.99	£9.99	£10.00

PRE-RELEASE DELAYED STOOSHE ALBUM TOPS HMV PRE-CHRISTMAS CHART

STOOSHE'S EPONYMOUS DEBUT has managed to climb to the of the HMV pre-order chart despite an announcement early in November saying that the album release would be delayed until March 2013. The rest of Top 9 are also climbers with Biffy Clyro and Modestep leading at 2 and 3 and A\$AP Rocky's album rounding off the Top 10 as a new entry. Other new entries at HMV come courtesy of Nick Cave and the Bad Seeds at 12, a Christmas album from the Glee Cast at 14, I Am Kloot's latest at 16 and the Witchfinder General, Angel and Richard Thompson albums occupying the 18 to 20 spots.

With the release of Bruno Mars' album, Biffy Clyro's



Opposites and Anna by the Courteeners claim the No.1 positions at Amazon and Play.com respectively.

The Play.com chart is packed with climbers from the top to No.16 with Biffy Clyro, The Joy Formidable, Frightened Rabbit and Devlin placed strongly in the Top 5. From 17 to 20 are new entries from Richard Thompson, Veronica Falls, Ben Montague and Riverside.

At Amazon, swooping in as the highest new entry at No.2 is The Justice Collective with He Ain't Heavy, He's My Brother - the 2012 Hillsborough Tribute. New Order, Stooshe and Led Zeppelin make up the Top 5 and further new entries come from Richard Thompson (No.13), Modestep (19) and Part 1 and 2 of the 1962 British Hit Parade at 17 and 18.

There are also four entries apiece in the Amazon chart for Iron Maiden with Powerslave and Live After Death charting highest, along with a series of Bass Culture albums from the Nascente label.

AMAZON PRE-RELEASE		
POS	ARTIST/ALBUM / LABEL	
1	BIFFY CLYRO	Opposites
2	JUSTICE COLLECTIVE	Hillsborough Trib...
3	NEW ORDER	The Lost Sirens
4	STOOSHE	Stooshe
5	LED ZEPPELIN	Celebration Day
6	IRON MAIDEN	Powerslave
7	IRON MAIDEN	Live After Death
8	IRON MAIDEN	Seventh Son of a Seven...
9	IRON MAIDEN	Somewhere in Time
10	EMILIA MITIKU	I Belong To You
11	VARIOUS ARTISTS	Bass Culture...
12	ADAM ANT	Adam Ant is the Blue...
13	RICHARD THOMPSON	Electric
14	VARIOUS ARTISTS	Bass Culture...
15	VARIOUS ARTISTS	Bass Culture...
16	WILL.I.AM	#willpower
17	VARIOUS	1962 British Hit Parade Part 1
18	VARIOUS	1962 British Hit Parade Part 2
19	MODESTEP	Evolution Theory
20	VARIOUS ARTISTS	Bass Culture...

amazon.co.uk

HMV PRE-RELEASE		
POS	ARTIST/ALBUM / LABEL	
1	STOOSHE	Stooshe
2	BIFFY CLYRO	Opposites: 2CD: Deluxe
3	MODESTEP	Evolution Theory
4	TAIO CRUZ	Ty O
5	FOALS	Holy Fire
6	COURTEENERS	Anna: Hmv.com exclus...
7	EELS	Wonderful, Glorious: Deluxe
8	DEVLIN	A Moving Picture
9	ADAM ANT	Adam Ant Is The...
10	ASAP ROCKY	LongliveASAP
11	RUDIMENTAL	New Album Out Soon
12	NICK CAVE: BAD SEEDS	Push... Deluxe
13	EVERYTHING EVERYTHING	Arc: Deluxe
14	OTV: GLEE CAST	Glee: Christmas Album
15	BLACKOUT	Start The Party: Hmv Exclus...
16	I AM KLOOT	Let It All In
17	VA	Bass Culture: When Reggae Was King
18	OST: PAUL FERRIS	Witchfinder General
19	ANGEL	About Time
20	RICHARD THOMPSON	Electric:2CD Dlx...

hmv.com

PLAY.COM PRE-RELEASE		
POS	ARTIST/ALBUM / LABEL	
1	COURTEENERS	ANNA
2	BIFFY CLYRO	Opposites
3	THE JOY FORMIDABLE	Wolf's Law
4	FRIGHTENED RABBIT	Pedestrian Verse
5	DEVLIN	A Moving Picture
6	DROPKICK MURPHYS	Signed And...
7	FOALS	Holy Fire
8	FUNERAL FOR A FRIEND	Conduit
9	I AM KLOOT	Let It All In
10	EVERYTHING EVERYTHING	Arc
11	NICK CAVE & THE BAD SEEDS	Push...
12	BENGA	Chapter 2
13	CHICKENFOOT	LV
14	EELS	Wonderful, Glorious
15	THE GYPSY QUEENS	The Gypsy Queens
16	THE BLACKOUT	Start The Party
17	RICHARD THOMPSON	Electric
18	VERONICA FALLS	Waiting For...
19	BEN MONTAGUE	Tales Of Flying And...
20	RIVERSIDE	Shrine Of New Generation...

play.com

PEOPLE

PERSONNEL QUESNEL JOINS BIG MOUTH AS SAM BUSH IS HIRED BY AEG

■ BIG MOUTH PUBLICITY

NATALIE QUESNEL has joined the company as online PR. She previously worked in the press department at Polydor Records.



In her new role, Quesnel will work with Rhian Emanuel who set up Big Mouth's online department in August 2011 and has so far worked on campaigns for Tom Waits, TOY, Cold Specks, Luke Haines, Ladyhawke, Ren Harvieu, Citizens!, Adrian Sherwood, Jon Spencer Blues Explosion and Beth Orton.

Next year will see the Big Mouth online department working on album campaigns for Nick Cave and The Bad Seeds, My Bloody Valentine, The Vaccines, Edwyn Collins, Laura Mvula, Temples and Charlie Boyer & The Voyeurs.

■ ELEVEN SEVEN MUSIC GROUP

The independent rock label has opened a European office which

will be developed by international music industry veteran **WALLY VAN MIDDENDORP**.

Van Middendorp will work to expand global initiatives, develop artists and in an A&R capacity for the Eleven Seven Music and Five Seven Music labels. He will also be responsible for marketing, sales, and brand development of the Eleven Seven and Five Seven labels and artists in Europe, Middle East, India and Africa.

Simon Carver and his RSK team will continue overseeing day-to-day coordination of marketing and promotion in UK, GAS and France.

Van Middendorp previously worked in various record label roles in Europe and most recently held the title of SVP International at Roadrunner Records, and was instrumental in breaking and developing artists such as Trivium, Machine Head and Slash. He has also worked as general manager for International Artist Labels Sony Music Netherlands and was the general manager for Play It Again Sam [PIAS] in Benelux.

■ AEG LIVE

AEG Live has enlisted **SAM BUSH** of independent artist management and concert promotion company the Sam Bush Organisation (SBO) as its new director of Promotions.

In the role, Bush will promote events at AEG venues across the UK and Europe.

As co-chairman of SBO, Bush promoted concerts with artists such as The Black Eyed Peas, JLS, McFly and The Saturdays. SBO's management roster includes Stooshe and two development artists signed to the Future Cut joint venture, DATS Entertainment.

Rob Hallett, president of International Touring at AEG Live, said of the appointment: "We are very much looking forward to working with Sam and having him as part of the team."

"He brings a huge amount of experience to the job and will be a great addition to AEG Live."

■ BBC 6MUSIC

MARY ANNE HOBBS is to join BBC Radio 6Music as the presenter of

the all-new Weekend Breakfast Show on Saturdays and Sundays 7am-10am from January 5, 2013.

Head of Programmes, James Stirling said: "I'm thrilled that Mary Anne will make her return to the BBC on 6Music. Her knowledge and love of alternative music is legendary, as is her dedication to sharing it with others."

"Weekend Breakfast is a great place to showcase her special qualities as a music broadcaster and she will be a very welcome addition to our team."

The DJ was part of BBC Radio 1 for 14 years before a more recent tenure at Xfm, where she was nominated for Best Specialist Show at the Sony and Arqiva Awards 2012.



■ LIVE NATION ENTERTAINMENT

As part of its global expansion, Live Nation Entertainment is

moving into Russia and Ukraine with a new Moscow office next year that will be overseen by **TIM MCWILLIAMS** in the role of branch managing director.

McWilliams previously served as VP of European tour operations for Live Nation Global Touring.

Alan Ridgeway, Live Nation president of International & Emerging Markets added: "Due to the volume of live events that are already taking place in Russia and the Ukraine and the enormous growth potential, we wanted to establish a team to focus specifically on Live Nation's interests in the region."

"Tim has gained a wealth of knowledge from working with our Global Touring team, and not only has he worked producing high profile events around the world, but his extensive experience in Russia and the Ukraine makes him a perfect fit to direct Live Nation's business in the region."

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

NEED TO KNOW

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



#59 Julia Leggett, CEO, ACM

Julia Leggett joined ACM in 2004 as a part-time consultant working on ACM's business development strategy, having previously held several director-level positions in large technology companies.

She has since played a key role in establishing ACM as Britain's leading music college and now the UK's largest private training provider.

As well as developing future homegrown talent, Leggett continues to develop ACM's business abroad. In 2009, following successful partnerships in South Africa and

Europe, ACM opened the first of its US academies, ACM@UCO in Oklahoma City. Leggett is currently in talks with governments of several major cities around the world about setting up colleges under the ACM brand and delivering its curriculum.

Whilst excelling internationally, ACM's expansion in Britain via franchises and brand-building remains at the heart of Leggett's work. Plans are afoot for centres in the UK's major towns and cities with ACM South Coast (Bournemouth) opening last year, and another centre due in Manchester. In a UK-first for a music college, this autumn ACM opened a music school within a secondary school. Leggett's aim to provide young people - increasingly, younger children - with access to affordable, high-quality, contemporary music lessons led to the launch of ACM Junior launched last year. It has already spawned five further centres, devoted to an immersive learning experience for young people aged 7 to 12.

MY BIG BREAK

How UK luminaries arrived in the music industry...

Luke Armitage, Special Projects Manager, Metropolis Group

"My big break came at University. I was studying Music and Entertainment Industry Management when my lecturer and head of Menace Management, Dennis Collopy, put me forward for the MPA Richard Toeman Scholarship. I didn't get it but still say it was the pivotal moment in my career, as through this process I met key people at the MPA and other publishing bodies that resulted in an internship at Universal Publishing which I loved - and I was offered a full-time role there after graduation."

"I stayed at Universal for three years, moving from the role of DVD and Broadcast assistant to managing Universal's digital catalogue which included working on projects such as the Rolling Stones pre '71 catalogue release."

"It's almost two years since I joined Metropolis. I've recently taken on the role of Special Projects manager and my current projects include the launch of Metropolis Academy in 2013, developing TV shows, and most importantly just now, I'm responsible for the Hillsborough tribute single which is pushing for the Xmas No.1 slot and is the first single released on Metropolis's own label."



TOP TIP Be nice to everybody. Being rude is boring. You never know who's going to be your next employer, client, or friend - so might as well make a good impression from the beginning!



30 SINGLES & ALBUMS

The power of Gabrielle Aplin knocks Olly Murs off the top of the UK Singles Chart – though Murs holds firm at No.1 on albums

CHARTS FOCUS



32 UK AIRPLAY & STREAMING

Olly Murs jumps 3-1 with Troublemaker – while playlists are starting to look a lot like Christmas

34 EU AIRPLAY & GLOBAL SALES

Five UK acts have simultaneous No.1s in different countries for first time in a decade

36 COMPILATIONS & INDIES

Frankie Goes To Hollywood (*left*) reap singles success off back of Gabrielle Aplin's cover song



37 CLUB

Bingo Players feat. Far East Movement rattle the Upfront chart establishment

38 ANALYSIS

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

40 KEY RELEASES & PRODUCT

The classical sector expects big sales from our album of the week, Andrea Bocelli's *Passione*

CHARTS UK SINGLES WEEK 49



For all charts and credits queries email isabelle.nesmon@intentmedia.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	CHRODUDE NUMBER (ISRC/PIISD/FOR)	(PRODUCER) PUBLISHER (WRITER)	SALES INCREASE	THIS WK	LAST WK	CHRT	ARTIST / TITLE / LABEL	CHRODUDE NUMBER (ISRC/PIISD/FOR)	(PRODUCER) PUBLISHER (WRITER)	SALES INCREASE
1	6	5	GABRIELLE APLIN The Power Of Love <i>Parlophone GBAYE1202354 (E)</i>		(Gastel/Spencer) Perfect Songs (O'Toole/Nash/Johnson/Gill)	SALES INCREASE	39	56	2	BURNS Lies <i>Deconstruction/Columbia GBARL1200836 (ARV)</i>		(Burns) Warner Chappell/Notting Hill/Intersect/Hico/Windswept Pacific/Civine Mill/CC (Burns/Gist/Jackson/Stinson/Griffin/Welsh)	+50% SALES INCREASE
2	2	4	BRUNO MARS Locked Out Of Heaven <i>Elektra USAT21204492 (ARV)</i>		(The Smeezingtons/Shazke/Haynie/Horouan) Universal/EMI/BMG/Chrysalis/Warner Chappell/Northern Independent/Box Nation/Music Paramount (Levine/Henrievicz/Lawrence)		40	32	7	NAUGHTY BOY FEAT. EMELI SANDE Wonder <i>Virgin GBAAA1200679 (E)</i>		(Naughty Boy/Craze/Hoax) Sony ATV/Naughty Words/EMI/Stellar (Sande/Khan/Craze/Chegwinn)	
3	1	3	OLLY MURS FEAT. FLORIDA Troublemaker <i>Epic/Syco GBARL1201891 (ARV)</i>		(Robson) Sony ATV/Universal/Salli/Isaak/Imagem/Warner Chappell/Studio Beast (Murs/Lillars/Robson/Kelly)		41	New		ANGEL Time After Time <i>Island GBUM1206228 (ARV)</i>		(Guetta/Paralel) Universal/360/Jayded/ink/Artist/Rondor/Warner Chappell (Hittz/Thomas/Thomas/Alexander/Charles/Abraham)	
4	4	8	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful <i>Syco GBHMU1200008 (ARV)</i>		(Labrinth/Da Diggler) Sony ATV/EMI/Stellar (McKenzie/Sande/Posner)		42	59	3	FRANKIE GOES TO HOLLYWOOD The Power Of Love <i>Savo GBAAH9900034 (ARV)</i>		(Horn) Perfect Songs (O'Toole/Nash/Johnson/Gill)	SALES INCREASE
5	3	10	RIHANNA Diamonds <i>Def Jam USUM1211193 (ARV)</i>		(B.Bianco/SirGale) EMI/Kobalt/Matza Ball/Where La Kasz At (Furber/Eriksen/Hermansen/Levine)		43	62	2	ONE DIRECTION Kiss You <i>Syco GBHMU1200214 (ARV)</i>		(Rami/Falk) Sony ATV/2101/BMG Chrysalis Scandinavia/Kobalt/MXM/CMK/SK Music (Yeoub/Shellback/Falk/Kotche/Lundin/Fogelmark/Wed)	SALES INCREASE
6	9	4	ONE DIRECTION Little Things <i>Syco GBHMU1200361 (ARV)</i>		(Gosling) Imagem/Sony ATV (Sheeran/Bevan)		44	34	6	RITA ORA Shine Ya Light <i>Columbia/Roc Nation USQ91201249 (ARV)</i>		(FT Smith) Sony ATV/ICRina/Nash/Song/Primary Wave/Woven (FT Smith/PJ/oro)	
7	10	2	KESHA Die Young <i>Kemosabe/RCA USRC1201008 (ARV)</i>		(Dr. Luke/Blanco/Cirkut) Warner Chappell/Kobalt/Lateral/Chrysalis (Zitron/Hedfors/Ingrassio/Angello/Martin)		45	33	4	MCFLY Love Is Easy <i>Island/Super GBUV1201740 (ARV)</i>		(Jones) Kobalt (Fletcher/Jones/Paynter/Brian)	
8	26	7	PINK Try <i>RCA USRC1200785 (ARV)</i>		(Kurstin) BMG Rights/Hello I Love You/Jam Writers/Legitimate Efforts (Busbee/West)	+50% SALES INCREASE	46	Re-entry		SHAKIN' STEVENS Merry Christmas Everyone <i>RCA GB88B8500013 (ARV)</i>		(Edmunds) EMI (Heath)	
9	8	14	PSY Gangnam Style <i>Island USUM1210283 (ARV)</i>		(PSY) Sony ATV/Universal (Park Jae-Sang/Yoo Gun-hyung)		47	60	13	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island GBUM1204769 (ARV)</i>		(Dravus) Universal (Wumford & Sons)	SALES INCREASE
10	5	3	ALICIA KEYS Girl On Fire <i>RCA USRB1200310 (ARV)</i>		(Robson/Saiajamm) Sony ATV/EMI/Universal (Yellow/Way Above/Linden Springfield/Songs Of The Knight/Spirit Two (Keys/Bhasker/Remi/Squer/Mara))		48	42	3	LUDACRIS FEAT. USHER & DAVID GUETTA Rest Of My Life <i>Def Jam USUM12113745 (ARV)</i>		(Guetta/Lunfort) Sony ATV/EMI/Kobalt/UR/IV/Skullz-N-Play/What A Publishing/Shapiro Bernstein & Co/Bucks/Fiano/Idpa (Various)	
11	7	6	ROBBIE WILLIAMS Candy <i>Island GBPS61200003 (ARV)</i>		(Jacknife Lee) Sony ATV/Farrell/Smalltown Supermusic (Williams/Barlow/Olsen)		49	43	14	FLO-RIDA I Cry <i>Atlantic USAT21202584 (ARV)</i>		(The Funfunstus/Sofy/Nus/Eumer/Hogstater) Sony ATV/EMI/Warner Chappell/Panic Attack/Artist/Be (Dillard/Schwartz/Khajadounan/Judrin/Nelki/Russell/Unter/Hull/Caren)	
12	11	8	THE LUMINEERS Ho Hey <i>Decca USDMG1206085 (ARV)</i>		(Hadlock) Kobalt (Schultz/Fraites)		50	71	14	PINK Blow Me (One Last Kiss) <i>RCA USRC1200669 (ARV)</i>		(Kurstin) EMI (Fink/Kurstin)	SALES INCREASE
13	24	6	TAYLOR SWIFT I Knew You Were Trouble <i>Mercury/Big Machine USCY1213039 (ARV)</i>		(Martin/Shellback) Sony ATV/Tree/Kobalt/MXM (Swift/Martin/Shellback)	+50% SALES INCREASE	51	41	2	JIMMY HIGHAM & JON WALMSLEY Isn't She Lovely <i>Trumpet GBMA21258886 (Ditto)</i>		(tbc) EMI/Biark Bull/Jobete (Wonder)	
14	12	9	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <i>Virgin GBAAA1200643 (E)</i>		(Axwell/Angello/Ingrasso) Sony ATV/Universal/Kobalt/Lateral/Chrysalis (Zitron/Hedfors/Ingrassio/Angello/Martin)		52	36	10	ELLIE GOULDING Anything Could Happen <i>Polydor GBUV1201370 (ARV)</i>		(Eliot/Goulding) Sony ATV/Kobalt/Global Talent (Eliot/Goulding)	
15	27	30	THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York <i>Warner Brothers G5AHT8/03085 (ARV)</i>		(Lillywhite) Universal (Finner/Ma/Gowan)	+50% SALES INCREASE	53	45	10	ONE DIRECTION Live While We're Young <i>Syco GBHMU1200210 (ARV)</i>		(Rami/Falk) Sony ATV/Kobalt/BMG Chrysalis Scandinavia/MXM/210i (Yeoub/Falk/Kotche)	
16	New		PITBULL FEAT. TJR Don't Stop The Party <i>London/Universal USRC12101049 (ARV)</i>		(TJR/ake) Sony ATV/Abucila Y Tai/Fising/Blue Mountain/MA DJ Chino/Jorge Gomez/Martin ez/There Is No Infeam (Perez/Rcdsky/Cania/Martin ez/Zynn/Hibbert)	HIGHEST NEW ENTRY	54	Re-entry		CHRIS REA Driving Home For Christmas <i>Warner Brothers G5AHS9904091 (ARV)</i>		(Rea) N agnet Music (Rea)	
17	17	10	ADELE Skyfall <i>XL GB9KS1200164 (PIAS)</i>		(Epworth) EMI/Universal (Adkins/Epworth)		55	44	15	LITTLE MIX Wings <i>Syco GBHMU1200137 (ARV)</i>		(MS) Sony ATV/Universal/Kobalt/Golden/Sause/Razor B. Ie/IVchermusic (Barnes/Kelleher/Kohn/James/Edwards/Nelson/Finnock/Thirwall/Rojas/Nun/Lewis/Butler)	
18	New		TULISA Sight Of You <i>AATW/Island GBCT21200218 (ARV)</i>		(Nash) Warner Chappell/2082 (Nash)		56	35	2	IMAGINE DRAGONS Radioactive <i>Interscope USUM1201074 (ARV)</i>		(Imagine Dragons/tbr) Universal/CC (Reynolds/Sermon/McKee/Sranti/Moxser)	
19	13	11	CHRISTINA PERRI A Thousand Years <i>Atlantic USAT21102141 (ARV)</i>		(Hodges) EMI/Fineage (Hodges/Perri)		57	Re-entry		BRENDA LEE Rockin' Around The Christmas Tree <i>MCA/Island USMC15848998 (ARV)</i>		(Colman) Warner Chappell (Marks)	
20	30	31	MARIAH CAREY All I Want For Christmas Is You <i>Columbia USSM19400325 (ARV)</i>		(Carey/Afanasteff) Universal/Sony ATV (Carey/Afanasteff)	SALES INCREASE	58	54	35	FUN. FEAT. JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen USAT21101399 (ARV)</i>		(Bhasker) Sony ATV/Warner Chappell/FBR/Way Above/Reavon/Shira Lee Lawrence Rick/Rough Art (Ruess/Bhasker/Annonoff/Cost)	
21	15	3	RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE Not Giving In <i>Asylum GBASH1200483 (ARV)</i>		(Rudimental) Sony ATV/Kobalt/R-Unique (Cryden/Amor/Aggett/Newman/rackhah)		59	63	22	FLORENCE + THE MACHINE Spectrum <i>Island GBUM12101576 (ARV)</i>		(Epworth) EMI/Universal (Welch/Epworth)	
22	25	21	DJ FRESH Gold Dust <i>Mos GBCE1000477 (ARV)</i>		(Sreini) Burks/EMI (Caley/Sreini)	SALES INCREASE	60	49	16	OTTO KNOWS Million Voices <i>Mercury GB4B1200055 (ARV)</i>		(Otto Knows) Universal (Jettiman)	
23	20	8	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing <i>Columbia GB1101200891 (ARV)</i>		(Harris) EMI/Universal (Harris/Welch/Hull)		61	46	11	NICKI MINAJ Vava Voom <i>Cash Money/Island USCMS1200109 (ARV)</i>		(Dr. Luke/Koal/Kojak/Cirkut/tbc) Universal/Kobalt/Prescription/MXM/Cneurology/Lream Machine (Nara/Gottwald/Grigg/Walter/Martin)	
24	16	4	LITTLE MIX DNA <i>Syco GB1101200930 (ARV)</i>		(IMS) Sony ATV/CC (Barnes/Kelleher/Kohn/James/Edwards/Nelson/Finnock/Thirwall)		62	Re-entry		SKRILLEX FEAT. SIRAH Bangarang <i>Asylum USAT21104243 (ARV)</i>		(Skrillex) Kobalt/Copface/Sirah Raps/CY Cne/Downtown/Kassner (Moore/Mirheill)	
25	18	6	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? (Ayayaya) <i>Warner Brothers/One More Tune G5AHT1200558 (ARV)</i>		(Rydzek/Silkney/Bamgbaye) Sony ATV/EMI/this Is Music (Cowie/Adenuga/Olatunji/Hwmgwini/Adenuga/Bamgbaye)		63	52	16	OWL CITY & CARLY RAE JEPSEN Good Time <i>Interscope/Republic Island USUM1206288 (ARV)</i>		(Young) Universal/Kobalt/Stylishly Flytishing/Songs For Beans (Young/Thiesen/Lee)	
26	23	9	DISCLOSURE FEAT. SAM SMITH Latch <i>Island/PMR G591P1200154 (ARV)</i>		(Disclosure/tbc) Universal/CC (H.Lawrence/G.Lawrence/Napier/Smith)		64	65	8	LAWSON Standing In The Dark <i>Global Talent/Polydor GBUV1201430 (ARV)</i>		(Shanks/Wheatley) Global Talent/CC (Brown/Fletcher/Fitzgerald/Morgan)	
27	21	4	ED SHEERAN Give Me Love <i>Asylum G5AHS1100209 (ARV)</i>		(Gosling/Sheeran) Sony ATV/Warner Chappell/The Movement/RDi (Sheeran/Gosling/Leonard)		65	64	18	FUN. Some Nights <i>Atlantic/Fueled By Ramen USAT21104050 (ARV)</i>		(Bhasker) Sony ATV/Warner Chappell/FBR/Reavon/Rough Art/Shira Lee Lawrence Rick/Way Above (Fun./Bhasker)	
28	22	10	MAROON 5 One More Night <i>A&M/Octone/Polydor USUM12103514 (ARV)</i>		(Martin/Shellback) Universal/Kobalt/MXM/Maratone AB (Levine/Shellback/Kotche/Martin)		66	75	2	TWO DOOR CINEMA CLUB Sun <i>Kitsune/Cooperative FRU701200087 (rom arv)</i>		(Jackknife Lee) Transgressive/Warner Chappell (Trimble/Bard/Halliday)	
29	19	14	THE SCRIPT FEAT. WILL.I.AM Fall Of Fame <i>Epic/Phonogen: G91101200733 (ARV)</i>		(O'Donoghue/Sheehan/Barry) Imagem/Am.composing/BMG Silver/CC (O'Donoghue/Sheehan/Adams/Barry)		67	67	36	CARLY RAE JEPSEN Call Me Maybe <i>Interscope CAB391100615 (ARV)</i>		(Ramsey) CC (Ramsey/Jepsen/Crowe)	
30	14	3	GIRLS ALoud Something New <i>Polydor GBUM1205696 (ARV)</i>		(Higgins) Sony ATV/EMI/Nicola Roberts/Stripe/Warner Chappell/Xenomania (Higgins/Hector/Deal/Gray/Williams/Niisson/Roberts/Arnold/Xenomania)		68	57	14	NE-YO Let Me Love You (Until You Learn To Love Yourself) <i>Motown/Mercury USUM1201798 (ARV)</i>		(StarGate/Reeva & Black) Sony ATV/EMI/Universal/CC (Smith/Erksen/Hermansen/Hadfield/Di Scala/Furler)	
31	58	23	WIZZARD I Wish It Could Be Christmas Everyday <i>EMI G5AE7300088 (E)</i>		(Wood) EMI (Wood)	HIGHEST CLIMBER	69	Re-entry		DEAN MARTIN Let It Snow Let It Snow Let It Snow <i>Capital USCA20200916 (E)</i>		(Gillette) Warner Chappell (Smye/Cahn)	
32	38	3	THE SCRIPT Six Degrees Of Separation <i>Epic/Phonogen: G5ARL1201144 (ARV)</i>		(O'Donoghue/Sheehan/Kipner/Frampton) Imagem/EMI April/BMG Chrysalis (O'Donoghue/Sheehan/Kipner/Frampton)	SALES INCREASE	70	New		THE KILLERS FEAT. RYAN PARDEY I Feel It In My Bones <i>Def Jam USUM1215566 (ARV)</i>		(The Killers) Universal (The Killers)	
33	28	8	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat <i>Def Jam USUM1205367 (ARV)</i>		(Martin/Zedd) Universal/EMI/Kobalt (Martin/Zaslavsky/Kotche/Mara/Bieber)		71	51	2	KELLY CLARKSON Catch My Breath <i>RCA GBCTA1200205 (ARV)</i>		(Sound Collective) Songs For My Shrink/Kobalt/Dejanovas/BMG Rights/Winona Drive/Chrysalis One (Clarkson/Hal/Ret/Cison)	
34	55	24	WHAM! Last Christmas <i>RCA GB88B4400019 (ARV)</i>		(Mirhael) Warner Chappell (Mirhael)	+50% SALES INCREASE	72	73	16	SAM AND THE WOMP Bom Bom <i>One More Tune/SHV/Warner GBAHT1200388 (ARV)</i>		(Disher/Horn/Ritchie) Perfect Songs (Ritchie/Horn/De Wilde De Lingy/Disher)	
35	Re-entry		SLADE Merry Xmas Everybody <i>UMTV G5AKW9800345 (ARV)</i>		(Chandler) Barn Publishing (Holder/lea)		73	Re-entry		EMELI SANDE Read All About It Pt 3 <i>Virgin GBAAA1200016 (E)</i>		(Sande/Slater/Alkins) Bucks/Sony ATV/EMI/Stellar (Manderson/James/Barnes/Kohn/Kelleher/Sande)	
36	29	16	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury USCY1231018 (ARV)</i>		(Martin/Shellback/Huff/tbr) Sony ATV/Kobalt/MXM (Swift/Shellback/Martin)		74	66	13	DAVID GUETTA FEAT. SIA She Wolf (Falling To Pieces) <i>Parlophone GB28K1200043 (E)</i>		(Guetta/tbc) Sony ATV/EMI/What A Publishing/Bucks/Piano/Idpa (Guetta/Lunfort/Furber/Brade)	
37	Re-entry		BAND AID Do They Know It's Christmas? <i>Mercury GBFOR8400001 (ARV)</i>		(Ure) Warner Chappell (Ure/Geldof)		75	Re-entry		ELTON JOHN Step Into Christmas <i>Mercury GBAMB5500053 (ARV)</i>		(Dudgeon) Universal (John/Taupin)	
38	31	5	SUB FOCUS FEAT. ALPINES Tidal Wave <i>Mercury GBUM1206049 (ARV)</i>		(Douwma) EMI/Universal (Douwma/Po'kson/Matthews/Ghost)								

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 ★ Platinum (600,000)
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CHARTS UK ALBUMS WEEK 49



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	1	2	OLLY MURS Right Place Right Time <i>Epic/Syco 88/25416392 (ARV)</i> (Future Cut/Robson/Harmony/Kelly/Eliot/MS/Hit/Anarica/Bunetta/Hyatt/Seaton/The Fearless/Frampton/Kipner/Argyle/Brammer/Prinne)	39	40	5	ANDREA BOCELLI Opera <i>Decca 47843/6 (ARV)</i> (Barry/Cornall/Mottley/McLaughlan/Encl)	SALES INCREASE	1
2	4	13	MICHAEL BUBLE Christmas <i>Reprise 9362494697 (ARV)</i> 6★2★ (Foster/Rock/Gatica)	40	39	55	ONE DIRECTION Up All Night <i>Syco 8869/843642 (ARV)</i> (Various)	SALES INCREASE	1
3	2	4	ONE DIRECTION Take Me Home <i>Syco 88/25439612 (ARV)</i> (Rami/Park/Gosling/Bunetta/Hyatt/Progenmark/Nedler/Shellbat/K/D/Luke/Ko/O/L/K/Ak/Lirkut/Robson)	41	43	8	JAKE BUGG Jake Bugg <i>Mercury 3/0/053 (ARV)</i> (Anther/Crossey/Prinne/Hart/Hamm)	SALES INCREASE	1
4	5	4	ROD STEWART Merry Christmas, Baby <i>Verve 3710368 (ARV)</i> (Foster/Stewart/Savigar)	42	35	8	THE LUMINEERS The Lumineers <i>Decca 3/12589 (ARV)</i> (Hadlock)	SALES INCREASE	1
5	8	2	NEIL DIAMOND The Very Best Of Neil Diamond: The Original Studio Recordings <i>Columbia 88/65405872 (ARV)</i> (Diamond/Gaudio/Robertson/Catalano/Coghill/Barry/Greenwich/Maman/Rubin)	43	37	5	JLS Evolution <i>RCA 88/25469482 (ARV)</i> (Crawford/Denz/Jo/nitz/Reynolds/MMEK/The Remmies/Anderson/Anderson II/Jerkins/Dawson/TMS/Beeina/Guinto/Reyes/Rogers/The MIDI Mafia)	SALES INCREASE	1
6	3	3	RIHANNA Unapologetic <i>Def Jam 3722074 (ARV)</i> (Various)	44	48	98	ADELE 21 <i>XLXCD520 (PIAS)</i> 16★10★ (T.Smith/Rubin/Epworth/Abbs/Wilson/Adkins)	+50% SALES INCREASE	1
7	7	43	EMELI SANDE Our Version Of Events <i>Virgin 509994637625 (E)</i> 3★ (Spencer/Haynie/Naughty/Boy/Mojam/Herman/Millard/Harrison/Craze/Hoak/Keys/Sandee/Slater/Atkins)	45	41	2	MICHAEL CRAWFORD The Ultimate Collection <i>Union Square USMTVCD003 (SDU)</i> (Jarratt/Reedman/Martin)	SALES INCREASE	1
8	6	5	ROBBIE WILLIAMS Take The Crown <i>Island 3716804 (ARV)</i> (Jackknife/Lee)	46	34	3	AC/DC Live At River Plate <i>Columbia 88/65411/51 (ARV)</i> (O'Garra)	SALES INCREASE	1
9	14	4	ALFIE BOE Storyteller <i>Decca 3710614 (ARV)</i> (Hedges)	47	45	12	THE KILLERS Battle Born <i>Vertigo 3/178/5 (ARV)</i> (The Killers/Lillywhite/Taylor/C'Brien/Price/Lanois)	SALES INCREASE	1
10	10	5	ANDRE RIEU & JOHANN STRAUSS ORCHESTRA Magic Of The Movies <i>Decca 3715423 (ARV)</i> (A.Rieu/J.P.Rieu/Jacobs/Vermeulen)	48	Re-entry		ROD STEWART Storyteller - The Complete Anthology <i>Warner Brothers 7599259872 (ARV)</i> 1● (Vernon/Gomelsky/Palmer/D'Abbo/Most/Dallon/Reizner/Stewart/The Faces/Johns/Dowd/The Hook/lovine/Beck/Omarion/Chapman/Ezrin/Taylor/Edwards/Horn)	SALES INCREASE	1
11	28	12	PINK The Truth About Love <i>RCA 88/25452422 (ARV)</i> (Kurstin/Shasker/Walker/Hill/Haynie/Martin/Shellback/Mann/Schuler/Dj.Khalil/Chin Injeti/Tracklacers/Wilson/tbc)	49	44	10	MUSE The 2nd Law <i>Helium 3 2564656876 (ARV)</i> 1●	SALES INCREASE	1
12	12	4	THE ROLLING STONES Grrr! <i>Polydor 3710816 (ARV)</i> (Various)	50	47	11	JONATHAN & CHARLOTTE Together <i>Syco 88/25443632 (ARV)</i> 1●	SALES INCREASE	1
13	11	3	LITTLE MIX DNA <i>Syco 88691938472 (ARV)</i> (Mac/TMS/Stannard/Powell/Hoves/DAP/D/Dean/Higgins/Xenomani/future Cut/Levine/Ball/Pegasus)	51	42	24	MAROON 5 Overexposed <i>ABM/Octone/Polydor 3704278 (ARV)</i> (Martin/Shellback/Bianco/Robopop/Levine/Mdl/Ledder/Zani/Amella/Passovoy/West/Va/entime/Farrar/Rotem/Kang/Spiegel/Supreme/Cuts/Maroon 5)	SALES INCREASE	1
14	16	6	CALVIN HARRIS 18 Months <i>Columbia/Island 88697859731 (ARV)</i> (Harris/Romero/Reynolds/Knight/Francis)	52	38	3	EXAMPLE The Evolution Of Man <i>Mos MOSART6 (ARV)</i> (Beng/Smith/RedMe/lorrny/Trish/Pless/Dirty South/Shellback/Lower/Skream/Hams/Dado/Life/Francis/AN21/Nange/Ul/Back/Luke/Pavilion/MDAN/Joker/Dyno)	SALES INCREASE	1
15	22	11	MUMFORD & SONS Babel <i>Gentlemen Of The Road/Island 0892038002626 (ARV)</i> (Dravs)	53	New		ANDRE RIEU December Lights <i>Decca 3712329 (ARV)</i> (Rieu)	SALES INCREASE	1
16	15	2	ALICIA KEYS Girl On Fire <i>RCA 88697941822 (ARV)</i> (Keys/J.Smith/Jerkins/Swizz Beatz/Bhasker/salaamremi.com/PopWansel/Oakwood/Edmonds/Dixon/Ho)	54	53	6	MICK HUCKNALL American Soul <i>ATCO 2564655789 (ARV)</i> 1●	SALES INCREASE	1
17	23	65	ED SHEERAN + <i>Asylum 5249864652 (ARV)</i> 5★1★ (Gosling/Hugall/Sheeran/No I.D.)	55	49	26	ALT-J An Awesome Wave <i>Infectious INFECT134CD (PIAS)</i> 1●	SALES INCREASE	1
18	29	28	PALOMA FAITH Fall To Grace <i>RCA 88691955512 (ARV)</i> 1★ (Hooper/Gosling/Al Shux/Arnold)	56	60	10	THE OVERTONES Higher <i>Warner Music Entertainment 2564655048 (ARV)</i> 1●	+50% SALES INCREASE	1
19	25	29	FUN. Some Nights <i>Atlantic/Fueled By Ramen 7567882628 (ARV)</i> 1● (Bhasker/Haynie/Jake One)	57	46	3	WHITNEY HOUSTON I Will Always Love You - The Best Of Whitney Houston <i>Arista 88765413932 (ARV)</i> (Various)	SALES INCREASE	1
20	18	3	SUSAN BOYLE Standing Ovation: The Greatest Songs From The Stage <i>Syco 88/25435722 (ARV)</i> (Stannard)	58	55	148	MUMFORD & SONS Sign No More <i>Gentlemen Of The Road/Island 2722538 (ARV)</i> 4★1★	SALES INCREASE	1
21	New		JOOLS HOLLAND & HIS R&B ORCHESTRA The Golden Age Of Song <i>Rhino 2564654342 (ARV)</i> (tbc)	59	51	54	OLLY MURS In Case You Didn't Know <i>Epic/Syco 88697940942 (ARV)</i> 2★ (The Fearless/Argyle/Brammer/Robson/future Cut/Frampton/Jordan/Patrikios/Smith/htz/anarica/Heels/Prinne/Metaphonic)	SALES INCREASE	1
22	20	3	LED ZEPPELIN Celebration Day <i>Atlantic/Rhino/Swansong 8122796881 (ARV)</i> 1● (Carruthers/Parsons)	60	64	134	MICHAEL BUBLE Crazy Love <i>Reprise 9362496277 (ARV)</i> 8★4★ (Foster/Rock/Gatica/Chang)	SALES INCREASE	1
23	13	2	JEFF WAYNE The War Of The Worlds - The New Generation (Special Collector's Edition) <i>Sony 88691922572 (ARV)</i> (Wayne)	61	52	9	ELLIE GOULDING Halcyon <i>Polydor 3714241 (ARV)</i> (Eliot/Goulding/MONSTA/Spencer/Billboard/Fortis/Parker/Starsmith/Harris)	SALES INCREASE	1
24	19	13	THE SCRIPT 3 <i>Epic/Phonogenic 88725415472 (ARV)</i> (O'Donoghue/Sheehan/Frampton/Barry/Kipner)	62	57	15	OF MONSTERS AND MEN My Head Is An Animal <i>Universal Republic/Island 2798078 (ARV)</i> (Of Monsters and Men/Arnarson/King)	+50% SALES INCREASE	1
25	17	2	IL DIVO The Greatest Hits <i>Syco 88725476022 (ARV)</i> (Mac/Stannard/Quintero/Quiz & Larossi/Magnusson/Kreuger)	63	58	90	BRUNO MARS Doo-Wops & Hoedowns <i>Elektra 7567882721 (ARV)</i> 4★2★ (The Smeezings/Needlz/The Supa Cups)	SALES INCREASE	1
26	9	2	GIRLS ALOUD Ten <i>Polydor 3717303 (ARV)</i> (Higgins/Xenomani/Wheatley/The Committee/Eliot)	64	65	58	FLORENCE + THE MACHINE Ceremonial <i>Island 2782808 (ARV)</i> 1★ (Epworth)	SALES INCREASE	1
27	24	2	KELLY CLARKSON Greatest Hits - Chapter 1 <i>RCA 88765424242 (ARV)</i> (Various)	65	56	31	LABRINTH Electronic Earth <i>Syco 88691932932 (ARV)</i> (Labrinth/Da Diggler/Ghenea/McKenzie/Williams)	SALES INCREASE	1
28	26	2	KATHERINE JENKINS This Is Christmas <i>Warner Music Entertainment 5310550922 (ARV)</i> 1● (Hedges/Leo Z)	66	New		KE\$HA Warrior <i>Kemosabe/RCA 88/25482/12 (ARV)</i> (Dr.Luke/Cirkut/B.Blanco/Naxos/art in/Kotecha/Kurstin/Amimo/Billboard/The Flaming Lips/Stardust/Dwarves)	SALES INCREASE	1
29	27	5	MILITARY WIVES Stronger Together <i>Decca 3710695 (ARV)</i> (Cohen)	67	69	36	REBECCA FERGUSON Heaven <i>RCA 88691952562 (ARV)</i> 2★ (Eg White/Smith/Taylor/Higgins/Xenomani/Lattimer/Christie/Booker/F1 Smith)	SALES INCREASE	1
30	30	6	EVA CASSIDY The Best Of Eva Cassidy <i>Blix Street G210206 (ADA ARV)</i> (Biondo/Cassidy/Williams)	68	54	4	GREEN DAY Dookie <i>Reprise 9362494621 (ARV)</i> 1● (Green Day/Cavallo)	SALES INCREASE	1
31	31	7	TAYLOR SWIFT Red <i>Mercury/Big Machine 3717314 (ARV)</i> (Chapman/Swift/Huff/Wilson/Martin/Shellback/Jackknife Lee/Bhasker)	69	59	7	LAWSON Chapman Square <i>Global Talent/Polydor 3716402 (ARV)</i> (Shanks/Fitzgerald/Wheatley/Blackwell/Dallon/Palk/Ram)	SALES INCREASE	1
32	New		ONLY BOYS ALOUD Only Boys ALOUD - The Christmas Edition <i>Relentless/RCA 88765415712 (ARV)</i> (Christie/Rhys-Evans)	70	61	56	BEN HOWARD Every Kingdom <i>Island 2780336 (ARV)</i> 1● (Bond)	SALES INCREASE	1
33	New		BEE GEES Mythology <i>Reprise 8122797181 (ARV)</i> (tbc)	71	66	59	COLDPLAY Mylo Xyloto <i>Parlophon 0875531 (E)</i> 4★2★ (Dravs/Green/Simpson)	SALES INCREASE	1
34	36	6	KYLIE MINOGUE The Abbey Road Sessions <i>Parlophon P0150222 (E)</i> 1● (Anderson/Eliot)	72	New		SKEPTA Blacklisted 5 <i>Beut/AATW 503/128191/11 (ARV)</i> (Skepta/Riff Raff/Mellor/Riley/Frank/Blay)	SALES INCREASE	1
35	New		TULISA The Female Boss <i>AATW/Island 2783247 (ARV)</i> (Patrikios/Rawson/bsen/love/Medot/Jean-Baptiste/Stereotypes/Ra Charrn/Tenant/Harrell/Nash/Gad/In/lo/EgWhite/Rogers)	73	67	20	PLAN B III Manors <i>679/Atlantic 5310522172 (ARV)</i> 1● (Drew/Al Shux/Plan B/16 Bit/Appapoulay/Labrinth/Milton/McEwan/Fox/The Krauts)	SALES INCREASE	1
36	32	45	LANA DEL REY Born To Die <i>Polydor/Stranger 2787091 (ARV)</i> 1★ (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)	74	63	4	FOSTER & ALLEN The Ultimate Collection <i>DMG TV DMGT050 (SDU)</i> (Cullinane/Allen/Foster/Fraser)	SALES INCREASE	1
37	21	2	MCFLY The Memory Lane (The Best Of) <i>Island/Super 3722050 (ARV)</i> (Jones/Cruz/Nqlish/Austin/Perry/Emery/Padgham/Hardy)	75	Re-entry		ALFIE BOE Alfie <i>Decca 2777376 (ARV)</i> (Morçini/Pochini)	SALES INCREASE	1
38	33	15	RITA ORA Ora <i>Columbia/Roc Nation 88/25458362 (ARV)</i> (Swith/Diplo/Nash/The Runners/The Monarch/Chase & Status/Stangate/Murkin/FT Smith/loco/De Martino/Taylor/william/M.Linney/B.Linney/DJ Fresh)						

Official Charts Company 2012.

- AC/DC 46
- Adele 44
- Alt-J 55
- Bee Gees 33
- Bocelli, Andrea 39
- Boe, Alfie 9
- Boe, Alfie 75
- Boyle, Susan 20
- Buble, Michael 2
- Buble, Michael 60
- Bugg, Jake 41
- Cassidy, Eva 30
- Clarkson, Kelly 27

- Coldplay 71
- Crawford, Michael 45
- Diamond, Neil 5
- Divo, Il 25
- Example 52
- Ferguson, Rebecca 67
- Florence + The Machine 64
- Foster & Allen 74
- Fun. 19
- Girls Aloud 26
- Goulding, Ellie 61
- Green Day 68

- Harris, Calvin 14
- Holland, Jools & His R&B Orchestra 21
- Houston, Whitney 57
- Howard, Ben 70
- Hucknall, Mick 54
- Jenkins, Katherine 28
- JLS 43
- Jonathan & Charlotte 50
- Ke\$ha 66
- Keys, Alicia 16
- Killers, The 47
- Labrinth 65

- Lawson 69
- Led Zeppelin 22
- Little Mix 13
- Lumineers, The 42
- Maroon 5 51
- Mars, Bruno 63
- McFly 37
- Military Wives 29
- Minogue, Kylie 34
- Mumford & Sons 15
- Mumford & Sons 58
- Murs, Oily 1
- Murs, Oily 59

- Muse 49
- Of Monsters And Men 62
- One Direction 3
- One Direction 40
- Only Boys Aloud 32
- Ora, Rita 38
- Overtones, The 56
- Paloma Faith 18
- Pink 11
- Plan B 73
- Rey, Lana Del 36
- Rieu, Andre 53
- Rieu, Andre & Johann

- Strauss Orchestra 10
- Rihanna 6
- Rolling Stones, The 12
- Sandee, Emeli 7
- Script, The 24
- Sheeran, Ed 17
- Skepta 72
- Stewart, Rod 4
- Stewart, Rod 48
- Swift, Taylor 31
- Tulisa 35
- Wayne, Jeff 23
- Williams, Robbie 8

- Key
- ★ Platinum (300,000)
- Gold (100,000)
- Silver (60,000)
- ★ 1m European sales

BPI Awards Albums

- Katherine Jenkins: This Is Christmas (gold)
- Moshi Monsters: Music Rox (gold)
- Bruno Mars: Unorthodox Jukebox (gold)

CHARTS UK AIRPLAY WEEK 49

Radio playlists are online at www.musicweek.com

CHARTS KEY

- HIGHEST NEW ENTRY
- HIGHEST CLIMBER
- AUDIENCE INCREASE
- AUDIENCE INCREASE +50%

UK RADIO AIRPLAY CHART TOP 50

POS	LAST	WKS	SALES CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	3	9	3	OLLY MURS FEAT. FLO RIDA Troublemaker / Epic/Syco	4604	2.42	91.23	9.35
2	2	8	2	BRUNO MARS Locked Out Of Heaven / Elektra	4136	13.28	84.65	-1.03
3	1	7	4	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco	4503	0.29	80.36	-11.6
4	4	10	5	RIHANNA Diamonds / Def Jam	3635	1.56	56.75	-5.51
5	5	13	11	ROBBIE WILLIAMS Candy / Island	4407	-1.59	54.31	-0.39
6	6	7	10	ALICIA KEYS Girl On Fire / RCA	3202	3.42	44.46	-14.94
7	20	4	32	THE SCRIPT Six Degrees Of Separation / Epic/Phonogenic	1688	15.06	43.23	46.99
8	10	10	14	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin	1721	-1.83	36.89	1.54
9	8	17	29	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame / Epic/Phonogenic	2544	-2.42	36.08	-7.46
10	13	15	36	TAYLOR SWIFT We Are Never Ever Getting Back Together / Mercury	2440	-1.97	35.98	2.1
11	17	3	1	GABRIELLE APLIN The Power Of Love / Parlophone	2426	3.28	35.11	13.7
12	15	2	98	ROBBIE WILLIAMS Different / Island	937	50.89	34.81	6.32
13	9	5	6	ONE DIRECTION Little Things / Syco	1665	2.27	34.33	-11.54
14	14	4	8	PINK Try / RCA	2384	19.56	34.15	3.55
15	16	21	50	PINK Blow Me (One Last Kiss) / RCA	2005	-8.11	32.55	1.53
16	19	12	64	LAWSON Standing In The Dark / Global Talent/Polydor	2244	-0.97	31.97	8.08
17	31	2	7	KE\$HA Die Young / Kemosabe/RCA	1449	62.26	28.6	33.77
18	11	10	17	ADELE Skyfall / XL	2815	-13.3	28.48	-21.02
19	41	2	13	TAYLOR SWIFT I Knew You Were Trouble / Mercury/Big Machine	997	61.85	27.88	48.38
20	23	29	97	MAROON 5 FEAT. WIZ KHALIFA Payphone / A&M/Octone/Polydor	1784	-0.34	26.13	-4.11
21	30	2	22	DJ FRESH Gold Dust / Mos	286	-5.92	24.74	8.03
22	22	9	28	MAROON 5 One More Night / A&M/Octone/Polydor	2210	-6.2	24.68	-11.57
23	12	5	30	GIRLS ALOUD Something New / Polydor	1696	-13.25	24.67	-30.76
24	RE			THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York / Warner Brothers	1321	0	24.56	0
25	27	29	89	RUDIMENTAL FEAT. JOHN NEWMAN Feel The Love / Asylum	1031	3.83	23.1	-2.65
26	26	37	67	CARLY RAE JEPSEN Call Me Maybe / Interscope	1458	-5.81	22.83	-3.95
27	37	2		PRINCE Rock & Roll Love Affair / Purple	230	173.81	22.59	14.32
28	24	10	23	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / Columbia	1237	-15.51	22.58	-17.02
29	RE			WHAM! Last Christmas / RCA	1030	0	22.2	0
30	18	5	24	LITTLE MIX Dna / Syco	1333	-17.15	21.53	-27.41
31	NEW 1			PALOMA FAITH Just Be / RCA	556	0	21.48	0
32	7	5		COLDPLAY Hurts Like Heaven / Parlophone	1038	-2.26	21.31	-50.98
33	NEW 1			TAYLOR SWIFT Red / Mercury	176	0	21.08	0
34	34	7	91	THE ROLLING STONES Doom And Gloom / Polydor	245	5.15	20.9	2.2
35	NEW 1			FOALS Inhaler / Transgressive/Warner	185	0	20.5	0
36	28	2	21	RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE Not Giving In / Asylum	412	0	20.14	-15.06
37	RE			TRAIN Drive By / Columbia	1616	0	19.2	0
38	32	71		MAROON 5 FEAT. CHRISTINA AGUILERA Moves Like Jagger / A&M/Octone/Polydor	1219	-6.59	19.15	-9.5
39	RE			MARIAH CAREY All I Want For Christmas Is You / Columbia	1045	0	18.83	0
40	44	28		STOOSHE Black Heart / Future Cut/QWork/Warner Brothers	1375	5.36	18.77	1.13
41	48	17	55	LITTLE MIX Wings / Syco	1080	0.09	18.53	8.87
42	45	6	33	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat / Def Jam	857	-4.03	18.51	3.41
43	25	11	9	PSY Gangnam Style / Island	879	-9.1	18.19	-24.77
44	RE			RITA ORA How We Do (Party) / Columbia/Roc Nation	1046	0	18.02	0
45	35	3		ELECTRIC LIGHT ORCHESTRA/JEFF LYNNE Mercy Mercy / Frontiers	27	8	17.99	-11.03
46	42	4	66	TWO DOOR CINEMA CLUB Sun / Kitsune/Cooperative	275	-9.84	17.7	-5.14
47	50	2		MUMFORD & SONS Lover Of The Light / Gentlemen Of The Road/Island	276	10.84	17.55	5.15
48	33	46	76	GOTYE FEAT. KIMBRA Somebody That I Used To Know / Island	1402	-0.14	17.48	-16.72
49	38	13	52	ELLIE GOULDING Anything Could Happen / Polydor	1224	-10.4	17.39	-11.77
50	47	12	49	FLO-RIDA I Cry / Atlantic	749	-8.77	17.3	-1.2

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

UK TV AIRPLAY CHART TOP 40

POS	LAST	ARTIST / ALBUM / LABEL	AUDIENCE ('000s)
1	2	OLLY MURS FEAT. FLO RIDA Troublemaker / Epic/Syco	2569
2	1	RIHANNA Diamonds / Def Jam	2567
3	3	BRUNO MARS Locked Out Of Heaven / Elektra	2482
4	4	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco	2226
5	6	ALICIA KEYS Girl On Fire / RCA	2184
6	11	KE\$HA Die Young / Kemosabe/RCA	2052
7	NEW	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope	2004
8	10	PSY Gangnam Style / Island	1980
9	5	GIRLS ALOUD Something New / Polydor	1884
10	14	GABRIELLE APLIN The Power Of Love / Parlophone	1882
11	7	ONE DIRECTION Little Things / Syco	1865
12	9	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / Warner Brothers/One More Tune	1763
13	8	ROBBIE WILLIAMS Candy / Island	1739
14	13	LITTLE MIX Dna / Syco	1610
15	15	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / Virgin	1499
16	NEW	NICKI MINAJ Freedom / Cash Money/Island	1321
17	40	MARIAH CAREY All I Want For Christmas Is You / Columbia	1273
18	NEW	AMELIA LILY Shut Up (And Give Me Whatever You Got) / Xenomania/RCA	1245
19	17	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / Columbia	1168
20	25	LUDACRIS FEAT. USHER & DAVID GUETTA Rest Of My Life / Def Jam	1097
21	22	RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE Not Giving In / Asylum	1089
22	23	ED SHEERAN Give Me Love / Asylum	1084
23	27	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame / Epic/Phonogenic	1073
24	31	PINK Try / RCA	1067
25	21	JUSTIN BIEBER FEAT. NICKI MINAJ Beauty And A Beat / Def Jam	1039
26	18	MAROON 5 One More Night / A&M/Octone/Polydor	1028
27	12	NICKI MINAJ Vava Voom / Cash Money/Island	964
28	20	NE-YO Let Me Love You (Until You Learn To Love Yourself) / Motown/Mercury	943
29	RE	THE POGUES FEAT. KIRSTY MACCOLL Fairytale Of New York / Warner Brothers	892
30	26	ADELE Skyfall / XL	890
31	16	TAYLOR SWIFT We Are Never Ever Getting Back Together / Mercury	832
32	NEW	ROBBIE WILLIAMS Different / Island	819
33	28	ELLIE GOULDING Figure 8 / Polydor	794
34	RE	THE LUMINEERS Ho Hey / Decca	787
35	RE	WHAM! Last Christmas / RCA	776
36	RE	WIZZARD I Wish It Could Be Christmas Everyday / EMI	767
37	RE	RITA ORA How We Do (Party) / Columbia/Roc Nation	751
38	RE	THE SCRIPT Six Degrees Of Separation / Epic/Phonogenic	733
39	NEW	PITBULL FEAT. TJR Don't Stop The Party / London/Universal	718
40	RE	SLADE Merry Xmas Everybody / UMTV	717

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

UK AIRPLAY ANALYSIS

■ BY ALAN JONES

OLLY MURS' FOURTH sales chart number one Troublemaker becomes his second radio airplay chart number one this week, jumping 3-1, with a massive 4,604 plays generating an equally supersized audience of 91.23 million – the highest of any track since **Maroon 5's** Payphone (feat. **Wiz Khalifa**) racked up 95.58 million listeners 20 weeks ago. Swapping places with Beneath Your Beautiful – the **Labrinth** feat. **Emeli Sandé** smash that has topped the radio airplay chart for the last three weeks –

Troublemaker was helped enormously by new top tallies of 23 plays from Radio 1 and 16 from Radio 2, making it said stations' third and fourth most-aired song, respectively. Between them, the two contributed 39.85% of Troublemaker's audience. Its top supporters in terms of plays: Smash Hits Radio (98), The Hits Radio (84) and Capital FM Yorkshire (77). Murs' only previous No.1 radio airplay hit was Dance With Me Tonight, which spent five weeks at the summit. His other No.1 sales hits – Please Don't Let



A familiar tale of New York: The Pogues feat. Kirsty MacColl rockets 62-24

Me Go and Heart Skips A Beat – peaked at three and two on radio airplay. His last single, Oh My Goodness, also reached a creditable third place on the radio

airplay chart in March, 10 places above its sales chart peak.

Smooth Radio's seasonal station Smooth Christmas is not one of the 324 stations monitored by Nielsen Music Control – but even without it, it's beginning to look a lot like Christmas on the radio airplay chart, with no fewer than 13 holiday hits invading the Top 100. **Gabrielle Aplin's** The Power Of Love leads the way, jumping 17-11 as it advances to the top of the sales tree. Also in the Top 50 are Fairytale Of New York by **The Pogues** feat. **Kirsty MacColl**, which racks up the biggest increase in plays (from 600 to 1,321) of any song in the week as it rockets 62-24; **Wham!**'s Last

Christmas (88-29) and **Mariah Carey's** All I Want For Christmas Is You (77-39).

Diamonds is beginning to lose its sparkle but **Bruno Mars** is still locked out of heaven on the TV airplay chart. The promotional videoclip for **Rihanna's** Diamonds suffers a downturn in support but completes a fairly easy third week at No.1, as nearest challenger **Mars'** previous rapid progress with Locked Out Of Heaven slows to a crawl, attracting 577 plays last week. No threat to Rihanna yet, **Scream & Shout** catapults 161-9 for **will.i.am** feat. **Britney Spears**, with its promotional video enjoying a huge increase in support, from 53 plays to 496 on its first full week.

CHARTS STREAMING WEEK 49

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Official Streaming Chart



OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	LABRINTH FT EMELI SANDE Beneath Your Beautiful <i>Syco Music</i>
2	10	RIHANNA Diamonds <i>Def Jam</i>
3	3	THE LUMINEERS Ho Hey <i>Decca</i>
4	5	SWEDISH HOUSE MAFIA/MARTIN Don't You Worry Child <i>Virgin</i>
5	2	ONE DIRECTION Little Things <i>Syco Music</i>
6	6	BRUNO MARS Locked Out Of Heaven <i>Atlantic</i>
7	9	OLLY MURS FT FLO RIDA Troublemaker <i>Epic</i>
8	4	ROBBIE WILLIAMS Candy Island
9	7	CALVIN HARRIS/FLORENCE WELCH Sweet Nothing <i>Columbia</i>
10	14	GABRIELLE APLIN The Power Of Love <i>Parlophone</i>
11	8	PSY Gangnam Style <i>Island</i>
12	12	WILEY/SKEPTA/JME/MS D Can You Hear Me (Ayayaya) <i>One More Tune</i>
13	37	KESHA Die Young <i>Kemosabe/Rca</i>
14	11	MAROON 5 One More Night <i>A&M/Octone</i>
15	13	THE SCRIPT FT WILL I AM Hall Of Fame <i>Epic/Phonogenic</i>
16	15	LITTLE MIX Dna <i>Syco Music</i>
17	16	TAYLOR SWIFT We Are Never Ever Getting Back Together <i>Mercury</i>
18	17	DISCLOSURE FT SAM SMITH Latch <i>Island/Pmr</i>
19	24	ALICIA KEYS Girl On Fire <i>Rca</i>
20	19	CHRISTINA PERRI A Thousand Years <i>Atlantic</i>
21	NEW	MICHAEL BUBLE It's Beginning To Look A Lot Like <i>Reprise</i>
22	NEW	MARIAH CAREY All I Want For Christmas Is You <i>Columbia</i>
23	NEW	WHAM Last Christmas <i>Rca</i>
24	35	RUDIMENTAL/NEWMAN/CLARE Not Giving In <i>Asylum</i>
25	NEW	THE POGUES FT KIRSTY MACCOLL Fairytale Of New York <i>Warner Bros</i>
26	22	GIRLS ALOUD Something New <i>Polydor</i>
27	20	JUSTIN BIEBER FT NICKI MINAJ Beauty And A Beat <i>Def Jam</i>
28	18	FLO RIDA I Cry <i>Atlantic</i>
29	26	ED SHEERAN Give Me Love <i>Asylum</i>
30	21	ONE DIRECTION Live While We're Young <i>Syco Music</i>
31	60	PINK Try <i>Rca</i>
32	23	ELLIE GOULDING Anything Could Happen <i>Polydor</i>
33	25	MUMFORD & SONS I Will Wait <i>Gentlemen Of The Road/Island</i>
34	29	MCFLY Love Is Easy <i>Island</i>
35	31	SUB FOCUS FT ALPINES Tidal Wave <i>Mercury</i>
36	27	DAVID GUETTA FT SIA She Wolf (Falling To Pieces) <i>Parlophone</i>
37	28	FUN FT JANELLE MONAE We Are Young <i>Atlantic/Fueled By Ramen</i>
38	39	CALVIN HARRIS FT EXAMPLE We'll Be Coming Back <i>Columbia</i>
39	38	FLORENCE & THE MACHINE Spectrum <i>Island</i>
40	30	FUN Some Nights <i>Atlantic/Fueled By Ramen</i>
41	34	OF MONSTERS & MEN Little Talks <i>Universal Republic</i>
42	70	IMAGINE DRAGONS Radioactive <i>Interscope</i>
43	NEW	MICHAEL BUBLE Santa Claus Is Coming To Town <i>Reprise</i>
44	NEW	MICHAEL BUBLE & SHANIA TWAIN White Christmas <i>Reprise</i>
45	43	ALT-J Breezeblocks <i>Infectious Music</i>
46	41	NAUGHTY BOY FT EMELI SANDE Wonder <i>Virgin</i>
47	36	RITA ORA Shine Ya Light <i>Columbia/Roc Nation</i>
48	NEW	MICHAEL BUBLE/PUPPINI SISTERS Jingle Bells <i>Reprise</i>
49	NEW	MICHAEL BUBLE All I Want For Christmas Is You <i>Reprise</i>
50	NEW	BAND AID Do They Know It's Christmas <i>Mercury</i>
51	47	GOTYE FT KIMBRA Somebody That I Used To Know <i>Island</i>
52	32	NICKI MINAJ Va Va Voom <i>Cash Money/Island</i>
53	44	ONE DIRECTION Kiss You <i>Syco Music</i>
54	33	NE-YO Let Me Love You (Until You Learn To Love <i>Motown</i>
55	45	CARLY RAE JEPSEN Call Me Maybe <i>Interscope</i>
56	40	RIHANNA FT CALVIN HARRIS We Found Love <i>Def Jam</i>
57	NEW	MICHAEL BUBLE Have Yourself A Merry Little Christmas <i>Reprise</i>
58	56	JAY-Z & KANYE WEST N****S In Paris <i>Roc-A-Fella</i>
59	42	OWL CITY/CARLY RAE JEPSEN Good Time <i>Interscope/Republic</i>
60	NEW	MICHAEL BUBLE Santa Baby <i>Reprise</i>
61	NEW	MICHAEL BUBLE Christmas (Baby Please Come Home) <i>Reprise</i>
62	NEW	SHAKIN' STEVENS Merry Christmas Everyone <i>RCA</i>
63	48	CALVIN HARRIS FT TINIE TEMPAH Drinking From The Bottle <i>Columbia</i>
64	46	LITTLE MIX Wings <i>Syco Music</i>
65	57	ALT-J Something Good <i>Infectious Music</i>
66	53	RUDIMENTAL FT JOHN NEWMAN Feel The Love <i>Asylum/Black Butter</i>
67	NEW	MICHAEL BUBLE Holly Jolly Christmas <i>Reprise</i>
68	54	DAVID GUETTA FT SIA Titanium <i>Parlophone</i>
69	67	SKRILLEX FT SIRAH Bangarang <i>Asylum</i>
70	51	MAROON 5 FT WIZ KHALIFA Payphone <i>A&M/Octone</i>
71	NEW	WIZZARD I Wish It Could Be Christmas Everyday <i>EMI</i>
72	65	ALT-J Tessellate <i>Infectious Music</i>
73	NEW	CHRIS REA Driving Home For Christmas <i>Warner Bros</i>
74	62	ED SHEERAN The A Team <i>Asylum</i>
75	NEW	ALT-J Matilda <i>Infectious Music</i>



CLIMBER: GABRIELLE APLIN



NEW: WHAM!



NEW: MICHAEL BUBLÉ



NEW: BAND AID

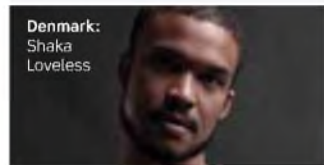


NEW: SHAKIN' STEVENS

CHARTS EU AIRPLAY WEEK 49

PAN-EUROPEAN		DENMARK		FRANCE		GERMANY		IRELAND	
POS	ARTIST/ ALBUM / LABEL	POS	ARTIST/ ALBUM / LABEL	POS	ARTIST/ ALBUM / LABEL	POS	ARTIST/ ALBUM / LABEL	POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UNI	1	RIHANNA Diamonds UNI	1	RIHANNA Diamonds UNI	1	RIHANNA Diamonds UID	1	LABRINTH FEAT. SANDE, EMELI Beneath Your Beautiful SME
2	MARS, BRUNO Locked Out Of Heaven WEA	2	MAROON 5 One More Night UNI	2	KEYS, ALICIA Girl On Fire SME	2	ADELE Skyfall IDG	2	RIHANNA Diamonds UNI
3	KEYS, ALICIA Girl On Fire SME	3	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME	3	CARLPRIT Fiesta SCO	3	MARS, BRUNO Locked Out Of Heaven WMG	3	WILLIAMS, ROBBIE Candy UNI
4	ADELE Skyfall IND	4	ADELE Skyfall PLG	4	KESHA Die Young SME	4	PINK Try SME	4	MARS, BRUNO Locked Out Of Heaven WEA
5	PINK Try SME	5	NABIHA Mind The Gap SME	5	GENERATION GOLDMAN / M POKORA + TAL Envole-Moi WEA	5	CRO Einmal Um Die Welt IND	5	MURS, OLLY FEAT. FLO RIDA Troublemaker SME
6	KESHA Die Young SME	6	EVERYTHING EVERYTHING Kemosabe SME	6	AVICII Last Dance WEA	6	DIE TOTEN HOSEN Altes Fieber JKP	6	ONE DIRECTION Little Things SME
7	WILLIAMS, ROBBIE Candy UNI	7	MARS, BRUNO Locked Out Of Heaven WEA	7	MARS, BRUNO Locked Out Of Heaven WEA	7	KESHA Die Young SME	7	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child UNI
8	MAROON 5 One More Night UNI	8	LOVELESS, SHAKA Ikke Mere Tid UNI	8	ADELE Skyfall NAI	8	LYKKE LI I Follow Rivers WMG	8	THE SCRIPT Six Degrees Of Separation SME
9	AVIDAN, ASAF One Day (Reckoning Song) SME	9	MEDINA Har Du Glemst ALM	9	NE-YO Let Me Love You (Until You Learn To Love Yourself) UNI	9	AVIDAN, ASAF One Day (Reckoning Song) SME	9	SHEERAN, ED Give Me Love WEA
10	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI	10	ALPHABEAT Love Sea CPH	10	MAROON 5 One More Night UNI	10	WILLIAMS, ROBBIE Candy UID	10	MUMFORD AND SONS I Will Wait UNI

ITALY		NETHERLANDS		NORWAY		SPAIN		SWEDEN	
POS	ARTIST/ ALBUM / LABEL	POS	ARTIST/ ALBUM / LABEL	POS	ARTIST/ ALBUM / LABEL	POS	ARTIST/ ALBUM / LABEL	POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UNI	1	PASSENGER Let Her Go SME	1	RIHANNA Diamonds UNI	1	ALBORAN, PABLO Tanto EMI	1	STIFTELSEN Vart Jag An Gar UNI
2	ADELE Skyfall SPI	2	WILLIAMS, ROBBIE Candy UNI	2	ADELE Skyfall PLY	2	FLO RIDA Whistle WMG	2	MARKLUND, PETRA Handerna Mot Himlen FAM
3	MUSE Madness WMI	3	RIHANNA Diamonds UNI	3	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI	3	RIHANNA Diamonds UNI	3	HENRIKSSON, LINNEA Lyckligare Nu SME
4	RAMAZZOTTI, EROS Un Angelo Disteso Al Sole UNI	4	ADELE Skyfall V2R	4	AMUNDSEN, FRIDA Opp EMI	4	KEYS, ALICIA Girl On Fire SME	4	LOREEN Crying Out Your Name WEA
5	MARS, BRUNO Locked Out Of Heaven WMI	5	KEYS, ALICIA Girl On Fire SME	5	LALEH Some Die Young WMN	5	TRAIN Drive By SME	5	FUN. Some Nights WEA
6	NEGRAMARO Ti E' Mai Successo? SUG	6	MARS, BRUNO Locked Out Of Heaven WEA	6	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME	6	ADELE Set Fire To The Rain EVE	6	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI
7	JOVANOTTI Tensione Evolutiva UNI	7	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child EMI	7	NARUM Sa Lenge Je Vil WMN	7	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI	7	AGNES One Last Time ROX
8	ZUCCHERO Guantanamo (Guajira) UNI	8	STAYGOLD Wallpaper UNI	8	SORVAAG, HANNE Days That Ends With Y DAW	8	WILL.I.AM FEAT. SIMONS, EVA This Is Love UNI	8	RIHANNA Diamonds UNI
9	CREMONINI, CESARE Una Come Te UNI	9	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME	9	FIRST AID KIT Blue PLY	9	MELENDI Lagrimas Desordenadas WMG	9	PINK Try SME
10	AVIDAN, ASAF One Day (Reckoning Song) SME	10	NIELSON Beauty & De Brains PAC	10	PINK Try SME	10	SANZ, ALEJANDRO Se Vende UNI	10	OF MONSTERS AND MEN Little Talks UNI

**GLOBAL SALES ANALYSIS**

■ BY ALAN JONES

FOR THE FIRST TIME in at least a decade, five British acts have simultaneous No.1 albums in different countries. Rod Stewart tops the chart in Canada, Susan Boyle (pictured) in New Zealand, Robbie Williams in Greece, Led Zeppelin in Germany and Poland, and One Direction in four different territories.

Take Me Home has so far topped the chart in 17 countries for One Direction, and remains atop the list in Croatia, Ireland, Mexico and Portugal. The Irish and Mexicans seem particularly

smitten by the group, with their 2011 debut album Up All Night also in the Top 10 in both countries. Take Me Home remains charted in 28 countries, and adds a 29th, debuting at 15 in South Africa. It is generally in gentle decline, though it commands a Top 10 place in 20 countries.

Susan Boyle's fourth album, Standing Ovation: The Greatest Songs From The Stage has peaked lower than any of her first three albums everywhere except New Zealand, where it jumps 4-1 this week. Boyle's last album,



Someone To Watch Over Me, was her only album not to top the chart in New Zealand, though it spent three weeks at No.2. Standing Ovation recovers 31-25 in the US,

debuts at 56 in Sweden and 97 in Wallonia, and climbs 72-36 in Flanders but is otherwise in decline.

Led Zeppelin's 2007 concert recording Celebration Day continues to perform impressively for a live album. It opened in the Top 10 in 20 countries last week, topping the chart in the Czech Republic, Germany, Hungary and New Zealand and Poland.

Improving its portfolio for the fourth week in a row, Rod Stewart's Merry Christmas, Baby is now charting in 19 countries – and is in decline in just three. Jumping 5-1 in Canada, where it becomes his 10th No.1 album, it makes debuts

in Austria (36), Germany (37), Denmark (38), Croatia (43) and Switzerland (70).

By contrast, Robbie Williams' Take The Crown is down or static in 18 of the 21 countries in which it is charting, while re-entering the chart at 35 in New Zealand, climbing 13-12 in Denmark and dashing 12-1 in Greece.

The album to debut most widely this week is Alicia Keys' Girl On Fire. Becoming her fifth US No.1, the album charts in 18 other countries, making the Top 10 in Switzerland (three), Germany (six), Austria (seven), France (eight), the Netherlands (eight) and Canada (nine).

CHARTS SPOTIFY WEEK 49

Spotify

GLOBAL 


POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	SWEDISH HOUSE MAFIA Don't You Worry Child
3	PSY Gangnam Style
4	KE\$HA Die Young
5	BRUNO MARS Locked Out Of Heaven
6	THE SCRIPT Hall of Fame
7	MAROON 5 One More Night
8	IMAGINE DRAGONS Radioactive
9	FLO RIDA I Cry
10	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
11	DAVID GUETTA She Wolf
12	TAYLOR SWIFT We Are Never Ever Getting Back Together
13	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
14	FUN. Some Nights
15	THE LUMINEERS Ho Hey
16	MACKLEMORE & RYAN LEWIS Thrift Shop
17	ONE DIRECTION Little Things
18	JUSTIN BIEBER Beauty And A Beat
19	ONE DIRECTION Live While We're Young
20	MARIAH CAREY All I Want For Christmas Is You

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	STAYGOLD Wallpaper
6	NIELSON Beauty & De Brains
7	THE SCRIPT Hall of Fame
8	DAVID GUETTA She Wolf
9	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
10	WILDSTYLEZ Year Of Summer

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	BRUNO MARS Locked Out Of Heaven
8	IMAGINE DRAGONS Radioactive
9	KE\$HA Die Young
10	MAROON 5 One More Night
11	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
12	FLO RIDA I Cry
13	TAYLOR SWIFT We Are Never Ever Getting Back Together
14	ONE DIRECTION Little Things
15	ROBBIE WILLIAMS Candy
16	FUN. Some Nights
17	ONE DIRECTION Live While We're Young
18	DARIN Astrologen
19	MARIAH CAREY All I Want For Christmas Is You
20	ALICIA KEYS Girl On Fire

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	DJ BROILER Afterski
7	SWEDISH HOUSE MAFIA Don't You Worry Child
8	KE\$HA Die Young
9	DAVID GUETTA She Wolf
10	PSY Gangnam Style

AUSTRIA 

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

**SPAIN** 

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	MELENDI Lágrimas desordenadas
3	YANDAR & YOSTIN FEAT. ANDY RIVERA Te Pintaron Pajaritos
4	PSY Gangnam Style
5	MELENDI Tu Jardín Con Enanitos
6	JUAN MAGAN FEAT. BELINDA Te Voy A Esperar
7	KE\$HA Die Young
8	PABLO ALBORAN Tanto
9	EFFECTO PASILLO Pan y Mantequilla
10	BRUNO MARS Locked Out Of Heaven

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	MAROON 5 One More Night
6	LET THE SKY FALL Skyfall
7	DAVID GUETTA She Wolf
8	M83 Midnight City
9	BRUNO MARS Locked Out Of Heaven
10	ALEX CLARE Too Close

**SWEDEN** 

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

GERMANY 

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	MARTERIA Lila Wolken
3	FLO RIDA I Cry
4	SWEDISH HOUSE MAFIA Don't You Worry Child
5	PSY Gangnam Style
6	KLANKARUSSELL Sonnentanz
7	DAVID GUETTA She Wolf
8	KE\$HA Die Young
9	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
10	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song

UNITED STATES 

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

CHARTS INDIES/COMPILATIONS WEEK 49



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



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

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|-------------------------------|---|
| 1 | 1 | ADELE | Skyfall / XL (PIAS) |
| 2 | 2 | DJ FRESH | Gold Dust / MoS (ARV) |
| 3 | 6 | FRANKIE GOES TO HOLLYWOOD | The Power Of Love / Salvo (ARV) |
| 4 | 4 | JIMMY HIGHAM & JON WALMSLEY | Isn't She Lovely / Trumpton (Ditto) |
| 5 | 17 | M83 | Midnight City / M83/Navo |
| 6 | 5 | MONSTA | Holdin' On / OWSLA (ING) |
| 7 | 10 | ADELE | Someone Like You / XL (PIAS) |
| 8 | 14 | ALT-J | Matilda / Infectious (PIAS) |
| 9 | NEW | OTHER GUYS FEAT. OSCAR FOXLEY | Christmas Gets Worse Every Year / The Other Guys |
| 10 | 8 | JULIO BASHMORE | Au Seve / Broadwalk (rom arv) |
| 11 | NEW | TIM MINCHIN | White Wine In The Sun / Laughing Stock (PIAS) |
| 12 | RE | ADELE | Make You Feel My Love / XL (PIAS) |
| 13 | NEW | SOLANGE | Losing You / Terrible (srd) |
| 14 | 15 | PORTER ROBINSON | Language / MoS (ARV) |
| 15 | RE | JONA LEWIE | Stop The Cavalry / Siff (ADA Arv) |
| 16 | 12 | PUBLIC ENEMY | Harder Than You Think / Slam Jamz |
| 17 | 20 | MASTERS IN FRANCE | Playin' With My Friends / A & G Productions (Ess) |
| 18 | 19 | ADELE | Rolling In The Deep / XL (PIAS) |
| 19 | 16 | ADELE | Set Fire To The Rain / XL (PIAS) |
| 20 | 13 | EXAMPLE | Say Nothing / MoS (ARV) |

THE OTHER GUYS CHRISTMAS GETS WORSE EVERY YEAR FEAT. OSCAR FOXLEY

The Other Guys Indie Singles (9), Breakers (3)



Tim Minchin Indie Singles (11), Breakers (4)



Foster & Allen Indie Albums (6)



She & Him Indie Albums Breakers (7)



Show Of Hands Indie Albums Breakers (11)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL

- | | | | |
|----|-----|-------------------------------|--|
| 1 | 1 | JIMMY HIGHAM & JON WALMSLEY | Isn't She Lovely / Trumpton |
| 2 | 2 | MONSTA | Holdin' On / OWSLA |
| 3 | NEW | OTHER GUYS FEAT. OSCAR FOXLEY | Christmas Gets Worse Every Year / The Other Guys |
| 4 | 4 | JULIO BASHMORE | Au Seve / Broadwalk |
| 5 | 9 | TIM MINCHIN | White Wine In The Sun / Laughing Stock |
| 6 | 6 | MASTERS IN FRANCE | Playin' With My Friends / A & G Productions |
| 7 | 7 | LET ME SEE BENEATH YOUR | Beneath Your Beautiful / Devoted |
| 8 | RE | K-POP SMASH HITS | Gangnam Style / Big Eye Music |
| 9 | 5 | PALMA VIOLETS | Best Of Friends / Rough Trade |
| 10 | NEW | TAMAR BRAXTON | Love And War / Streamline |
| 11 | NEW | CHRISTMAS HITS COLLECTIVE | Fairytale Of New York / Undercover Digital |
| 12 | 3 | JAKE QUICKENDEN | Mile High / Jake Quickenden |
| 13 | 19 | MACKLEMORE & RYAN LEWIS | Thrift Shop / Macklemore |
| 14 | NEW | WILKINSON FEAT. IMAN | Need To Know / Ram |
| 15 | 18 | SNOWMAN TV THEMES | The Power / Voice Express |
| 16 | 15 | AWOLNATION | Sail / Red Bull |
| 17 | 11 | RADICAL FACE | Welcome Home / Marr |
| 18 | RE | THE HEAVY | How You Like Me Now / Counter |
| 19 | NEW | ANDY BURROWS | Hometown / PIAS |
| 20 | 14 | AARON ESPE | Through Frozen Forests / Nettwerk |



INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|-----|---------------------------|--|
| 1 | 1 | EVA CASSIDY | The Best Of Eva Cassidy / Blix Street (ADA Arv) |
| 2 | 4 | ADELE | 21 / XL (PIAS) |
| 3 | 3 | MICHAEL CRAWFORD | The Ultimate Collection / Union Square (SDU) |
| 4 | 2 | EXAMPLE | The Evolution Of Man / MoS (ARV) |
| 5 | 5 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 6 | 8 | FOSTER & ALLEN | The Ultimate Collection / DMG TV (SDU) |
| 7 | 7 | DANIEL O'DONNELL | Songs From The Movies...And More / DMG TV (SDU) |
| 8 | 9 | THE XX | Coexist / Young Turks (PIAS) |
| 9 | 12 | ADELE | 19 / XL (PIAS) |
| 10 | 11 | MADNESS | Oui, Oui, Si, Si, Ja, Ja, Da, Da / Cooking Vinyl (Essential/GEM) |
| 11 | 16 | CHRISTMAS HITS COLLECTIVE | Worlds Greatest Xmas Hits 2012 / Lushgroove |
| 12 | NEW | SCOTT WALKER | Bish Bosch / 4AD (PIAS) |
| 13 | 13 | JEFF LYNNE | Long Wave / Frontiers Records (PH) |
| 14 | 10 | MATT CARDLE | The Fire / So What (Essential/GEM) |
| 15 | 15 | THE SOLDIERS | The Soldiers / DMG TV (SDU) |
| 16 | 14 | TAME IMPALA | Lonerism / Modular (rom arv) |
| 17 | 6 | THE BRYAN FERRY ORCHESTRA | The Jazz Age / BMG Rights (PIAS) |
| 18 | RE | ELO | Mr Blue Sky - The Very Best Of / Frontiers Records (PH) |
| 19 | RE | JOHN DENVER | Take Me Home / Music Digital (Delta/SonyDADC) |
| 20 | 18 | DJ FRESH | Nextlevelism / MoS (ARV) |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-----------------------------|--|
| 1 | 1 | CHRISTMAS HITS COLLECTIVE | Worlds Greatest Xmas Hits 2012 / Lushgroove |
| 2 | 20 | MARTIN ROSSITER | The Defenestration Of St Martin / Drop Anchor |
| 3 | NEW | ALEXISONFIRE | Death Letter / Dine Alone Music |
| 4 | 3 | NATHAN CARTER | Wagon Wheel / Sharpe Music |
| 5 | 2 | BLADE BROWN | Bags And Boxes 2 / Hill Productions |
| 6 | 4 | GODSPEED YOU BLACK EMPEROR | Alleluiah Don't Bend Ascend / Constellation |
| 7 | RE | SHE & HIM | A Very She & Him Christmas / Double Six |
| 8 | 6 | JENN BOSTIC | Jealous / Jenn Bostic |
| 9 | NEW | CHRISTMAS SONGS & KIDS HITS | 100 Hits - Christmas Kids - Xmas Hits / 100 Hits |
| 10 | RE | ANDY BURROWS | Company / Play It Again Sam |
| 11 | 13 | SHOW OF HANDS | Wake The Union / Hands On Music |
| 12 | NEW | ROBIN GALLOWAY | Crank Calls - Vol 2 / Gordon Duncan |
| 13 | 7 | POLICA | Give You The Ghost / Memphis Industries |
| 14 | 5 | LAU | Race The Loser / Reveal |
| 15 | 9 | PARKWAY DRIVE | Atlas / Epitaph |
| 16 | RE | CAMBRIDGE SINGERS & RUTTER | The John Rutter Christmas Album / Collegium |
| 17 | 14 | IRIS DEMENT | Sing The Delta / Flanella |
| 18 | 17 | BILL FAY LIFE | Is Life In People / Dead Oceans |
| 19 | RE | SHARON VAN ETTEN | Tramp / Jagjaguwar |
| 20 | NEW | GOAT | World Music / Pocket |

CHARTS CLUB WEEK 49

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

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	3	6	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS
2	32	2	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / Parlophone
3	26	2	SUNNY LAX Isla Margarita / Naida / Arjunabeats
4	6	4	D.H.P FEAT. SUNDAY GIRL Not Alone / New State
5	14	10	MATHIEU BOUTHIER FEAT. SOPHIE ELLIS BEXTOR Beautiful / Serial
6	12	3	NATALIE DUNCAN Find Me A Home/Find Me A Disco/Devil In Me / Verve
7	17	3	DUKE So In Love With You / Transmission
8	23	4	MANUFACTURED SUPERSTARS FEAT. ARIANNY CELESTE Top Of The World / Magik Muzik
9	13	4	DADA LIFE Feed The Dada / Polydor/So Much Dada
10	2	5	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State
11	18	2	GABI ALMEIDA & THE SUNSTRAND PROJECT I Can't Guess / White Label
12	19	4	DOT ROTTEN Karmageddon / Mercury
13	27	2	RUDEDOG FEAT. RAY CHARLES I Got A Woman / AATW
14	1	6	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / MoS
15	16	3	GOLD 1 FEAT. BRUNO MARS & JAESON MA This Is My Love / AATW
16	25	3	SWAY FEAT. MR HUDSON Charge / 3 Beat/AATW
17	24	2	SEREBRO Gun / AATW
18	28	2	PALOMA FAITH Just Be / RCA
19	NEW		JODIE HARSH FEAT. THERESE Mandolin / Room Service
20	NEW		SWISS AMERICAN FEDERATION FEAT. CARY BROTHERS Shout / White Label
21	29	2	YOLANDA BE COOL FT NOLA DARLING Change / Sweat It Out
22	20	3	AFTERPARTY Don't Give Up / Popfith
23	NEW		ULTRABEAT Rising / AATW
24	33	2	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes / Viper/Metra/3 Beat
25	7	6	ALESSO FEAT. MATHEW KOMA Years / Pm:Am
26	NEW		KIRSTY Hands High / Spinnin
27	9	6	RITA ORA Shine Ya Light / Columbia/Roc Nation
28	NEW		MENINI & VIANI FEAT. ROZ BROWN It's On Tonight (AnkamaSSa) / Adaptor
29	NEW		TRITONAL VS. SUPER 8 & TAB Arc / Air Up There/Enhanced
30	15	1	RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE Not Giving In / Asylum
31	NEW		MADDEE LOVEDAY Follow Love / Dead Brilliant/Go Music
32	NEW		SONIX Turn It Up / White Label
33	NEW		JEFF WAYNE'S MUSICAL VERSION OF WAR OF THE WORLDS The Eve Of The War / Sony
34	NEW		WILLY MOON Yeah, Yeah / Island
35	21	3	DAVID JIMINEZ Neon / Positiva
36	35	2	JOHN DE SOHN FEAT. ANDREAS MOE Long Time / RCA
37	NEW		PLATNUM Do It Different / All In Recordings
38	30	6	RIHANNA Diamonds / Def Jam
39	NEW		BOOTY LUV Black Widow / Pierce Ent.
40	NEW		KESHA Die Young / Kemosabe/RCA

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	10	2	KESHA Die Young / Kemosabe/RCA
2	11	3	TAIO CRUZ Fast Car / 4th & Broadway
3	7	4	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS
4	4	4	INNA FEAT. FLO RIDA Club Rocker / 3 Beat
5	19	3	MATT CARDLE It's Only Love / So What
6	NEW		DAVID GUETTA FEAT. TAPED RAI Just One Last Time / Parlophone
7	9	4	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State
8	15	3	SEREBRO Gun / AATW
9	21	3	GOLD 1 FEAT. BRUNO MARS & JAESON MA This Is My Love / AATW
10	2	4	CARLY RAE JEPSEN This Kiss / Interscope
11	22	2	JLS Give Me Life / RCA
12	NEW		PALOMA FAITH Just Be / RCA
13	1	4	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / MoS
14	6	7	OLLY MURS FEAT. FLO RIDA Troublemaker / Epic/Syco
15	25	2	ELLIE GOULDING Figure 8 / Polydor
16	24	2	RUDEDOG FEAT. RAY CHARLES I Got A Woman / AATW
17	27	2	MACKENZIE KNIGHT Better Man / White Label
18	23	2	BASSHUNTER Dream On The Dancefloor / 3 Beat
19	30	2	AMELIA LILY Shut Up (And Give Me Whatever You Got) / Xenomania/RCA
20	5	6	GIRLS ALLOUD Something New / Polydor
21	NEW		ANGEL Time After Time / Island
22	3	4	ENRIQUE IGLESIAS FEAT. SAMMY ADAMS Finally Found You / Interscope
23	13	6	RITA ORA Shine Ya Light / Columbia/Roc Nation
24	16	6	RIHANNA Diamonds / Def Jam
25	NEW		MEITAL FEAT. SEAN KINGSTON On Ya / Transmission
26	NEW		MADDEE LOVEDAY Follow Love / Dead Brilliant/Go Music
27	NEW		GIRLS ALLOUD Ten (Album Sampler) / Polydor
28	17	5	STOOSHE. Waterfalls/See Me Like This / Warner Brothers/One More Tune
29	NEW		SEAN PAUL FEAT. KELLY ROWLAND How Deep Is Your Love / Atlantic
30	NEW		TACABRO Tacata / AATW



UPFRONT



COMMERCIAL POP



URBAN

Upfront Rattled by rise of Far East

ANALYSIS

BY ALAN JONES

Topping the Upfront chart emphatically this week, Get Up (Rattle) has served a lengthy apprenticeship. On the longer Top 100 version of the chart continuously since 8 June (28 weeks, 13 of them in the Top 40), the track started out life as an instrumental by Bingo Players called simply Rattle, but along the way it has acquired vocals from **Far East Movement**, the extended title of Get Up (Rattle) and new mixes from Danny Howard, Candyland and Luminox. The original quirky

hook and moody breakdown are perfectly complemented by Far East Movement's vocals, resulting in one of the biggest No.1s of the year, with a victory margin of 22.80% over nearest challenger, **David Guetta's** Just One Last Time, though it should be noted that the latter track explodes 32-2, and is itself a prime contender for pole position a week hence.

There's an unusual situation on the Commercial Pop chart, with less than 1% between the top two tracks, which have very different profiles. **Taio Cruz's** Fast Car finishes as runner-up, despite appearing in 92.38% of

DJ chart returns. **Kesha's** Die Young, which leaps 10-1, is in only 84.76% of chart returns but makes up the difference by dint of the fact it is No.1 on more than twice as many charts (110.71% more, in fact). In mixes by Seamus Haji, Billionaire, Dallas K and My Digital Enemy, Die Young is Kesha's second No.1 on the list, following We R Who We R in February 2011.

There's no change for Change, with **Sway** still holding sway atop the Urban chart – but **Ne-Yo** moves significantly closer with Forever Now, and should be able to swat Sway away next week.

URBAN TOP 30

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

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	EXAMPLE Perfect Replacement
2	LANA DEL REY Ride / Blue Velvet
3	PORTER ROBINSON & MAT ZO Easy
4	DAVID GUETTA FEAT. TAPED RAI Just One Last Time
5	THE ROLLING STONES Doom And Gloom
6	HARDWELL FEAT. AMBA SHEPHERD Apollo
7	FENECH-SOLER All I Know
8	DOORLY FEAT. SORAYA VIVIAN Rush
9	PAUL VAN DYK FEAT. PLUMB I Don't Deserve You
10	FEDDE LE GRANDE Raw
11	SEBJAK Follow Me
12	M'BLACK Crush
13	JESSIE WARE No To Love
14	PATRICK HAGENAAR FEAT. MARKY HARTLEY You Got Me (Glowing In The Dark)
15	MAYA JANE COLES Easier To Hide EP
16	KINGS OF TOMORROW Let Me Tell You Something
17	THE OTHER TRIBE Sing With Your Feet
18	GINA STAR Bananular
19	ALT-J Matilda
20	LOOPERS Dealbreaker



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

© 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), 3 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, Juno, Unique & Dynamic.

CHARTS ANALYSIS WEEK 49



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

- **JAMES ARTHUR** *Impossible* Syco
- **WILL.I.AM. FEAT. BRITNEY SPEARS** *Scream & Shout* Interscope
- **RIHANNA FEAT. MIKKY EKKO** *Stay* Def Jam
- **SHONTELLE** *Impossible* Universal
- **DALEY/JESSIE J** *Remember Me* A&M
- **EMELI SANDE** *Clown* Virgin
- **DAVID BEGGAN & UNION STAE** *Caden's Song (My First Christmas)* EmuBands
- **ROD STEWART** *Have Yourself A Merry Little Christmas* Verve
- **RIHANNA FEAT. CALVIN HARRIS** *We Found Love* Def Jam
- **ONE POUND FISH MAN** *One Pound Fish* OMT



- **KELLY CLARKSON** *Breakaway 5*
- **BRUNO MARS** *Young Girls* Atlantic
- **TAKE THAT** *Rule The World* Polydor
- **MUMFORD & SONS** *Lover of The Lights* Gentlemen Of The Road/Island

UK ALBUMS CHART

- **BRUNO MARS** *Unorthodox Jukebox* Atlantic
- **GREEN DAY** *Tre* Reprise
- **GYPSY QUEENS** *The Gypsy Queens* London



- **HOWARD SHORE** *The Hobbit – An Unexpected Journey – OST* Decca
- **THE XX** *Coexist* Young Turks
- **THE BLACK KEYS** *El Camino* Nonesuch

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

SINGLES

BY ALAN JONES

With more sales in its first 24 hours than any single has sold in a week so far this year, X Factor 2012 winner **James Arthur** is a shoe-in to debut at No.1 this weekend with his first single, *Impossible*. Racking up nearly 187,000 sales between midnight on Sunday and midnight on Monday, the track decimates the opposition, and leaves nearest challenger *Scream & Shout* – a collaboration between **will.i.am** and **Britney Spears** – trailing nearly 160,000 sales behind. Arthur's single is a cover of **Shontelle's** 2010 No.9 hit, which is itself set to return to the Top 40 this weekend as a result.

Leadership of the chart will pass from cover to cover – 28 years to the week after it became the third and last No.1 single for **Frankie Goes To Hollywood**, *The Power Of Love* returned to the summit last Sunday courtesy of **Gabrielle Aplin**.

Recorded for, and charting initially because of its use in the Christmas TV advertising



campaign for department store John Lewis, the track received a further massive boost when Arthur performed his version of it on *The X Factor*. Aplin's version responded immediately, and completed an unorthodox 36-5-7-6-1 chart trajectory with sales of 57,515 – the lowest for a No.1 single for 29 weeks – in its latest frame, raising its total sales to date to 220,071. On a commercial note, Aplin's single was the first powered by a John

Lewis advertising campaign to reach No.1 – previous record holder **Ellie Goulding** reached No.2 in 2010 with her cover of Elton John's *Your Song*.

In a very tight top three, Aplin's *Power* was only just enough to fend off **Bruno Mars's** *Locked Out Of Heaven*, which held at No.2 (56,092 sales).

After two weeks at No.1, **Olly Murs's** *Troublemaker* (feat. Flo Rida) also remained in close attendance, dipping to three

(54,182 sales), while former No.1 *Beneath Your Beautiful* continued at four (47,932 sales) for **Labrinth feat. Emeli Sandé**.

Pitbull scored the week's highest new entry and his 12th Top 20 hit, debuting at No.16 (20,540 sales) with *Don't Stop The Party* (feat. TJR). **Taylor Swift** scored her third Top 20 hit, with *I Knew You Were Trouble* advancing 24-13 (24,905 sales).

With *The Power Of Love* leading the way, there were almost 40 Christmas songs in the Top 200. The chasing pack was led by perennials *Fairytale Of New York* by **The Pogues feat. Kirsty MacColl** (27-15, 21,040 sales), *All I Want For Christmas Is You* by **Mariah Carey** (30-20, 16,646 sales), *I Wish It Could Be Christmas Everyday* by **Wizzard** (58-31, 10,731 sales), *Last Christmas* by **Wham!** (55-34, 8,947 sales), *Merry Xmas Everybody* by **Slade** (80-35, 8,462 sales) and *Do They Know It's Christmas* by **Band Aid** (82-37, 8,297 sales).

Overall singles sales were down 5.20% week-on-week at 3,225,461 – 5.16% above same-week 2011 sales of 3,067,096.

ALBUMS

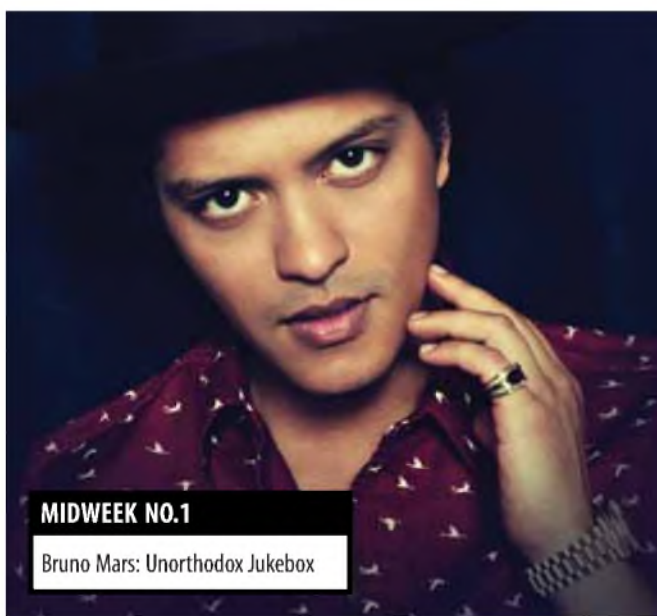
BY ALAN JONES

Mars is likely to give way to **Mars** at the top of the album chart this weekend, with **Bruno Mars's** second album *Unorthodox Jukebox* establishing a considerable lead (63.44%) on Tuesday's midweek sales flashes, with **Michael Bublé's** *Christmas* remaining in runners-up slot, and **Olly Murs's** *Right Place, Right Time* falling to four. Mars' debut album, *Doo-Wops & Hooligans* topped the chart in January 2011, and has sold 1.5 million copies.

Mars' third album, *Right Place, Right Time*, sold 103,464 copies last week to earn a surprisingly comfortable second week at the chart apex.

Murs' biggest threat – like Mars' – came from Bublé's *Christmas*, which increased its sales by 60.40% week-on-week to 85,962 as it jumped 4-2. Already the UK's biggest selling artist Christmas is an expanded version that spent nine straight weeks in the Top 10 last year.

One Direction's *Take Me Home* eased 2-3 on Sunday, but



increased sales 2.89% week-on-week to 75,956 as *Kiss You* got closer to becoming its third Top 40 single, vaulting 62-43 (6,379 sales). Second single *Little Things* rebounded 9-6 (37,239 sales).

Three weeks after debuting at two, **Rod Stewart's** *Merry Christmas, Baby* climbed 5-4 while recording its biggest weekly sale to date – 63,580 copies. Stewart's concert at Stirling Castle was screened on STV on Saturday night, and on the rest of

the ITV network on Sunday, and should provide the album with a further major boost in the coming week.

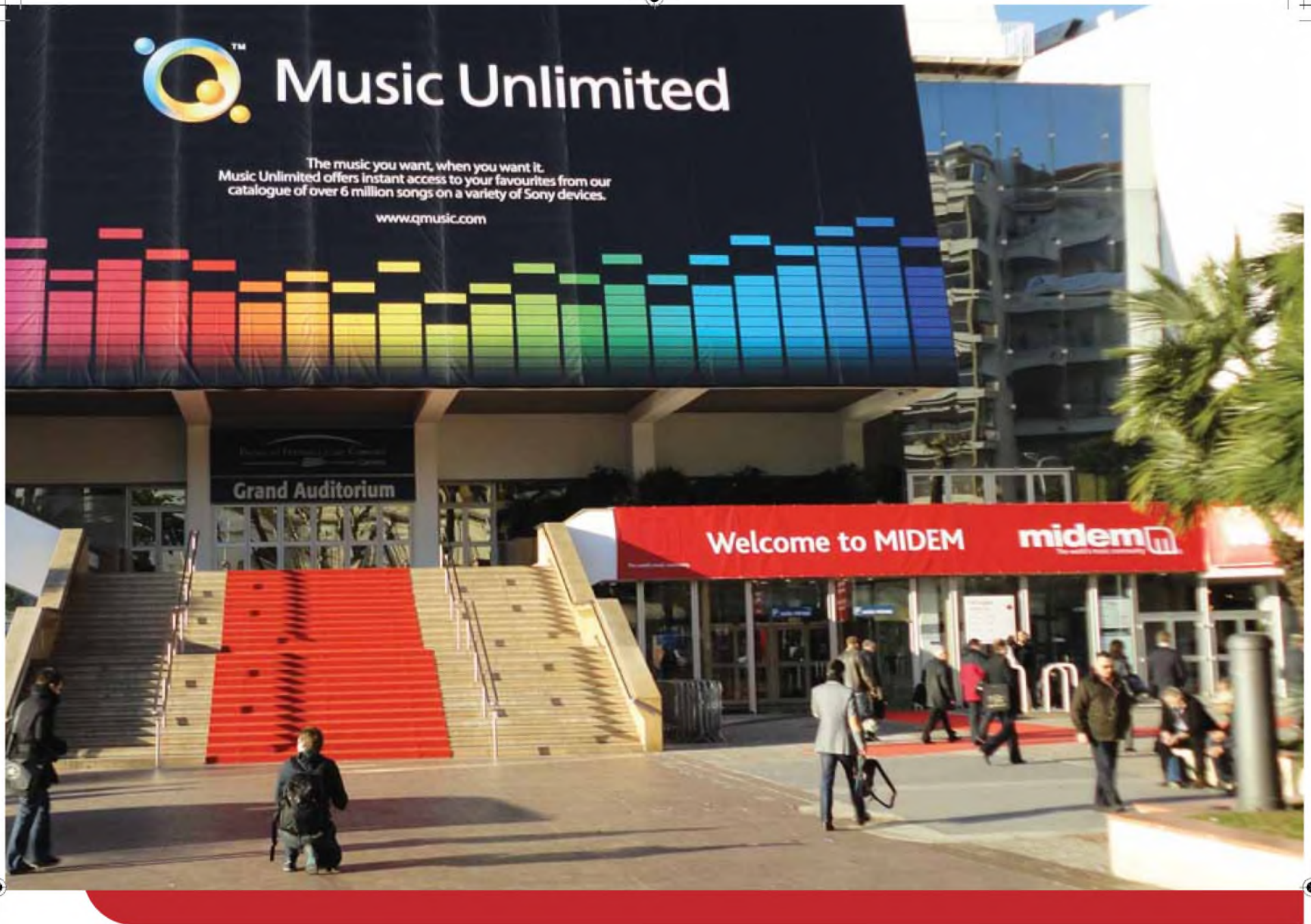
After slipping eight weeks in a row, **Pink's** latest album, *The Truth About Love*, rebounded strongly, leaping 28-11 (47,266 sales). Its recovery follows Pink's appearance on *The X Factor* results show to perform the album's second single *Try*, which climbed for the eighth week in a row (136-87-60-45-40-33-30-26-8), with sales up 178.80%

week-on-week to 33,396 as it becomes her 17th Top 10 hit.

X Factor mentor **Tulisa** also sang on the show – but her performance of *Sight Of You* couldn't generate enough sales to prevent it from becoming the lowest debuting of her three solo singles. Entering at No.18 (17,656 sales), it trailed *Live It Up* (feat. Tyga), which debuted and peaked at 11 in September, and debut solo smash *Young*, which entered at No.1 in May. Tulisa's debut solo album, *The Female Boss*, fared even worse, debuting at 35.

The first album to sell a million copies in 2012 – and therefore the prime candidate to end up as the year's biggest selling album – is *Our Version Of Events* by **Emeli Sandé**. In the Top 10 throughout its 43-week chart run, *Our Version Of Events* held at No.7 on Sunday, on sales of 56,086, to raise its career sales to 1,028,021.

Overall album sales were up 18.36% week-on-week to 4,086,038, the fourth week in a row they have reached a 2012 high. However, they were 15.95% down on same week 2011 sales of 4,861,460



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INDUSTRY EVENTS DATES FOR YOUR DIARY

09/01 EUROSONIC NOORDERSLAG,
Groningen, Netherlands



December

14

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

January

9-11

Eurosonic Noorderslag 2013
Groningen
Eurosonic-noorderslag.nl

26-29

Midem 2013, Cannes
midem.com

February

7

The Music Producers Guild
Awards 2013
Café de Paris, London
mpgawards.co.uk

20

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

March

12-17

South by Southwest 2013
Austin Convention Center,
Texas
sxsw.com

April

11

Music Week Awards 2013
The Brewery, London
Musicweekawards.com

May

16-18

Great Escape, Brighton
EscapeGreat.com

**FORTHCOMING
FEATURES**



January 18
Midem preview

Still a little bloated from a turkey-full Christmas break, the music industry will descend on Cannes once again in January from one of the biggest events of the year. Music Week will be dutifully providing all the need-to-know info as usual.

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

* All feature
dates subject
to change

www.musicweek.com

PRODUCT KEY RELEASES



► PALOMA FAITH *Just Be* 17.12



► PET SHOP BOYS *Memory Of The Future* 31.12

DECEMBER 17

SINGLES

- **BALTHAZAR** *The Oldest Of Sisters* (Pias)
- **BENGA** *To Hell And Back* (Columbia)
- **C2C** *Down The Road* (Mercury)
- **ALEX CLARE** *Hummingbird* (Island)
- **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)
- **MY CHEMICAL ROMANCE** *Number Three* (Reprise)
- **FRANK OCEAN** *Lost* (Del 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* (Island)
- **ROBBIE WILLIAMS** *Different* (Island)

ALBUMS

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

DECEMBER 24

SINGLES

- **ANGEL** *In Between Time* Ep (Island)
- **JAKE BUGG** *Lightning Bolt* (Mercury)
- **EVA CASSIDY** *You Take My Breath Away* (Blix Street)
- **JLS** *Gimme Life* (RCA)
- **THE JIM JONES REVUE** *Where Da Money Go?* (Play It Again Sam)
- **NOISETTES** *I Want You Back* (Mono-Ra-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. Taped 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** *Pink As Floyd* (Warner Brothers)

JANUARY 7

SINGLES

- **ASAP ROCKY** *F**cking Problems* (Sony)
- **BAT FOR LASHES** *A Wall* (Parlophone)
- **EVERYTHING EVERYTHING** *Kemosabe* (RCA)
- **JOSH KUMRA** *Waiting For You* (RCA)
- **KENDRICK LAMAR** *Backseat Freestyle* (Interscope/Altermath)
- **BO NINGEN** *Nichijou* (Stolen)
- **ORANGE HILL FEAT. MR LEXX** *The Boom Boom* (Electrobashy)
- **RIHANNA** *Stay* (Del Jam)

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)
- **FRYARS** *Love So Cold/In My Arms* Ep (679)
- **I AM KLOOT** *These Days Are Mine* (Shepherd Moan/Em)
- **LIFE IN FILM** *Cold Wire* (Scny)
- **LITTLE GREEN CARS** *Harper Lee* (Young & Lost)
- **MIKKY ECHO** *Pull Me Down* (Suave)
- **THE NEIGHBOURHOOD** *Thank You* (Scny)
- **THE NEIGHBOURHOOD** *Let It Go* (Columbia)
- **PEACE** *Wraith* (Columbia)
- **TELEMAN** *Cristina* (Moshi Moshi)

ALBUMS

- **EVERYTHING EVERYTHING** *Arc* (RCA)
- **MODESTEP** *Evolution Theory* (A&M)
- **CHRISTOPHER OWENS** *Lysandre* (Fate)

▶ **INDIANS** Somewhere Else 28.01▶ **JUSTIN BIEBER** All Around The World 04.02▶ **BULLET FOR MY VALENTINE** Temper... 11.02▶ **JOSH GROBAN** All That Echoes 04.03▶ **SACRED MOTHER TONGUE** Out Of... 04.03

Possum/Turnstile)

- **PLANTMAN** Whispering Trees (Arlen)
- **MAX RAABE** Golden Age (Decca)
- **VILLAGERS** Awayland (Dumina)

JANUARY 21

SINGLES

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

ALBUMS

- **I AM KLOOT** Let It All In (Shepherd Moon/Em)
- **THE JOY FORMIDABLE** Wolf's Law (Canusback/Atlantic)
- **STEVE LUKATHER** Transition (Mascot)
- **THE MAVERICKS** In Time (Mercury)
- **BEN MONTAGUE** Tales Of Flying And Falling (Music Sounds/Em)
- **PHILDEL** Disappearance Of The Girl (Decca)
- **THE USED** Vulnerable (li) (Hopeless)

JANUARY 28

SINGLES

- **THE COURTEENERS** Lose Control (V2)
- **DEVLIN FEAT. DIANE BIRCH** Rewind (Island)
- **DR MEAKER** Superhigh (Fightcase Recordings)
- **EKO** Starboy, Stargirl (360Records Ltd)
- **THE GETAWAY PLAN** Phantoms (Warner Brothers)
- **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)
- **SCRUFIZZER** Rap Rave (Mos)
- **THESE FURROWS** Weight In Gold (Underdogs)

ALBUMS

- **A FINE FRENZY** Pines (Virgin)
- **BIFFY CLYRO** Opposites (Warner Brothers)
- **ANDREA BOCELLI** Serenata (Decca)
- **DEEP PURPLE** Live In Paris 1975 (Earmusic)
- **MARIANNE FAITHFULL** Broken English - Deluxe (Umc/Island)
- **THE HISTORY OF APPLE PIE** Out Of View (Marshall Teller)
- **INDIANS** Somewhere Else (4AC)
- **PAT METHENY** The Orchestration Project (Nonesuch)

- **KELLY JOE PHELPS** Roll Away The Blues (The Very Best Of) (Nascente/Demon)
- **FIONN REGAN** The Bunkhouse Vol. 1: Anchor Black Tattoo (Universal Ireland)
- **THESE FURROWS** Treasures (Underdogs)

FEBRUARY 4

SINGLES

- **JUSTIN BIEBER** All Around The World (Def Jam)
- **ANDY GRAMMER** Keep Your Head Up (S-Curve)
- **THE HEARTBREAKS** Hand On Heart (Music Sounds)
- **ERIC PRYDZ** Every Day (Virgin)
- **PURE LOVE** Beach Of Diamonds (Mercury)
- **EMELI SANDE** Clown (Live From Air Edel) (Virgin)
- **TYLER JAMES FT. KANO** Worry About You (Island)

ALBUMS

- **BUSH** Live! (Earmusic)
- **THE COURTEENERS** Anna (V2)
- **DEVLIN** A Moving Picture (Island)
- **EELS** Wonderful, Glorious Eels (E Works/Vagrani)
- **JIM JAMES** Regions Of Light And Sound Of God (V2)
- **KIMBERLEY WALSH** Centre Stage (Decca)
- **NIGHT BEDS** Country Sleep (Dead Oceans)
- **PURE LOVE** Anthems (Mercury)
- **RICHARD CLAYDERMAN** Romantique (Decca)
- **GAVIN ROSSDALE** Wanderlust (Earmusic)
- **RON SEXSMITH** Forever Endeavour (Cooking Vinyl)
- **VERONICA FALLS** Waiting For Something To Happen (Bella Union)

FEBRUARY 11

SINGLES

- **DISCLOSURE** Tbc (Grecu-Human)
- **MIC RIGHTEOUS** Open Mic Ep (Vmp)
- **EMILIA MITIKU** You're Not Right For Me (Warner Brothers)
- **RITA ORA** Radioactive (Columbia/Roc Nation)
- **SUB FOCUS** Endorphins (Ram)
- **TEGAN AND SARA** Closer (Sire/Warner Brothers)
- **KRISTINA TRAIN** Lose You Tonight (Mercury)

ALBUMS

- **BLAKE** Start Over (Music Infinity)
- **BULLET FOR MY VALENTINE** Temper Temper (RCA/20-2C)
- **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

- **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

- **ANGEL** The World (Island)
- **BASTILLE** Pompeii (Virgin)

- **ED HARCOURT** Back Into The Woods (Piano Wolf)
- **NEON TREES** Everybody Talks (Mercury)

ALBUMS

- **ALLEN STONE** Allen Stone (Decca)
- **BALTHAZAR** Rats (Plus)
- **BENGA** Chapter II (Columbia)
- **PETULA CLARK** Lost In You (Sury)
- **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** Simple As This (Mercury)
- **TAYLOR SWIFT** 22 (Mercury/Big Machine)

ALBUMS

- **ANGEL** About Time (Island)
- **BASTILLE** Bad Blood (Virgin)
- **DIDO** Girl Who Got Away (RCA)
- **JOSH GROBAN** All That Echoes (Reprise/143)
- **LAURA MVULA** Sing To The Moon (RCA)
- **LAURA MVULA** Album 1 (RCA)
- **JOSH RITTER** The Beast In Its Tracks (Pytheas)
- **SACRED MOTHER TONGUE** Out Of The Darkness (Transcena)
- **STEREOPHONICS** Graffiti On The Train (V2/Mercury)
- **STOOSHE** Stooshe (Warner Brothers/Future Cut)

MARCH 11

ALBUMS

- **C2C** Tetra (Mercury)

- **HURTS** Exile (Epic)
- **KODALINE** Tbc (RCA)
- **MISHA B** Tbc (Relentless/RCA)

MARCH 18

ALBUMS

- **KODALINE** In A Perfect World (RCA)
- **JOSH KUMRA** Good Things Come To Those Who Don't Wait (RCA)

MARCH 25

ALBUMS

- **PEACE** Tbc (Columbia)

APRIL 1

ALBUMS

- **TOM ODELL** Tbc (RCA)

APRIL 29

ALBUMS

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

MAY 27

ALBUMS

- **SWIM DEEP** Tbc (RCA)

JUNE 10

ALBUMS

- **THE CLASH** Sandinista 2013 Remaster (Columbia)



PRODUCT RECOMMENDED

ALBUM OF THE WEEK



ANDREA BOCELLI Passione (Decca)



January 28

The follow up to *Amore*, one of the biggest-selling albums by a classical artist ever, Andrea Bocelli's new record *Passione* is themed around the artist's love of romance.

The biggest-selling solo classical artist of all time, Bocelli has performed for four US presidents, two popes and the royal family, as well as at ceremonies for the Olympic Games and the World Cup. Celine Dion once introduced him by saying: "I heard someone say that if God had a singing voice, he would sound a lot like Andrea Bocelli."

For this record, he teamed up with producer and 16-time Grammy winner David Foster who produced *Amore* in 2006. Speaking about the *Passione*, recorded in six different languages at Bocelli's home in Tuscany, Foster said: "There is such a void for this kind of music. These Italian and Spanish love songs are so beautiful and Andrea sings them so well. He flips a switch and goes into this romantic voice that is like no one else's. Nobody else on the planet can do that."

Other collaborators on the album include Jennifer Lopez on *Quizas Quizas* and Nelly Furtado on *Corcovado*, along with the late Edith Piaf whose vocal on *La Vie En Rose* was extracted from the master.

TRACK OF THE WEEK



PEACE Wraith (Columbia)



January 13

Peace return following the EP *Delicious*, which reached no. 14 in the iTunes charts, with brand new track *Wraith*.

Produced by Arctic Monkeys and Adele collaborator Jim Abiss, the track is described as 'taking in a huge chorus, widescreen guitar anthemics and piano house breakdowns. A festival anthem in waiting.'

Band vocalist and guitarist, Harrison Koisser explains: "Wraith is about falling in love with a prostitute, but not really a prostitute and not really falling in love."

Peace continue their UK tour, and have just announced a Christmas Warehouse Show in Birmingham on December 22 and a show at London's KOKO on New Year's Eve.

INCOMING ALBUMS

NICK CAVE & THE BAD SEEDS *Push The Sky*



Away (Bad Seed Ltd.)
Push the Sky Away is the 15th album from Nick Cave & the Bad Seeds, and was

produced by Nick Launay.

It has been described by Cave as "New in an old school kind of way. If I were to use that threadbare metaphor of albums being like children, then Push The Sky Away is the ghost-baby in the incubator and Warren's loops are its tiny, trembling heartbeat."

Speaking about the recording process, he added: "I enter the studio with a handful of ideas, unformed and pupal; it's the Bad Seeds that transform them into things of wonder. They are unlike any other band on earth for pure, instinctive inventiveness."

Track *We No Who U R* comes as a download with every pre-order album purchase via nickcave.com or iTunes.

FEBRUARY 18

ÓLÖF ARNALDS *Sudden Elevation*



(One Little Indian)
Recorded in her native Iceland, *Sudden Elevation* is Ólöf Arnalds' third

full album – and her first sung entirely in English. It was produced again by long-time collaborator, Skúli Sverrisson, and was largely recorded in late autumn 2011 in a seaside cabin in Hvalfjörðu, west Iceland.

Arnalds' 2010 album *Innundir skinni* and last year's *Ólöf Sings covers EP* attracted worldwide attention, with *Mcjo* publishing a 'Rising' piece while *Q* named Arnalds as one of their 'Most Exciting People In Music'.

Innundir skinni also appeared in *Uncut* magazine's 50 Best Albums Of 2010 and was amongst the finalists for the Nordic Music Prize that year.

A *Little Grim* will be released as its lead single on January 28.

FEBRUARY 4

VARIOUS *Pitch Perfect* (Universal)



Universal will be releasing the soundtrack to this eagerly-awaited new film which has been a massive box office hit in the US that has been described as a college version of *Glee* and stars Oscar-nominated Anna Kendrick (*Up In The Air*) and Rebel Wilson (*Bridesmaids*).

Jason Moore, the Tony-nominated director of the Broadway hit *Avenue Q*, makes his feature film debut and seven-time Grammy Award winner Harvey Mason, Jr. and Damon Thomas serve as album producers with Mason Jr also serving as vocal producer for the soundtrack album.

The album's exclusive mash-ups see tracks combined from the likes Ace of Base and La Roux, Bruno Mars and Nelly, Cee Lo Green and B.o.B, plus many many more...

DECEMBER 17

STAFF PICK: DARRELL CARTER SALES MANAGER



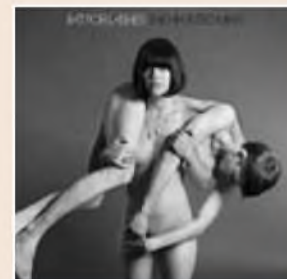
BAT FOR LASHES *Haunted Man* (Parlophone)

Every so often a song comes along that is lyrically so evocative, so beautifully written and produced, that on first hearing time almost stands still. 'Laura' the lead single from Natasha Khan's (AKA Bat For Lashes) latest album, *The Haunted Man*, is indeed one of the very few songs I've heard this year that made me stop what I was doing and play again and again...

The rest of the album isn't bad, either, 11 tracks clocking in at just under an hour make it an imaginative and eclectic musical journey, modern electronica and synths mix with Eastern and Western influences (*Horses Of The Sun*) 80's Talk Talk (*Oh Yeah*) and

baroque pop (*Winter Fields*). Vocally, Khan's emotional conviction drives the album forward and although lyrically it's sometimes hard to follow the story it's all part of the charm the album offers the listener.

It's easy to see why Khan's previous two albums were both Mercury nominated and she's cited amongst luminaries such as Kate Bush, Tori Amos and Polly Harvey. With *The Haunted Man* Khan has pushed her



writing to new extremes and one would hope see her recognised by the industry as the fantastic talent she truly is. If you've yet to listen to this album do it now, play from start to finish and let Bat For Lashes crash your heart.

@musicweekdazza

OUT NOW

INCOMING REISSUES / CATALOGUE ALBUMS

JOHNNY CASH - The Complete Columbia Album Collection*(Columbia/Legacy 886979104723)*

A late contender for reissue of the year, this stunning collection brings together in a single box the 59 albums country legend Johnny Cash recorded for Columbia between 1958 and 1990 and adds two new compilations in a 63-CD treasure trove. Most are available on CD for the first time, and all are packaged in LP replica mini jackets with original artwork, alongside a 200-page book. It has been said that Cash established himself at Sun and defined himself at Columbia. What is certain is that the vast majority of his best-loved and most successful recordings were at Columbia. At San Quentin was Cash's first No.1 pop album, and also spawned the classic No.1 single A Boy Named Sue. Its success supplanted Ring Of Fire, a huge 1963 hit, which featured on

the album of the same name. And although Cash was, at his core, a country performer, he was equally adept at gospel, folk, rock and blues all of which form part of the formidable repertoire herein. Overall, it's a towering collection which is both exceptionally reasonably priced – it sells for around £140, which is little more than £2 a CD – and compact, taking up slightly less than a third as much space as would individual CDs in regular jewel cases.

MICHAEL JACKSON - The Motown Collection*(Spectrum/UMC SPEC 2122)*

With a strength, purity and soulfulness that belied his age, Michael Jackson's early Motown recordings are timeless and terrific. They are also now very inexpensive, as this 20 song, 67-minute CD retails at the lower end of the price range.

Despite that, it includes all seven of his solo Motown hits in the UK, among them early classics like Got To Be There, Ben and One Day In Your Life. Leon Ware's I Wanna Be Where You Are has been recorded by at least six Motown acts but none puts such an urgent and soulful spin on it as Jackson, and his version of Bill Withers' Ain't No Sunshine is utterly different to, but at least as good as, the original. Even the fillers here are worth inclusion - though I rue the absence of Morning Glow, a rousing song from the musical Pippin.

VARIOUS - Nuggets - Original Artyfacts From The First Psychedelic Era 1965-1968*(Elektra/Rhino 8122797112)*

Not to be confused with the 118-song 1998 elaboration of Nuggets, any of the 15 variants issued by Rhino in the 1980s or subsequent

imitations, this is a straightforward 40th anniversary edition of the original and seminal Nuggets compilation, sequencing the same 27 songs in the same order as the original – but on a single CD rather than across four sides of vinyl. When first released in 1972, Nuggets was already an oldies compilation, as the tracks included here span the period 1965-68 but original producer/compiler Lenny Kaye – who provides new liner notes for this digipack edition – chose an astonishingly good and varied selection. Among the tracks that make it the delight it is: The Knickerbockers' glorious, no-frills Beatlesque Lies; The Electric Prunes' psychedelic nightmare I Had Too Much To Dream (Last Night); The Seeds' protopunk Pushin' Too Hard, an anti-establishment anthem completed in just two takes; and The Barbarians' Mouly, a bizarre self-tribute from the band's one armed drummer.

DELEGATION - Eau De Vie/Delegation II*(Big Break (LDBBK 0165/0190))*

Produced by Ken Gold who fulfilled the same role for The Real Thing, Delegation were a slick and polished soul band from Birmingham, who achieved a modicum of success but deserved more, and have since become much-sampled by the rap fraternity. Their 1980 album Eau De Vie and 1981 follow-up Delegation II are the latest to be remastered and expanded by Big Break. Eau De Vie was their biggest seller, and it is easy to see why - the insistent and infectious opener Heartache No.9 has the fluid bassline and sawing strings that helped forge Chic's distinctive sound. Delegation II can't quite match its predecessor – a few tracks have an Earth Wind & Fire flavour but lack the necessary commercial appeal.

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◀ **LIKE KIDS IN A SANDE STORE**

Emeli Sandé's *Our Version Of Events* has long stopped being just a successful record - it's become one of those albums that takes on the official capacity of 'making the entire record industry look better'. A million UK sales down - both the only debut and the only artist album to achieve that this year - she's the first act to spend 42 consecutive weeks in the Top 10 with a debut since the Spice Girls. And everyone tells us she's lovely. No wonder her team are sporting big smiles.

[Left to right] Janet Choudry (director of publicity, EMI); Claire O'Brien (VP marketing, Virgin Records); Kevin McCabe (SVP promotions, EMI); Greg Castell (Decisive Management); Derek Allen (VP sales, EMI); Mandy Plumb (SVP marketing, EMI); Emeli Sandé; Ian Carew (senior marketing manager, Virgin Records); Dan Sanders (creative director, EMI); Glyn Aikins (A&R director, Virgin Records); James Hackett (director of video, EMI); Nick Burgess (VP A&R, Virgin Records); Tony Barnes (head of digital marketing, Virgin Records); Adrian Sykes (Decisive Management)

KEY SONGS IN THE LIFE OF DAMIAN CHRISTIAN



Director of Promotions at Atlantic Records UK

First record you remember buying?

The Sweet's *Block Buster* - I went to Crackerjack for a friend's birthday and they performed.



Which song was the first dance at your wedding?

Barbara Streisand and Barry Gibb's *Guilty* - great memories, great song, great album.

Favourite artist meeting of your life so far?



Jay-Z - the guvnor.

Which track would you like played at your funeral?

U2 - One. An amazing tune (and hopefully with everyone crying!).

What's your karaoke speciality?

Take That's *Rule The World* - because I think I do!

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



Clean Bandit - A&E. Both new and original.

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

An impossible question!

▶ **VIRGIN TERRITORY**

Half of the industry seemed to squeeze in to check out The Rolling Stones two recent sell out nights at London's O2 Arena - with the overall word back suggesting the band have most certainly still got it. After the gigs they were happy to be snapped with their new promoters, Virgin Live founders Paul Dainty and Richard Branson. [Left to right] Paul Dainty, Charlie Watts, Keith Richards, Richard Branson, Mick Jagger, Ronnie Wood



ARCHIVE

MUSIC WEEK December 18, 1999



Lucian Grainge (left) has been promoted to Universal Music UK's deputy chairman. The move is the first to indicate that **John Kennedy** is grooming a successor. Grainge commented: "(Universal) needs hit records and an executive who can identify hit records and manage creative people. They came to the conclusion that's what



I can do"... EMI has struck an innovative deal with **Genie Internet**, BT's mobile internet business, to provide music, news, gossip and even song samples by its artists to UK mobile phone users... Pre-Nineties acts continue to dominate the UK assault on the world's music charts, with the **Bee Gees**, **Genesis** and **Tom Jones** ensuring a Top 10 presence in the key music markets... A look into the 21st century predicts that by 2012, record labels' entire repertoire will be available online for licensing to e-tailers or even direct to the consumer, while the compact disc comes out close to the top of the list as an expected victim of the internet. Pressers, duplicators and packaging specialists believe the growing availability of cheaply downloadable music will enhance the demand for premium product in quality packaging.

NEW RELEASES RECOMMENDED 18.12.99



GEORGE MICHAEL *Songs From The Last Century*
VENGABOYS *Kiss (When The Sun Don't Shine)*
 George Michael's surprise album release includes "mellow covers" of songs such as *Roxanne* and *Miss Sarajevo*. It debuts at No.2 this week, with sales of more than 159,000 copies. *Vengaboys* are celebrating their fifth top five single - a new record for a Dutch act. Their return is the chart's highest new entry at No.3. The group have sold nearly two million singles in 54 weeks - a total beaten only by Britney Spears.



SINGLES TOP 5 18.12.99

POS	ARTIST	SINGLE
1	CLIFF RICHARD	The Millennium Prayer
2	ARTFUL DODGER/ CRAIG DAVID	Re-Rewind The Crowd Say Bo Selecta
3	VENGABOYS	Kiss (When The Sun Don't Shine)
4	WILLIAM ORBIT	Barber's Adagio For Strings
5	ALICE DEEJAY	Back In My Life



ALBUMS TOP 5 18.12.99

POS	ARTIST	ALBUM
1	SHANIA TWAIN	Come On Over
2	GEORGE MICHAEL	Songs From The Last Century
3	TRAVIS	The Man Who
4	CELINE DION	All The Way... A Decade of Song
5	STEPS	Septacular





THE ORA OF A STAR

Rita Ora's recent Lift campaign for VEVO delivered 19 million extra views to the online video platform – so it's little wonder the company's keen to give the Sony-signed artist a pat on the back. Tom Connaughton, VEVO's director of Programming (left) and Nic Jones, SVP, international (right) presented Ora with a plaque marking her online achievements.



HOWARD'S WAY

If you needed any more proof that Island artist Ben Howard is on the verge of mega-stardom, his three-night run at Brixton Academy the other week wouldn't be a bad start. His team turned out in force to present Howard with a platinum disc for his debut album. [Left to right]: Paul Wilson (CAA), Angela Grech (Island), Guillermo Ramos (Island), Chris Bond (Ben's band), Annie Christensen (Island), Louis Bloom (Island), Ben Howard, India Bourne (Ben's band), Ted Cockle (Island), Andrew Bond (Ben's band), Owain Davies (manager), Tony Fletcher (Island), Jon Turner (Island), Alastair Smith (Island)



DIAMOND GEEZERS

Warner's Ireland office are big fans of Marina & The Diamonds - the artist's second album Electra Heart hit No.1 on two dates in the territory. After the first of Marina's duo of recent sold-out shows in Dublin's Olympia Theatre she was presented with a gold disc by her team. From left to right: John McCallion (marketing manager, Warner Music Ireland); Ciaran Savage (press and promotions, WMI); Pat Creed (GM, WMI); Marina Diamandis; Tony Burke (digital operations & marketing, WMI); Noel Murphy (account manager, WMI); Derek Mackillop (Marina manager)

FABLED LABELS

VERTIGO RECORDS

Founded 1969

Key artists Metallica, Black Sabbath, Razorlight

Vertigo Records was founded in the UK in 1969 and today is operated by Universal Music UK.

Vertigo began as a sub-label of Philips Records in the late Sixties to counter the progressive labels of its rivals EMI with Harvest Records and Decca with Deram Records. Some of the first artists to sign included Ian Matthews, Juicy Lucy, Black Sabbath, Uriah Heep, Rod Stewart, Mike Absalom, Dr. Z, Catapilla, Cressida, Colosseum, Gentle Giant, Jade Warrior, Metallica, Nirvana (the UK band of that name), Kraftwerk, Ben, Keith Tippett Group, Tudor Lodge, Streetwalkers, Lucifer's Friend and Magna Carta.

Philips was renamed Phonogram Records in 1972 and released albums in Europe by bands including, Streetwalkers, Status Quo, Beggars Opera, Switzerland's Flame Dream, Thin Lizzy, Dire Straits and Tears For Fears (pictured).

Vertigo later became the European home to various hard rock bands signed to Mercury in North America, such as Bon Jovi, Rush and Kiss.

Nowadays, Vertigo is a division of Mercury Music Group (UK). It distributes Metallica (outside the US and Canada), Razorlight, Rush (Europe) and Dire Straits (except the US). More recent signings include The Rapture, The Killers (UK/Ireland), One Night Only, Amy Macdonald, Noisettes and Thee Unstrung 2004-2005 and Cassidy in 2009.

Did you know? One of the label's first releases in the UK was Black Sabbath's four-times platinum LP Paranoid.

SOCIAL STANDING

Official fan pages go head-to-head

Platform	Artist	Count
Facebook (LIKES)	Laura Mvula	2,354
	Lulu James	2,394
Twitter (FOLLOWERS)	Laura Mvula	1,230
	Lulu James	869
YouTube (VIEWS)	Laura Mvula	91,458
	Lulu James	71,302

LAURA MVULA VS LULU JAMES

MusicWeek

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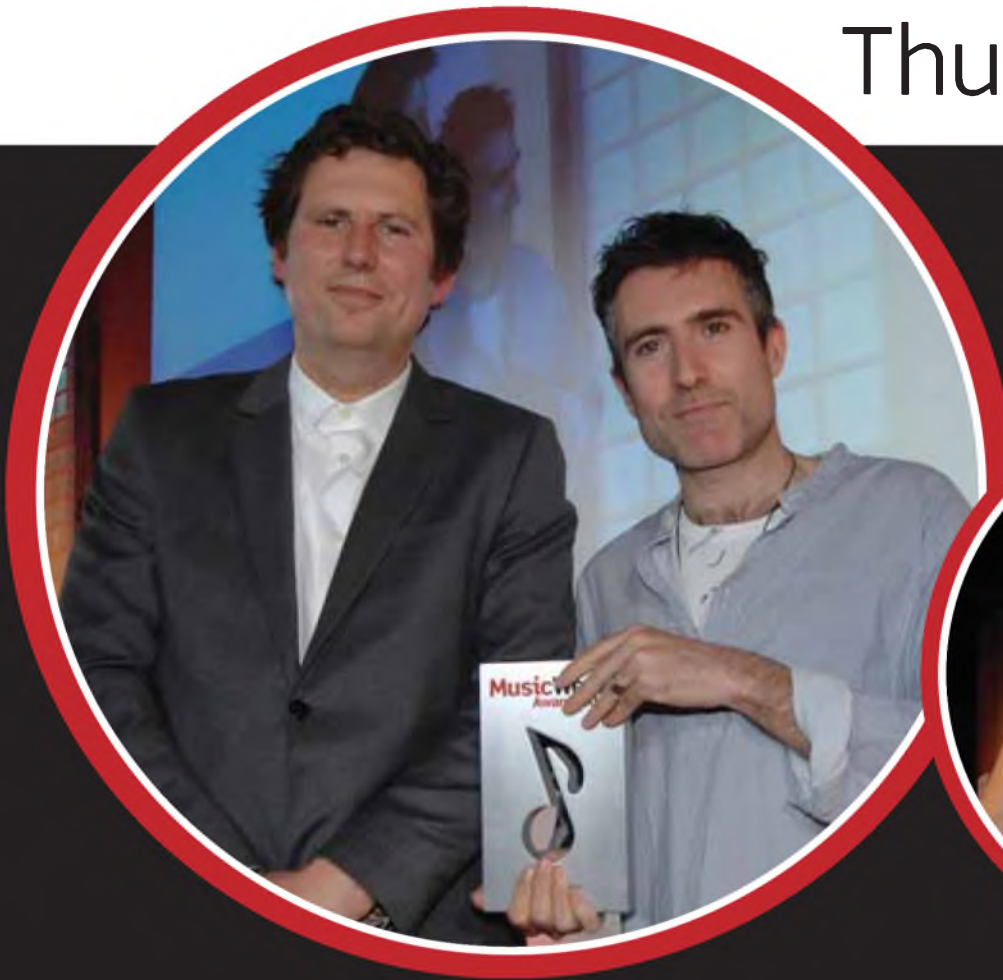
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*"Father wears his Sunday best/
Mother's tired she needs a rest"*

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