



BIG INTERVIEW

08 Phone's home

Parlophone Label Group CEO David Kassler on independence, Universal and the bidding war



YEAR IN REVIEW

20 So, that was 2012

The best albums, the biggest stories - and Music Week's tips for the 12 months ahead



PROFILE

24 Drum friendly

Andy Burrows talks about his soundtrack to the new Snowman movie

'13: unlucky for some?

... AND LUCKY FOR OTHERS, AS INDUSTRY'S LEADING LIGHTS PREDICT MARKET CHALLENGES AHEAD

YEAR-END SPECIAL

The most powerful executives in the UK music business have revealed their biggest hopes and fears for the year ahead to *Music Week*.

Issues on the agenda across labels, publishers, managers, live music companies, trade bodies and media kingpins include worries surrounding the development of new acts plus the strength of entertainment retail on the High Street.

Many execs are keen for control to be applied to the secondary ticketing market, while the inclination of a recession-hit public to pay high costs to attend events is also causing concern. Others simply want the UK Government to take the music industry more seriously.

Sony Music UK chairman and CEO Nick Gatfield acknowledges that 2012 was "not a stellar year" in terms of breaking new UK talent, an opinion shared by others at the top of British labels. However, he is hopeful that 2013 will see the UK market "embrace and break great new talent".

Universal Music Publishing EU and UK boss Paul Connolly calls for "more creative risk-taking with new music by

UK radio and media", whilst Radio 1 music boss George Ergatoudis admits fears over "facing the reality of an ever-shrinking pool of true music superstars".

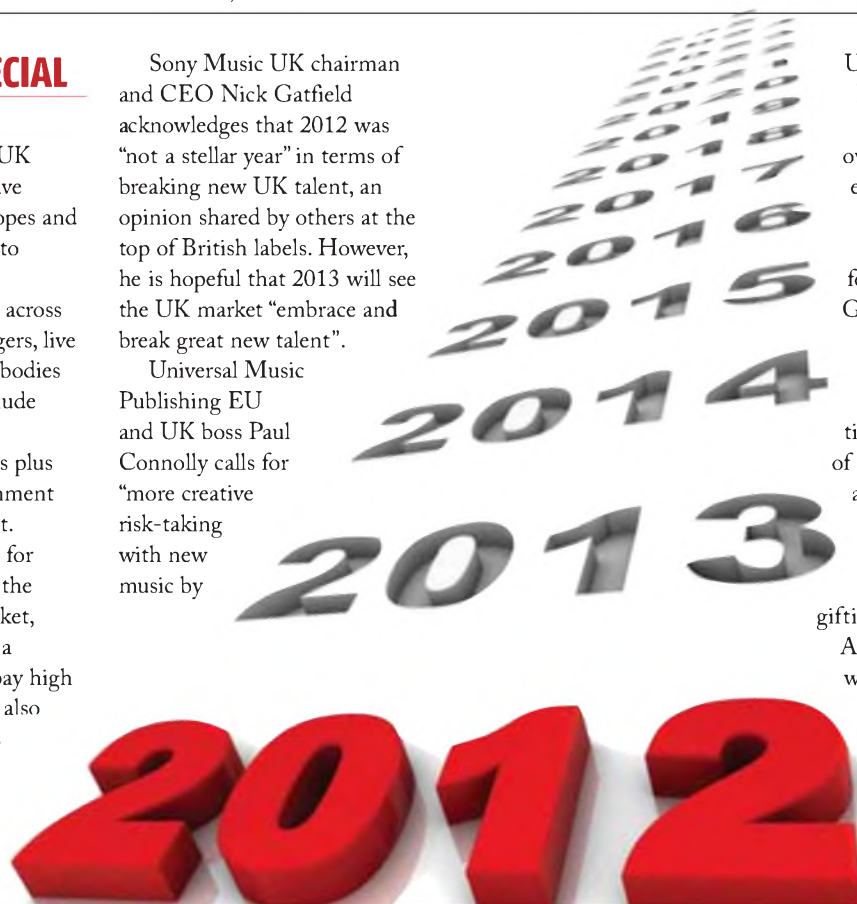
Isle Of Wight festival founder John Giddings calls for "new bands to come through that are capable of playing stadiums in 20 years' time", whilst HMV's head of Music, John Hirst, asks labels to "deliver a release schedule that supports retailers all year round rather than just at gifting periods".

Asylum MD Ben Cook wants to see "more TV opportunities to showcase talent" - a request that may be answered by Channel 4's upcoming Friday night music show.

Atlantic UK boss Max Lousada asks for the industry to "continue to broaden and develop fan engagement with legal digital download and streaming services", whilst Mercury UK president Jason Iley calls on "our tech partners to continue to invent new and exciting ways of consuming music legally".

Live Nation's Andy Copping is under no illusion that his hope for 2013 is nothing short of ambitious: "That all aspects of the industry finally start pulling together - labels, media, promoters, bands, agents, managers, brands, digital, sponsors etc. Let's help one another to keep the whole business strong."

■ **Music industry leaders review 2012 and reveal their hopes and fears for 2013 to *Music Week*: Pages 15-19**



Odell wins Brits Critics' Choice

Tom Odell has been named as the first male winner of the Brit Awards' Critics' Choice gong, beating AlunaGeorge and Laura Mvula to the prize.

Singer-songwriter Odell, who is signed to Columbia via Lily Cooper's (nee Allen's) label In The Name Of, will be handed the award in person at the Brit Awards 2013 on February 20.

The previous two winners of the Award, Jessie J and Emeli Sandé, have both gone on to

release million-selling albums. Odell's debut LP is due for release in spring 2013.

Cooper told *Music Week*: "I'm thrilled, and so pleased for Tom. I was blown away when I first heard him live a couple of years ago and it has been a privilege to witness the progress he has made.

"I felt at the time, and all the more so today, that he was exactly the type of artist I wanted to work with on the ITNO label; determined, unique, incredibly



talented... and as an added bonus; really hot! Tom, this is well deserved and here's to great things ahead."

Sony Music UK CEO and chairman Nick Gatfield added: "Tom is an incredible talent and an utterly deserving winner. We're all delighted for him."

BRITS 2013 NEW AWARD REVEALED

The Brit Awards 2013 will feature a brand new prize to recognise the achievements of British artists overseas.

The BRITs Global Success Award will be given to the act with the highest international sales achieved during the 2012 calendar year, excluding UK sales. Meanwhile, the British Live Act award will be reinstated for 2013.

FULL CATEGORY LIST
British Male Solo Artist

British Female Solo Artist
British Breakthrough Act
British Group
British Live Act
Critics' Choice
British Single
MasterCard British Album of the Year
BRITs Global Success
British Producer Of The Year
International Male Solo Artist
International Female Solo Artist
International Group
Special Recognition Award (to be awarded to War Child)

NEWS

EDITORIAL

Searching for a prosperous future



DID YOU SEE the list of Google's top searches in 2012?

I don't ask because I'm a raving populist, or because it's a New Year's resolution of mine to adopt maniacal SEO-speak in all future missives. That would be XXX-Jimmy-Savile-iPad-3-Kate-Middleton-wet-and-wild bonkers.

The reason I ask is because, a mere fortnight before those inevitably depressing recorded music year-end stats (albums sales down by double digits, a paltry handful of new UK artists hitting Gold) perhaps the labels' auld tech enemy can tell us everything we need to know about this industry's true potential.

The hottest search of the year was 'Whitney Houston'; a trend that obviously sheds light on a widespread reaction to a very public tragedy, but also one that proves the all-conquering esteem in which the public holds music's brightest stars. In at No.2 on Google's 2012 hotlist, an indication that it's not just the music luminaries of yesteryear that accrue the public's worldwide love: 'Gangnam Style'.

"Music stars are the most searched thing in the world. So why has 2012 been a sales stinker?"

It may be comical, catchy and as viral as a Christmas cold, but there is import to PSY's mega-mainstream search engine popularity (more popular, says Google, than 'Hurricane Sandy' and 'Olympics 2012').

What these results tell us is that popular music, more so than any other entertainment medium, has the potential to get the public in a real tailspin. In short, they love it just as much, if not more, than ever. So why are we dealing with such a diabolical dip in record sales in 2012 - with the industry's leading lights hunting for reasoning as to why so few new UK artists have been convincingly 'broken' this year? Perhaps the answer is one of near-unbearable simplicity: the records released just haven't been good enough.

That's the big, mainstream go-getting records; the ones the majors hope will ape at least a portion of Adele's global triumph. Reasons given for these underwhelming sales include a lack of media opportunities, consumer mindshare being taken by the Olympics, the recession and, of course, piracy.

But Emeli Sande's hit a million album sales with a record that's connected with mums and kids. James Arthur's just smashed 2012 singles sales highs off the back of a show that's apparently in the doldrums. It can be done. You just need the right artist with the right voice singing the right song: something that blatantly hasn't happened enough in the past 12 months.

There are two big upsides to this: (i) 2013 is already looking bright, with big things predicted for the likes of Tom Odell, Arlissa, Laura Mvula and Little Green Cars; (ii) with few big hits, there are few conservative 'trends' for A&R types to follow. Creativity and risk suddenly become much more valuable commodities.

So don't let those painful BPI year-end stats ruin your festive break before *Music Week* returns in the New Year; there's still plenty of reason to be cheerful. Then again, after 'Facebook', 'YouTube' and - snigger - 'Google', do you know what was the public's most-searched-for single word of 2012?

You guessed it: 'Free'. Merry Christmas!

Tim Ingham, Editor

SANDÉ BENEFITS UNIVERSAL MUSIC IN YEAR-END RACE

Sony and Universal are neck-and-neck in Q4 race

LABELS

BY PAUL WILLIAMS

Universal's Q4 fortunes have only been marginally boosted by its EMI takeover with Emeli Sandé looking to lock down a place in the UK Christmas top five.

EMI labels and artists not having to be divested officially passed over to the rival major at the beginning of the quarter, but they are making very little difference to its chart market share with main rival Sony pushing Universal extremely close during the festive run-in.

Only Sandé's *Our Version Of Events*, which came to Universal via its new ownership of Virgin Records, is making any notable contribution from the \$1.9bn (£1.1bn) EMI deal having climbed 7-4 on last Sunday's UK artist albums chart, according to the Official Charts Company.

The first artist title to surpass 1 million sales this year, Sandé's debut is looking likely to be in or around the top five when the Christmas chart is published this coming Sunday (December 23) and by year's end should be confirmed as the top seller of 2012.

However, outside her album, no other album Universal now controls following its EMI purchase was in the Top 75 artist chart last Sunday. And even if regulators had allowed it to keep Parlophone its chart tally would have been lifted by just one other title - Kylie Minogue's *The Abbey Road Sessions*.

Universal is also not getting too much extra mileage post-EMI deal from compilations, which were led last week by two Now titles - *Now! 83* and *Now That's What I Call Christmas*. Universal already controlled 50% of the franchise (Now Christmas also includes Warner), but it must sell EMI's 50% stake.

However, the major's compilations score is lifted by it now handling *Until Now*, the Virgin album comprising original material and remixes by Swedish House Mafia.



As Universal must wait to experience the full market benefits of its EMI purchase, rival Sony is neck and neck with it in the Christmas market. Sony has in recent times saved its best performance of the year until the closing quarter and this year appears to be no exception with four albums in the artist albums Top 10 last Sunday and 14 in the Top 40, exactly matching the spread of Universal.

Two of Sony's four albums in the Top 10 come from artists who were also in the Top 10 exactly a year ago - Olly Murs and One Direction - and they were joined last Sunday by Pink and arguably the surprise Top 10 package of Neil Diamond with a new retrospective.

Sony also provided four of the Top 10 albums on the corresponding chart last year when Universal was behind just of them. Universal's four in the Top 10 12 months later includes Rihanna who is looking to achieve a Top 10 Christmas album for a third successive year, while she is joined by Sande and two superstars with their first ever Universal solo albums - Rod Stewart (previously with Sony) and Robbie Williams (with EMI pre-takeover).

Aiming to go one better than Rihanna, Warner's Michael

Buble is poised to be in the festive week Top 10 for a fourth year in a row, a feat being achieved with just two albums. *Crazy Love* made the cut in 2009 and 2010, while an expanded version of last season's December 25 chart-topper *Christmas* sat at No 3 in the chart last weekend and cannot be ruled out of reaching No 1 again. If it does, it would be the first album to head the chart for two Christmases in a row since 1960 when the soundtrack to *South Pacific* was top for a third successive Christmas.

As was the case a year ago, Warner currently has two albums in the artist Top 10 with Buble joined by Bruno Mars' *Unorthodox Jukebox*, which debuted at No 1 last Sunday.

The major was behind 10 of the 40 top sellers over the weekend, up from eight and a half 12 months ago (it shared a release with EMI).

A year after *XL Beggars'* Adele was in the Top 10 and *Sour Mash's* Noel Gallagher's *High Flying Birds* in the Top 20, there was just one independent release in the entire Top 40 last Sunday: a Blix Street-issued *Eva Cassidy* best of. This was in 30th position, while the highest indie studio album was yet again Adele's 21.

MILLS, PRICE AND MULLIGAN INCLUDED IN CONFERENCE KEYNOTE RANKS

Eurosonic tickets going fast – sell out predicted

CONFERENCES

■ BY TOM PAKINKIS

Although music execs all over the world are looking forward to a well-earned Christmas break, many will be keeping one eye on the first major conference of next year – Eurosonic Noorderslag 2013.

Held in Groningen, The Netherlands from Wednesday, January 9 to Saturday, January 12, Eurosonic Noorderslag 2013 promises delegates from all over the globe a conference programme packed full of panel debates and expert analysis on the biggest issues in music business today. And, of course, Eurosonic Noorderslag's festival will provide a stage for an international spread of brand new acts.

The four-day period will be launched with the decoration of continental musical achievements at The European Festival Awards and The European Border Breakers Awards.

Celebrating 10 years in 2013, the European Commission's EBAs will hand out gongs to France's C2C, Portugal's Amor Electro and the UK's Emeli Sandé, along with seven others from across the EU, adding their names to a long list of previous winners that have gone on to even greater success.

"Regarding the EBAs, we're seeing more interest from countries and broadcasters



already at this point, which is a very good thing," said Eurosonic Noorderslag creative director and Buma Cultuur manager Peter Smidt. "Last year we were in 12 countries on TV and I think there's going to be more [this year]. I'm very happy with that."

Eurosonic Noorderslag will play host to 3000 European music professionals, offering panels, seminars and workshops aiming to tackle today's hottest music business topics.

Industry heavyweights will lead the way including TuneCore founder Jeff Price, who will deliver a keynote presentation on Thursday, January 10 having already been outspoken about his controversial departure from his own company this year and the fiery debate surrounding streaming royalties and a certain internet radio service in the US.

Also on keynote duties is the UK's Martin Mills, who will be

interviewed by journalist Emmanuel Legrand on Friday, January 11. With XL's Adele still making headlines, 2012 has been incredibly significant for the Beggars Group founder, not least as the year in which he battled Universal's £1.2bn acquisition of EMI Music.

Thursday's schedule will also feature a session on European Union funding for the cultural and creative sectors and a number of Eurosonic Noorderslag Interactive sessions over the four days will delve into the most talked about issues in the digital world this year. Highlights include Spotify Netherlands' Nienke Dettmeijer, Peter Jenner and Marnix Laurs from Netherlands telco KPN discussing The Piracy Confrontation on Thursday. Meanwhile Rdio's Stefan Baumschlager, Spotify's Will Page, Deezer's Johan van Roy and Vevo's Eric MacKay will form

part of a Mark Mulligan moderated panel to be quizzed on whether streaming platforms are friend or foe.

Mulligan will also hold a keynote of his own on Friday, January 11 with a presentation that digs beneath the numbers of a slowly recovering industry to explain where today's music market is really at, what needs changing and how that change needs to happen.

"I'm very happy that we have the likes of Martin Mills, Jeff Price, Mark Mulligan and a lot of other high-ranking people," said Peter Smidt.

"We didn't raise the capacity [for 2013], we think this is the right size and we expect to sell out," he added. "Registrations are going faster at this point than last year."

For more information, visit: <http://festival.eurosonic-noorderslag.nl/en/>

Channel 4 music show to go prime time – if popular

Channel 4 bosses are aiming to eventually move the channel's much-feted new music show to a 10pm slot on Friday night – as long as it pulls in the viewers.

That's according to *Music Week* sources, who suggest that C4 top brass such as music commissioning editor Jonathan Rothery are currently reviewing pitches for the slot.

The current plan will see three pilot shows aired at 11pm

on consecutive Friday nights in early 2013. The most successful will then be commissioned for a series-long run and, if it proves popular enough, will be moved forward to a 10pm position on the Friday schedule.

"The pilots reflect our continued ambition to provide our younger audiences on Channel 4 with a range of entertaining music content," said Channel 4 Head of Formats

Dominic Bird earlier this year.

One company pitching to grab a pilot slot is Box TV, whose MD Gidon Katz *Music Week* interviewed in last week's issue.

"We've got a great idea we're very proud of," said Katz. "But the best result for me is that two of these pilots work and Channel 4 commission both of them, even if we're not making either of them. That gives me two big series I could bring onto 4Music,

and means more music on TV – and the more music is on TV, the more people want to watch."

He added: "The music industry talks a lot about Top Of The Pops, but these Friday pilots are the industry's opportunity to do that again. I just hope the whole industry gets behind it in the way it needs to from a promotional and rights clearance perspective. If these pilots work, they'll be a huge boost."

NEWS IN BRIEF

■ **IPO:** The BPI and UK Music have welcomed an announcement from Business Secretary Vince Cable outlining new plans for the Intellectual Property Office to become more involved in combating online piracy and educating young people about the importance of copyright protection with a new national consumer campaign. The new initiatives will roll out next year.

■ **ERIC PORTER:** The former EMI credit manager, who worked for the label during the Beatles era, passed away two weeks ago, with a funeral held on Thursday, December 13. Porter, 96, was also a lecturer for the Institute of Credit Management. He retired 34 years ago.

■ **HMV:** The troubled High Street retailer received important backing from entertainment suppliers in the run up to Christmas in the form of over £40m in funding. HMV also reported, however, that its debt grew to £176.1m in H1 with sales down 13.5%, although losses narrowed.

■ **MUSICIANS' UNION:** 60% of musicians have worked for free in the past year, according to a new MU report. Former Police drummer Stewart Copeland told *Music Week* that he is one of them.

■ **WMG:** More than a third of Warner Music Group's revenues from recorded music in FY2012 came from digital sales or streaming. Digital label revenue stood at \$864m in the 12 months to September 30, 2012, up 13% from \$768 in FY2011. The 38% proportion of digital revenue was up from 32.8% in FY2011.

■ **RADIO ACADEMY:** The 2013 Sony Radio Academy Awards will introduce a new gong for UK Radio Brand Of The Year. The full list of award categories and definitions can be viewed at radioacademyawards.org.

■ **FAC:** The entire Board of the UK's Featured Artists Coalition has pledged its support of the Fair Ticketing Charter, created by the Association of Independent Festivals in a bid to keep festival tickets at affordable prices.

■ **HEART FM:** Global Radio has revealed new presenters that will be joining Heart FM across the UK from this Christmas and into 2013. Myleene Klass and Mark Wright will join the line-up of Emma Bunton, Jason Donovan, Stephen Mulhern plus Emma Willis and JK and Lucy.

For all of the latest Music Industry news, bookmark

MusicWeek.com

MusicWeek The Playlist

10 tracks you need to hear...

DATA DIGEST

BREAKOUT



LEANNE ROBINSON

You might recognise 22-year-old Brit School graduate Robison, who made it through to the judges' houses stage of this year's X Factor. Since then, the Pop/R&B singer has released her first EP Exhibit A and is currently working on a follow up - out next year. Catch her at January's Breakout event. *Get on the guest list at musicweek.com/breakout*



The latest most popular Shazam new release chart:

- 1 WILL.I.AM
Scream & Shout
- 2 JAMES ARTHUR
Impossible
- 3 RIHANNA Stay
- 4 BINGO PLAYERS
Get Up
- 5 DAVID GUETTA
Just One Last Time

GIG OF THE WEEK



Who: Soulwaxmas
Where: O2 Academy Brixton
When: December 21 & 22
Why: The event returns to London this December featuring 2manydjs, Soulwax and other special guests.

SALES STATISTICS



CHART WEEK 50 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,729,160	3,737,063	1,145,239	4,882,302
PREVIOUS WEEK	3,225,461	3,059,502	1,026,536	4,068,038
% CHANGE	+15.6%	+22.1%	+11.6%	+19.5%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	167,863,186	70,292,002	18,507,096	88,799,098
PREVIOUS YEAR	155,521,559	83,826,707	17,575,091	101,401,798
% CHANGE	+7.9%	-16.1%	+5.3%	-12.4%

APPOINTMENT TO VIEW

THE NATION'S FAVOURITE CHRISTMAS SONG
Saturday, December 22 - ITV1, 6.30pm - 8pm
To mark the 70th anniversary of the release of the best-selling festive song of all time - Bing Crosby's White Christmas - this documentary counts down the top 20 tunes, as voted for by the public.

TOP OF THE POPS 2: CHRISTMAS 2012
Saturday, December 22 - BBC2, 8pm - 9.30pm
Mark Radcliffe digs deep into the archives to select 90 minutes of festive treats, including perennial Christmas favourites from Slade, Wizzard, Shakin' Stevens, Wham!, Paul McCartney, Jona Lewie and the Wombles.

THE SPICE GIRLS' STORY: VIVA FOREVER!
Monday, December 24 - ITV1, 8.30pm - 10pm
More than 15 years since they took the pop world by storm, this documentary tells the story of the Spice Girls' rise to fame through interviews with all five members, plus those who worked with them along the way.

PIRATES' BAY

NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON DECEMBER 17 2012

682	BRUNO MARS	Unorthodox Jukebox
600	OLLY MURS	Right Place Right Time
146	MICHAEL BUBLE	Christmas
398	EMELI SANDE	Our version Of Events
98	ROD STEWART	Merry Christmas Baby
672	ONE DIRECTION	Take Me Home
1389	RIHANNA	Unapologetic
14	NEIL DIAMOND	The Very Best Of Neil Diamond
465	ROBBIE WILLIAMS	Take The Crown
1172	PINK	The Truth About Love

Source: Muso.com

CRITICAL MASS

metacritic
Keeping score of entertainment.

The average review scores of the biggest releases - all courtesy of Metacritic
www.metacritic.com

74

BIG BOI
Vicious Lies and Dangerous Rumors

70

BRUNO MARS
Unorthodox Jukebox

64

GREEN DAY
Tre!

PEACE
Wraith (Columbia)
(single, January 13)
Contact: Beth Drake, Toast Press
beth@toastpress.com

JESSIE WARE
Sweet Talk (PMR Records)
(single, January 21)
Contact: Beth Drake, Toast Press
beth@toastpress.com

THE FAMILY RAIN
Trust Me... I'm A Genius (bigger Spash)
(single, January 7)
Contact: Ash Collins, Glue
ash@gluepress.co.uk

DROWNERS
Long Hair (Unsigned)
(demo)
Contact: Rachel Hendry
rachelhendry@me.com

RASCALS
Fireblaze (Virgin)
(free download, out now)
Contact: Phoebe Sinclair, Virgin
Phoebe.Sinclair@virginmusic.com

ETHAN JOHNS
If Not Now When? (Three Crows)
(album, February 4)
Contact: Jon Lawrence, Alt-Stoked
jon@stokedpr.com

DUOLOGUE
Song & Dance (Killing Moon)
(album, February 25)
Contact: Jon Lawrence, Alt-Stoked
jon@stokedpr.com

ELLIE GOULDING
Figure 8 (Polydor)
(single, out now)
Contact: Susie Ember, Polydor
Susie.Ember@umusic.com

JOEY BADASS
Waves (Cinematic/Sony)
(single, out now)
Contact: Jo-Vaughn Virginie
thafckingera@gmail.com

KENDRICK LAMAR
Backseat Freestyle (Interscope)
(single, out now)
Contact: Stephanie Duncan-Bosu, Polydor
Stephanie.Duncan-Bosu@umusic.com

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MARKET SHARES BY CORPORATE GROUP



CHART WEEK 50

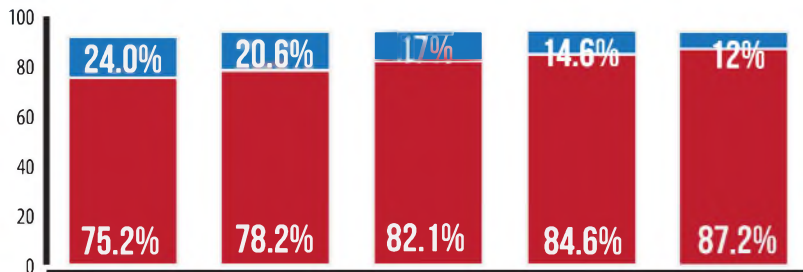


ARTIST SINGLES
 Sony 51.0%
 Universal 32.6%
 Warner 9.8%
 EMI 3.8%
 Others 2.8%



ARTIST ALBUMS
 Universal 36.5%
 Sony 35.0%
 Warner 24.0%
 EMI 1.4%
 Others 3.1%

DIGITAL vs PHYSICAL



WKS 46-50
 The UK market share for all albums in the past five weeks
 CD
 DIGITAL

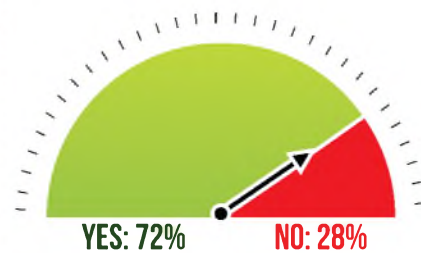
TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending Dec. 17

- 60% of musicians worked for free in past year - MU report *Friday, December 14*
- X Factor loses 6m viewers in two years *Monday, December 10*
- BBC Sound Of 2013 longlist revealed *Monday, December 10*
- One Direction online mini-series launched by Syco showing Go1Den Ticket footage *Wednesday, December 12*
- HMV debt grows to £176.1m in H1; sales down 13.5% but losses narrow *Thursday, December 13*

MUSIC WEEK POLL

This week we asked...
 Do new year music polls matter to consumers?
 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 *Classic Rock* magazine, a Best of 2012 issue sees Rush head up the cover as Band of the Year. Inside,



the trio talk personal tragedy, professional success and retirement.

A countdown of the Top 50 albums of the year finds 2012 a "vintage year for rock". ZZ Top take the third spot with *La Futura*, Rival Sons are second place with *Head Down* and Rush's *Clockwork Angels* is No.1.

Elsewhere, the best stories of the year include when London 2012 organisers enquired after Keith Moon's availability for the Olympic's closing ceremony, "you can contact him with a round table, some glasses and candles," said Who manager Bill Curbishley. While in July, a reunion gig by New York bruisers the Cro-Mags was interrupted by their original bassist (and Hare Krishna devotee) Harley Flanigan who turned up and proceeded to bite and stab his own replacement on stage.

Looking to the year ahead, a feature on PledgeMusic declares the fan-funding platform "the bright future of the music industry". And rock'n'roll's "fallen soldiers" are remembered in a two-page spread. Finally, a free CD features tracks from Lynyrd Skynyrd, Heart, Joe Bonamassa, the Pineapple Thief and more.



THE MAGIC NUMBERS

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

6,242

Brits listed their religion as 'heavy metal' in the most recent UK census

1st

Album to sell more than a million copies in the UK this year is Emeli Sandé's debut LP *Our Version Of Events*

£141m

Earned by Madonna's MDNA shows and the 72 sell-out dates top the highest-grossing tour of 2012

7th

Most searched for image on Google this year was Harry Styles. Whitney Houston was the No.1 search term and Gangnam Style the most searched for song

10

Love letters sent by a 25-year-old Mick Jagger to the American singer Marsha Hunt in the summer of 1969 have sold for £187,250

No. 1

On the 2012 UK Music Blog Zeitgeist is AlunaGeorge. The pop duo were the most written about band of the year - according to data from Hype Machine

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST

@sheesidd Why does Britney have a British accent in the new will.i.am song? This is one of the many things that makes it awful. *(Sheema Siddiqi, Modest Management) Monday, December 10*

@julianstockton Dear future girlfriends, i'm getting Kraftwerk doing Tour De France tix for Feb 14th, no need to all rush at once ladies. *(Julian Stockton, Outside Organisation) Wednesday, December 12*

@leethommo James Arthur update. The 'charity' single that isn't really has so far raised approx 81k. Total sales now are 320k. Even sold 23k on CD too! *(Lee Thompson, BT Vision) Thursday, December 13*

@natalie_shaw Thought you'd all like to know that on the day the world ends, I'm going to a Viva Forever matinee and then to PWL's Hit Factory Live #news *(Natalie Shaw, MOBO Awards) Monday, December 10*

@emmahogan That Macca/Nirvana thing... it *is* a joke, right? *(Emma Hogan, ITB) Wednesday, December 12*

@copelandmusic RT@MusicWeekNews 60% of musicians worked for free in past year - MU report ... I'm sure one of them! *(Stewart Copeland) Friday, December 14*

@garethdobson Can't work out if Pitchfork only actually likes hip hop, but pretends to like indie guitar noise for the kids, or vice versa. *(Gareth Dobson, Wichita Management) Tuesday, December 11*

@jason_13artists You have NO idea how good the new @wearebigdeal (Big Deal) album is. Serious game changer. *(Jason Edwards, 13 Artists) Thursday, December 13*

@DamoChristian Tom Daly looks like a pop star!..we should sign him! *(Damian Christian, Atlantic Records) Sunday, December 16*

@nickcarter I cant wait to tour again. @backstreetboys coming at ya this next summer. *(Nick Carter) Tuesday, December 11*

@siananderson Bloody @afunkypartridge went and signed 1 Pound Fish Man and it's ALL I ever hear at my desk. I JUST can't deal with thissssss lknwasdjfkggh *(Sian Anderson, Warner) Thursday, December 13*

@kevtwitking Top of every Fantasy Football league I am in. Dog in the office. LIFE IS GOOD. *(Kevin King) Tuesday, December 18*

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DATA DIGEST

PICTURE OF THE WEEK

THE PRODIGAL SONS

December 17, O2 Brixton Academy, London: Mumford and Sons surprise DJ John Kennedy by presenting him with the XFM Inspiration Award at the station's Winter Wonderland bash



SYNC STORY

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

- **Artist** Gabrielle Aplin
- **Track name** The Power of Love
- **Composer** Peter Gill, Holly Johnson, Brian Nash, Mark O'Toole
- **Campaign** John Lewis TV Christmas advertisement
- **Publisher** Perfect Songs

Working closely with music supervisor Leland Music, the Parlophone say they flagged up Gabrielle Aplin early to John Lewis to be kept in mind for the ad. James Barnes (Aplin's manager), Nathan Thompson (A&R director Parlophone) and Jos Watkin (A&R Parlophone) quickly brought in David Kosten who created a demo with Aplin.

Rich Robinson, VP Synchronisation Europe & ROW, EMI Music, explains: "We were especially pleased that Gabrielle got to be involved. Her vocal captured both the emotion and positivity of the piece, which was a really tough thing to do. It was a rare case of a process that had lots of good people in the chain that all made it happen, through A&R at Parlophone, to Abi and Ed at Leland Music, and of course David Kosten."

The Power of Love is published by Perfect Songs, which is part of Trevor Horn's SPZ Group - run by Ally Horn. The team included Mel Redmond, Head of Perfect Songs, plus Ian Usher (Head of A&R), Kim Jarrett (Publishing Assistant) and Tom Cater (A&R), working closely with sync consultant Tracie London (GMIX, part of Global Talent Publishing), Ally Horn (MD, SPZ Group), Carlo Dinardo (FD, SPZ Group) and Ian Peel (label manager, ZTT Records and Stiff Records).

Says Mel Redmond: "Our sync consultant, Tracie London at GMIX regularly sends out marketing tools for ours and other catalogues and artists she represents and, back in August, she sent a CD of Christmas tracks to Leland Music who are the music consultants for the Adam and Eve agency who represent John Lewis. It included various Christmas songs published by Perfect, one of which was the Frankie Goes To Hollywood original of The Power of Love."

Comments Ally Horn: "Once we were aware of John Lewis's interest in the track, we worked together with Tracie and Leland Music to consolidate a deal... We were flexible with fee structures as we recognised the huge marketing potential of being associated with this campaign. As we knew they were considering several re-recorded versions of the track, we asked that we be able to hear their chosen version before broadcast to ensure it was of a standard that the songwriters would be happy with."

She adds: "We always had a feeling that it would get very big very quickly because - despite the fact that the song was originally No. 1 exactly 28 years ago - we decided earlier this year that it was ripe for promotion."

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

**JAMIE OTSA** GLASSWERK

Acres Of Lions - Collections (Fierce Panda/Alcopop)

One of those rare discoveries that you want to keep for yourself whilst simultaneously hoping they explode, Acres Of Lions effortlessly blend huge pop choruses, wistful alt-folk, blue collar frat-rock and a healthy dose of US college radio cool. Debut album Collections is masterful; watch out UK - it's safari season.

**STEVE BONIFACE** LABELLED INDEPENDENT PODCAST/MY DAD ROCKS

Bob Hillary and The Massive Mellow - Love (Unsignea)

The creation of environmental supporter Bob Hillary and his band The Massive Mellow, 'Love' is a record with a message for our time. With acoustic foundations, the album combines reggae, folk and soul elements with melodies arising from saxophone and vocals. A relaxed and yet powerful listen.

**PAUL KERR** AMERICANA UK

Geva Alon - I See The Love (28 Vibes Music/ADA Global)

Israeli Geva Alon's album In the Morning Light had him described as the Israeli Neil Young. His new single I See The Love is an uplifting slice of jangling and churning guitars with his keening vocals flying overhead. Reminiscent of Young in his Topanga Canyon days, it's a powerful and uplifting song.

**MANDY ROGERS** EQ MUSIC

Woman E - Reap (Aztec Records)

There's none so consummate of tailoring the shimmering gleam of synth pop glitz and poised disco moments than Woman E and upcoming track Reap is of no exception. A bittersweet candy dusting of retro glamour that very much finds a home in today's synth pop fold of upcoming and notably impressive productions.



ON THE RADAR DOPE D.O.D

HARDCORE DUTCH HIP-HOP TRIO
Dope D.O.D were named most promising act of 2012 at this year's Eurosonic/Noorderslag festival, plus MCs Dopey Rotten, Skits Vicious and Jay Reaper have bagged high-profile tour support slots with the likes of Cypress Hill, Limp Bizkit and Korn. They've also racked up over 14 million views on their YouTube channel.

Speaking to *Music Week*, Vicious says the success is no fluke: "We've always expected it, that's the belief you have as an artist when you believe in what you do and know it has the quality and appeal to make it big. But it's really

great nevertheless, you don't take it for granted."

Inspired by the "gritty, rough, street hip-hop" of the Nineties, the trio are bringing through a "new generation of hardcore rap" and their debut album *Branded* will be released in the UK in January.

Talking about the concept of the record, Vicious said: "I always describe it as a Sin City movie – it's a graphic world of reality and fantasy mixed up together with a funny side or a smart side."

"We're not just being violent and yelling some shit, we actually want to puzzle the listener with what we mean and whether it's funny or

violent - there's always a key meaning to it."

Production is almost done for the group's second album, which Vicious explains is "a lot more mature in the quality of the songs, the concepts, lyrics and beats."

"Branded took us more than two years to make so we made this new album a lot quicker, but with a lot more experience, a lot more inspiration – we've moved on by touring and doing all these new collaborations."

Those collaborations include a track with legendary hip-hop artist Sean Price (Heltah Skeltah, Boot Camp Click, Random Axe) and



underground star Simon Roofless. "The collaborations are always the biggest highlights to me that's the best thing – to have the respect from those that I respected," Vicious admits.

And respect has come big in the form of The Prodigy's Liam Howlett who has called Dope D.O.D 'saviours of hip-hop'.

The New Year looks set to only get bigger and better for Dope

ESSENTIAL INFO

RELEASES

Jan 14 album (UK): *Branded*
April 15 album: TBC

LABEL

Dope DOD Records

MANAGEMENT

35 Music - +31629551317

LIVE

Jan 9 Groningen, EBBA AWARDS, Holland
Jan 10 Groningen, Eurosonic, Holland
Mar 31 Schijndel, Paaspop, Holland

D.O.D as they make their UK debut. "The goal is to keep touring worldwide, get as many people as we can to hear our music and enjoy it," says Vicious.

"We're just going to keep doing what we're doing and keep it special."

HE SAID / SHE SAID



“Trying to implement windowing in our business is a complete disaster. It can only alienate the fanbases”

Universal's digital business boss Francis Keeling at Music Ally's 2013 Survival Guide event doesn't subscribe to withholding from streaming at release

TAKE A BOW TEAM ONE DIRECTION



THE LOWDOWN

Album: *Take Me Home*
Highest chart position: No.1

Label:
Sycos Music/Sony

General manager:
Sonny Takhar

A&R: Sonny Takhar & Tyler Brown

Management:
Richard Griffiths, Harry Magee & Will Bloomfield, Modest Management

Marketing:
Fay Hoyte, Sony

National Press:
Simon Jones, HJPR

Regional Press:
Ben Duncan, HJPR

Online Press:
Ryan Maher, HJPR

National Radio:
Hungry & Woods

Regional Radio:
Clare Newsham, Promo Stint

TV: Jacqui Quaife

MUST-SEE MUSIC TICKETING

HITWISE

Primary Ticketing Chart

POS PREV EVENT

1	6	RIHANNA
2	5	ROD STEWART
3	2	ROBBIE WILLIAMS
4	3	BRUCE SPRINGSTEEN
5	8	ONE DIRECTION
6	4	MCFLY
7	10	MICHAEL BUBLE
8	11	OLLY MURS
9	14	GIRLS ALoud
10	1	PINK
11	9	RITA ORA
12	7	MUMFORD AND SONS
13	NEW	EMELI SANDE
14		ED SHEERAN TOUR
15	NEW	BRUNO MARS
16	16	MADNESS
17	NEW	EMINEM
18	NEW	KINGS OF LEON
19	NEW	MAROON 5
20	NEW	BON JOVI

LATEST SECONDARY TICKETING PRICES



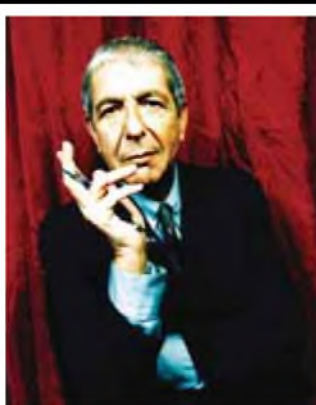
NEIL YOUNG
The O2 Arena, London - Jun 17

FACE VALUE £45.00 - £65.00

SEATWAVE £83.00 - £548.00

VIAGOGO £79.95 - £1,124.93

STUBHUB N/A



LEONARD COHEN
The O2 Arena, London - Jun 21

FACE VALUE £25.00 - £75.00

SEATWAVE £41.50 - £799.00

VIAGOGO £44.99 - £810.61

STUBHUB £61.00 - £840.00

HALL & NOTES



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16/01 Neil Bryden
18/01 Micky P Kerr
19/01 Lone Wolf
22/01 JD McPherson
23/01 Passenger
25/01 Spin Doctors
26/01 Neil Bryden
27/01 The Soft Pack
29/01 Milo Greene

THE BIG INTERVIEW DAVID KASSLER

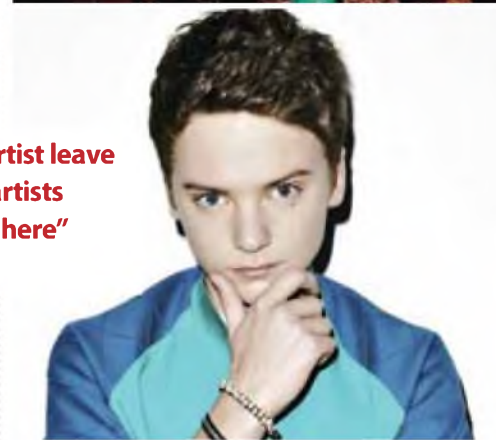
HOLD THE 'PHONE



"We haven't seen a single artist leave since we became PLG. The artists want to stick with the team here"

DAVID KASSLER, PLG

Bidders are lining up to spend hundreds of millions on Parlophone Label Group. But what exactly is it – and how is it operating until it's bought?



LABELS

BY TIM INGHAM

Universal's £1.2bn acquisition of EMI has not come without its complications. The European Commission ruled in September that the Vivendi-owned major would need to sell off a chunk of EMI's old EU business in order for the deal to be approved – including assets such as Parlophone (minus The Beatles), EMI Classics and Chrysalis.

These and other elements of EMI can now be found under a new brand name – the Parlophone Label Group – which is due to be sold for a fee in the region of £300m+ in Q1 next year. Nine entities are reportedly fighting to snap up this package, including Warner, Sony, BMG, Simon Fuller and an as-yet-unknown media entertainment group.

ABOVE
Taking care of business: David Kassler is running Parlophone Label Group independent of Universal

Until that day, PLG is in what EMI insiders are calling a "hold separate period", effectively becoming an independent label within EMI's HQ, in Kensington, London.

The man tasked with keeping PLG competitive and successful is its CEO David Kassler – formerly EMI CEO for Europe and the world outside North and South America.

His task is not an easy one: in recent years, EMI has famously arched management staff across labels such as Parlophone and Virgin – yet now the latter, plus its million-selling songbird Emeli Sandé, is within Universal's setup.

However, with a roster that includes Pink Floyd, Coldplay, Blur, Tinie Tempah and David Bowie, PLG is a very serious player in its own right – as Kassler explains to *Music Week*...

We've heard lots about Capitol, EMI and Virgin from Universal, but not much about PLG. What's the setup now and, frankly, how stable is it?

A lot of people have focused on the UK piece of PLG because of the Parlophone label and its amazing heritage. PLG also covers 10 other countries in Europe. It's roughly two-thirds of what was EMI Music in Europe so it's a pretty substantial business. It includes Spain, Portugal and France plus most of Scandinavia excluding Finland, as well as Poland and Czech. Each of those territories has an incredibly strong local repertoire business. Inside the UK, our roster has real breadth, from Pink Floyd to Blur, and today's artists such as Tinie Tempah and Coldplay. Emeli Sandé has been retained on the Universal side, but it's effectively this [PLG] team that's helped her and those other

artists develop. This year we're having a great time with Conor Maynard and Gabrielle Aplin who hit No.1 in the singles chart the other week. PLG is a very stable business that can be self-standing as a music label, albeit much smaller than the other majors.

What's a rough headcount of PLG?

It's approximately 800-900 people. The reason it's hard to define is that we share some back office infrastructure and IT functions with Universal. We're also providing a service to Universal until they can move off the PLG platforms - we're still doing bits of radio promotions or video commissioning for the Virgin roster.

Is it difficult not to think of PLG as a temporary entity and therefore to keep the motivation to be the best you can be?

I don't like viewing it in top-down terms thinking we're a giant corporate behemoth. PLG is effectively a mini major now. We're too big to be a small indie and too small to be a full major, particularly on a global basis. There's clearly uncertainty about the ultimate destination of where we will sit - whether we'll end up being a division of a major or if we'll be a standalone music business. Another possibility is that we'll be linked to some other media, entertainment or digital platform that creates a completely different kind of music business. All of those routes are open to us. I can't say which would be the best for the business, all of them have their merits. Ultimately it's important that the artists get the best possible service that they can. We're two thirds of EMI's former business in Europe with several hundreds of millions of pounds in revenues. I think that's enough to believe we'll be a substantial force in the market in the future.

You can't predict who the business will go to - but do you have a preference?

I don't, actually. I was very pleased the European Commission said that it has to be a company with significant music experience. That's incredibly important. We've been through a difficult period as EMI and it's very important now that someone who understands the music industry is prepared to invest in it.

You must prefer the idea of someone buying you as a whole, rather than breaking PLG up into smaller chunks?

That's right. It was reassuring to hear the EC mandate that the majority of the PLG business needs to go to one party. All of the countries in Europe plus the UK business and the Classics business will effectively go to one buyer. There are some other assets that Universal is selling [separately] like Co-Op, for instance, and Roxy in Scandinavia plus Jazzland.

Are Sanctuary, Chrysalis and the 50% share in the Now! collection included in the package?

It's not certain at the moment. It's likely that Sanctuary will be sold separately, although it's possible it will be in the package. It's certainly true that Chrysalis is part of the main [Parlophone Label Group] package.

FIRMA FOOTING KASSLER'S CLIMB TO THE TOP

DAVID KASSLER ROSE through the ranks at Terra Firma before landing at EMI during the Guy Hands era - which many suggest was the time that the label began to become unstuck. Does the exec think that Terra Firma's unflattering reputation is harsh in hindsight?

"I slightly take issue with the premise of the question," he says. "It's recognised within the industry that Terra Firma paid too much for the EMI business and saddled it with an unsustainable amount of debt. Guy Hands accepted that in the press at the time. There were a lot of bad deals being done then and that

was unfortunately one of them. But it actually kickstarted a period of transformation for EMI's business model. Some of it was very painful - the restructuring was very difficult for employees at the time.

"But what came out of that whole period - and it was a dark period - was an incredibly professional music business which works in a different way to anyone else in the marketplace, in an integrated way across labels. We're very proud of what's been created since then. Hand on heart, we have a better way of working than anyone else in the industry."

The EMI system of staff working over multiple labels must have made removing PLG from Virgin and other Universal assets a headache?

We've found a new way of working here at EMI. Necessity drove it because we were in a very difficult place and we had a lot of debt targets to hit. We found a new business model that does a better job for the artists than anyone else in the market. PLG has to keep building on that success. That's the best way to ensure your future - to make sure you're delivering now. The fact so many bidders are interested in buying PLG is a testament to the team and the artists we do have. I find it hard to believe [the bidders] don't want to buy PLG for the ways of working and the team rather than just acquiring market share, which is a very old-fashioned way of looking at these things.

Is there a fear that someone might just want the Parlophone catalogue?

So much of our business is about new music and having an active roster - looking at artists like Coldplay and Tinie Tempah, that would be a very strange decision.

How have your artists reacted to PLG's temporary status?

This process has been a long time in coming. We've been really open with the artists throughout the whole thing. Whenever we've had news we've tried to make sure the artists know it either at the same time or ideally before the outside world and the media. No-one likes uncertainty; all of our artists are keen to find out the ultimate destination for PLG. The many managers I've spoken to have probably expressed most concern and interest over the team that will be going with them. That's ultimately where they get their service from, the individuals. You have to believe that when you've got an amazing team like the one here that's delivered results, a bidder is going to want to retain them.

Can you stop Universal taking all the best people? PLG was set up with a very specific mandate from the EC to be held separate from Universal and that

includes artists, people and operations. Ultimately there's going to be a conversation between Universal and a bidder, but there are quite significant protections in place for the bidder to have availability of staff. People have to make their own individual decisions, too; you can't move employees around at will. Ultimately there's enough protection in place for artists to retain the people who serve them.

Have you seen many staff exit throughout this entire process?

No, it's quite incredible how loyal our staff have been. EMI's been through ten years of change so the people here are amazingly resilient and passionate about the business. I would say our churn has been even less than you'd expect in a normal year. We've lost fewer than 10 people from our UK business in the last year to competition. For a UK business with more than 300 staff, that's not bad.

Are you keen/hopeful to retain the PLG brand name post-acquisition?

Yes absolutely - the Parlophone name will certainly be retained by the business going forward.

Are you prevented from signing new artists during this holding period?

Absolutely not. In fact we signed a couple last week that I'm not allowed to tell you about yet. We're a free-standing independent business, we've got all the cash we need to invest and we're absolutely allowed to sign new artists. Obviously, new artists are going to be interested in the ultimate destination of PLG, but I think it's a tribute to the team here that we've carried on signing during this period, albeit at slightly lower levels than we would have done in the past.

It must be a slight frustration that others on Kensington High Street can use your holding status against you when chasing artists...

I think so, but they have been using [EMI's uncertain situation] for the past three years and during that period we've broken Tinie, Conor and all sorts of other artists. Ultimately I think artists sign to particular individuals as much as they do labels - especially when you've got amazing people like Miles Leonard and his A&R team in the UK or Andria Vidler, who runs our UK business and whose team in promotions, marketing etc. have done such a good job. When the artists come in, they see that and they like it.

How will PLG music be distributed in Japan, Germany and the US?

Our music is currently distributed by the former EMI companies in those markets, now owned by Universal. In future, clearly if our new owner has a distribution network then we will operate through that, but we are developing contingency plans to work with other partners if that is not the case.

Have any managers or artists walked away from PLG since you've been extricated from EMI?

No, we haven't seen a single artist leave. In fact, we've re-signed a number of artists in the normal course of business. That's been very reassuring. This team has been through a lot in the past few years. It's very resilient. I think the artists ultimately want to stick with this team and see what lies ahead.

"We're effectively a mini-major. I believe PLG will be a substantial force in the future"

DAVID KASSLER

LEFT
PLG's stars: Tinie Tempah (inset) and (from top opposite), Blur, Coldplay and Conor Maynard



BUSINESS ANALYSIS CD PRICES

EDITORIAL

We maybe can't pronounce it, but we wish we had it



IMAGINE A WORLD WHERE CD PRICES had not kept dropping and dropping to the point where on occasions some Top 10 albums in the UK cost less than a lunchtime sandwich.

In Japan there is no need for such flights of fancy because that is the reality, thanks to a price maintenance system going by the rather catchy name of *saihanbai kakaku iji seido*. Perhaps it has never been introduced here because nobody would be able to pronounce it.

In short it allows copyright owners to set the minimum retail price of a range of goods, including music, which means even in 2012 when CD prices have fallen sharply in other leading music markets you can expect to pay £20 or more for frontline releases by Japanese artists.

Incredibly that does not seem to have put off consumers buying music there, especially by local acts. Japan firmly remains the number two market in the world for recorded music sales and with physical commanding a much larger share of overall revenues compared to the US ahead of it, 75% according to 2011 IFPI stats with a figure of just 42% for the States.

'Even in 2012 when CD prices have fallen sharply in other leading music markets you can expect to pay £20 or more for frontline releases by Japanese artists'

However, while *saihan seido* (as it is known for short) is in place to control prices and stop discounting of any release less than six months old, the increasing presence in the market of online retailers selling both physical and digital product appears to be narrowing the price gap between what non-Japanese albums cost in Japan and what they go out for in other

leading music markets.

On Amazon's Japanese site, while the local versions of the latest big international releases will still set you back maybe the equivalent of £10 more than you would pay for them in the States, import versions are retailing for around half the cost.

The presence of iTunes there is also playing a part in offering lower prices for music by Western artists, although the price controls mean those by local acts remain much higher. Current big sellers by the likes of Bruno Mars and Taylor Swift are priced at only a few pounds more than in the US, a much smaller price gap than with CD.

In the UK the market has long had to deal with continual price falls with even latest titles by the very biggest acts frequently dropping to a fiver just months after release. It should be no surprise therefore to learn our trawl of CD prices of current big albums in the IFPI's seven top music territories reveals the UK to be one of the cheapest destinations.

For digital albums the story is a little different with the same albums sometimes cheaper on, say, the French and German iTunes sites than the UK one, although this has probably more to do with the exchange rate of the Euro versus the pound at any given time rather than anything else.

Paul Williams, Head of Business Analysis

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

DISC-CONNECTED? GLOBAL MUSIC PRICES REVEAL ANYTHING BUT A COMMON MARKET



AMAZON CD PRICES OF SELECTED CURRENT ALBUMS

ARTIST / ALBUM	US	JAP (LOC)	JAP (IMP)	GER	UK	FRAN	CAN
ONE DIRECTION: Up All Night	6.85	17.48	9.80	8.06	10.00	12.09	6.28
ALICIA KEYS: Girl On Fire	6.22	17.48	9.80	10.47	8.99	12.90	7.54
TAYLOR SWIFT: Red	8.66	17.41	7.41	12.90	8.99	12.90	7.54
ROD STEWART: Merry...	7.48	19.68	9.80	10.47	8.99	13.71	8.17
RIHANNA: Unapologetic	6.23	17.41	9.54	10.47	8.99	12.09	7.54
MICHAEL BUBLE: Christmas	6.58	16.95	10.67	11.28	8.99	12.09	9.38
PINK: The Truth About Love	6.23	14.14	7.57	8.87	7.00	12.41	8.16
MUMFORD & SONS: Babel	8.04	17.41	7.57	10.48	9.49	12.05	8.16
LED ZEPPELIN: Celebration	8.66	22.20	12.89	10.47	10.00	13.71	9.38
JUSTIN BIEBER: Believe	7.41	17.61	9.57	8.87	7.00	11.29	8.16
ADELE: 21	7.41	14.69	7.57	8.06	7.00	9.43	8.16
KELLY CLARKSON: Greatest...	7.41	17.48	12.68	10.48	8.99	12.99	6.28
SUSAN BOYLE: Standing...	7.41	21.19	8.52	14.51	8.99	13.71	7.54
MAROON 5: Overexposed	7.48	14.53	9.58	12.06	7.30	12.09	7.54
ROLLING STONES: GRRR!	12.40	22.55	14.43	12.01	10.99	13.71	N/A
NICKI MINAJ: Roman...	9.53	14.99	7.57	14.82	10.00	11.04	6.91
ED SHEERAN: +	5.01	13.37	8.60	9.67	8.99	11.17	6.28
BRUNO MARS: Unorthodox...	6.23	13.47	6.46	12.06	9.00	12.09	9.42
MUSE: The 2nd Law	7.48	18.13	9.80	12.06	7.50	11.85	9.38
LANA DEL REY: Born To Die	8.72	22.55	17.32	11.29	8.99	14.51	11.31

The above shows the CD prices in pounds sterling of 20 current globally-successful albums at local Amazon stores in the US, Japan, Germany, the UK, France and Canada. Prices are for the standard version of each album, unless stated, and were correct on December 7 2012 as were the currency conversions. There are two Japanese prices quoted – one for the local version of each CD, the other for the cheapest import version. Australia is not included as Amazon does not operate directly in the territory.

Source: various Amazon websites

INTERNATIONAL

■ BY PAUL WILLIAMS

A huge variation in CD chart prices across the world's leading music markets is highlighted in an exclusive study by *Music Week*.

While consumers in the IFPI's seven top performing territories are buying many of the same releases in the run-up to Christmas, the research reveals what they are paying for them differs significantly. In some cases this can be as much as several pounds or more, even when comparing prices from the same global retailer.

For our analysis we took a snapshot of the prices being charged for current high-profile CD albums in the US, Japan, Germany, the UK, France, Australia and Canada, which in 2011 made up just under 80% of the world's recorded music sales, according to IFPI data.

In each case we took the Top 20 main albums chart last week in every territory and examined what the retail mark-up for them was locally at Amazon as well as another leading player online. In the US we selected Wal-Mart, in Japan Tower, in Germany Media Markt, in the UK and Canada HMV and in France Fnac. In Australia, where Amazon does not directly operate, we looked at what was being charged by Sanity and JB Hi Fi, which was named best chain store this year by Aussie music retail trade body AMRA.

Additionally, we examined the prices Amazon was charging in each market (with the exception of Australia) for 20 current albums that are globally successful. These included One Direction's *Up All Night*, Taylor Swift's *Red*, Rihanna's *Red* and Merry Christmas, Baby by Rod Stewart.

Although the analysis undertaken is only a snapshot of a relatively small number of titles and what was being charged for them online as of December 7, what the figures throw up is how the



ABOVE
Fire sale: Billboard 200 trailblazer Alicia Keys' *Girl On Fire* continues the trend of US CD mark-ups being cheaper than elsewhere

supposed global music market now operating is far from global when it comes to pricing.

Without a doubt, the territory whose CD prices leap out is Japan, the world's second biggest music territory behind the US and where last year physical made up 75% of recorded music revenues. This compared to 42% in the US, according to IFPI stats.

Whereas over the last decade or so CD prices almost everywhere have only headed in one direction – downwards – in Japan consumers there can typically pay the equivalent of £20 or more for frontline albums. This is up to three times as much as consumers in the States might pay.

This state of affairs exists because of a local resale price maintenance system called *saihanbai kakaku ji seido* (*saihan seido* for short) that covers a variety of copyrighted products, including CDs, vinyl LPs, books and magazines. This allows copyright owners to set the minimum retail prices of new or re-released product less than six months old, hence why Japan has not been subject to the kind of CD discounting that has happened elsewhere.

CD mark-ups in the States have for years been much cheaper than elsewhere and this continues to be the case with Alicia Keys' *Girl On Fire*, which topped the Billboard 200 last week, costing the equivalent of £8.11 there at Wal-Mart and £6.22 at Amazon. Although Taylor Swift's album *Red* at No.2 in the chart was more expensive – \$13.88 (£8.66) at both Amazon and Wal-Mart – the rest of Billboard's Top 10 sellers last week cost under \$12 (around £7.50), while were no more than \$13 (£8.11) at Wal-Mart.

Across the border in Canada CD prices for key titles are also far lower compared to many other top music markets. Leading Billboard's Canadian albums chart last week, Rod Stewart's *Merry Christmas, Baby* cost the equivalent of £8.17 at the local Amazon and HMV stores, while Top 10 albums by One Direction and Lady Antebellum were just below C\$10 (£6.28) at Amazon. Across our study of 20 big global album sellers, only prices in the US were typically cheaper than in Canada of the seven countries studied.

In the recent past, at least, any pricing study, particularly one done on a global basis, would set alarm bells ringing in the UK as it risked reawakening a media campaign about supposed rip-off prices. However, our research suggests CD prices of chart albums in the UK are very competitive compared to other leading markets outside North America. HMV locally, for example, was typically selling chart albums online at £10 last week and Amazon for about £9, lower than you would typically expect to pay in Germany and France, which sandwich the UK as the world's third and fifth biggest music markets.

In the UK average album prices have continued to drop sharply, falling a further 4.9% last year to £7.19 for non-digital albums, according to research by Kantar Worldpanel. For all albums, including downloads, the average price last year was £7.02, compared to £7.32 in 2010.

SAIHAN SEIDO THE COMPLICATED NATURE OF THE JAPANESE MUSIC LANDSCAPE

BACK IN 2005 the Recording Industry Association of Japan was reporting the average price of a new release CD was between ¥2,500 (£18.84) and ¥3,000 (£22.61) and a look at what was being charged for last week's Japanese Top 20 suggests little has changed since. For example, Japanese rock band Mr Children's (*An Imitation*) *Blood Orange*, which headed the Oricon chart a week ago, was priced at ¥2,394 (£18.12) at Amazon and ¥2,447 (£18.52) at Tower online, while albums by local acts such as Yumi Matsutoya, Girls' Generation and Shiro Sagisu all cost the equivalent of more than £20 at both retailers surveyed.

Prices for big Western albums, including those by Taylor Swift, Rihanna and One Direction, tend to be lower and the landscape is made more complicated by the ability of Japanese consumers to be able to buy import versions of these same releases. These are



significantly cheaper than the local version of the same album. As an illustration, the Japanese versions of One Direction's *Take Me Home* and Alicia Keys' *Girl On Fire* cost the equivalent of £17.48 on Amazon.jp, but if you opted to buy either of them on import on the same site the price dropped to £9.80, around the same as in the

UK and cheaper than in France.

To compete with import versions of international blockbusters, the local versions of Western albums are much more extravagant affairs, coming with extra tracks and lyric booklets in Japanese.

Despite the much higher CD prices compared to other leading



music markets where prices continue to drop because of factors such as music piracy, online competition and the dire economic situation, the Japanese physical albums market remains strong. This is especially so when it comes to local acts, whose releases significantly outsell those by overseas artists,

even though they are much more expensive. There would seem therefore little reason to bring down prices when consumers are prepared to pay the current ones. Even with international releases, the vast majority of sales are achieved by the far more expensive Japanese versions as music fans there prefer them.

BUSINESS ANALYSIS CD PRICES

Outside Japan, there have also been big price drops in other key markets. In Canada, for example, average album prices fell from C\$10.34 (£6.51) in 2006 to C\$8.81 (£5.55) last year.

In France SNEP suggests CD prices have dropped by around 15% on average since 2006, although the mark-ups of current chart albums last week were notably more expensive than in the UK and Germany. Amazon.fr and Fnac's prices for France's Top 10 albums last week ranged from €13.99 (£7.54) to €16.99 (£13.71), while Germany's own Top 10 sellers locally tended to be much cheaper.

Led Zeppelin's Celebration Day topped the German chart last week and cost €12.98 (£10.47) at Amazon.de, while France's top artist seller L'attente by Johnny Hallyday came in at €15.99 (£12.90) on the French site.

Outside Japan, our research suggests Australia has the highest CD prices for chart albums among the world's leading music markets. Local retailer Sanity had a virtual blanket price of A\$21.99 (£14.36) for the Top 10 albums there last week, while JB Hi Fi's Top 10 mark-ups were typically A\$19.99 (£13.05).

HOW MUCH TOP 10 CD ALBUMS COST IN KEY MUSIC MARKETS



AUSTRALIA			
ARTIST/ TITLE / CORPORATE GROUP	JB HI FI	SANITY	
GUY SEBASTIAN Armageddon Sony	£13.05	£14.36	
ONE DIRECTION Take Me Home Sony	£13.05	£14.36	
TAYLOR SWIFT Red Universal	£13.05	£14.36	
PINK The Truth About Love Sony	£13.05	£14.36	
MICHAEL BUBLE Christmas Warner	£9.79	£14.36	
LED ZEPPELIN Celebration Day Warner	£15.01	£21.99	
THE ROLLING STONES GRRR! Universal	£16.32	£14.36	
SUSAN BOYLE Standing Ovation Sony	£11.75	£14.36	
ROD STEWART Merry Christmas, Baby Universal	£13.05	£14.36	
LITTLE MIX DNA Sony	£9.79	£14.36	

CANADA			
ARTIST/ TITLE / CORPORATE GROUP	AMAZON	HMV	
ROD STEWART Merry Christmas, Baby Universal	£8.17	£8.17	
CELINE DION Sans Attendre Sony	£9.39	£9.42	
ONE DIRECTION Take Me Home Sony	£6.28	£8.17	
TAYLOR SWIFT Red Big Machine	£7.54	£8.17	
RIHANNA Unapologetic Universal	£7.54	£8.17	
VARIOUS Star Academie Noel Distribution Select	£10.05	£10.68	
VARIOUS Much Dance 2013 Universal	£9.39	£9.42	
ALICIA KEYS Girl On Fire Sony	£7.54	£8.17	
LADY ANTEBELLUM On This Winter's Night Universal	£6.28	£9.42	
LED ZEPPELIN Celebration Day Warner	£9.39	£9.42	

GERMANY			
ARTIST/ TITLE / CORPORATE GROUP	AMAZON	MEDIA	
LED ZEPPELIN Celebration Day Warner	£10.47	£11.29	
SCHEIN & SEIN Pur Universal	£11.28	£12.09	
COLDPLAY Live 2012 EMI	£12.02	£12.02	
RIHANNA Unapologetic Universal	£10.47	£12.09	
AC/DC Live At River Plate Sony	£10.47	£10.47	
JOE COCKER Fire It Up Sony	£10.48	£12.09	
EROS RAMAZZOTTI Noi Universal	£11.29	£12.09	
THE ROLLING STONES GRRR! Universal	£12.01	£14.44*	
LANA DEL REY Born To Die Universal	£11.29	£11.29	
DAVID GARRETT Music	£11.28	N/A	

UNITED STATES			
ARTIST/ TITLE / CORPORATE GROUP	AMAZON	WAL-MART	
ALICIA KEYS Girl On Fire Sony	£6.22	£8.11	
TAYLOR SWIFT Red Big Machine	£8.66	£8.66	
ROD STEWART Merry Christmas, Baby Universal	£7.48	£7.41	
ONE DIRECTION Take Me Home Sony	£6.85	N/A*	
PHILLIP PHILLIPS The World From The... Universal	£7.41	£8.11	
RIHANNA Unapologetic Universal	£6.23	£7.41	
MICHAEL BUBLE Christmas Warner	£6.58	£8.11	
LADY ANTEBELLUM On This Winter's Night Universal	£6.23	£6.24	
BLAKE SHELTON Cheers, It's Christmas Warner	£7.41	£8.11	
KID ROCK Rebel Soul Warner	£7.48	£8.11	

* Deluxe yearbook edition only available



FRANCE			
ARTIST/ TITLE / CORPORATE GROUP	AMAZON	FNAC	
VARIOUS Generation Goldman Warner	£12.09	£12.90	
JOHNNY HALLYDAY L'attente Warner	£12.90	£12.90	
RIHANNA Unapologetic Universal	£12.09	£12.09	
CELINE DION Sans Attendre Sony	£12.09	£12.09	
COLDPLAY Live 2012 EMI	£13.71	£13.71	
M II Universal	£12.90	£13.71	
M POKORA A La Poursuite Du Bonheur EMI	£11.29	£12.09	
JEAN-LOUIS AUBERT Live = Vivant EMI	£12.90	£12.90	
LED ZEPPELIN Celebration Day Warner	£13.71	£13.71	
ONE DIRECTION Take Me Home Sony	£12.09	£12.09	

JAPAN			
ARTIST/ TITLE / CORPORATE GROUP	AMAZON	TOWER	
MR CHILDREN Blood Orange Toy's Factory	£18.12	£18.52	
YUMI MATSUOYA And In Love With... Universal	£27.25	£27.25	
GIRLS' GENERATION Girls' Generation II Universal	£23.15	£13.44	
UVERWORLD The One Sony	£23.15	£23.15	
SHOTI SHIMIZU Melody Sony	£15.89	£23.15	
JUJU Best Story - Life Stories Sony	£21.19	£21.19	
MILYAH True Lovers Sony	£22.92	£22.52	
SHIRO SAGISU Music From Evangelion... King	£22.70	£22.70	
JUJU Best Story - Love Stories Sony	£21.19	£21.19	
TAYLOR SWIFT Red Universal	£17.41	£17.41	

UNITED KINGDOM			
ARTIST/ TITLE / CORPORATE GROUP	AMAZON	HMV	
OLLY MURS Troublemaker Sony	£8.99	£10.00	
ONE DIRECTION Take Me Home Sony	£10.00	£10.00	
RIHANNA Unapologetic Universal	£8.99	£10.00	
MICHAEL BUBLE Christmas Warner	£8.99	£10.00	
ROD STEWART Merry Christmas, Baby Universal	£8.99	£10.00	
ROBBIE WILLIAMS Take The Crown Universal	£8.99	£10.00	
EMELI SANDE Our Version Of Events Universal	£8.99	£10.00	
NEIL DIAMOND The Very Best Of Sony	£7.47	£10.00	
GIRLS ALOUD Ten Universal	£7.00	£10.00	
ANDRE RIEU Magic Of The Movies Universal	£8.99	£10.00	

The above shows prices at local Amazon stores and other selected, leading online retailers for the standard versions of the Top 10 CD albums in each market as of December 7. Prices have been converted into pounds sterling.
Chart sources: Billboard (US and Canada), Oricon (Japan), Media Control GfK (Germany), Official Charts Company (UK), SNEP (France), ARIA (Australia)

DIGITAL ALBUMS TOWARDS PRICING PARITY

THE RISE OF THE DIGITAL ALBUM is bringing increasing pricing parity across key music markets compared to what happens in the physical world.

While there are still notable price differences for the same albums digitally in the leading territories, an examination of iTunes mark-ups for some leading Q4 titles suggests they are much less pronounced than for CD.

Out of the IFPI's top seven music markets, Japan remains the most expensive place for frontline albums when it comes to downloads, but with international releases it is only fairly marginal. For example, the iTunes store there was last week charging ¥1,200 or around £9 for Bruno Mars' Unorthodox Jukebox, just £2 more than the US.

Other leading Western titles such as Taylor Swift's Red and Rihanna's Unapologetic were going out at ¥1,500 (around £11.30) on the iTunes Japanese site last week, still higher than elsewhere but notably less high than when you compare the prices of the same albums on CD.

However, in parallel with the physical market, download versions of leading albums by Japanese artists are much more expensive than those by international acts. These are typically going out at ¥2,000, getting on for the equivalent of £4 more than for Western releases.

As with CD, the US is the cheapest of the leading

music markets for digital albums with the iTunes site there typically charging no more than \$12 (about £7.50) for the most popular albums, although some are more expensive - Taylor Swift's album was going out there last week for \$14.99 (about £9.30). The dollar mark-ups seem to mirror those of the Canadian site, even though there is a slight difference in valuation between US and Canadian dollars.

While our research of CD album prices suggested a noticeable difference between what was being charged in Germany and France, on iTunes there appears to be parity. Current albums, for example, from the likes of Bruno Mars, Alicia Keys and Rihanna were priced the same in both markets, although it can vary.

For some current big releases the iTunes UK site is around £1 dearer compared to what they are in France and Germany. Rihanna's album was £8.99 last week, compared to €9.99 or around £8 on the French and German sites, while Taylor Swift's (below) album was £8.99 in the UK, €8.99 (around £7.30) in Germany and €9.99 (around £8.00 in France).



Taylor Swift

2012 YEAR IN REVIEW**CHRISTMAS HOPES,
NEW YEAR FEARS**

Music industry luminaries look back over the past 12 months - and look forward to next year...

**Kim Bayley, Director General,
Entertainment Retailers Association**

What was your high point and low point of 2012?

High points were (i) the continuing reinvention of ERA with the recruitment of members representing virtually the entire booming UK streaming market, and (ii) receiving the results of research we commissioned with the BPI back in May which confirmed retailers' long-held view that we need to get beyond physical versus digital and recognise that music fans do not fit into neat silos - a product which combined the best of both offers real potential.

The low point was the disappointing failure of suppliers to act on the research above, combined with what has to be the weakest release schedule in many years.

What's your biggest hope for the music industry in 2013?

That we can get things back on track after the wasted opportunities of 2012 - that means more and better releases spread through the year and listening to what consumers want

What are your album and track of the year?

Album is Now! 83 on the basis it was one of the few releases really to hold up in 2012. The single and indeed phenomenon of the year was clearly Psy's Gangnam Style, a reminder that in the internet age hits can come from anywhere.

Helen Smith, President, IMPALA

What was your high point and low point of 2012?

High: Launching the first pan-European indie charts, with Nielsen Music.

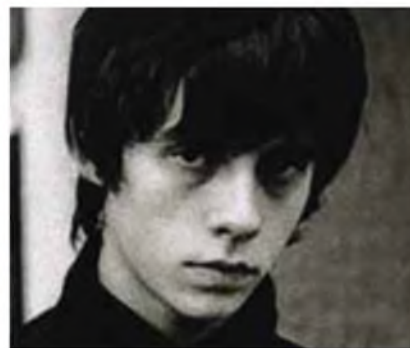

Mike Smith, President Of Music, Mercury

What was your high point and low point of 2012?

The high point was getting to spend the summer running round Europe with my daughters. The low point was not getting in to see The Stones at the Traberno in Paris

What's your biggest hope for the music industry in 2013 - and what will be its biggest challenge?

That we can effect a real recovery in record sales by breaking some inspirational new



Low: Sale of EMI - although it resulted in the biggest remedies in any merger case in Europe, it's pretty much a two horse race in both recording and publishing.

What's your biggest hope for the music industry in 2013 - and what will be its biggest challenge?

Hope: That opportunities for independent artists grow and grow.

Challenge: Tackling the anti-copyright movement.

What are your album & track of the year?

Mark Lanegan, Blues Funeral. If I may give a concert rather than a track, Efterklang with Rotterdam Symphony in Brussels.

Peter Thompson, MD, [PIAS] Recordings

What was your high point and low point of 2012?

After the fire of 2011 this year's been considerably quieter.

Moving our offices to

Bermondsey has been a bigger success than we could have hoped for but the continuing drop off in album sales during 2012 is a constant concern. I fear that the public are genuinely losing interest in full albums and that is very worrying. Other than that, Frank Turner at Wembley was pretty special.

What's your biggest hope for the industry in 2013 - and what will be its biggest challenge?

Hope: That the market stabilises and we get a better understanding of how best to utilise all the new revenue streams in artist development. It still all feels a bit hit and miss at the moment, especially for non-mainstream acts.

Challenge: I suspect we will be presented with some potentially serious developments as far

artists. More importantly, we need to break artists that people can believe in again. We have been locked in a cycle of hedonistic pop music for too long and people are desperate for something substantial again, the success of Mumford shows that.

The biggest challenge is to adapt to new business models that allow the record labels to keep investing in new acts in the face of falling sales revenues.

What are your album & track of the year?

Album is Jake Bugg. Track is Elephant by Tame Impala (Todd Rundgren Remix).

one was signing Mikky Ekko early, before his record deal, and working on the collaborations with him that will form his album next year, including Stay, which Rihanna just released. The low point was definitely losing the amazing writers we'd been close to, who the EC decided we had to spin off in order to get the EMI purchase through.

What's your biggest hope for the industry in 2013 – and what will be its biggest challenge?

My biggest hope is that the regulators involved in settling fees for music streaming services will wake up and realise the songwriters are slowly losing their ability to earn money. The average man in the street assumes all pop stars are wildly rich because their picture is in the papers; Spotify talks about how much they pass back to the artists. It's all good propaganda for the ISPs, but the songwriters are quietly working in the background, for less and less money. Hopefully the regulators will be educated enough not to be taken in by publicity spin from the ISPs. PSY's Gangnam Style should make a perfect test case – how much have those songwriters earned for those hundred million streams on YouTube?

The biggest challenge is to stop this downward spiral of songwriter royalty before the collection societies all go bankrupt.

What are your album and track of the year?

My album of the year is from our crew in Ealing's F block, the Hotel Cabana crew of Emeli Sande, Naughty Boy, and their crew; Our Version Of Events. Track of the year is Wonder, the lead off single from the next chapter of the Hotel Cabana story, by Naughty Boy and Emeli Sande. Hotel Cabana is coming out on Virgin in the New Year.

Andy Copping, VP of Music UK, Live Nation



What was your high point and low point of 2012?

High: Having our biggest and best Download Festival ever.

Low: The weather destroying so many festivals!

What's your biggest hope for the industry in 2013 – and what will be its biggest challenge?

My biggest hope is that all aspects of the industry finally start pulling together - that's labels, media, promoters, bands, agents, managers, brands, digital, sponsors etc. and we help one another to keep the whole business strong. The biggest challenge will be trying to make all that happen!

What are your album & track of the year?

Album was Rolling Stones Grrrr!, reminding us all of just how great they are. The single has to be Watch The Throne, N****az In Paris - the most unbeatable song you're ever going to see or hear live.

Craig Jennings

CEO, Raw Power/ Co-Founder Search & Destroy



High: The first two releases on Search & Destroy hitting the Top 10 in the midweeks - While She Sleeps and Don Broco.

Low: Birmingham City's inevitable plunge towards insolvency.

What's your biggest hope for the industry in

2013 – and what will be its biggest challenge?

That we make progress on secondary ticketing and continue to explore new revenue streams and see digital and D2C sales increase. The ongoing challenge is to get the Government to take the music business seriously and to encourage people to pay for music. I also hope to see a new networked music TV show that showcases some of the great acts we are involved with.

What are your album & track of the year?

Track: Young Guns, Bones.

Album: While She Sleeps, This is the Six.

Daniel Glass, Founder, Glassnote Records



What was your high point and low point of 2012?

The high point of 2012 was the incredible fan reception to Mumford & Sons' new album in the week of release. Being at La Mamounia in Marakech was another high! The low point of 2012 was the devastation of Hurricane Sandy.

What's your biggest hope for the industry in 2013 – and what will be its biggest challenge?

As streaming services get bigger in 2013, I hope that we can find a more equitable way to monetise. I also feel this will be the biggest challenge. I also hope that [US] radio can find a way to start paying artists fairly for their recorded performances.

What are your album and track of the year?

Album: Half Moon Run, Dark Eyes.

Song: Half Moon Run, Call Me In the Afternoon.

Dave Newton, Founder, WeGotTickets



What was your high point and low point of 2012?

The high point was the fall from influence of the likes of Brooks and the Murdochs and the hope that the Leveson Inquiry might yet bring to restoring values and principles in our media. But frustratingly the low point is (STILL) that we live in a country steered by Camberne.

What's your biggest hope for the industry in 2013 – and what do you think will be its biggest challenge?

I hope that we have decent summer weather in 2013 as the many wonderful festivals in this

Clive Dickens, CEO, Absolute Radio



What was your high point and low point of 2012?

High: London 2012 Opening Ceremony and its music.

Low: Middle East conflict.

What's your biggest hope for the industry in 2013 – and what will be its biggest challenge?

Hope: To open the industry's mind to the thought that the internet and technology doesn't just have to 'disrupt' music and media but can also 'redefine' it.

Challenge: Negativity, complacency and self-doubt.

What are your album and track of the year?

Track: Underworld, Caliban's Dream.

Album: Mumford & Sons, Sigh No More.

country are due a good year. The challenge for the live music industry will be to refocus on the customer and to remember that they have many other entertainment options available to them.

What are your album and track of the year?

Album: Ceremony, Zoo.

Track: Toy, Motoring.

David Dollimore, MD, Ministry Of Sound Recordings



What was your high point and low point of 2012?

High point: Getting engaged.

Low point: Realising how much the wedding will cost and Pat Sharp not being available for the actual date!

What's your biggest hope for the industry in 2013 – and what will be its biggest challenge?

Hope: The exciting artists we have been developing over the past year with the plan to release in 2013.

Challenge: The competition.

What are your album and track of the year?

Album: Lana Del Rey, Born To Die

Track: Jay-Z & Kanye West, Ni****as In Paris.

Jo Dipple, CEO, UK Music



What was your high point and low point of 2012?

High Point: Parliament finally getting serious about the music industry and putting the Live

Music Act onto the statute books; the Culture, Media and Sport Select Committee launching its high profile inquiry into the music business to help resolve our issues; seeing our industry - and its stars - making such a huge contribution to the Olympics.

Low Point: Seeing online piracy continue to spiral while the DEA remains in the long grass.

What's your biggest hope for the music industry in 2013?

That new British music talent breaks through as a result of the new Live Music Act and keeps coming from UK Music's 14 rehearsal rooms around Britain; that our new economic research finally gets Government ministers to sit up and see exactly what the music industry contributes to the economy in both

economic and cultural terms; and that Bruce Springsteen brings out another album as good as Wrecking Ball.

What's the biggest challenge?

Getting policymakers and the public to understand and value copyright and the people who create it. Hopefully, some of our education plans next year and beyond can help get the ball rolling by getting the message out to school kids. But we must also ensure that any future reform - including the forthcoming legislation on copyright reform - does not further erode the delicate copyright balance.

What are your album and track of the year?

Album: Lee Scratch Perry, Disco Devil: The Jamaican Disco mixes.

Song: Brats, Liars.

Geoff Taylor, CEO, BPI



What was your high point and low point of 2012?

High point: Watching the 100m final/Oscar Pistorius at the Olympic Stadium. And great

British music showcased to the world during the Olympics. **Low point:** Government's continuing failure to grasp that creative sector will generate growth if they support strong IP.

What's your biggest hope for the music industry in 2013 and what do you think will be its biggest challenge?

Hope: The rollout of 4G in the UK is a huge opportunity for labels and mobile operators to work together to deliver brilliant music services, bundled and marketed to millions of users from the outset. We're working to help that happen.

Challenge: Weak demand for consumer products, including entertainment, given challenging economic conditions.

What are your album and track of the year?

Track: Gangnam Style, as enthusiastically performed by my three-year-old daughter.

Album: Beach House, Bloom.

George Ergatoudis, Head of Music, BBC Radio 1



What was your high point and low point of 2012?

High: Radio 1's Hackney Weekend.

Low: The disappointing number of breakthrough artists in 2012.

What's your biggest hope for the industry in 2013 - and what will be its biggest challenge?

Hope: The power of Nick Grimshaw on Radio 1's Breakfast Show. **Challenge:** Facing the reality of an ever-shrinking pool of true music superstars.

What are your album & track of the year?

Album: Lana Del Rey, Born To Die.

Track: Rudimental, Feel The Love.

Guy Moot, EU President, Sony/ATV/EMI



What was your high point and low point of 2012?

High: Seeing the merger complete and working with Marty Bandier again. **Low:** The lowest album sales recorded in a week.

What is your biggest hope for the industry in 2013 - and what will be its biggest challenge?

Hope: That we focus as an industry on the

no time soon.

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

Hope: Fresh, innovative and truthful music continues to gain support.

Challenge: Overcoming the regurgitated nonsense the industry dullards keep spewing.

What are your album and track of the year?

Album: Let's call it SG. I heard it last week and it struck me like a lightning bolt. I'm trying to sign it at the moment.

Single: Rudimental - Feel the Love ft. John Newman. Watching a whole generation mosh and chant along to those lyrics... the stuff dreams are made of, highly cosmic dreams at that.

Paul Hitchman, MD, Kobalt Label Services



What was your high point and low point of 2012?

High: The opportunity to work with my favourite band in the entire world, Nick Cave & The

Bad Seeds.

Low: The loss to the industry of a great British music company - EMI.

What's your biggest hope for the music industry in 2013? and what will be its biggest challenge?

Hope: That the potential of digital to empower artists and open up the global music market can be fully realised. The biggest challenge is to sustain the growth in digital revenues through continued innovation despite the contrary efforts of vested interests on all sides.

What are your album & track of the year?

Album: Alt-J, An Awesome Wave.

Track: Duke Special, Condition.

Brian Rose

Commercial MD, Universal Music UK



What was your high point and low point of 2012?

High: Rolling Stones show at O2/ Celtic beating Barcelona.

Low: The decline in physical albums sales.

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

Hope: More new artist breaks / launch of more successful new music services/ new physical formats. **Challenge:** All of above

What are your album and track of the year?

Album: Isles of Wonder (Olympic Opening Ceremony soundtrack).

Single: Payphone, Maroon 5.

Simon Halliday, MD, 4AD



What was your high point and low point of 2012?

High: Seeing Grimes, Purity Ring and Scott Walker connecting worldwide

Low point for the label was/is the ridiculous legal machinations surrounding the Ariel Pink's Haunted Graffiti – disruptive and stressful for all involved.

What's your biggest hope for the music



industry in 2013 – and what will be its biggest challenge?

Hope: That musical output remains as exciting as it was year and for last few years. I think it's impossible to boil down the music businesses challenges to just one.

What are your album and track of the year?

Album: Chromatics, Kill for Love (above).

Single: Kanye, Mercy.

Miles Leonard, A&R director, EMI



What was your high point and low point of 2012?

High point: August in Ibiza.

Low point: No Glastonbury.

What's your biggest hope for the industry in 2013?

New artists with great songs and ideas. We need more innovation.

What are your album and track of the year?

Album Emeli Sande, Our Version of Events.

Single Hot Natured, Benediction and Bruno Mars, Locked Out of Heaven.

Nigel Elderton,

European President, PeerMusic



What was your high point and low point of 2012?

High point: Hitting No.1 in the US with The Wanted, Glad you Came, and ASCAP Song Of The

Year with You Make Me Feel - thanks to Steve

Paul Latham, COO International, Live Nation Entertainment



What was your high point and low point of 2012?

High: Watching on the big screen as Mo Farah won his second gold with 65,000

people in Hyde Park.

Low: My old man kicking the bucket while I was incapacitated in a wheelchair following a charity walk.

What's your biggest hope for the music industry in 2013 and what will be its biggest challenge?

Hope: Sunshine for all festivals that don't feature trees on stage. **Challenge:** Unemployment and economic depression of our target audience.

What are your album and track of the year?

Album: Deacon Blue, The Hipsters.

Track: Rihanna/Drake, I'll Take Care Of You.



Mac. Low point: the sad passing of my Professional Manager in early January.

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

Hope: The continued growth in digital to offset physical sales declines. **Challenge:** persuading people that music has a value and is worth paying for/getting a decent royalty from YouTube!

What are your album and track of the year?

Album: It's a toss-up between Emeli Sande and Ed Sheeran for me.

Single: Somebody That I Used To Know, not least because my daughter pinched the video idea for her art project and painted her boyfriend friend from head to toe!

Alexi Cory-Smith

Senior VP, BMG Chrysalis UK



What was your high point of 2012?

Moving into our new London premises in Wigmore St, and watching Deaf Havana, one of

the first signings to our masters model, open Reading Festival were both high points. As was the Olympics – pretty much all of it.

What was your low point of 2012?

Not sure I can say. Overall we've had a great year.

Jason Iley, President, Mercury UK



What was your high point and low point of 2012?

High: The Olympics, especially Danny Boyle's wonderful opening ceremony, seven

No.1 albums, Jay Z/Kanye shows, Rihannamania, Jake Bugg.

Low: The death of Whitney Houston – another amazing talent who left us too soon.

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

Hope: That our tech partners continue to invent new and exciting ways of consuming music legally.

Challenge: Breaking new acts.

What are your album & track of the year?

Album: Frank Ocean's Channel Orange - by some distance album of the year, an instant classic.

Track: Bad Religion by Frank Ocean.

What's your biggest hope for the industry in 2013 – and what do you think will be its biggest challenge?

I hope we will continue to see the industry diversify and adopt alternative models of doing business. It's the only chance we have to turn things round. The challenge is there's still some people in this business who need to drag themselves out of the 20th century.

What are your album & track of the year?

Released late 2011, but selling another 500,000 in the UK this year Mama Do the Hump by Rizzle Kicks would be the single.

Album has to be Frank Ocean's magnificent Channel Orange (left).

David Glick, Founder, Edge Group



What was your high point and low point of 2012?

High: What with Wiggins, McIlroy, Murray and Farah,

2012 was actually the year of

the sporting hero, but in music we had our own world conqueror, Adele, and alongside her Jonathan Dickins and Richard Russell.

Low: The deaths of Robin Gibb, whom I had the honour of representing with Michael Eaton, and the wonderful Hal David.

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

I hope we can get the industry and Government to focus on the problem of access to finance for growing companies. We have made some real progress this year and I am glad to see UK Music are prioritising the issue. The greatest challenge is the gulf in understanding between the traditional investment community and the creative industries.

What are your album & track of the year?

Album Frank Ocean, Channel Orange.

Single Jake Bugg, Lightning Bolt.

Paul Adam, Director, Global Talent/Publishing



What was your high point and low point of 2012?

High: Joining Global.

Low: The realisation that very few New Acts have broken this year (Gold+).

What's your biggest hope for the music industry in 2013?

Sustained Growth in digital purchasing and streaming.

What are your album & track of the year?

Album: An Awesome Wave, Alt J.

Track: Hot Right Now, DJ Fresh ft Rita Ora.

Simon Raymonde, Founder, Bella Union



What was your high point and low point of 2012?

High point was without question August 31st

the Friday of the End of The Road Festival - already my favourite festival of the year-where, to celebrate 15 Years of Bella Union we were asked to curate the whole day, across all four stages. **The low point** of 2012 was watching the utter chaos that the

2012 YEAR IN REVIEW

Universal/EMI merger caused and the divestment business relating to my own small company, and subsequently how unsettling it has been for so many of our friends and colleagues across the Co-operative Music network. This, and seeing how a sub-industry of whispering and rumour unwittingly created by all the rational fears and instability, can cause so much anxiety. This is NOT a good atmosphere to work inside or be around for someone so positive like me. Hopefully it will all be over soon, but I am sure I said that six months ago!

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

My hope is that people will still have a need for physical products and that the streaming revolution doesn't backfire on us. I worry that it will. I am questioning everything right now, the validity of a pre-album stream, giving publications, websites, etc so much free content that then drives traffic to their sites, not ours. I would like to see a Buy or pre-order button next to every stream that appears on any website, anywhere, to drive home the message that music is not free. I fear that the majority of people think it is. I think I am in a minority of one on this too! Haha!

What are your album and track of the year?

Track of the year is easy, that's Tessera Skies, Soliloquy of an Astronaut. Album of the year is Vol 1 by Young Man.

Stephen Navin, CEO, MPA



What was your high point and low point of 2012?

High: Extraordinary Jubilympic summer, soundtrack by great British music.

Low: The death of Jonathan Simon, a giant music publisher and MPA Board member.

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

Hope: That industry-led solutions to licensing in a digital age are implemented ahead of ill-conceived legislation. **Challenge:** ill-conceived legislation.

What are your album & track of the year?

Album: Song Reader by Beck (a beautiful object harking back to a golden age of publishing whilst also pointing the way to one possible future).

Tracks: Classical, the New Music 20x12 project – all 20 new works commissioned for the Olympics showing the breadth, talent and vibrancy of contemporary classical music in the UK. And from pop, etc: Awkward Annie by Kate Rusby, featuring Chris Thile.

Stephen Godfroy, Director, Rough Trade Shops



What was your high point and low point of 2012?

The signing of our NYC store lease was a high-point. The state of culture retail in the UK is a persistent low-point.

What's your biggest hope for the music



industry in 2013 – and what will be its biggest challenge?

There's only one hope - Hope Silverman - our NYC store manager. The biggest challenge will continue to be overcoming pro-digital media prejudice as to the relevance and desirability of physical formats.

What are your album and track of the year?

Album is Rough Trade Shops Counter Culture 12 (above).

Track is anything off Side B on Rough Trade Shops Counter Culture 12.

Ben Cook, MD, Asylum



What was your high point and low point of 2012?

High: Hearing Mahalia's voice for the first time.

Low: Starting off as an Olympic cynic, realising it was brilliant far too late and only getting to go once.

What's your biggest hope for the music industry in 2013 - and what will be its biggest challenge?

Hope: British music continues to invade overseas markets.

Challenge: Finding more TV opportunities to showcase talent. We'll be without the Olympic and Jubilee events in 2013...

What are your album and track of the year?

Track: Rudimental, Feel The Love.

Album: Alt-J, An Awesome Wave (above).

Stephen Tandy, Founder, CopMedia



What was your high point and low point of 2012?

High: Starting the year with a huge regional radio and chart independent record -

Alyssa Reid's Alone Again - and finishing the year with having the privilege of working for such a good cause as Hillsborough, with the Justice Collective.

David Joseph, Chairman/CEO, Universal Music UK



What was your high point and low point of 2012?

The high point was our company being involved with the music for the Opening

Ceremony of the Olympic Games

What's your biggest hope for the industry in 2013 and what will be its biggest challenge?

The hope and the challenge is the same: that we as an industry launch more exciting UK artists and break them internationally.

What are your album and track of the year?

Album(s): Mumford & Sons, Babel; Frank Ocean, Channel Orange

Track: Gotye, Somebody That I Used To Know

Low: Seeing the regional radio landscape getting smaller, with group consolidations and safer playlists

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

Hope: That we can start to build long-term artist careers, so that there will be people around long enough to award Lifetime Achievement awards to for future generations. **Challenge:** That media will start to take more chances and offer long-term support for such artists for the above to happen and let the public have more choice.

Also that new music TV can get back on air!

What are your album and track of the year?

Album: Adele, 21 (still!). It shows class, talent and songs always win through and appeals to any demographic.

Track: Stoooshe, Black Heart and The Wanted, I Found You.

Mark Terry, Co-president, Columbia UK



What was your high point and low point of 2012?

High: Obviously joining Alison and the amazing team at Columbia Records.

Low: The deconstruction of EMI.

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

Hope: Signing and breaking great British acts. Nothing else really matters, everything else follows. **Challenge:** The market...

What are your album and track of the year?

Albums: Kendrick Lamar, good kid m.A.A.d city; Bat For Lashes, The Haunted Man.

Tracks: Frank Ocean, Pyramid; TNGHT, Higher Ground.

Richard Manners, MD, Warner/Chappell UK



What was your high point and low point of 2012?

High: Danny Boyle's incredibly inspired, joyful, thoughtful, moving 2012 Olympic

Opening Ceremony.

Low: Russell Brand singing I am the Walrus in the Closing Ceremony.

Geoff Ellis, CEO, DF Concerts



What was your high point and low point of 2012?

After Man City winning the league, the high point would be finally seeing the Stone Roses' resurrection, not once but three times. My low point would be the death of MCA, Adam Yauch.

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

Hope: New artists. **Challenge:** audiences being able to afford gigs and events.

What are your album & track of the year?

Track: Alabama Shakes, Hold On.

Albums: Jake Bugg, just edging Frank Ocean and Grimes.

What's your biggest hope for the music industry in 2013 - and what will be its biggest challenge?

Hope: That 2013 will be a truly great year for new artists.

Challenge: To break genuinely arresting, relevant, challenging young artists across mainstream radio.

What are your album & track of the year?

Album: Blunderbuss by Jack White.

Track: Caliban's Dream, Underworld featuring the wonderful Alex Trimble.

Tony Wadsworth, Chairman, BPI



What was your high point and low point of 2012?

High: The part played by music in the summer of celebrations , especially the opening

ceremony of the Olympics.

Low: Despite all of this, the continued lack of understanding from our politicians and lawmakers of the importance, potential, quality and contribution of the UK music industry.

What's your biggest hope for the music industry in 2013 – and what will be its biggest challenge?

Hope: Better music enjoyed by more people.

Challenge: The industry needs patience, vision and deep pockets to maintain the level of investment in A&R while we wait for the digital market to achieve the scale needed to get us back to growth. Could there be a role for government here, by any chance?

What are your album and track of the year?

Album: Father John Misty, Fear Fun.

Track: Damon Albarn, The Moon Exalted.

Max Lousada, Chairman, Atlantic Records UK



What was your high point and low point of 2012?

High: Ed Sheeran going global.

Low: No Glastonbury.

What's your biggest hope for the industry in 2013 - and what will be its biggest challenge?

Hope: That we break more new artist and media support them in a meaningful way.

Challenge: We need to continue to broaden and develop fan engagement with legal digital download and streaming services.

What are your album and track of the year?

Track: Plan B, iLL Manors.

Album: Staves' Dead, Born and Grown.

Andria Vidler, CEO, EMI UK & Ireland



What was your high point and low point of 2012?

High: Seeing so many of EMI's artists showcased in the Olympic Opening and Closing ceremonies and watching Team GB win so many medals.

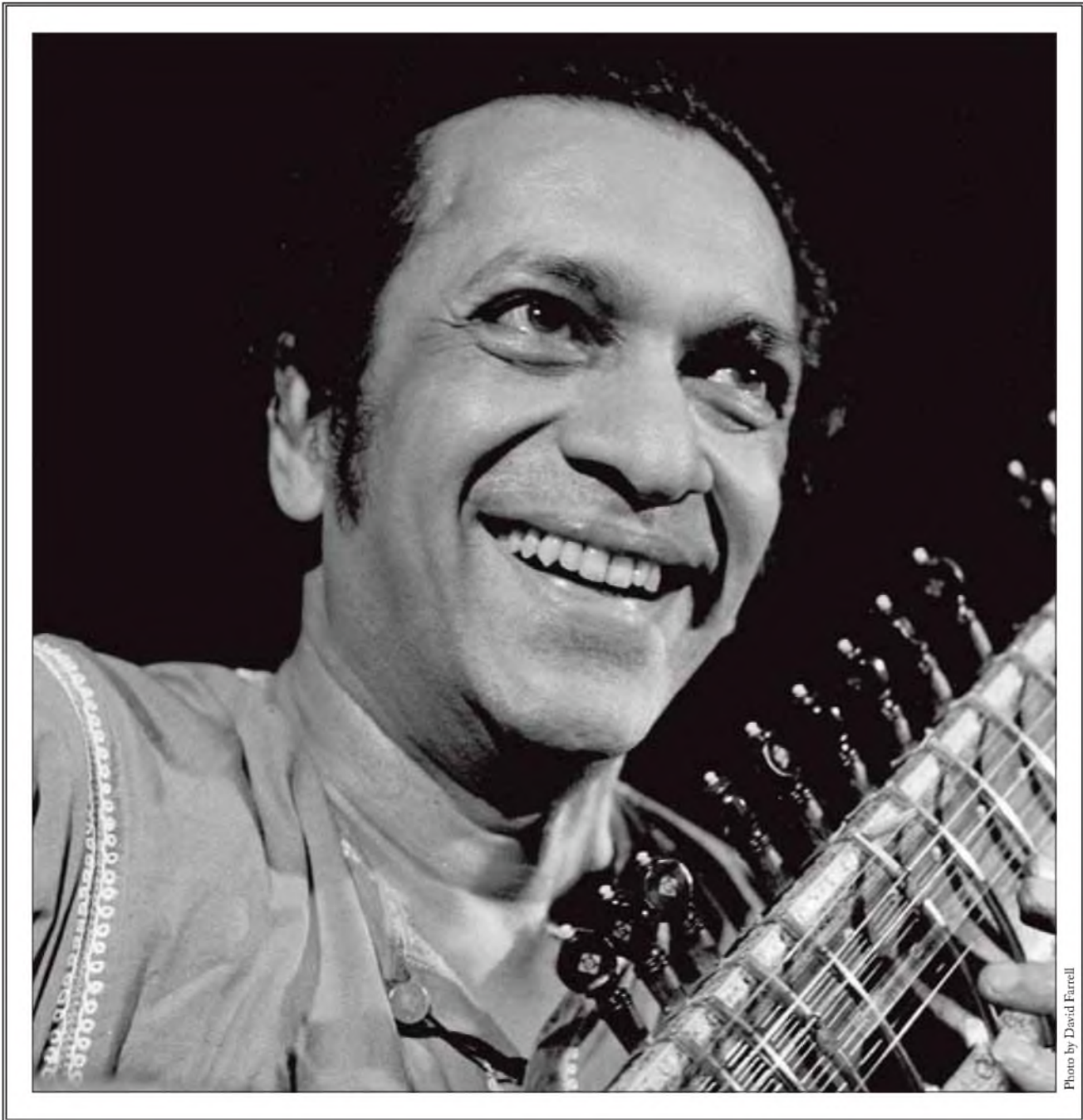
Low: Lack of primetime television coverage of the Mercury Prize.

What's your biggest hope for the industry in 2013? Securing the future of Parlophone.

What are your album and track of the year?

Album: Emeli Sande, Our Version of Events.

Single: David Guetta, Titanium.



RAVI SHANKAR

1920 - 2012

may your soul rest in peace

from all your friends
at Parlophone

2012 YEAR IN REVIEW

POLL THE OTHER ONE

Music Week turns to the UK's consumer critics to round-up their album favourites of 2012

As the year comes to a close, music fans everywhere will find themselves asked the same question over and over again: "What's your album of the year?"

While industry bods continue to exchange

musings about the state of our business and how best to take it forward, one point of seemingly unanimous agreement is that there's still plenty of great music out there – far too much to single out a solitary LP for a year-spanning accolade.

To give you a taste of what has particularly impressed critics in 2012, or simply to refresh your memory ahead of that inevitable question, here are the Top 5 album picks from the consumer press for this year...

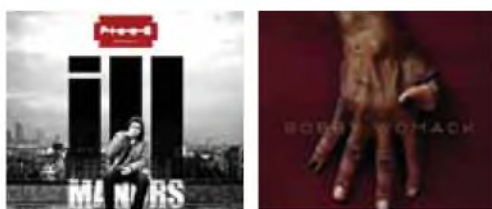
NME	
POS	ARTIST/ALBUM / LABEL
1	TAME IMPALA Lonerism
2	GRIMES Visions
3	FRANK OCEAN Channel Orange
4	CRYSTAL CASTLES (III)
5	ALT J An Awesome Wave



CLASSIC ROCK	
POS	ARTIST/ALBUM / LABEL
1	RUSH Clockwork Angels
2	RIVAL SONS Head Down
3	ZZ TOP La Futura
4	HOWLIN RAIN The Russian Wilds
5	JACK WHITE Blunderbuss



THE TIMES	
POS	ARTIST/ALBUM / LABEL
1	FRANK OCEAN Channel Orange
2	BOB DYLAN Tempest
3	PLAN B III Manors
4	BOBBY WOMACK The Bravest Man In The Universe
5	THE MACCABEES Given To The Wild



NME

Pitchfork

theguardian

ROCK

MOJO

UNCUT

THE TIMES

DROWNED IN SOUND

KERRANG!

PITCHFORK	
POS	ARTIST/ALBUM / LABEL
1	KENDRICK LAMAR Good Kid, m.A.A.d. City
2	FRANK OCEAN Channel Orange
3	GODSPEED YOU BLACK EMPEROR 'Alleluiah!...
4	GRIZZLY BEAR Shields
5	BEACH HOUSE Bloom



MOJO	
POS	ARTIST/ALBUM / LABEL
1	JACK WHITE Blunderbuss
2	FRANK OCEAN Channel Orange
3	BILL FAY Life Is People
4	LEONARD COHEN Old Ideas
5	DEXYS One Day I'm Going To Soar



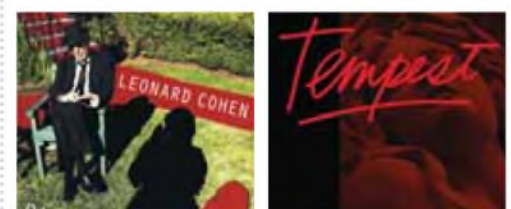
DROWNED IN SOUND	
POS	ARTIST/ALBUM / LABEL
1	THE XX Coexist
2	MOUNT EERIE Ocean Roar
3	SWANS The Seer
4	MOUNT EERIE Clear Moon
5	DEATH GRIPS The Money Store



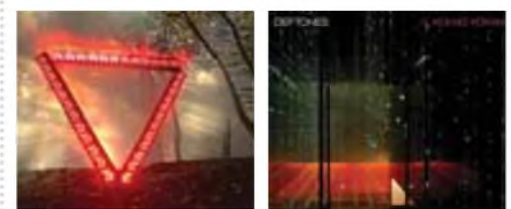
THE GUARDIAN	
POS	ARTIST/ALBUM / LABEL
1	FRANK OCEAN Channel Orange
2	GRIMES Vision
3	JESSIE WARE Devotion
4	DIRTY PROJECTORS Swing Lo Magellan
5	KENDRICK LAMAR Good Kid, m.A.A.d. City



UNCUT	
POS	ARTIST/ALBUM / LABEL
1	LEONARD COHEN Old Ideas
2	BOB DYLAN Tempest
3	JACK WHITE Blunderbuss
4	DR JOHN Locked Down
5	FRANK OCEAN Channel Orange



KERRANG!	
POS	ARTIST/ALBUM / LABEL
1	ENTER SHIKARI A Flash Flood Of Colour
2	DEFTONES Koi No Yokan
3	ANATHEMA Weather Systems
4	WHILE SHE SLEEPS This Is The Six
5	PIERCE THE VEIL Collide With The Sky



2013

Music Week hand-picks 15 acts that could well go on to rule 2013

The festive period is a funny old time for the music business.

Everyone in the trade – and we mean *everyone* – seems to know an artist they think is just going to RULE the New Year. These acts, of course, are simply

nothing like the flops they picked last year, oh no. These are the real deal. These are the zeitgeist-changers.

So, in the spirit of Christmas crystal balls, here's ours. 15 of the blighters.

In 12 months time, don't be waving this

page in our faces saying, "Tee hee, they didn't get big." Because that's not what this is about. We ain't scientists. This ain't chemistry, baby.

This is about potential. And all of the acts below have it in spades...



1 ANGEL HAZE **REPUBLIC/ISLAND**

This Michigan-born hip-hop hustler has already wowed critics with her mix-tapes – including this year's Eminem-aping *Classick* – and been invited on a Rudimental track. If Azealia Banks blazed the trail, Angel Haze might rise above all others.

2 ARLISSA **LONDON RECORDS**

Nas knows a good thing when he hears it, as proven when the legendary hip-hop star picked south London girl Arlissa to appear on his *Hard To Love Somebody* track this year. But the 20-year-old's own tunes are even more impressive – not least *Into The Light*, which sounds a little like a Mylo Xyloto big beat remix fronted by a rampant Jessie Ware.

3 DALEY **POLYDOR**

He floated through the BBC's *Sound Of Poll* a couple of years ago without ever truly exploding – but word is this Manc soul artist's star is about to shine. Recently nominated for a Soul Train award in the US, global appeal is certainly on the cards.

4 DISCLOSURE **PMR/ISLAND**

A duo of brothers front this dance-pop act, and they've already remixed uber-cool acts like Everything Everything and Crystal Fighters. Their debut single was released through Moshi Moshi a couple of years ago, and their stature is reaching mainstream proportions.

5 FRACTURES **DISTILLER**

If Radio 1 playlist boss George Ergatoudis' prediction is right and melodic guitar bands have a commercial chance in 2013, then Fractures are sitting pretty. Suede's sleaze

meets Supergrass's zeal, in a dirty Britpop blender.

6 FRIGHTENED RABBIT **ATLANTIC RECORDS**

They're not exactly a hot new thing – The Midnight Organ Fight (FatCat) is widely considered a classic amongst those on the rockier side of indie – but FR's major label debut may finally see them saddle up next to Buffy as popular UK rock heroes.

7 IN THE VALLEY BELOW **UNSIGNED**

It's been described as 'sombre indie rock' but the musical product of this Los Angeles male/female is every bit as catchy as it is ethereal. Beach House comparisons are inevitable, but this duo offer a more upbeat take on dream pop.

8 LAURA MVULA **SONY MUSIC**

One of the names on everybody's lips. Classically-trained soul act Mvula has wowed critics with her *She* EP. Her heartfelt, patient grooves have already charmed Radio 1 but would just as easily snuggle onto the Radio 2 playlist.

9 LITTLE GREEN CARS **GLASSNOTE/ISLAND**

If the popularity of roaring indie folk-country bands continues post-Mumford – and why shouldn't it, especially in the US? – the stage is very much set for Dublin's Little Green Cars. With a BMG publishing deal in the bank, 2013 will see them build on debut offering *The John Wayne*.

10 MATTHEW E WHITE **DOMINO**

Soaked in a bygone age of classic country soul, the exceptionally hirsute Matthew E White has won early comparisons to Bon Iver. But in truth, he's closer to Curtis

Mayfield; i.e. one of the coolest cats you're likely to come across in 2013.

11 MIKKY EKKO **RCA**

He's already featured on Rihanna's *Unapologetic* album, but that seems just a stepping stone for slick R&B maestro Mikky Ekko – who's been working with The Weeknd and A\$AP Rocky collaborator Clams Casino.

12 RASCALS **VIRGIN**

Kay Willz, Big Shizz, Tempz and Merlz – aka Rascals – hail from Bow, the very same streets that spawned Dizzee, Wiley and Tinchy. Backed by the likes of Pro Green, they could build on what N-Dubz started.

13 TOM ODELL **ITNO/COLUMBIA**

One of the favourites for the BBC *Sound Of* poll, Odell combines the singer/songwriter cred of Ed Sheeran with the aura of an indie star frontman. A multi-talented, multi-instrumentalist, Columbia beat all-comers to a hotly contested signature.

14 THE STRYPES **MERCURY**

Busted meets The Beatles circa 1963. This guitar-playing Irish four-piece promise to bring the clean R&B sounds of *The Cavern* canoodling into the ear-drums of today's teenage girls. It might just take off.

15 WILD BELLE **COLUMBIA**

Are you going to say it or are we? Oh, all right then: Lana Del Rey 2013. In truth, Wild Belle are much, much more than that. Their excellent set at the *Great Escape* last year resembled a cross-industry A&R luncheon. Where the food was HITS.

2012 YEAR IN REVIEW

Music Week looks back at 12 months that provided plenty of attention-grabbing headlines...



BPI figures hurt, better news in US

Combined sales of digital and physical albums in the UK fell overall by 5.6% to 113.2m in 2011, BPI stats show. But there's more optimism in the US, where numbers reveal Adele led the albums market to a 1.4% year-on-year increase. Meanwhile, the BPI's Maggie Crowe is awarded a much-deserved OBE.

Sound Of honours Kiwanuka

Michael Kiwanuka (*above*) is named the winner of the BBC Sound Of 2012 poll. The Polydor-signed singer/songwriter triumphs over a top five that includes Swedish electro duo Nikki & The Dove as well as Frank Ocean, Azealia Banks and Skrillex.

HMV gets boost from labels

Under-the-cosh retailer HMV is given breathing space by its banks as they agree to waive the firm's annual covenant test. Suppliers including music labels take equity in the business worth 2.5% in exchange for helpful consignment terms.



Adele tops off Music Week Awards 2012

The Music Week Awards 2012 honour companies such as PIAS, Rhino, Proper, and XL – as the latter's founder, Richard Russell, picks up the Strat award with a speech that silences the room. Adele hand the Manager Of The Year prize to September's Jonathan Dickins, telling him: "You've smashed it."

One Direction storm US

1D become the first ever British group to debut in the Top 5 of the US Billboard 200 chart with their first album. After a close battle with Adele's 21, they take the No.1 position. Sony Music UK's Dave Shack tells *Music Week*: "This has been about establishing One Direction, rather than breaking an individual song."

Pirate Bay takes hit in UK Court

ISPs Sky, Everything Everywhere, TalkTalk and Virgin Media are told by Mr Justice Arnold that they must begin blocking consumers' access to The Pirate Bay, following a High Court battle with the BPI. Universal Music UK boss David Joseph says: "The Pirate Bay facilitates the theft of thousands of tracks each day."



Music mourns Whitney Houston

Soul music legend Whitney Houston dies on February 11 in a Hollywood hotel room. Sony Music CCO Clive Davis, who signed Houston in 1983, comments that he is "devastated", adding: "Whitney was a beautiful person and she had a talent beyond compare."

Adele gives Brits the finger

Adele won two Brit Awards as others including Lana Del Rey, Blur and Ed Sheeran also claimed prizes. However, the songbird was left less than impressed when host James Corden was told by TV producers to cut off her second acceptance speech, and flipped organisers the bird.

Secondary ticketing hits headlines

Channel 4 airs its Dispatches special, The Great Ticket Scandal. The programme shows live gig promoters handing thousands of so-called 'primary' tickets directly to Viagogo in order to sell them at a premium. Live Nation tells *Music Week* it only ever turns to the practice at the behest of artists and managers.



Official Streaming Chart launches

The Official Charts company announces that it has launched the UK's first ever Official Streaming Chart. Ed Sheeran (*above*) is the top streaming artist of the year-to-date, whilst Rihanna was the top UK streaming star in 2011. Spotify, Deezer, We7, Napster and Xbox Live Zune all agree to hand over data for the weekly list.

Live Nation buys Cream

Live music giant Live Nation acquires Creamfield owner and dance music event kings Cream Holdings for £13m. Cream founder James Barton tells *Music Week* he will move to the US to oversee an expansion of Cream's activities – including the introduction of a Creamfields festival into North America.

Robin Gibb and Beastie Boy Adam Yauch pass away

Founder member of the Beastie Boys, Adam Yauch - aka MCA - dies aged 47 following a three-year battle with salivary gland cancer. The music industry, including labels Def Jam and Capitol, publically mourns the rapper. Bee Gee Robin Gibb also passes in May, aged 62. Tributes pour into *Music Week* from Universal, Rhino and others.



Beggars streaming rates revealed

Music Week reveals that Beggars Group pays its artists 50% of all streaming income on a licence basis, as reports of labels passing 10–15% start becoming more prevalent. "Splitting this revenue 50/50 is the right thing to do," Beggars digital director Simon Wheeler tells us. "If all labels applied the same approach, artists could be seeing two to three times their current income per play."

6Music turns 10

BBC 6Music celebrates its 10th birthday, just two years after the BBC Trust considered closing it down for good. Presenter Steve Lamacq tells *Music Week*: "If you're on 6, you're there because you're passionate about the music you love."

The Voice takes on Britain's Got Talent

BBC One launches its own talent show, The Voice, which goes head-to-head with Britain's Got Talent. The Voice UK pulls in a bigger audience in its first 20 minute clash with BGT but is roundly thrashed as both series wear on.



Amanda Palmer scares the labels

Former Dresden Dolls singer Amanda Palmer closes her Kickstarter campaign for her upcoming solo album, Theatre Is Evil, having raised over \$1.2m in fan funding.

Tesco swoops for We7

British-born supermarket Tesco buys online streaming service We7 for £10.8m. The platform claims over 3 million users and 6.8 million tracks, licensed by all major labels plus indies. Mark George, digital director at Tesco, says: "This move will help us offer a greater choice for the growing number of customers who want to access music instantly on any device, whenever and wherever they want."

Industry leaders clash on Universal/EMI

Universal Music's Lucian Grainge, Live Nation's Irving Azoff, Beggars Group's Martin Mills, Warner Music's Edgard Bronfman Jr. and EMI's Roger Faxon give their evidence to the US Senate in New York regarding Universal's proposed £1.2bn buyout of EMI Music. Backed by Azoff and Faxon, Grainge says the deal will be good for consumers and the industry. However, Mills and Bronfman testify that the deal will harm competition.



Bloc crumbles in front of fans

London's Bloc Festival is called off after less than a full evening in operation. Chaos ensues as attendees at the event, who paid up to £125 a ticket to see stars such as Snoop Dogg and Orbital, report over-crowding, but the Met police, who shut the event down, blame rainfall.

Chris Moyles to leave Radio 1

BBC broadcasting star Chris Moyles (*above*) announces that he is to exit Radio 1's Breakfast Show in "a couple more months". Moyles took up the breakfast show role in 2004. He will be replaced on the programme by Nick Grimshaw in September.

Olympic opening Ceremony wows nation

Danny Boyle's Opening Ceremony to the London Olympic Games is heralded a triumph by all quarters, with music featuring heavily at its core. Dizzee Rascal, Emeli Sande, Mike Oldfield, Arctic Monkeys and Paul McCartney all perform live at the extravaganza at the Olympic Park in Stratford, London.



Isn't rock supposed to be dead?

Rock music enjoys a stellar month, with albums from The Vaccines, The xx, Muse, Mumford & Sons and The Killers all hitting No.1 on the Official Album Chart in consecutive weeks. Mumfords sell more than 600,000 copies of LP *Babel* in the US in its debut week.

Apple announces FY 2012 revenue

Tech giant Apple (*pictured*) reveals that it generated \$156 billion in revenue during the 12 months of its fiscal year to end of September. Just to put that into context: that's more than the annual GDP of Iraq, Croatia or Vietnam – and about three times that of Bulgaria.

Xbox Music kicks off around the world

Microsoft launches Xbox Music in territories such as the UK, US, Spain and Germany. The service offers ad-funded free streaming, a paid subscription service (the Xbox Pass) plus a download store. Microsoft tells *Music Week* that it's "pooled all of those services together, made them better, enhanced them and put them all under the banner of Xbox".



Digital albums hit UK milestone

All-time UK sales of digital albums top the 100 million mark. According to Official Charts Company data published by the BPI, the 10 biggest-selling digital albums of all time, led by Adele, Ed Sheeran and Lady Gaga, have all sold more than 250,000 copies online.

HMV posts heavy loss

HMV Group posts a pre-tax loss of £38.6m in the 12 months ending in April, compared to a flat figure the year before. Overall like-for-like sales are down 12.1%, as physical music value falls 19%. HMV confirms an annual loss of £16.2m, increasing to £38.6m with the addition of exceptional items, including operating and finance costs. Restructuring costs totalled £11.1m.

Guy Moot lands top Sony/ATV/EMI job in Europe

Guy Moot is named President, UK and European Creative for both Sony/ATV and EMI Music Publishing. He oversees UK operations and European creative. Former Sony/ATV UK MD Rak Sanghvi exits.



Alt-J champions of Mercury Prize

Infectious-signed Alt-J win the highly prestigious Barclaycard Mercury Music Prize 2012. The likes of Plan B, Richard Hawley, Lianne La Havas and The Maccabees are also nominated for the prize and all play live at the Roundhouse in London.

Adele smashes yet more records

Adele's record-breaking album *21* reaches another milestone, claiming 25 million sales worldwide. The news comes as the Brit singer's second LP surpasses 10 million sales in the US. Sales of Adele's latest single *Skyfall*, for the James Bond film of the same name, pass two million sales worldwide.

Singles Chart turns 60

The Official Charts Company kicks off celebrations over the 60th birthday of the Official Singles Chart, originally printed back in 1952 by *NME* publisher Percy Dickins – father of industry legends Rob and Barry, and grandfather of Adele manager Jonathan. New research shows that Britons have bought more than 3.7 billion music singles since the UK chart was launched.



Universal EMI buyout approved – with concessions

The Beatles are heading to Universal, but the major must divest many other rich assets to satisfy EC regulators over its £1.9bn (£1.2bn) takeover of EMI. The Fab Four's label home Parlophone has to be divested on a global basis, meaning Universal will not be able to get its hands on the likes of Coldplay, Blur and Kylie Minogue. Other divestments include EMI's 50% stake in the Now! collection, plus labels Chrysalis and EMI Classics.

Songwriting legend Hal David dies

Hal David, the man who wrote dozens of classic songs with Burt Bacharach, including *Walk On By*, *(They Long To Be) Close To You* and *I Say A Little Prayer*, passes away aged 91 in Los Angeles from complications from a stroke. Tributes pour in from across the music industry.

Maria Miller named new Culture Secretary

Maria Miller MP is announced as the successor to David Cameron's under-fire former Culture Secretary Jeremy Hunt in the PM's new reshuffle.



James Arthur breaks records after X Factor win

The X Factor 2012 series may have been hurt in the TV schedules war – around 6 million viewers down from just two years ago – but it hasn't damaged the show's winner. James Arthur's debut single *Impossible* sells more than 450,000 copies to become the fastest-selling track of 2012.

BBC Sound Of 2013 poll revealed



The BBC unveils its longlist of the new music acts it believes could become superstars in 2013. The likes of AlunaGeorge (*u/ft*), Arlissa, Little Green Cars, The Weeknd, Palma Violets, Savages, Tom Odell and Laura Mvula all make the cut.

Spotify hits 5m paying subscribers

In a press conference in New York, Spotify founder Daniel Ek tells the world that the company can now boast 5m subscribers across the globe – and has paid out more than \$500m in artist royalties. Meanwhile, Metallica's catalogue is added to the service for the first time.

INTERVIEW ANDY BURROWS**SNOW WONDER**

Andy Burrows will soundtrack a nation's Christmas on TV next week after releasing one of 2012's most charming albums. Not bad for Johnny Borrell's old drummer

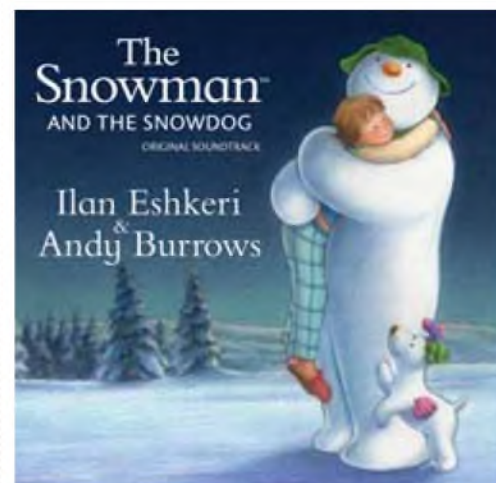


"I'm still ambitious and I always have been. The difference is, I'm not quarter of a massive pop group now"

ANDY BURROWS

TALENT

■ BY TIM INGHAM



Andy Burrows knows how it feels to be a bone fide pop star. As one quarter of mid-Noughties Brit-rock kings Razorlight, he tasted a chart-topping album, sold-out arena tours and even a performance at Live 8.

Burrows joined Razorlight as a drummer, but the multi-instrumentalist's contribution to the band soon became far more pronounced – in 2006, he wrote the group's only No.1 single, *America*.

Not every moment was to be quite as auspicious, however. Burrows exited the group amid controversy in 2009, citing "personal reasons"; a thinly-veiled euphemism for his strained relationship with frontman Johnny Borrell.

Burrows re-signed to Universal with his own band *I Am Arrows* and began guest drumming for indie stalwarts *We Are Scientists*, but largely stayed out of the music industry spotlight.

This year, he returned with a bang: solo album *Company*, released via *Play It Again Sam*, is stuffed with hummable anthems that reveal Burrows' ear for the sort of devastating melody most pop hitmakers would kill for.

Recorded alone by Burrows in producer Tim Baxter's loft, you'd be hard pushed to find many more charming records in 2012's vaults. *Radio 2* certainly like it: the broadcaster has A-listed two singles from Burrows this year.

Company followed the quiet Christmas 2011 release of *Smith & Burrows' Funny Looking Angels* – a restorative collection of traditional winter songs created with Editors frontman Tom Smith, also released via *PIAS*.

If that yuletide record created a mellifluous festive whisper, this year Burrows looks set for a Santa-sized hellow. The artist, alongside composer Ilan Eshkeri, has been picked to write and perform music on the soundtrack of *The Snowman and The Snowdog* – the sequel to Christmas classic *The Snowman*.

Airing on Channel 4 on Christmas Eve, the film's official single, Burrows' *Light The Night*, features in a stunning musical flying sequence, just as *Walking In The Air* did in the Oscar-winning 1982 original.

Not that Burrows would be left high and dry without a crossover success: behind the scenes, he has recently written for young British talent such as *Delilah* and *Brit Critics' Choice* 2013 winner *Tom Odell*.

You've been on the Radio 2 A-list twice during Company's campaign. How much of a boost has that been?

It's been a massive boost and it's meant the world. It's not easy to get on the radio full stop. In Razorlight, I spent five years seeing our tracks hammered out by Radio 1. I was spoilt. After I came out of Razorlight, I spent a couple of years realising how seriously impossible it is to get your songs onto the radio. By the time it came to making this album, I'd got to the point of stopping thinking about radio. Being playlisted on Radio 2 – which is a wonderful station with wonderful people – has left me over the moon. Little old me - I'm a drummer for God's sake!

The Smith & Burrows record seems to have been a bit of a turning point for you...

It was a real confidence booster. I'd lost lots of confidence post-Razorlight, despite the fact I was very keen to get out of the band. The Smith & Burrows record and PIAS really kicked me into gear in a big way, certainly more than when Tom [Smith] and I were joking about recording covers over a beer. It was really cool to make a record that was just inspired by being out playing music as opposed to being excited about being a massive rock star – saying: "We could get into a bigger venue if we put this kind of song out."

Do you miss that sort of ambition from the Razorlight days?

No, I am still ambitious and I always have been. The difference is, I'm not a quarter of a massive pop group now. There's a difference between ambition and specifically thinking when making a record about who may or may not be interested.

When I left Razorlight I had to understand that it was potentially the end of me being part of a commercial act. But in terms of being excited or ambitious, I got so much from being in Razorlight and it kind of snowballs. Now I'm not bothered about my music being a pop thing. I'm just really happy there are some people that like it.

What differences do you find working with PIAS compared to your days on a major?

Universal are an amazing label if you're a massive concern. They've got more money and more power so there are obvious benefits there. But what I've felt in a massive way with PIAS is a huge sense of how personal it all is. I never imagined you could be inspired by people at your record label.

Two of my best friends in the whole world, Dom Howard (Muse) and Tom Smith (Editors), both had history with PIAS and both said to me separately that I needed to meet this incredible person, Ineke [Daans – PIAS international marketing manager]. I remember thinking: "Why? How amazing can she be?" Then she came down to one of my gigs and I was like: "Wow, I see what you mean. This girl is full of energy and passion for music." I immediately found myself thinking: "Oh, man, I want to be on her label." Which is kind of weird – isn't it supposed to be the other way round? I had to sell myself a bit – the [industry] interest level wasn't like when I came out of Razorlight. I feel like PIAS want to do the best by me and I do by them. That's quite a unique position to be in.



Have Johnny, Razorlight or We Are Scientists been in touch about this record?

Johnny hasn't been in touch with me since the day I left Razorlight, so that won't be happening. Carl and Bjorn haven't been in touch either – we also haven't really spoken much since I left Razorlight but we're all right, at least we've talked. Chris and Keith from Scientists have been very sweet; they seem to dig it. I see a lot of them because I still play drums with them.

The Snowman is a huge crossover opportunity. How excited are you?

Hand on heart, it's the most exciting break I feel I've had since I got the drumming gig with Razorlight. I've always dreamt about doing something like this, but to do it with The Snowman and to do it with the people who made the original is off the scale incredible. Before recording it [at Abbey Road], I'd get up really early in the morning and just start watching this incredible animation they've created. The original is iconic and part of the fabric of our country's Christmas period. Ilan and I are certainly overjoyed with the way it's turned out – hopefully other people will be, too.

How did you end up getting involved in such a huge project?

Ilan called me in the summer and asked me. We got friendly through Tim Wheeler [Ash] who actually plays a little bit on the soundtrack. I remember saying to Ilan ages ago, like a lot of people in bands do, "I'd love to write for a film." He said he'd keep his ear to the ground. He called totally out of the blue in the summer and said he might have a project for us – but for me not to get too excited as there were some big, big artists they were going for. When he told me it was The Snowman, I was like, "Whaaat?!" Then I had two weeks of going mental; you start imagining



ABOVE
In good company: Light The Night (top) is the official single for Channel 4's The Snowman sequel, Company. Andy Burrows' solo album, is out now

yourself in the scenario of doing it. Then we went to Lucasfilm and watched some of the animation and had a little cry about how amazing it was and how amazing it would be. This film's quite emotionally overwhelming, just like the original.

How big a break for you could it be?

I am such a big fan of The Snowman in the first place, I've only been thinking about doing my best and making music that stands up to the film itself. When I was writing Light The Night, it was very much about going back to being a kid and watching The Snowman for the first time on Christmas Eve. I was trying not to think about: "Wow, it would be great to get my song on this." It might have gone wrong had I thought about it too much like that.

But now, obviously it's exciting, it's super-cool – but it's still too dangerous to think what it may or may not mean for me as an artist. It's just an incredible opportunity.

You've been writing with Tom Odell. How did that come about?

It was either our managers or our publishers who introduced us – I should know speaking to *Music Week!* Whoever it was thought we might get along, and I met him about a year-and-a-half ago. I'm not a hugely seasoned songwriting pro, but when I write – like a lot of other people – I quite like to shut myself away and let personal things come out in the music.

I never really entertained the idea of writing until mid-Razorlight when we wrote America. So for me, when I do a co-write there has to be a vibe with the other person; I'm not very good at sitting and writing to order. I got a real gut feeling with Tom, I thought: "I really love this dude." He's a decent chap with a great energy and I think we wrote a couple of great songs – I hope one of them makes the album. He reminds me of Johnny; the things that I was really excited about Johnny when I first joined Razorlight.

Given your history with Mr. Borrell, doesn't that make you worry?!

[Laughs] No! Tom seems like a very grounded fellow. I meant his star quality reminds me of Johnny as opposed to his personality. Tom is a lovely, lovely bloke and I wish him all the best. I like to think we'll be mates for a long time. I'll always be here for him if he wants a chat.

ON A RAZOR'S EDGE SO, ABOUT THAT RAZORLIGHT REUNION...?

ANDY BURROWS IS WELL AWARE that 2012 has proven to be a year of lucrative Britpop reunions. Although Razorlight might have been in the second generation of successful recent UK guitar acts, does he think they may one day lay down their differences and reform?

"If it was us four – me, Carl, Bjorn and Johnny – in the future that could be great," he says. "But Johnny hasn't spoken to me for two-and-a-half years so I don't think it's around the corner. He's doing his new band and stuff, now so we'll see.

"Razorlight was incredible, nothing about it wasn't over the top – it was

Before they fell to pieces: Burrows with bandmates Bjorn Agren, Johnny Borrell and Carl Dalemio



awesome. I regularly miss bits about it, but I've never regretted leaving. As far as a reunion, who knows? I'm definitely a

never-say-never kind of a guy. But by the same token, I'm not itching to get it going. It's in the lap of the pop gods."

PEOPLE

PERSONNEL EMI'S GIBBONS JOINS BAND2MARKET IN GLOBAL DIRECTOR ROLE

■ BAND2MARKET

London-based marketing campaign specialist Band2Market has announced two new high profile appointments to its growing team.

Former EMI senior international marketing manager **CAITLIN GIBBONS** assumes the role of international director, with the responsibility of overseeing the company's activities on a global basis. Gibbons joined the EMI A&R department in 2000 before moving to the company's international division for the next decade.

MIKEY EATON becomes director of digital at Band2Market, heading up the company's online consultancy work.

After starting his career in the digital department at Independent Records in 2008, Eaton had a stint as a sound engineer before launching his own digital campaign agency where he built an impressive client roster.

Dan Symons, co-founder of Band2Market said, "International and digital expertise are two things that our clients have been asking us for more and more in recent

times, and as such we have focused our energies on finding the right people to head up these key divisions. Caitlin and Mikey come to us with a huge amount of experience and energy and both will add real value to our offering.

■ WARNER

Chairman and CEO of Warner/Chappell and head of WMG's Music Publishing and Catalog Development division **CAMERON STRANG** will add Los Angeles-based Warner Bros. Records to his management responsibilities and will oversee all of WMG's West Coast US operations.

Elsewhere at the company, **TODD MOSCOWITZ**, Warner Bros. Records'co-president and CEO resigned from his position.

Stephen Cooper, WMG's CEO, said: "Since joining WMG, Cameron has demonstrated strong leadership, both in the revitalisation of our Warner/Chappell music publishing arm as well as through his service on the WMG Board of Directors.

"He has broad knowledge of

both the music publishing and recorded music businesses, combined with an entrepreneurial drive and progressive vision for the role of music companies. I'm confident that he will be a significant champion for Warner Bros. Records as we continue to invest in A&R and position the label for even greater success."

■ SONY/ATV

Sony/ATV has appointed **WILLIAM BOOTH** as deputy managing director of its UK business.

The move by Booth, who most recently was director of licensing for PRS for Music, reunites him with both Sony/ATV and EMI Music Publishing, which was acquired by a Sony/ATV-led consortium earlier this year. Prior to joining PRS he was deputy managing director of EMI Publishing UK under Guy Moot who is now Sony/ATV president of UK and European creative and whom Booth will report to in his new role. His time at EMI followed a period at Sony/ATV (Europe) as senior vice president.

Booth also worked for London Records, while beginning his legal career at Clintons and Harbottle & Lewis.

Moot said: "I am excited that William has accepted my invitation to 'come home'. The combination of Sony/ATV and EMI has meant great things for our songwriters and has enabled us to provide them with the best opportunities and service. With William's help, our future is very bright indeed."

■ PULSE

LAURA TUNSTALL, head of music videos at integrated content production company Pulse will be moving from London to the US as executive producer for the video department in the company's LA office. Stacy Vaughan will continue to drive music video production output from Pulse's headquarters in London.

In her new home, Laura's remit will be to establish the Pulse roster in the US market.

■ TESCO UK

The company's head of entertainment, **ROB SALTER**, will leave the retailer in January. In addition to his Tesco role, Salter is also chairman of the Official Charts Company and on the board of the Entertainment Retailers' Association.

The popular exec joined Tesco in 2008 after two years working for EUK/Entertainment UK and took responsibility for media and entertainment at the supermarket in a category that covered music, movies, books and video games.

Salter told *Music Week*: "I'm not going anywhere at the moment and have no immediate plans," adding that there was "no great drama" and he planned to return to the entertainment market in the future. Tesco is expected to announce a successor to Salter in the New Year.



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

NEED TO KNOW

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



#60 Stephen Navin, Chief Executive, MPA

Stephen Navin is chief executive of the Music Publishers Association (MPA), that exists to safeguard and promote the interests of music publishers and the writers signed to them and represent these interests to government, the music industry, the media and the public. It also provides publishers with a forum, a collective voice and a wide range of benefits, services and training courses. The MPA aims to promote an understanding of the value of music and the importance of copyright and provide

information and guidance to members of the public.

Navin's career in the music industry spans some 30 years. Prior to taking up his position at the (MPA), he was the music advisor to the Department of Culture, Media and Sport and was VP Operations for BMG Europe and then CEO of the V2 Music Group.

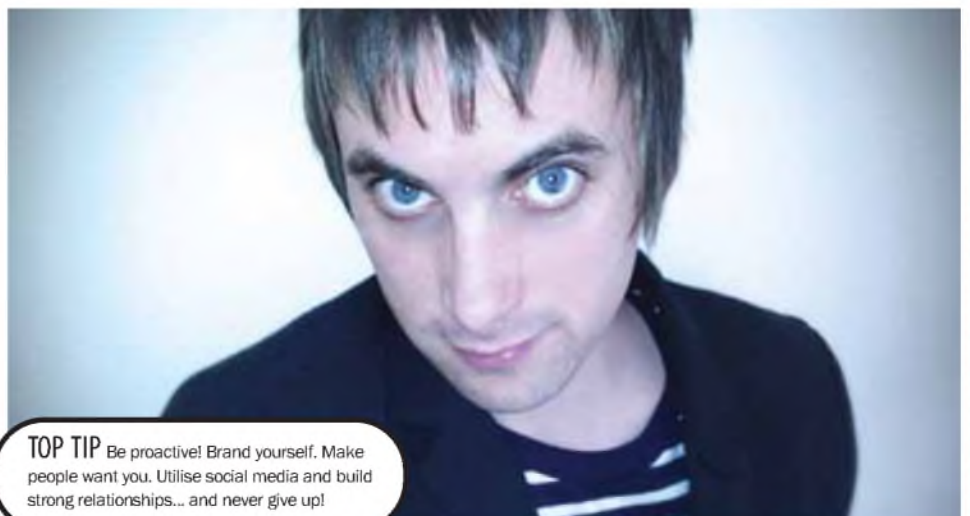
Navin is also a qualified solicitor and has worked in film and television production as well as distribution for the Virgin Group. He has also established a limited edition book publishing company.

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

Mattie Bennett, Social Media Strategist, Turn First Artists

"Whilst studying at university, I undertook internships at V2 Records and The Great Escape Festival. I also ran my own new music radio and blog. This led to a meeting with Marsha Shandur (then at XFM) who was a very early believer in my passion and ambition. The frustration of being unable to gain a job in the industry after I graduated almost drove me to the point of giving up completely. Marsha called me and inspired me to carry on. Had she not done that, I probably would not be where I am now.

"A few weeks later, Key Production saw my blog and asked me to contribute articles to their website. As luck would have it, they shared the same building as Charm Factory - who happened to be looking for a social media manager at their sister company, Social Charm. The rest, as they say, is history!"



TOP TIP Be proactive! Brand yourself. Make people want you. Utilise social media and build strong relationships... and never give up!

CHART WEEKS 51/52

This is the last Music Week of 2012. The first Music Week issue of 2013 (January 8) will include the Official Singles and Albums charts not published over the Christmas period



28 SINGLES & ALBUMS

The Impossible dream: X Factor winner James Arthur sells 490,000 copies of his Shontelle cover to surge to the top of the UK Official Singles chart

CHARTS FOCUS



30 UK AIRPLAY & STREAMING

Olly Murs extends his lead on the radio airplay chart while will.i.am overhauls Rihanna at TV

32 EU AIRPLAY & GLOBAL SALES

Festive favourites tickle American fancies, with Rod Stewart (*left*) leading Christmas albums

34 COMPILATIONS & INDIES

It's not all James Arthur you know... Matt Cardle is the highest-climbing indie album



35 CLUB

David Guetta's (*left*) *Just One Last Time* hardly lives up to its name – it's his sixth club No.1

36 ANALYSIS

Alan Jones' final charts round-up of 2012... as the Christmas No.1 candidates take to the line

38 KEY RELEASES & PRODUCT

Gabrielle Aplin prepares for the post-Christmas blues – English Rain is album of the week

CHARTS UK ALBUMS WEEK 50



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

THE OFFICIAL UK ALBUMS CHART

Table with columns: Rank, Artist/Title, Sales, and Chart history. Lists top 75 UK albums including Bruno Mars, Olly Murs, Michael Buble, Emeli Sande, Rod Stewart, One Direction, Rihanna, Neil Diamond, Robbie Williams, Pink, Calvin Harris, Alfie Boe, Mumford & Sons, Little Mix, Andre Rieu & Johann Strauss Orchestra, The Rolling Stones, Ed Sheeran, Kelly Clarkson, The Script, Alicia Keys, Paloma Faith, Led Zeppelin, Fun, Jeff Wayne, Kylie Minogue, Jools Holland & His R&B Orchestra, Taylor Swift, Il Divo, Bee Gees, Susan Boyle, Green Day, Girls Aloud, Eva Cassidy, Military Wives, McFly, Rod Stewart, Katherine Jenkins, and Jake Bugg.

Official Charts Company 2012.

Key information section including 'Key' (Platinum, Gold, Silver, etc.), 'BPI Awards Albums', and lists of artists and their album titles such as 'All Time Low: Nothing Personal', 'Mick Hucknall: American Soul', etc.

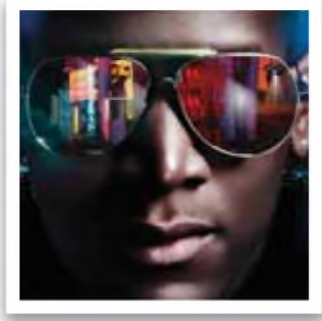
CHARTS STREAMING WEEK 50

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Official Streaming Chart

OFFICIAL UK STREAMING CHART TOP 75

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



CHARTS EU AIRPLAY WEEK 49



PAN-EUROPEAN	
POS	ARTIST/ALBUM/LABEL
1	RIHANNA Diamonds <small>UNI</small>
2	MARS, BRUNO Locked Out Of Heaven <small>WEA</small>
3	KEYS, ALICIA Girl On Fire <small>SME</small>
4	ADELE Skyfall <small>IND</small>
5	PINK Try <small>SME</small>
6	KESHA Die Young <small>SME</small>
7	WILLIAMS, ROBBIE Candy <small>UNI</small>
8	AVIDAN, ASAF One Day (Reckoning Song) <small>SME</small>
9	SWIFT, TAYLOR We Are Never Ever Getting Back Together <small>UNI</small>
10	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <small>EMI</small>



ITALY	
POS	ARTIST/ALBUM/LABEL
1	MARS, BRUNO Locked Out Of Heaven <small>WMI</small>
2	RAMAZZOTTI, EROS Un Angelo Disteso Al Sole <small>UNI</small>
3	RIHANNA Diamonds <small>UNI</small>
4	JOVANOTTI Tensione Evolutiva <small>UNI</small>
5	ADELE Skyfall <small>SPI</small>
6	AVIDAN, ASAF One Day (Reckoning Song) <small>SME</small>
7	ZUCCHERO Guantanamera (Guajira) <small>UNI</small>
8	PINK Try <small>SME</small>
9	MUSE Madness <small>WMI</small>
10	CREMONINI, CESARE Una Come Te <small>UNI</small>

DENMARK	
POS	ARTIST/ALBUM/LABEL
1	RIHANNA Diamonds <small>UNI</small>
2	MARS, BRUNO Locked Out Of Heaven <small>WEA</small>
3	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <small>SME</small>
4	NABIHA Mind The Gap <small>SME</small>
5	LUMINEERS, THE Ho Hey <small>UNI</small>
6	ADELE Skyfall <small>PLG</small>
7	MAROON 5 One More Night <small>UNI</small>
8	PINK Try <small>SME</small>
9	LOVELESS, SHAKA Ikke Mere Tid <small>UNI</small>
10	MEDINA Har Du Glemte <small>ALM</small>



NETHERLANDS	
POS	ARTIST/ALBUM/LABEL
1	PASSENGER Let Her Go <small>SME</small>
2	WILLIAMS, ROBBIE Candy <small>UNI</small>
3	RIHANNA Diamonds <small>UNI</small>
4	ADELE Skyfall <small>V2R</small>
5	KEYS, ALICIA Girl On Fire <small>SME</small>
6	MARS, BRUNO Locked Out Of Heaven <small>WEA</small>
7	OPPOSITES, THE Hey Dj <small>UNI</small>
8	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <small>SME</small>
9	BLOF Zo Stil <small>EMI</small>
10	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <small>EMI</small>

FRANCE	
POS	ARTIST/ALBUM/LABEL
1	RIHANNA Diamonds <small>UNI</small>
2	KESHA Die Young <small>SME</small>
3	CARLPRIT Fiesta <small>SCO</small>
4	KEYS, ALICIA Girl On Fire <small>SME</small>
5	GENERATION GOLDMAN / M POKORA + TAL Envole-Moi <small>WEA</small>
6	SEXION D'ASSAUT Problemes D'adultes <small>SME</small>
7	ADELE Skyfall <small>NAI</small>
8	MARS, BRUNO Locked Out Of Heaven <small>WEA</small>
9	AVIDAN, ASAF One Day (Reckoning Song) <small>SME</small>
10	SANDE, EMELI Read All About It (Pt III) <small>CAP</small>



NORWAY	
POS	ARTIST/ALBUM/LABEL
1	ADELE Skyfall <small>PLY</small>
2	RIHANNA Diamonds <small>UNI</small>
3	SWIFT, TAYLOR We Are Never Ever Getting Back Together <small>UNI</small>
4	FUN. FEAT. MONA, JANELLE We Are Young <small>WMN</small>
5	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame <small>SME</small>
6	LALEH Some Die Young <small>WMN</small>
7	BREMNES, KARI Denne Veien <small>IND</small>
8	FUN. Some Nights <small>WMN</small>
9	MAROON 5 One More Night <small>UNI</small>
10	AMUNDSEN, FRIDA Opp <small>EMI</small>

GERMANY	
POS	ARTIST/ALBUM/LABEL
1	RIHANNA Diamonds <small>UID</small>
2	ADELE Skyfall <small>IDG</small>
3	MARS, BRUNO Locked Out Of Heaven <small>WMG</small>
4	PINK Try <small>SME</small>
5	CRO Einmal Um Die Welt <small>IND</small>
6	DIE TOTEN HOSEN Altes Fieber <small>JKP</small>
7	KESHA Die Young <small>SME</small>
8	KEYS, ALICIA Girl On Fire <small>SME</small>
9	LYKKE LI I Follow Rivers <small>WMG</small>
10	AVIDAN, ASAF One Day (Reckoning Song) <small>SME</small>



SPAIN	
POS	ARTIST/ALBUM/LABEL
1	ALBORAN, PABLO Tanto <small>EMI</small>
2	RIHANNA Diamonds <small>UNI</small>
3	FLO RIDA Whistle <small>WMG</small>
4	WILL.I.AM FEAT. SIMONS, EVA This Is Love <small>UNI</small>
5	TRAIN Drive By <small>SME</small>
6	ADELE Set Fire To The Rain <small>EVE</small>
7	GOTYE FEAT. KIMBRA Somebody That I Used To Know <small>UNI</small>
8	MARS, BRUNO Locked Out Of Heaven <small>WMG</small>
9	KEYS, ALICIA Girl On Fire <small>SME</small>
10	PINK Blow Me (One Last Kiss) <small>SME</small>

IRELAND	
POS	ARTIST/ALBUM/LABEL
1	LABRINTH FEAT. SANDE, EMELI Beneath Your Beautiful <small>SME</small>
2	RIHANNA Diamonds <small>UNI</small>
3	MURS, OLLY FEAT. FLO RIDA Troublemaker <small>SME</small>
4	WILLIAMS, ROBBIE Candy <small>UNI</small>
5	MARS, BRUNO Locked Out Of Heaven <small>WEA</small>
6	ONE DIRECTION Little Things <small>SME</small>
7	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <small>UNI</small>
8	THE SCRIPT Six Degrees Of Separation <small>SME</small>
9	LUMINEERS, THE Ho Hey <small>UNI</small>
10	MUMFORD AND SONS I Will Wait <small>UNI</small>



SWEDEN	
POS	ARTIST/ALBUM/LABEL
1	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child <small>EMI</small>
2	STIFTELSEN Vart Jag An Gar <small>UNI</small>
3	MARKLUND, PETRA Handerna Mot Himlen <small>FAM</small>
4	FUN. Some Nights <small>WEA</small>
5	LOREEN Crying Out Your Name <small>WEA</small>
6	RIHANNA Diamonds <small>UNI</small>
7	PINK Try <small>SME</small>
8	DARIN Astrologen <small>UNI</small>
9	HENRIKSSON, LINNEA Lyckligare Nu <small>SME</small>
10	KEYS, ALICIA Girl On Fire <small>SME</small>

GLOBAL SALES ANALYSIS

BY ALAN JONES

AMERICA LOVES CHRISTMAS - and, more pertinently for the issues we address here, the US loves Christmas music. In the latest Billboard Top 200 chart, no fewer than 79 entries are made up of seasonal songs, festive favourites, advent accents, holiday hits and winter warmers. The majority are by homegrown acts but the two biggest are by foreigners - Canada's **Michael Bublé** (pictured) and UK veteran **Rod Stewart**.

Stewart's Merry Christmas, Baby and Bublé's Christmas are

ranked third and fifth, respectively and are also dominating globally. Stewart's album started slowly but has snowballed over the last three or four weeks. Now charting in 19 countries, it is heading south only in Italy, where it slips 10-11. Holding at No.1 in Canada and catapulting 8-1 in New Zealand, it also holds Top 20 slots in Sweden (11-4), Ireland (10-6), Australia (9-6), Austria (36-7), Norway (11-7), the Czech Republic (22-19) and Poland (34-20).

After attracting an avalanche of sales last December, Bublé's



Christmas has been expanded and is doing the business all over again. It makes some sensational moves this week, including 23-1 in Germany, 15-1 in Austria, 5-1 in

Australia, 41-8 in Switzerland and 20-8 in Norway. It also advances 2-1 in Hungary, and holds Top 20 places in Ireland (4-3), Poland (a re-entry at No.7), Finland (27-9), the Netherlands (18-9), New Zealand (28-11) and Portugal (26-19).

Among regular fare, **One Direction's** second album *Take Me Home* remains the clear leader globally. It advances 3-1 in Brazil and 2-1 in Greece to increase the number of countries in which it has reached No.1 to 19. It is also remains top in Ireland and Croatia, and holds Top 10 places in Australia (5-2), Canada (3-2), Portugal (2-2), Taiwan (2-2), Mexico (1-2), the Netherlands (4-3), South

Africa (15-4), the US (4-4), New Zealand (3-4), the Czech Republic (4-5), Norway (4-6), Italy (8-7), Spain (6-7), Sweden (6-7), Finland (9-8), Hungary (9-8) and Estonia (5-8).

A week ago, we were heralding **One Direction** as one of five UK acts to have simultaneous No.1 albums in different countries. This week, they're one of three: **Rod Stewart's** achievements are documented above, and **Led Zeppelin's** 2007 concert recording *Celebration Day* jumps 2-1 in Estonia after previous stints atop the charts in the Czech Republic, Germany, Hungary, New Zealand and Poland.

CHARTS SPOTIFY WEEK 50



GLOBAL

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

EUROPE

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	SWEDISH HOUSE MAFIA Don't You Worry Child
3	BRUNO MARS Locked Out Of Heaven
4	PSY Gangnam Style
5	THE SCRIPT Hall of Fame
6	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
7	IMAGINE DRAGONS Radioactive
8	KE\$HA Die Young
9	DAVID GUETTA She Wolf
10	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
11	MAROON 5 One More Night
12	FLO RIDA I Cry
13	WILL.I.AM Scream & Shout
14	TAYLOR SWIFT We Are Never Ever Getting Back Together
15	ONE DIRECTION Little Things
16	MARIAH CAREY All I Want For Christmas Is You - Original Version
17	WHAM! Last Christmas - Single Version
18	WILL.I.AM This Is Love
19	ROBBIE WILLIAMS Candy
20	FUN. Some Nights

AUSTRIA

POS	ARTIST/ ALBUM
1	SWEDISH HOUSE MAFIA Don't You Worry Child
2	KLANKARUSSELL Sonnentanz
3	RIHANNA Diamonds
4	KE\$HA Die Young
5	ICONA POP I Love It
6	CRO Einmal um die Welt
7	FLO RIDA I Cry
8	DAVID GUETTA She Wolf
9	PSY Gangnam Style
10	BRUNO MARS Locked Out Of Heaven



FRANCE

POS	ARTIST/ ALBUM
1	ASAF AVIDAN & THE MOJOS One Day / Reckoning Song
2	RIHANNA Diamonds
3	BRUNO MARS Locked Out Of Heaven
4	C2C Down The Road
5	WILL.I.AM Scream & Shout
6	PSY Gangnam Style
7	MAROON 5 One More Night
8	LET THE SKY FALL Skyfall
9	DAVID GUETTA She Wolf
10	KE\$HA Die Young



GERMANY

POS	ARTIST/ ALBUM
1	RIHANNA Diamonds
2	MARTERIA Lila Wolken
3	SWEDISH HOUSE MAFIA Don't You Worry Child
4	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing
5	FLO RIDA I Cry
6	BRUNO MARS Locked Out Of Heaven
7	PSY Gangnam Style
8	DAVID GUETTA She Wolf
9	KLANKARUSSELL Sonnentanz - Original Version
10	KE\$HA Die Young



NETHERLANDS

POS	ARTIST/ ALBUM
1	PASSENGER Let Her Go
2	RIHANNA Diamonds
3	WILDSTYLEZ Year Of Summer
4	STAYGOLD Wallpaper
5	SWEDISH HOUSE MAFIA Don't You Worry Child
6	THE SCRIPT Hall of Fame
7	ROBBIE WILLIAMS Candy
8	NIELSON Beauty & De Brains
9	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful
10	DAVID GUETTA She Wolf

NORWAY

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

SPAIN

POS	ARTIST/ ALBUM
1	MELENDI Lagrimas desordenadas
2	RIHANNA Diamonds
3	YANDAR & YOSTIN FEAT. ANDY RIVERA Te Pintaron Pajaritos
4	PSY Gangnam Style
5	MELENDI Tu jardin con enanitos
6	BRUNO MARS Locked Out Of Heaven
7	WILL.I.AM This Is Love
8	DCS Angelito Sin Alas
9	KE\$HA Die Young
10	EFFECTO PASILLO Pan y Mantequilla

SWEDEN

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

UNITED STATES

POS	ARTIST/ ALBUM
1	BRUNO MARS Locked Out Of Heaven
2	MACKLEMORE & RYAN LEWIS Thrift Shop
3	THE LUMINEERS Ho Hey
4	RIHANNA Diamonds
5	KE\$HA Die Young
6	IMAGINE DRAGONS It's Time
7	FUN. Some Nights
8	MAROON 5 One More Night
9	SWEDISH HOUSE MAFIA Don't You Worry Child
10	FLO RIDA I Cry

CHARTS INDIES/COMPILATIONS WEEK 50



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

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 | 4 | JIMMY HIGHAM & JON WALMSLEY | Isn't She Lovely / Trumpton (Ditta) |
| 4 | 3 | FRANKIE GOES TO HOLLYWOOD | The Power Of Love / Salvo (ARV) |
| 5 | NEW | KATHERINE CROWE | Smile / Green China (Ditta) |
| 6 | NEW | DAVID BEGGAN & UNION STATE | Caden's Song (My First Christmas) / Emubands |
| 7 | 8 | ALT-J | Matilda / Infectious (PIAS) |
| 8 | NEW | CLEAN BANDIT | A+E / Black Butter |
| 9 | RE | LOU MONTE | Dominick The Donkey / Cinquenta Musica |
| 10 | 5 | M83 | Midnight City / M83/Naive |
| 11 | 12 | ADELE | Make You Feel My Love / XL (PIAS) |
| 12 | 13 | SOLANGE | Losing You / Terrible (srd) |
| 13 | 7 | ADELE | Someone Like You / XL (PIAS) |
| 14 | 10 | JULIO BASHMORE | Au Seve / Broadwalk (rom arv) |
| 15 | 15 | JONA LEWIE | Stop The Cavalry / Stiff (ADA Arv) |
| 16 | 6 | MONSTA | Holdin' On / OWSLA (ING) |
| 17 | 14 | PORTER ROBINSON | Language / MoS (ARV) |
| 18 | NEW | K-POP SMASH HITS | Gangnam Style / Big Eye Music |
| 19 | RE | ADELE | Hometown Glory / XL (PIAS) |
| 20 | RE | DJ FRESH FEAT. RITA ORA | Hot Right Now / MoS (ARV) |

INDIE ALBUMS TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- | | | | |
|----|----|------------------------------------|--|
| 1 | 1 | EVA CASSIDY | The Best Of Eva Cassidy / Blix Street (ADA Arv) |
| 2 | 2 | ADELE | 21 / XL (PIAS) |
| 3 | 3 | MICHAEL CRAWFORD | The Ultimate Collection / Union Square (SDU) |
| 4 | 5 | ALT-J | An Awesome Wave / Infectious (PIAS) |
| 5 | 4 | EXAMPLE | The Evolution Of Man / MoS (ARV) |
| 6 | 8 | THE XX | Coexist / Young Turks (PIAS) |
| 7 | 14 | MATT CARDLE | The Fire / So What (Essential/GEM) |
| 8 | 6 | FOSTER & ALLEN | The Ultimate Collection / DMG TV (SDU) |
| 9 | 10 | MADNESS | Oui, Oui, Si, Si, Ja, Ja, Da, Da / Cooking Vinyl (Essential/GEM) |
| 10 | 9 | ADELE | 19 / XL (PIAS) |
| 11 | 11 | CHRISTMAS HITS COLLECTIVE | Worlds Greatest Xmas Hits 2012 / Lushgroove |
| 12 | 7 | DANIEL O'DONNELL | Songs From The Movies ..And More / DMG TV (SDU) |
| 13 | 16 | TAME IMPALA | Lonerism / Modular (ROM ARV) |
| 14 | 17 | THE BRYAN FERRY ORCHESTRA | The Jazz Age / BMG Rights (PIAS) |
| 15 | RE | FIRST AID KIT | The Lion's Roar / Wichita (PIAS) |
| 16 | 19 | JOHN DENVER | Take Me Home / Music Digital (Delta/SonyEADC) |
| 17 | RE | BELLOWHEAD | Broadside / Navigator |
| 18 | RE | NOEL GALLAGHER'S HIGH FLYING BIRDS | Noel Gallagher's High Flying Birds / Sour Mash (E) |
| 19 | RE | JUSTIN FLETCHER | Hands Up - The Album / Little Demon (SDU) |
| 20 | 13 | JEFF LYNNE | Long Wave / Frontiers Records (PH) |



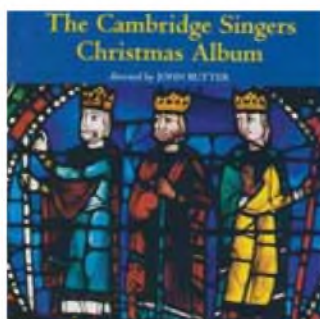
David Beggan Indie Singles (6), Breakers (3)



Loadstar Indie Singles Breakers (10)



First Aid Kit Indie Albums (15)



Cambridge Singers Indie Albums Breakers (6)



Rachel Zeffira Indie Albums Breakers (13)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-------------------------------|--|
| 1 | 1 | JIMMY HIGHAM & JON WALMSLEY | Isn't She Lovely / Trumpton |
| 2 | NEW | KATHERINE CROWE | Smile / Green China |
| 3 | NEW | DAVID BEGGAN & UNION STATE | Caden's Song (My First Christmas) / Emubands |
| 4 | NEW | CLEAN BANDIT | A+E / Black Butter |
| 5 | 4 | JULIO BASHMORE | Au Seve / Broadwalk |
| 6 | 2 | MONSTA | Holdin' On / OWSLA |
| 7 | 8 | K-POP SMASH HITS | Gangnam Style / Big Eye Music |
| 8 | 19 | ANDY BURROWS | Hometown / PIAS |
| 9 | NEW | JAMES ARTHUR PROJECT | Tuesday / Atticmonksy |
| 10 | NEW | LOADSTAR FT BENNY BANKS | Black & White / Ram |
| 11 | 5 | TIM MINCHIN | White Wine In The Sun / Laughing Stock |
| 12 | 13 | MACKLEMORE & RYAN LEWIS | Thrift Shop / Macklemore |
| 13 | NEW | JOEY BADA\$\$ | Waves / Cinematic |
| 14 | 7 | LET ME SEE BENEATH YOUR | Beneath Your Beautiful / Devoted |
| 15 | 3 | OTHER GUYS FEAT. OSCAR FOXLEY | Christmas Gets Worse Every Year / The Other Guys |
| 16 | NEW | ADVERT TV THEMES | I Gotta Be Me / Voice Express |
| 17 | NEW | A SONG FOR LILY-MAE | Tiny Dancer / Collective |
| 18 | 17 | RADICAL FACE | Welcome Home / Marr |
| 19 | 20 | AARON ESPE | Through Frozen Forests / Network |
| 20 | NEW | DJ DIZZY | Rattle / Electromade |

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- | | | | |
|----|-----|-----------------------------|--|
| 1 | 1 | CHRISTMAS HITS COLLECTIVE | Worlds Greatest Xmas Hits 2012 / Lushgroove |
| 2 | NEW | FRANK HAMILTON | The Best Of Onesongaweek / Fahrenheit 55 |
| 3 | 4 | NATHAN CARTER | Wagon Wheel / Sharpe Music |
| 4 | 10 | ANDY BURROWS | Company / Play It Again Sam |
| 5 | 7 | SHE & HIM | A Very She & Him Christmas / Double Six |
| 6 | 16 | CAMBRIDGE SINGERS & RUTTER | The John Rutter Christmas Album / Collegium |
| 7 | 8 | JENN BOSTIC | Jealous / Jenn Bostic |
| 8 | 11 | SHOW OF HANDS | Wake The Union / Hands On Music |
| 9 | 13 | POLICA | Give You The Ghost / Memphis Industries |
| 10 | 2 | MARTIN ROSSITER | The Defenestration Of St Martin / Drop Anchor |
| 11 | 6 | GODSPEED YOU BLACK EMPEROR | Allelujahn Don't Bend Ascend / Constellation |
| 12 | 19 | SHARON VAN ETTEN | Tramp / Jas jaguwar |
| 13 | NEW | RACHEL ZEFFIRA | The Deserters / RAF |
| 14 | 14 | LAU | Race The Loser / Reveal |
| 15 | 17 | IRIS DEMENT | Sing The Delta / Flariella |
| 16 | RE | DAWES | Nothing Is Wrong / Loose |
| 17 | RE | KARINE POLWART | Traces / Hegri |
| 18 | 9 | CHRISTMAS SONGS & KIDS HITS | 100 Hits - Christmas Kids - Xmas Hits / 100 Hits |
| 19 | 18 | BILL FAY | Life Is People / Dead Oceans |
| 20 | 12 | ROBIN GALLOWAY | Crank Calls - Vol 2 / Gordon Duncan |

CHARTS CLUB WEEK 50

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	3	DAVID GUETTA FEAT. TAPED RAI Just One Last Time / Parlophone
2	16	4	SWAY FEAT. MR HUDSON Charge / 3 Beat/AATW
3	7	4	DUKE So In Love With You / Transmission
4	24	3	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes / Viper/Metro/3 Beat
5	13	3	RUDEDOG FEAT. RAY CHARLES I Got A Woman / AATW
6	17	3	SEREBRO Gun / AATW
7	31	2	MADDEE LOVEDAY Follow Love / Dead Brilliant/Go Music
8	18	3	PALOMA FAITH Just Be / RCA
9	12	5	DOT ROTTEN Karmageddon / Mercury
10	15	4	GOLD 1 FEAT. BRUNO MARS & JAESON MA This Is My Love / AATW
11	11	3	GABI ALMEIDA & THE SUNSTRAND PROJECT I Can't Guess / White Label
12	28	2	MENINI & VIANI FEAT. ROZ BROWN It's On Tonight (Ankamassa) / Adaptor
13	20	2	SWISS AMERICAN FEDERATION FEAT. CARY BROTHERS Shout / White Label
14	1	7	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / MoS
15	10	6	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State
16	21	3	YOLANDA BE COOL FT NOLA DARLING Change / Sweat It Out
17	19	2	JODIE HARSH FEAT. THERESE Mandolin / Room Service
18	3	3	SUNNY LAX Isla Margarita / Naida / A:junabeats
19	22	4	AFTERPARTY Don't Give Up / Popfith
20	NEW		NAUSE Hungry Hearts / 3 Beat
21	14	7	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / MoS
22	32	2	SONIX Turn It Up / White Label
23	26	2	KIRSTY Hands High / Spinnin
24	34	2	WILLY MOON Yeah, Yeah / Island
25	NEW		MUKKAA Buruchacca 2012 / Limbo
26	NEW		QUEEN VICTORIA & REA Found My Place / Homebrew
27	33	2	JEFF WAYNE'S MUSICAL VERSION OF WAR OF THE WORLDS The Eve Of The War / Sony
28	25	7	ALESSO FEAT. MATTHEW KOMA Years / Pyro444
29	37	2	PLATNUM Do It Different / All In Recordings
30	NEW		CTA FEAT. FELONY DISCO Who Cares / White Label
31	9	5	DADA LIFE Feed The Dada / Po'ydor/So Much Dada
32	23	2	ULTRABEAT Rising / AATW
33	30	2	RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE Not Giving In / Asylum
34	27	7	RITA ORA Shine Ya Light / Columbia/Roc Nation
35	39	2	BOOTY LUV Black Widow / Pierce Ent
36	36	3	JOHN DE SOHN FEAT. ANDREAS MOE Long Time / RCA
37	4	5	D.H.P FEAT. SUNDAY GIRL Not Alone / New State
38		2	SHINEDOWN Unity / Atlantic
39	NEW		INNA FEAT. FLO RIDA Club Rocker / 3 Beat
40	38	7	RIHANNA Diamonds / Def Jam



UPFRONT



COMMERCIAL POP



URBAN

Ne-Yo

No calling time on Guetta's record

ANALYSIS

BY ALAN JONES

No artist has had more than four No.1s on either the Uprfront or Commercial Pop charts in a calendar year but **David Guetta** scores his sixth on both charts this week, with *Just One Last Time* – a collaboration with Swedish newcomers **Taped Rai** – moving 2-1 Uprfront and 6-1 Commercial Pop. Taken from the 2.0 version of Guetta's latest album, *Nothing But The Beat*, it was serviced in mixes by Hard Rock Sofa, Tiesto Deniz Koyu and Guetta himself. One of

Guetta's previous collaborators, Flo Rida, is ranked just behind him at two on the Commercial Pop chart, as featured rapper on **Inna's** *Club Rocker*, which trails by 6.82%. On the Uprfront chart, its nearest challenger – *Charge* by **Sway feat. Mr Hudson** – is a less competitive 24.12% behind.

Guetta most recently topped both charts in October, with **Sia** collaboration *She Wolf (Falling To Pieces)*. Sia also sang on Guetta's first No.1 of the year, *Titanium*, in January. In between times, he topped both lists with *Turn Me On (feat. Nicki Minaj)* in April and *I Can Only Imagine (feat. Chris Brown & Lil*

Wayne) in July. *Metropolis (feat. Nicky Romero)* was No.1 Uprfront in August without making the Commercial Pop chart, while **Jessie J** collaboration *Laserlight* was No.1 on Commercial Pop in May, but reached only 33 Uprfront – primarily because it wasn't serviced to Uprfront DJs. Similarly, *Metropolis* was only sent to Uprfront DJs and didn't make the Commercial Pop chart.

Ne-Yo's *Forever Now* moves 2-1 on the Urban chart, 13 weeks after his last smash, *Let Me Love You (Until You Learn To Love Yourself)* spent the last of its six weeks at No.1.

COMMERCIAL POP TOP 30

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

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	4	NE-YO Forever Now / Def Jam
2	1	5	SWAY FEAT. MR HUDSON Charge / 3 Beat/AATW
3	3	7	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes / Viper/Metro/3 Beat
4	12	4	BOOTY LUV Black Widow / Pierce Ent
5	8	5	VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / New State
6	4	6	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / MoS
7	6	5	DOT ROTTEN Karmageddon / Mercury
8	5	11	RIHANNA Diamonds / Def Jam
9	7	4	SEAN PAUL FEAT. KELLY ROWLAND How Deep Is Your Love / Atlantic
10	15	11	PITBULL FEAT. TJR Don't Stop The Party / London/Universal
11	NEW	1	JLS Give Me Life / RCA
12	18	2	50 CENT FEAT. EMINEM & ADAM LEVINE My Life / Po'ydor
13	NEW	1	WILL.I.AM FEAT. BRITNEY SPEARS Scream & Shout / Interscope
14	11	7	CHARLIE BROWN FEAT. YUNGEN & MS. D Dependency / AATW
15	17	12	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / Warner Brothers/One More Tune
16	9	2	RUDIMENTAL FEAT. JOHN NEWMAN & ALEX CLARE Not Giving In / Asylum
17	14	8	ALICIA KEYS FEAT. NICKI MINAJ Girl On Fire / J
18	20	3	WILLY MOON Yeah, Yeah / Island
19	10	6	RITA ORA Shine Ya Light / Columbia/Roc Nation
20	NEW	1	NICKI MINAJ Freedom / Cash Money/Island
21	19	5	JOHN MICHAEL The Wild / Top Notch
22	21	4	PLATNUM Do It Different / All In Recordings
23	22	2	TAIO CRUZ Fast Car / 4th & Broadway
24	25	5	CHRIS BROWN Don't Judge Me / RCA
25	13	3	ANGEL Time After Time / Island
26	NEW	1	SCRUFIZER Rap Rave / MoS
27	NEW	1	FAVE B Finally / Nu Level
28	NEW	1	NELLY FURTADO Parking Lot / Interscope
29	28	12	50 CENT FEAT. DR. DRE & ALICIA KEYS New Day / Po'ydor
30	23	9	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / Syco

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	LANA DEL REY Ride / Blue Velvet
2	EXAMPLE Perfect Replacement
3	THE ROLLING STONES Doom And Gloom
4	FENECH-SOLER All I Know
5	PAUL VAN DYK FEAT. PLUMB I Don't Deserve You
6	AVICII V NICKY ROMERO I Could Be The One
7	JESSIE WARE No To Love
8	FEDDE LE GRANDE Raw
9	A-TRAK Tuna Melt
10	SEBJAK Follow Me
11	SCRUFIZER Rap Rave
12	MAYA JANE COLES Easier To Hide Ep
13	KINGS OF TOMORROW Let Me Tell You Something
14	ELLIE GOULDING Figure 8
15	BRODINSKI Dance Like Machines/Hypnotize
16	THE OTHER TRIBE Sing With Your Feet
17	SNOW PATROL Called Out In The Dark
18	LOOPERS Dealbreaker
19	SEAMUS HAJI PRES BIG BANG THEORY Hold It Now
20	STEVE AOKI FT LIL JON & CHIDDY BANG Emergency



CHARTS ANALYSIS WEEK 50



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

- **JUSTICE COLLECTIVE**
He Ain't Heavy, He's My Brother
- **ALEX DAY** Stupid Stupid



- **THE GAMES MAKER CHOIR FEAT. ALISTAIR GRIFFIN**
I Wish for You The World
- **AREA 11** Minecraft Christmas

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

Source: Official Charts Company

SINGLES

■ BY ALAN JONES

Newly crowned X Factor 2012 winner **James Arthur**'s debut single Impossible dashed to an impressive first-week sale of 489,560 copies to debut at No.1 on Sunday.

Arthur is the eighth winner of The X Factor – and all have reached No.1 with their 'coronation' single. Although viewing figures for the 2012 season of The X Factor were reportedly significantly down on previous years, Arthur's first-week sales were well over double the 210,129 copies that 2011 winners **Little Mix**'s Cannonball sold when it entered at No.1 a year ago. It also topped the first-week tallies of 2010 winner **Matt Cardle**'s When We Collide (439,007) and 2009 winner **Joe McElderry**'s The Climb (450,838) to provide the best start by any X Factor winner since **Alexandra Burke**'s Hallelujah opened with 576,046 sales (2007).

Only eight singles have had bigger sales weeks than Impossible in the 21st century: Anything Is Possible/Evergreen



MIDWEEK NO.2

The Justice Collective:
He Ain't Heavy, He's My Brother

by **Will Young** (1,108,269, week nine, 2002), Unchained Melody by **Gareth Gates** (850,535, week 12, 2002), That's My Goal by **Shayne Ward** (742,180, week 51, 2005), Hallelujah by **Alexandra Burke** (576,046, week 51, 2008), A Moment Like This by **Leona Lewis** (571,253, week 51, 2006), Wherever You Are by **Military Wives/Gareth Malone** (555,622, week 51, 2011), Pure & Simple by **Hear'Say** (549,823, week 11, 2001) and Killing In The Name by **Rage Against The**

Machine (502,672). All but the Military Wives and Rage Against The Machine singles were the introductory releases by TV talent competition graduates.

Impossible sold 86,795 copies on CD and 402,765 downloads last week. The only download ever to sell more copies in a week was the Rage Against The Machine track (see above), which was 100% digital. The third biggest weekly digital sale is the 289,621 copies that Burke's Hallelujah sold on its debut.

Arthur isn't the only act in the Top 40 this week with a version of Impossible – **Shontelle**, whose original recording of the song hit No.9 in 2010, re-enters at No.22 (15,549 sales).

Impossible dethrones another cover: **Gabrielle Aplin**'s version of Frankie Goes To Hollywood's third and last 1984 chart-topper The Power Of Love falls 1-4 (48,513 sales)

With overall singles sales at 3,729,160 – 15.62% up on last week, and 14.45% above same-week 2011 sales of 3,258,254 – Arthur's single accounted for a 13.13% slice of the action, outselling the rest of the Top 10 combined.

His success denied fellow TV reality contest stars **Britney Spears** and **will.i.am** the opportunity of debuting at one with their Scream & Shout, which sold 74,765 copies to enter at No.2. US X Factor judge Spears has had five No.1s, and The Voice UK coach will.i.am has had eight.

Rihanna scored her 26th Top 10 hit, with Stay (feat. **Mikky Ekko**) debuting at No.6 (42,709 sales) after she performed in on the X Factor.

ALBUMS

■ BY ALAN JONES

Tuesday's sales flashes did little to resolve the issue of who will have the Christmas No.1 on either the singles or albums charts.

On singles, **The Justice Collective**'s Hillsborough tribute song He Ain't Heavy, He's My Brother failed to take its anticipated lead, with early data showing it was still 3,000 sales behind new X Factor champion **James Arthur**'s debut smash Impossible. An even tighter battle is in prospect on the artist album chart, where **Emeli Sandé**'s Our Version Of Events sprinted 4-1 on Tuesday after the singer performed two songs on the BBC's Sports Personality Of The Year 2012 (Read All About It III and River) but the effect of those performances will fade, and it is not sufficiently far ahead of **Olly Murs**' Right Place, Right Time or **Michael Bublé**'s Christmas to claim a victory at this stage.

Last week was a good one for **Bruno Mars**, with second album Unorthodox Jukebox debuting at No.1, while first single Locked



MIDWEEK NO.1

Emeli Sandé: Our Version Of Events

Out Of Heaven recorded its fourth week in the top three.

Unorthodox Jukebox – which dipped to four on the midweeks – racked up impressive first-week sales of 136,391, the third highest for an artist album thus far this year, trailing only **Mumford & Sons**' Babel (158,923) and **One Direction**'s Take Me Home (155,316).

That's 58.15% more than the 86,243 copies that **Mars**' first

album Doo-Wops & Hooligans sold when it debuted at No.1 in 2010, helped no doubt in part by Christmas sales.

Although failing to match Unorthodox Jukebox, **Murs**' Right Place, Right Time, **Bublé**'s Christmas and **Sandé**'s Our Version Of Events also sold more than 100,000 copies last week. It's the first time this year that more than one album has secured a six-figure sale.

Number one for the previous two weeks, **Olly Murs**' third album Right Place, Right Time increased sales by 18.12% to 122,216 as it slipped to two. It is the only album to top the 100,000 mark three times in a row this year.

Bublé's Christmas fell 2-3 on sales of 120,842 – a hefty 40.58% up week-on-week, while **Sandé**'s Our Version Of Events jumped 7-4 (114,389 sales) on its 44th straight appearance in the Top 10, with sales up 103.95% week-on-week.

Every album in the Top 10 increased sales week-on-week by more than 15%.

The rest of the runners and riders in the top tier on Sunday: Merry Christmas, Baby by **Rod Stewart** (4-5, 90,715 sales, up 42.68%), Take Me Home by **One Direction** (3-6, 90,602 sales, 19.28%), Unapologetic by **Rihanna** (6-7, 89,765 sales, 47.83%), The Very Best Of **Neil Diamond** (5-8, 84,947 sales, 37.24%), Take The Crown by **Robbie Williams** (8-9, 70,701 sales, 28.59%), and The Truth About Love by **Pink** (11-10, 58,538 sales, 23.85%).

After the rich release schedules of the autumn, December is always somewhat threadbare, so it is no surprise that apart from **Bruno Mars**, the only new entry to the Top 40 was **¡Tré!**, the third and last album in **Green Day**'s 2012 trilogy, and the band's 11th studio album in all. It arrived at No.31 (23,981 sales) just 11 weeks after **¡Uno!**, the first album in their quickfire trilogy, debuted at two on sales of 42,651 copies, and four weeks after the second **¡Dos!** debuted at No.10 (24,613 sales).

Now! 83 continued to sell at a blistering pace. Its fourth week atop the compilation and overall album charts was attended by sales of 224,309 copies. That raised it to the top of the 2012 compilation chart, with a to-date tally of 954,784, and put it second in the overall 2012 rankings to **Emeli Sandé**'s Our Version Of Events (1,114,409 sales).

Overall album sales were up 19.49% week-on-week to 4,882,302. Reaching a new 2012 high for the fifth week in a row, they nevertheless trailed same-week 2011 sales of 5,524,621 by 11.63%.



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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

PRODUCT KEY RELEASES



► SPECTOR Friday Night... 31.12



► EVERYTHING EVERYTHING Kemosabe 07.01

DECEMBER 24

SINGLES

- **BUCKCHERRY** Gluttony (*Eleven Seven*)
- **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*)
- **FRANK OCEAN** Lost (*Def Jam*)

DECEMBER 31

SINGLES

- **DIRTEE STANK** The Dirtee TV 2 EP (*Islana/Dirtee Stank*)
- **DAVID GUETTA** Just One Last Time (Feat. Taped Rai) (*Parlaphone*)
- **PET SHOP BOYS** Memory Of The Future (*Parlaphone*)
- **RED HOT CHILI PEPPERS** Pink As Floyd (*Warner Brothers*)
- **ROMANZ** My Angel (*Select Music*)
- **T.W.I.C.E** Round & Brown (*Metroline*)
- **SPECTOR** Friday Night, Don't Let It End (*Fiction*)

JANUARY 7

SINGLES

- **ANGEL** In Between Time EP (*Islana*)
- **ASAP ROCKY** F**cking Problems (*Sony*)
- **BAT FOR LASHES** A Wall (*Parlaphone*)
- **DEAP VALLY** Lies (*Islana*)
- **EVERYTHING EVERYTHING** Kemosabe (*RCA*)
- **FUGATIVE** O.T.T (*Runaway*)
- **RICHARD HAWLEY** Down In The Woods (*Parlaphone*)
- **JOSH KUMRA** Waiting For You (*RCA*)
- **KENDRICK LAMAR** Backseat Freestyle (*Interscope/Aftermath*)
- **BO NINGEN** Nichijyou (*Stolen*)
- **ORANGE HILL FEAT. MR LEXX** The Boom Boom (*Electrobassy*)
- **RIHANNA** Stay (*Def Jam*)

ALBUMS

- **BLACK VEIL BRIDES** Wretched & Divine (*Islana/Lava*)
- **CALLERS** Reviver (*Partisan Records*)
- **GIL SCOTT-HERON** The Revolution Begins: The Flying Dutchman Masters (*Ace*)

JANUARY 14

SINGLES

- **BIFFY CLYRO** Black Chandelier (*Warner Brothers*)
- **FRIDA SUNDEMO** Indigo (*Parlaphone*)
- **FRYARS** Love So Cold/In My Arms EP (*675*)
- **THE HEARTBREAKS** Hand On Heart (*Nusic Sounds*)
- **I AM KLOOT** These Days Are Mine (*Shepherd Moon/EMI*)
- **LIFE IN FILM** Cold Wire (*Sony*)
- **LITTLE GREEN CARS** Harper Lee (*Young & Lost*)
- **MIKKY ECHO** Pull Me Down (*Sony*)
- **THE NEIGHBOURHOOD** Let It Go (*Columbia*)
- **PEACE** Wraith (*Columbia*)
- **SONIC BOOM SIX** Keep On Believing (*Xtra Mile*)
- **TELEMAN** Cristina (*Moshi Moshi*)
- **50 CENT FT. EMINEM & ADAM LEVINE** My Life (*Polydor*)

ALBUMS

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

JANUARY 21

SINGLES

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

ALBUMS

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

JANUARY 28

SINGLES

- **THE COURTEENERS** Lose Control (*V2/Cooperative*)



► **BIFFY CLYRO** Black Chandelier 14.01



► **DELPHIC** Collections 28.01



► **GAVIN ROSSDALE** Wanderlust 04.02



► **NICK CAVE & THE BAD SEEDS** Push The Sky Away 18.02



► **KEATON HENSON** Birthdays 25.02

- **DEVLIN FEAT. DIANE BIRCH** Rewind (*Islana*)
- **DR MEAKER** Superhigh (*Fightcase Recordings*)
- **EXO** Starboy, Stargirl (*360Records Ltd*)
- **THE GETAWAY PLAN** Phantoms (*Warner*)
- **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*)
- **SCRUFIZER** Rep Rave (*Mus*)
- **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/Islana*)
- **THE HISTORY OF APPLE PIE** Out Of View (*Marshall Teller*)
- **INDIANS** Somewhere Else (*4Ad*)
- **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*)
- **THE RISK** Missiles (*Ada/Warner*)
- **THESE FURROWS** Treasures (*Underdogs*)
- **DELPHIC** Collections (*Polydor*)

FEBRUARY 4

SINGLES

- **ANDY GRAMMER** Keep Your Head Up (*S-Curve*)
- **ERIC PRYDZ** Every Day (*Virgin*)
- **PURE LOVE** Beach Of Diamonds (*Mercury*)
- **E MELI SANDE** Clown (Live From Air Edel) (*Virgin*)
- **TYLER JAMES FT. KANO** Worry About You (*Islana*)

ALBUMS

- **BUSH** Live! (*Earmusic*)
- **THE COURTEENERS** Anna (*V2*)
- **CRIME AND THE CITY SOLUTION** American Twilight (*Mute Artists*)
- **DARKSTAR** News From Nowhere (*Warp*)
- **DEVLIN** A Moving Picture (*Islana*)
- **EELS** Wonderful, Glorious Eels (*Works/Vagrant*)
- **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-Roman*)
- **GABRIELLE APLIN** Please Don't Say You

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

ALBUMS

- **BLAKE** Start Over (*Music Infinity*)
- **BULLET FOR MY VALENTINE** Temper Temper (*RCA/20-26*)
- **DARWIN DEEZ** Songs For Imaginative People (*Lucky Numbers*)
- **FOALS** Holy Fire (*Warner Brothers*)
- **EMILIA MITIKU** I Belong To You (*Warner Brothers*)
- **NATALY DAWN** How I Knew Her (*Nonesuch*)
- **RACHAEL SAGE** Haunted By You (*M Press*)
- **TEGAN AND SARA** Heartthrob (*Sire/Warner Brothers*)
- **YO LA TENGO** Fade (*Matador*)
- **GIN WIGMORE** Gravel and Wine (*Polydor*)

FEBRUARY 18

SINGLES

- **PLATNUM** Love You Tomorrow (*All In Recordings*)

ALBUMS

- **SHAM 69** Set List: The Anthology (*Secret*)
- **JOE COCKER** Fire It Up (*Columbia/Seven One*)
- **MATMOS** The Marriage Of True Minds (*Thrill Jockey*)
- **NICK CAVE & THE BAD SEEDS** Push The Sky

- Away (*Bad Seed*)
- **HEIDI TALBOT** Angels Without Wings (*Navigator*)

FEBRUARY 25

SINGLES

- **ANGEL** The World (*Islana*)
- **BASTILLE** Pompeii (*Virgin*)
- **JOSH GROBAN** Brave (*Reprise/143*)
- **ED HARCOURT** Back Into The Woods (*Piano Wolf*)
- **NEON TREES** Everybody Talks (*Mercury*)
- **SUB FOCUS** Endorphins (*Ram*)

ALBUMS

- **ALLEN STONE** Allen Stone (*Decca*)
- **BALTHAZAR** Rats (*Pias*)
- **PETULA CLARK** Lost In You (*Sony*)
- **THE CRIBS** Payola (*Wichita*)
- **GARY CLARK JR** Blak And Blu (*Warner Brothers*)
- **JOSH GROBAN** All That Echoes (*Reprise/143*)
- **KEATON HENSON** Birthdays (*RCA*)
- **JOHNNY MARR** The Messenger (*Warner Brothers*)
- **POST WAR YEARS** Galapagos (*RCA*)
- **WILD BELLE** Isles (*Sony*)

MARCH 4

SINGLES

- **JUSTIN BIEBER** All Around The World (*Def Jam*)
- **JAKE BUGG** Simple As This (*Mercury*)

ALBUMS

- **ANGEL** About Time (*Islana*)
- **BASTILLE** Bad Blood (*Virgin*)
- **DIDO** Girl Who Got Away (*RCA*)
- **LAURA MVULA** Sing To The Moon (*RCA*)
- **JOSH RITTER** The Beast In Its Tracks (*Fythes*)
- **SACRED MOTHER TONGUE** Out Of The Darkness (*Transcena*)
- **STEREOPHONICS** Graffiti On The Train (*Stylus*)
- **STOOSHE** Stooshe (*Warner Brothers/Future Cut*)

MARCH 11

SINGLES

- **TAYLOR SWIFT** 22 (*Mercury/Big Machine*)

ALBUMS

- **C2C** Tetra (*Mercury*)
- **HURTS** Exile (*Epic*)

- **KODALINE** TBC (*RCA*)
- **STEVE MASON** Monkey Minds In The Devil's Time (*Double Six*)
- **MISHA B** TBC (*Relentless/RCA*)
- **SOUND CITY** Real To Reel (*Columbia*)

MARCH 18

ALBUMS

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

MARCH 25

ALBUMS

- **PEACE** TBC (*Columbia*)
- **KAREN RUIMY** Come With Me (*Karais*)

APRIL 8

SINGLES

- **PURE LOVE** TBC (*Mercury*)

APRIL 15

ALBUMS

- **KILLING JOKE** The Singles Collection 1979-2012 (*Spinefarm/Universal*)

APRIL 29

ALBUMS

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

MAY 27

ALBUMS

- **SWIM DEEP** TBC (*RCA*)

JUNE 10

ALBUMS

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

JUNE 24

ALBUMS

- **TOM ODELL** TBC (*RCA*)



Dido: March 4 sees the RCA release of Girl Who Got Away

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



GABRIELLE APLIN English Rain



(Parlophone)
April 29

Preceding the release of her debut album *English Rain*, Gabrielle Aplin will release her second single, *Please Don't Say You Love Me*, on February 11.

A self-taught 20-year-old singer songwriter from Bath, Aplin has been writing and recording songs since she was 15. Growing up in a hippy household, she honed her craft listening to Joni Mitchell, Bruce Springsteen and Nick Drake. At 17 she set up her own label Never Fade Records and went on to release three EPs, all of which charted on iTunes with videos that have amassed in excess of 19.1 million YouTube views to date.

Aplin's version of Frankie Goes To Hollywood's *The Power Of Love* is used in the John Lewis Christmas TV ad and charted at No.1 on the singles chart on December 9 - a first for John Lewis.

The young singer-songwriter announced her seventh UK tour, which commences on March 13 in Glasgow at King Tut's and culminates in the Pavilions in Falmouth on March 27. She will play London's KOKO on March 20.

TRACK OF THE WEEK



WILL.I.AM Scream & Shout feat. Britney Spears



(Interscope Records)
January 6

Seven-time Grammy Award-winner will.i.am is known for his work with The Black Eyed Peas (who have sold 31 million albums and 58 million singles worldwide) and collaborations with some of the entertainment industry's biggest names, including Michael Jackson, Rihanna, Usher, Nicki Minaj, David Guetta, and film composer Hans Zimmer.

His new track, featuring Britney Spears, is produced by Lazy Jay (Azealia Banks 212) and is taken from his forthcoming album *#willpower*.

Recognised and honored by numerous industry organisations, will.i.am is the recipient of multiple accolades from the Grammys and Latin Grammys, Emmys, NAACP, VH1, Webby's and a BMI President's Award.

INCOMING ALBUMS

HURTS *Exile (Major Label)*



Prior to making their return to music next year, Hurts have unveiled a teaser video for *Exile*, which features an excerpt of new album track, *The Road*.

Exile is the follow-up to Hurts' 2010 debut LP *Happiness* which entered the UK album charts at No.4 with over 25,000 sales, making Hurts the fastest-selling new band of 2010. They have now reached over 2 million sales worldwide earning 14 Top 10 iTunes positions. It was officially certified Gold in the UK and Austria, 2x Platinum in Germany and Finland, and Platinum in Poland, Switzerland, and Russia, with the band selling over 250,000 tickets on tour.

Hurts will embark on a 12-date UK and European headline tour in March and April 2013 following sold-out individual shows scheduled for London and Berlin in February 2013. **MARCH 11**

EDWYN COLLINS *Understated (AED)*



Edwyn Collins will release his eighth solo album via his own AED label in spring next year.

The 11-track album was self-produced with his long time studio partner Seb Lewsley and all songs were written by Collins, except for *Love's Been Good To Me* (a Rod McKuen cover).

In the last 12 months, Collins has concentrated on running his record label, producing records for Vic Godard, Colorama, Charlie Boyer & The Voyeurs, Linden and London Mississippi, with Lewsley. He also began work on a film about his life and music titled *In Your Voice*, *In Your Heart* with filmmakers Edward Lovelace & James Hall.

Collins, who was honoured at this year's AIM Awards for 'Outstanding Contribution To Music', will play a number of UK dates throughout April in support of the release. **MARCH 25**

C2C *Tetra (Mercury)*



C2C are four French DJ's and four-time World DMC Turntable Champions. Following the release of their debut LP in France in September (where it reached No.1 on the iTunes album chart), *Tetra* will get a UK release in the spring.

The four members of C2C met in high school and, since then, their achievements in the competition circuit come second-to-none, ranking No.1 in the DMC World Competition four times in a row (2003-2006).

C2C's live performances remain extremely popular, totaling more than 7 million views on YouTube alone.

Now focusing on the recorded dimension of their music, the result is a blend of electro, soul and hip-hop moods.

The band will be bringing their one of a kind multimedia live show to the UK with a date at London's Koko on March 14 and further dates to follow. **MARCH 11**

STAFF PICK: TOM PAKINKIS, DEPUTY EDITOR



AC/DC *Live At River Plate*

"They don't make 'em like they used to" is the first sentiment that springs to mind

when flipping open AC/DC's first live album in 20 years. The packaging tells you that much: a horny Angus Young in the usual schoolyard garb on the cover, and a packed stadium of fiery-horned spectators on the flip-side, denote that familiar rebellious fun.

Opener *Rock N Roll Train* is the perfect

remedy for the X Factor generation. That pounding drum beat and no-nonsense riff give the finger to polish of any kind other than that gained by years spent mastering a craft. *Live At River Plate* is raw, industrial and in your face from the very beginning.

Speaking of anti-X Factor, Brian Johnson would probably be met with a

few awkward glances from the judging panel should he put himself forward for that coveted Syco contract. The complete, croaky opposite of primetime material, he's still a king in his own world, with the *River Plate* crowd singing along from the first chorus like it's the last. And who can blame them? It's



testament to AC/DC's mammoth catalogue that they open with *Rock N Roll Train* - the perfect track to grab audience attention immediately but equally one that

could be used as that mid-set rejuvenator or even a celebratory exit. It's an anthem as good as any other out there, but then, so is much of the *River Plate* setlist. With *You Shook Me All Night Long*, *Highway To Hell*, *Back In Black* and *Thunderstruck* all present, this is a showcase of guitar riffs and rampant rock'n'roll that maintains maximum power. **OUT NOW**

INCOMING REISSUES / CATALOGUE ALBUMS

DONNY & MARIE OSMOND - The Singles Collection (75 GLAMCD 137)

Its catalogue number's alpha prefix testimony to the fact that the 7Ts label was set up to showcase glam rock, 7Ts did indeed originally pursue said direction, with early releases from Alvin Stardust, Mud, The Glitter Band and Racey among others - but its biggest sellers have come since it started taking a more inclusive view, with the Osmond family, individually and collectively yielding its top-selling titles. The 16th such release is saccharin sweet siblings Donny & Marie's The Singles Collection. Anyone in any doubt about their continuing appeal should note that even a 2009 reunion album by the pair reached No.41 on the OCC chart despite including perfunctory remakes of their hits - Marie's Paper Roses, for example, was all done and dusted in 46 seconds. This album, on the

other hand, collates all the toothsome twosome's original 1970s collaborations into a handy 18 song, 56 minute sugar rush. It's a corny cornucopia which, naturally, includes their transatlantic Top 10 smashes I'm Leaving It (All) Up To You, Morning Side Of The Mountain and much more in similar vein and one or two less obvious departures.

VARIOUS - The 1950s British Hit Parades: The Hits We Missed

(Acrobat ADDCD 3076)



Although the UK singles chart didn't get under way until 1952, by the end of the 1950s there was a multiplicity of charts, none of which was definitive. The *New Musical Express* chart was the first, and considered the most important, so all official chart books use it as the arbiter of whether or not a record was a hit until *Music Week* (then *Record Retailer*) started to produce its own

chart in 1960. Acrobat has previously issued exhaustive collections of official hits for every year from 1952 to 1959 - but has now gone back and trawled for the recordings that made the *Record Mirror* and *Melody Maker* charts. The result is this diverse selection of 31 tracks that are each the very definition of a minor hit. Some are surprising - Nat King Cole's elegant Love Is A Many Splendored Thing was crushed in chart battle by The Four Aces version, Frank Sinatra's The Lady Is A Tramp was the title track of an EP that failed to register in the *NME*, and Elvis Presley's Don't Be Cruel was a B-side which *Record Mirror's* chart panel identified as in demand in its own right, rather than just the flip of Hound Dog.



VARIOUS - 100 Hits - Swinging 60s (DMG/EMI DMG 100104)

If you are looking to sample 1960s

pop music in all of its many shades, have less than £10 to spare, and are happy to restrict yourself to EMI repertoire, this is the compilation for you. The 100 Hits series has been phenomenally successful for Demon since its 2007 launch. Piled high and sold cheap - this set is around £7 as a five-CD set, less than a fiver digitally - these albums pretty much do what they say on the can. I say 'pretty much' because a handful of the tracks herein were not hits anywhere I know of, including Shane Fenton's Why Little Girl, Simon Dupree's Castle In The Sky and Dion's Daddy Rollin' - but it doesn't matter. They sound like hits, they are surrounded by hits, and overall add to rather than detract from the listening experience. Bona fide chartbusters abound, including The Scaffold's Thank U Very Much, Cliff Richard's Bachelor Boy, Bobby Goldsboro's Honey and Jeff Beck's Hi Ho Silver Lining - though the last track - The Joe Loss Orchestra's dated orchestral favourite Wheels is anything but 'swinging 60s'.

THE SEEDS: The Seeds

(Big Beat CDWIKD306)



Featured on the excellent *Nuggets* compilation featured here last week, The Seeds were one of the best and most successful of the mid-Sixties garage bands although their very success alienated them from fans who preferred the genre to stay underground and didn't want The Seeds to grow. Nearly 50 years on, their eponymous debut album is recognised as a classic. Comprising a dozen original songs penned by lead singer Sky Saxon - a couple of them with bandmates - it includes the aforementioned Pushing Too Hard and the arguably superior Can't Seem To Make You Mine, and is here remastered in glorious mono, alongside 10 bonus tracks, featuring early takes, alternate versions and other rarities. Lengthy and well-illustrated liner notes complete an excellent package.

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► **A BUGG'S LIFE**

It's been quite a year for young Jake Bugg already - including his receipt of this Gold Disc award, recently handed out at Mercury UK HQ by president of music Mike Smith and team. Now hurtling towards the magic 100,000 sales mark, his self-titled LP is widely-tipped to be in the running at the Brits



◀ **ON SONG**

The annual Sony/ATV writers' party is usually a star-studded affair, and this month's London bash – the first since the firm snapped up EMI Music Publishing – was no different. (i) [Left to right] Black Butter's Henry Village, BabyDaddy (Scissor Sisters) and Sony/ATV/EMI chief Guy Moot (ii) Kenny Young, Plan B (aka Ben Drew) and Billy Bragg



▲ **THE LUNCH BUNCH**

Last week's MPA Christmas lunch provided plenty of fun and frolics as always – this year's event included a Charleston band plus the expected merriment from CEO Stephen Navin, pictured here with Songlink founder David Stark

KEY SONGS IN THE LIFE OF PAUL QUIRK



Chairman, Entertainment Retailers Association

First record you remember buying?

I was lucky in having parents who owned a record shop, but the first I paid for was probably Wonderful Land by The Shadows.

Which song was the 'first dance' at your wedding?

When we got married in 1971 we didn't actually have an evening do, but if we had, it would have been Something by The Beatles.

Favourite artist meeting of your life so far?

There have been so many memorable ones, but meeting George Harrison and John Lennon when queuing for a lunchtime session at The Cavern in 1962 has to be up there. They had done Love Me Do, but not Please Please Me. They were still our band and yet to go global.

Which track would you like played at your funeral?

Beth Nielsen Chapman's Sand And Water, probably followed by You'll Never Walk Alone.

What's your karaoke speciality?



After a few drinks... Bon Jovi's Livin' On A Prayer.

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

A great chill-out track, Adios Ayer by Jose Padilla which I used to play in the shop before we opened for the day.

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

I've always loved Funeral For A Friend/Love Lies Bleeding by Elton John and was reminded just how good it is when I saw him perform it in Nice last year.

ARCHIVE

MUSIC WEEK December 19, 1992



Geoff Travis faces a battle to retain the Rough Trade name for his label Rough Trade Recordings after the company went into liquidation on November 30. The indie pioneer is in talks with liquidators and hopes to reach an agreement before the name is put up for sale... Pete Waterman is launching an industry-wide

campaign to quash what he views as the BBC's desire to banish pop music from Radio 1. Objecting to incoming BBC director general John Birt's view that Radio One should place more emphasis on speech and information than Top 40 music he said: "I will not let this happen"... Jesus Jones' (pictured) first single for almost two years heads a quality line-up of new product in the traditionally quiet post-Christmas week. EMI divisional managing director Jean Francois Cecillon says he expects the bands single to chart in the Top 10...The Government has pledged support for Music Week's Stamp Out Piracy campaign. Edward Leigh, the parliamentary under-secretary of state for trade and technology says: "This government recognises the importance of effective copyright protection to the success of the industry."



SINGLES TOP 5 19.12.12

POS	ARTIST	SINGLE
1	WHITNEY HOUSTON	I Will Always Love You
2	MICHAEL JACKSON	Heal The World
3	CHARLES & EDDIE	Would I Lie To You?
4	THE WWF SUPERSTARS	Slam Jam
5	TAKE THAT	Could It Be Magic

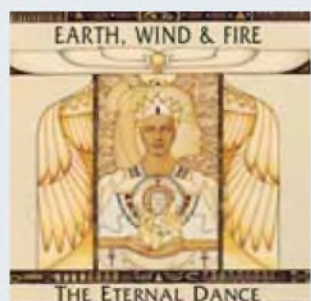


ALBUMS TOP 5 19.12.12

POS	ARTIST	ALBUM
1	CHER	Cher's Greatest Hits: 1965 – 1992
2	ERASURE	Pop! – The First 20 Hits
3	MICHAEL BOLTON	Timeless (The Classics)
4	GLORIA ESTEFAN	Greatest Hits
5	GENESIS	Live – The Way We Walk Vol 1



NEW RELEASES RECOMMENDED 19.12.92



EARTH, WIND AND FIRE The Eternal Dance
ARERSTED DEVELOPMENT Mr Wendal
Earth, Wind and Fire's Album of the Week is a triple offering on CD and cassette containing all their "best-known songs plus some rare and unreleased tracks," a "fitting epitaph for a great band" says Alan Jones. Arrested Development's single Mr Wendal, meanwhile is a "worthy, wordy successor" to their People Everyday hit. The "harder more Afro-centric Revolution, from the new Malcolm X movie, is a bonus" and the "doodling instrumental" gives the track "room to breathe".



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*"First you form a smile,
I watch you for a while,
You are a vapour trail, in a deep blue sky"*


FABLED LABELS

CHRYSALIS RECORDS

Key artists: Spandau Ballet, Billy Idol, Blondie



Chrysalis Records was a British record label created in 1969 by Chris Wright and Terry Ellis - it started off named the Ellis-Wright Agency.

 The label enjoyed its most successful period in the 1980s, when at the forefront of the British New Romantic movement with bands such as Ultravox (*below*) and Spandau Ballet. Other notable artists included Billy Idol and Pat Benatar, Blondie (*bottom*) and Huey Lewis And The News.

In 1979 Chrysalis bought and distributed the US folk label Takoma Records, naming manager/producer Denny Bruce as president. Jon Monday who was vice president of Takoma Records prior to the acquisition continued as general manager, later becoming director of marketing at Chrysalis.

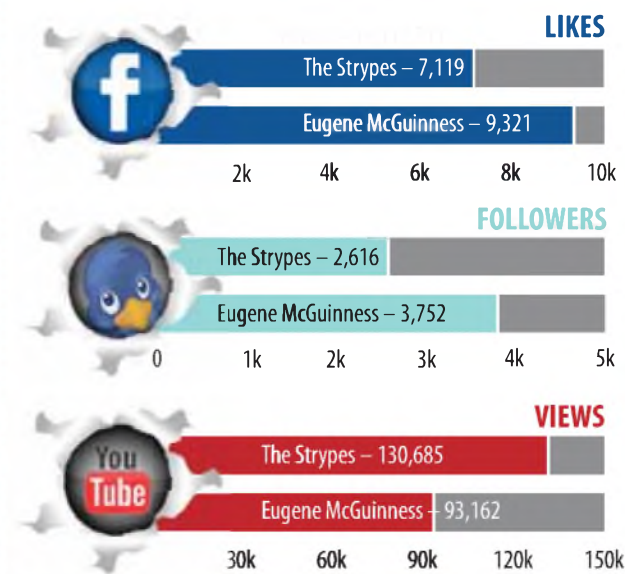
In early 1983 Daniel Glass moved to Chrysalis as director of New Music Marketing, advancing later to senior vice president.

Half of the Chrysalis Records label was sold to EMI in 1990 and the remaining half followed in 1991, with catalogue and artists such as Starsailor being shifted to the main EMI imprints. Chrysalis Records folded into EMI subsidiary & flagship label EMI Records in 2005.

Did you know? Chrysalis made history in 1979 by creating the first music video album, a videocassette featuring a corresponding music video for each song on Blondie's Eat To The Beat album.

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