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4AD's Simon Halliday on the iconic indie label's recent success and its future



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Radio 1 won't play Robbie Williams – has it got a case?



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One of commercial radio's most successful programmers, Andy Roberts, on the changing shape of broadcast

ELEVEN TAKEOVERS HAVE COST MAJORS £3.8BN IN TWO DECADES – BUT HAVE THEY BEEN WORTH IT?

To buy or not to buy

LABELS

■ BY PAUL WILLIAMS

As a reported 90-plus parties eye up a wealth of EMI assets, a *Music Week* study today highlights the potential business perils of buying iconic labels.

Across the last two decades past and current major record company owners have spent billions of dollars snapping up famous rivals to instantly expand their operations. However, the results have been mixed: some labels have successfully prospered under their new owners, while a number of others were immediately or ultimately plundered for their biggest artists and then either merged with another record company or closed altogether.

In our analysis we examine 11 deals from both sides of the Atlantic from the 1990s onwards in which celebrated record companies were bought by major rivals. The study

concentrates on deals for individual labels rather than one major group completely buying out a rival major, such as Universal's \$1.9bn (£1.2bn)

closed or amalgamated with another record company.

Around half the total outlay covered Bertelsmann buying a 75% stake in Zomba in 2002,

Similar fates awaited the artists and operations of famed label names such as A&M, Chrysalis, Geffen and London Records (although several have

one of the US market's most successful labels with a roster including Eminem and Lady Gaga, and Island Records, consistently the most successful A&R source for UK repertoire. Island led the Official UK singles and artist albums charts last Sunday with former EMI signing Robbie Williams.

Several of the famous labels analysed in our piece have either changed hands recently because of the EMI buy-out or are about to again because Universal must divest them to meet EC takeover conditions.

These include Chrysalis, now part of the Parlophone Label Group housing properties Universal must sell.

Among reportedly more than 90 parties who have enquired about the assets are understood to be rival majors Sony and Warner, BMG Rights and a combination of Simon Fuller and Chris Blackwell.

■ Read *Music Week's* Business Analysis: pages 16-18



takeover of EMI.

The 11 takeovers collectively cost the majors around \$6bn (£3.8bn) but more than half the labels purchased have since been

having already previously acquired 25% of the company. In less than a decade Zomba label Jive had been shut and its artists transferred to RCA.

subsequently been revived), although other labels have prospered after being taken over. These include two Universal companies: Interscope, which is

New acting BBC radio chief named to replace Davie

The BBC has appointed Graham Ellis as the new acting director of its Audio and Music division.

Ellis will replace Tim Davie (pictured left) on an interim basis. Davie has taken up the post of acting director general following the resignation of George Entwistle over the weekend.

Those in the running to replace Davie on a permanent basis are thought to include BBC Radio 2 and 6Music controller Bob Shennan.

Ellis is the former controller of production for the Beeb's A&M department, which is responsible for all the BBC's national radio networks and for the production of most of the

classical and popular music across radio and television.

George Entwistle stood down on Saturday after just 54 days as DG, following two major recent scandals that have engulfed BBC Two's *Newsnight* programme.

First, it emerged last month that *Newsnight* had scrapped plans to run an investigation

into Jimmy Savile's alleged history of sexual abuse.

Then, on November 2, interviewee Stephen Messham suggested on the programme that a leading Tory politician from Margaret Thatcher's government had repeatedly sexually abused him as a child in Wales – but later retracted the claim.



NEWS

EDITORIAL

School's out –
and that's ultimately
where A&R begins



"YOUNG PEOPLE DO BETTER in English and maths subjects if they study the arts. They are more easily employable, more likely to vote, to volunteer and to get a degree. You might add that they will be more likely to get into the charts too."

It was all-too-easy to fear an outdated, leftist Missus Fatcher diatribe from Billy Bragg's John Peel lecture at the Radio Academy in Salford this week. And while the crusading singer/songwriter did show flashes of political ire in his half-hour sermon, the core message from the oft-polarising Mr. *Which Side Are You On?* was altogether more universal.

Bragg, like ISM and the Musicians' Union before him, offered a stark warning over Michael Gove's plans to scrap GCSEs in favour of an English Baccalaureate. Yet his argument wasn't emotional, partisan or even economic; it was pragmatic, practical and all-encompassing.

"Under the English Baccalaureate, with its reliance on a single end-of-course exam, the child with the creative imagination will always lose out to the child with the ability to recall knowledge learned by rote," he pointed out. "And it's not just the creatively talented kids who will suffer."

"Billy Bragg made a vital point: the truly magical power of musical endeavour has little to do with excellence and everything to do with inclusion"

He makes a vital point, occasionally forgotten by those who have broken into this industry's golden circle: the truly magical power of musical endeavour has little to do with excellence and everything to do with inclusion. Accomplishment is rarely a thrill to witness alone – only when steeped in a recognisable flash of primal spirit, joy or fury can it usually come alive.

Interesting to see Bragg's comments delivered as the record industry finally received the killer stat it's been questing for in relation to Governmental debate: according to the IFPI's Investing In Music Report, the global trade body's members invested 16% of their global revenues into A&R activity in 2011.

If 'A&R' can be directly translated as 'R&D' in other trades (time for a rebrand, anyone?), then that means record companies proportionally pump more money into discovering and developing British product than any other industry recorded by the EU.

What a shame, then, that the Government may soon snip a key talent supply into this most generous of exporters at its source – music in comprehensive schools. As a result, the onus of embryonic development will surely fall back onto the record industry eco-system; whether – as with the example of Jake Bugg – at radio, or by the labels themselves.

This will be costly, and doesn't strike me as the music industry's natural forte. Dizzee Rascal's world-beating talent has undoubtedly been given due prominence with the trade to grease its wheels, but it may never have been set into motion without his loyal state school music teacher, Tim Smith, encouraging young, troubled Mr. Mills' aptitude for Cubase.

For the music industry to recover to its fullest, it has to speak to everybody. Swathes of artists pour out of The Brit School and private education every year, but if these are the only talent pools left, we can kiss goodbye to some of tomorrow's brightest stars.

Tim Ingham, Editor

Do you have views on this column? Feel free to comment by emailing tim.ingham@inttentmedia.co.uk

"WE ARE THE ENGINE ROOM OF THE MUSIC INDUSTRY"

Labels see bright future for A&R

LABELS

■ BY TOM PAKINKIS

The significance of record companies was bolstered this week, as a new IFPI report revealed an increase in revenues reinvested into A&R from 2008 to 2011.

Record companies invested \$4.5bn (approx £2.8bn) in A&R and marketing during 2011, despite the global economic downturn, representing 26% of all industry revenues.

RCA MD Colin Barlow (pictured) and Universal COO Max Hole commented on the report shortly before its release at an IFPI briefing, with Hole reaffirming the importance of A&R in an age of 360 deals and pointing to growth abroad.

"Our investment in artists across all genres and all languages is crucial," he said. "We are truly the engine room of the entire music industry because of the new music that we produce. Without it, agents wouldn't have anyone to book, promoters wouldn't have anyone to promote, merchandisers wouldn't have any merchandise to sell. We are 100% committed to it."

Colin Barlow drew on his own A&R experience of identifying a gap in the market for boyband The Wanted, as well as helping Take That make a successful return and guiding Paloma Faith through her "difficult second album".

The RCA boss described market research that suggested



some of Faith's audience found the singer a bit too frivolous and "burlesque" to take seriously, something it was useful for her to understand in order to develop.

"[Producer] Nellee Hooper was then able to take Paloma's eccentric and eclectic musical taste and pull it together to make a record that will go on to sell over a million copies for us," he said.

During the IFPI briefing, it was asked if such artist investment would have been possible without labels' recent assertiveness in rights acquisition – with specific mention given to 360 deals. Max Hole said that, even without those new strategies, A&R backing would still have been substantial. "A lot is said about the 360 concept, but the amount of revenue on 360 deals is really tiny," he said.

"The purpose of a record company is to invest in talent, if you don't do that the record company dies, and that's why we're so committed to maintaining investment and A&R."

"As the business has gotten smaller, we've had to get smarter and give ourselves a better upside

by trying to acquire more rights," he admitted. "But it's still not a really significant number yet."

"As the next five or 10 years develop, it'll probably become a significant number, but the sacred cow in running a record company is investment."

Hole went on to point out that emerging markets abroad presented reasons for optimism, with new investment opportunities and new markets coming as part of the package.

"It's quite an exciting time at the moment in the global recorded music business because the explosion of mobile devices means that, for the first time, we can communicate with literally millions of consumers in parts of the world where we were never able to go before," he said.

"We're suddenly able to see, albeit small, revenues from Vietnam or Cambodia or Peru or even Africa."

"The focus of the recorded music business for the last 40 years has really been on 10 main markets but I think, in the next 30 years, we're going to see that focus alter and we'll move into the emerging markets. That's very exciting for us working in the industry."

"So, against the backdrop of the last few years of a rather gloomy picture, I think I'm starting to be rather optimistic in that our reach is going to be broader and we're starting to see an explosion of digital partners and businesses who can monetise the music we produce."

THE BIG TAKEOVER EMI DIVISIONS ARE 'GOOD FOR A&R', SAYS HOLE



UNIVERSAL'S MAX HOLE and RCA's Colin Barlow had no doubt that the break-up of EMI will prove itself to be a good thing as far as investment in artists is concerned. Barlow said that to think of in terms of three majors was slightly misleading as they each contained a number of

strong labels within them. Hole added that it was Universal's intention to differentiate between EMI's "great label names".

"We will reinvest in EMI and boost it," he said. "We operate a multi-label structure. If you look at our English or French company we have four or five competing labels with separate managing directors, separate P&Ls and separate

tastes. They all compete internally with each other."

"That was something that had rather disappeared at EMI, where the great label names of Virgin, EMI, Harvest and Parlophone had all been pushed into one creative entity. We're going to reverse that: Blue Note will be Blue Note again, Capitol will be Capitol and Virgin will be Virgin again."

ORANGE DEAL BECOMES 'FAST AND POWERFUL' ROUTE TO MARKET AFTER EE REBRAND

Deezer hails 'superb' EE 4G launch

DIGITAL

BY TOM PAKINKIS

As the BPI works to bring music and 4G telecoms closer together in preparation for widespread, high-speed mobile networks, Deezer is already beginning to see the benefits of its partnership with Everything Everywhere on British soil.

Deezer has had a long-standing, successful partnership with Orange, which has been brought under the umbrella of the mobile parent company along with T-Mobile as part of an EE rebrand – the first supplier of 4G in the UK.

Talking to *Music Week*, the streaming service's UK MD Mark Foster described the marketing support Deezer has had from the 4G network so far has been "superb" even at this early stage, and he expects it to grow over time.

"[EE's] priority right now is to establish the brand, which is completely understandable," he said.

"But we're very much part of their partner product portfolio so as they focus on specific products within that portfolio, we very much hope and plan to benefit from that in future."



Foster said that as consumers became more comfortable with digital and mobile services, partnerships with telco companies would become crucial in the success of new music services – Deezer has partnered with 20 mobile telcos worldwide.

"I don't think it's the only route to market – obviously we

have our own standalone products as well – but what it does is it makes a great music product very accessible," he explained. "The advantage for us in having a relationship with EE is that it gets us to scale very quickly. It enables us to reach out to a mass market very quickly and offers a really great service.

"Having a partner like EE gets us to scale very quickly. We can reach out to a mass market. The number of people signing up to Deezer via mobile is huge."

MARK FOSTER, DEEZER

"It's definitely the way forward," he added. "The number of people signing up to Deezer through mobile is huge. Mobile is the number one point of entry.

"Mobile access to music is what consumers want now, whether it's on an iPad or a smartphone, so it really is the future in terms of getting music services out to the mass market.

"It is a very fast and powerful route to market and the marketing support that we've had from EE and that we'll get in the future is superb."

At launch, EE currently offers 4G packages starting at £36 a month for 500MB of data online. Foster was confident, however, that pricing plans will naturally be brought down over time to a level that will attract consumers beyond early adopters.

"Like the introduction of any digital service, 4G will tend to be initially priced relatively high compared to what else is in the marketplace," he explained.

"Early adopters will go for the premium-priced product because they will want to be at the cutting edge of innovations of technology.

"I expect to see prices to come down over time because that would be the normal dynamic in this kind of market – especially with competition coming in next year. Then EE will spread [4G] from their early adopters into a mass market product."

But once the 4G roll-out reaches full speed, will Deezer – and music generally – be used as a mobile content flagship as the BPI hopes? "I think so because it's a very easy switch," said Foster. "It makes the music experience faster and slicker – not that it wasn't before, but it does make a difference.

"As the roll-out moves on it will allow rich content to be added like video clips, for instance. When you're streaming richer content like that it makes a huge difference but it already makes a difference with music content. Because the amount of data isn't too huge it's an immediate pay-off."

Thompson and Pope step up in new PIAS Group structure

PIAS has confirmed a new organisational structure that it says will further strengthen its two key business areas.

Within the PIAS Music Group, based in the UK and operating on a global level, will be two distinct divisions: PIAS Artist and Label Services – which will include the group's multi-territory sales and distribution operation as well as other services provided on a global and territory-by-territory basis – and PIAS Recordings, the record company division including in-house labels Play It Again Sam and Different.

Peter Thompson (*pictured, left*) takes the helm of the Group's record company as MD of PIAS Recordings. Adrian



Pope (*pictured right*) becomes MD of Artist and Label Services across the Group.

The PIAS UK sales and distribution department headed by Richard Sefton will report into Pope. Seth Jackson and his PIAS Media team will also become part of the new Artist & Label Services division.



Both Pope and Thompson will report into PIAS Music Group MD Edwin Schröter.

Said Schröter: "Both Peter and Adrian have been tremendously important in building PIAS into the great independent music group and all-encompassing home for artists and labels it is today.

"Peter has played a vital role in the success story of independent music and is the perfect person to lead our record company to new heights.

"Adrian has been instrumental in expanding our range of services and establishing PIAS as the premier global digital distribution company.

"The new Artist and Label Services division under Adrian's leadership will ensure that we provide the best in class sales and distribution-based services whilst also developing new business models and revenue streams."

Said Peter Thompson: "PIAS has always been committed to A&R development, whether through our own labels or those

of others. Play It Again Sam has such a rich history with so many amazing and influential artists. I'm extremely excited and determined to create a new and exciting chapter for the Play It Again Sam label and the record company division overall."

Said Adrian Pope: "I'm incredibly proud of the service that we've maintained, developed and invested in at PIAS in recent years – whether it's our physical and digital distribution; our creative marketing; PIAS Media, the newly rolled-out analytics portal or our specialist YouTube service. I'm determined to grow and support the wealth of fantastically creative labels and artists we're privileged to work with."

NEWS

NEWS IN BRIEF

■ **CHARTS:** The Official Charts Company has revealed 3.7bn singles have been sold in the UK since 1952 – 60 years ago this week.

■ **ROSETTA:** Warner Music Group has reportedly joined the bidders for the Sony/ATV music publishing catalogue, with the rights to some 30,000 songs including tracks from Culture Club and Tears For Fears.

■ **UK MUSIC:** The trade body will now look after the secretariat for the All Party Parliamentary Group on Music. It was appointed at the AGM in July 2012 and has since been working with the group on a series of events, the first of which took place on Tuesday in Portcullis House celebrating 60 years of the charts with the Official Charts Company, ERA and BPI. A new website for the group will include news and events:

www.allpartymusicgroup.org.uk

■ **STUBHUB:** AEG and secondary ticketing site Stubhub are set to join forces in an official partnership deal. eBay-owned Stubhub services will be offered next year to customers using the AEG AXS ticketing service, there will be the option for them to buy or sell tickets via the site.

■ **EMI:** Simon Fuller is reportedly on the verge of teaming up with investor Lord Rothschild to bid for Parlophone and other EMI Music divestments.

■ **PARLOPHONE:** Parlophone Label Group, the ex-EMI-owned collection of companies which will eventually be divested by Universal Music, has hired two new staff. Former EMI Classics COO Amanda Cupples has been appointed operations director for Parlophone Label Group, reporting to PLG CEO David Kassler. Elsewhere, Carly von Speyr (née Brewer) joins the PLG team as senior communications manager from EMI Group.

■ **MOS:** Ministry of Sound and Sony Network Entertainment have announced a global licensing deal to bring Hed Kandi compilations and singles to streaming services. The dance brand is available through Sony's Music Unlimited subscription service.

■ **SPOTIFY:** Spotify has reportedly made \$200m in total revenue over the first six months of 2012, and could turn over as much as \$500m by January. The company is projecting profit after cost-of-sales to be around \$60m and is expected to post an annual loss of roughly \$40m.

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US INDIE HAS TASTE FOR UK LICENCE DEALS AFTER LINK UP WITH LABELS

Wind-Up sets sights on UK talent

INTERNATIONAL

■ BY RHIAN JONES

One of North America's biggest independent labels, Wind-Up Records, is ramping up plans to bring UK rock talent to the territory after enjoying 2012 success. Following licence deals with UK labels, the New York-based indie has this year released records from The Darkness and Young Guns (PIAS) in the States and will release The Virginmarys (Cooking Vinyl) LP next year.

General manager at Wind-Up Alan Galbraith told *Music Week*: "We found that these great hands on great indie labels in the UK have legitimate momentum and are looking for solutions in the US and Canada. That's where we step in. We really believe in [British rock music] and we want to get behind it."

After 15 years breaking US acts, the label is opening its doors to signed UK artists. Galbraith explained: "For many years we kind of had to be the discoverer as well as the marketer, it was just the culture of the time. Since our ownership changed a few years



An immaculate conception: Wind-Up has released Cooking Vinyl's Virginmarys' album in the US

ago and since me taking over as manager that's opening up a broader, and more open-minded approach to where the talent comes from. We're more than happy to be the destination label in the US for the best of British rock bands.

"We believe that UK rock feels like it's in a very healthy place right now: we're seeing it being embraced more by mainstream and national radio. Obviously it's always been strong on the live front but it seems even that is on an upswing. The timing feels really good for us as a rock label in the US to really work on opening that door."

Wind-Up has sold seven multi-platinum albums



"We're more than happy to be the destination label in the US for the best of British rock"

ALAN GALBRAITH, WIND-UP

(including one diamond – sales over 10 million) and seven gold albums in the US with rock acts such as Evanescence, Creed and Seether.

Galbraith says: "We have a pretty significant history and catalogue but we also need to focus on the future and it's that outlook that's brought us a little bit more in step with the UK, and with our like-minded labels

over there to see what opportunities we can uncover. We know the rock space in the US incredibly well, that's where our great success has been."

"We're just trying to let the industry know that we are here, ready and the lights are on above the door to do business. We want to take whatever expertise we have in the US marketplace and help our partners and help the best hands we can find to really succeed."

Cooking Vinyl MD Martin Goldschmidt told *Music Week*: "I love Wind-Up and I've loved working with them on The Virginmarys. They're everything a great US independent record company should be."

Spotify primed to launch artist careers after Cazzette deal

Spotify is keen to launch more artists' solo careers exclusively, after signing a pioneering deal with dance duo Cazzette.

The Swedish dance duo have grown their audience through remixes of tracks by Avicii, Swedish House Mafia, Adele and David Guetta.

Now the pair – Sebastian Furrer and Alexander Björklund – have launched their debut album 'eject' exclusively on Spotify.

The LP will be delivered for free in three parts on the service, which boasts 19 million worldwide users: one this week, one in December and one next year. The deal is a result of a direct agreement between Spotify and Cazzette's management company At Night Management.

Speaking to *Music Week*, Spotify's director of label



Cazzette heads: the Swedish dance duo 'eject' album will launch on Spotify

relations Will Hope said: "More and more artists are going to start embracing streaming – both to market themselves and to promote themselves, but also to drive revenues."

"We're at an interesting stage where platforms like Spotify are becoming both social media platforms as well as sales platforms. As a result of that I think you'll see more and more people embracing streaming from the very

beginning if not sooner. Spotify as a marketing platform is becoming really powerful, particularly for our electronic artists – it's a great way to build a fanbase and keep people interested in the music you are producing, which in turn helps them to sell out their shows."

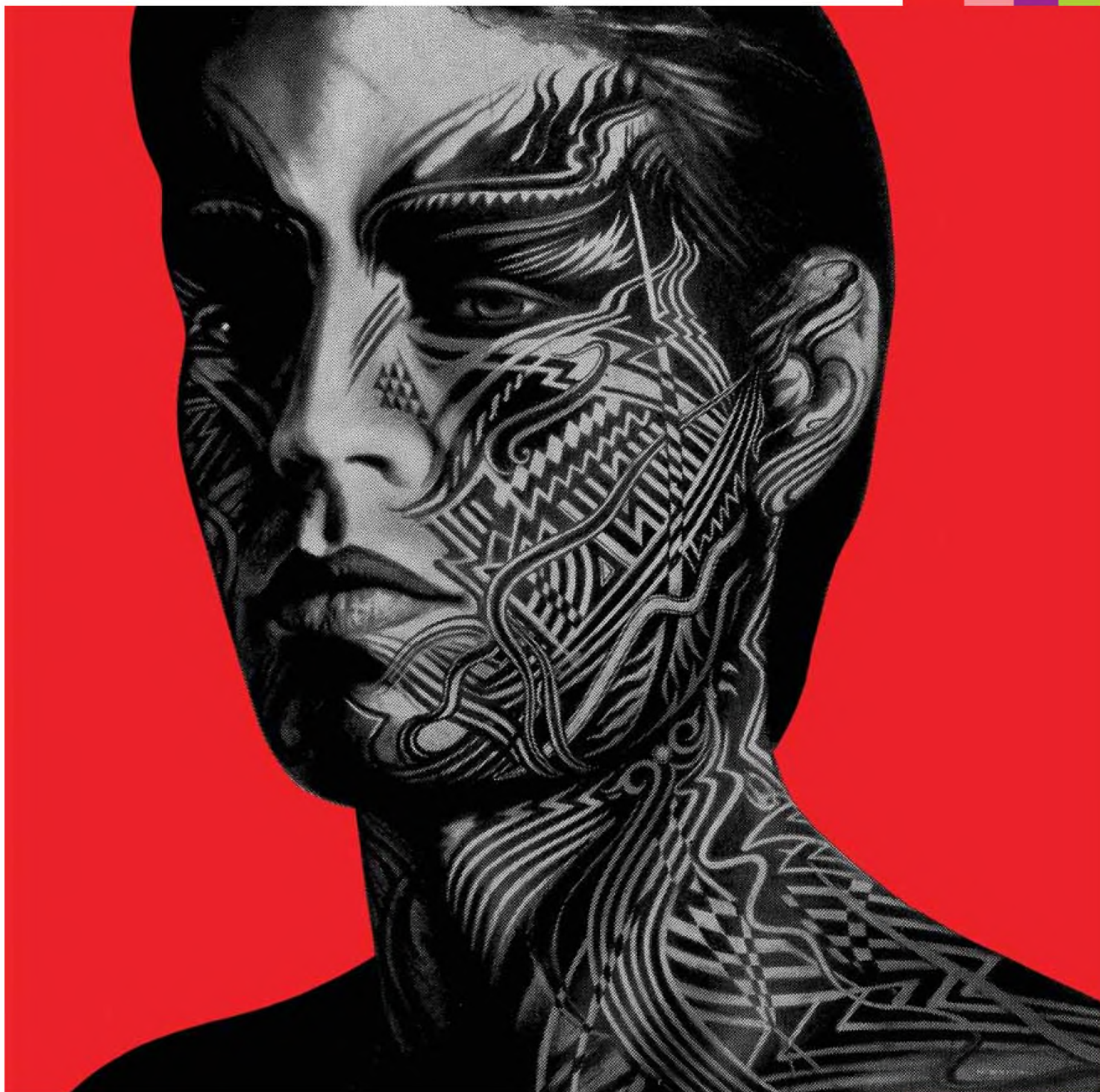
Band member Björklund said: "The great thing with this is that we can release our music in different parts and stay active. We can add tracks up until the

last minute of publishing which is amazing for us because we come up with so much new stuff all the time."

The content will be promoted with a cross-platform marketing campaign across Spotify's owned and operated properties – as well as on the ground at the duo's live performances.

Speaking on the project Hope said: "We're really excited that we've got this first exclusive, it's the first time a band have worked with us to launch their recorded career so we're really pleased that we've got this great opportunity to help break a band that's obviously got a bright future ahead of it."

The Spotify Cazzette release will coincide with additional content including interviews, artwork and streams of their live shows – which will culminate in an exclusive Cazzette app.



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NEWS

THIRD QUARTER DATA FROM IMPALA AND NIELSEN REVEALS EUROPE'S TOP ACTS ON RADIO

German dance act tops EU indie charts

CHARTS

■ BY TIM INGHAM

IMPALA and Nielsen have released new charts that demonstrate what the most played independent records were on radio across Europe in the third quarter of 2012.

The clear leader of the pack is German act R.I.O featuring US singer Nicco with their hit Party Shaker – which tops both the Top 20 Airplay list and the Top 10 New Entries chart.

Elsewhere, Two Door Cinema Club's Sleep Alone, via the Kitsuné label, become Q3's second highest-played new entry across Europe, and the 12th most played overall.

In terms of UK acts, only Adele's Set Fire To The Rain and Rolling In The Deep take spots in the Top 10 played songs overall, whilst The xx's Angels (No.18), Two Door Cinema Club's Sleep Alone (12) and Adele's Someone Like You (11) claim positions in the Top 20.

Acts such as Cro, Hardwell and C2C also enjoy a strong performance. The Top 10 Climbers highlights Sandro Silva and Quintino's leap to 40 in the charts, along with Major Lazer's

impressive climb to 23 from 80.

Jean Littolff, MD, Nielsen Music Europe said: "These third-quarter 2012 airplay charts showcase independent music played on radio across Europe and they underline its energy, dynamism and success. Nielsen is delighted to be working with IMPALA on these unique charts and look forward to seeing the successes that fourth quarter chart highlights."



TOP 20 AIRPLAY

POS	ARTIST/TITLE / LABEL
1	R.I.O. FEAT. NICCO Party Shaker Spinnin' Records NL
2	DIE TOTEN HOSEN Tage Wie Diese Jochens Kleine Plattenfirma
3	DIE AERZTE M&F Hot Action Records
4	DJ ANTOINE / BEAT SHAKERS Ma Cherie Global Productions
5	ADELE Set Fire To The Rain XL Recordings
6	YOUSSEUPHA/INDILA/SKALPOVITCH Dreamin' Bormaye Musik
7	DRY FEAT. MAITRE GIMS Ma Melodie Wagram
8	ADELE Rolling In The Deep XL Recordings
9	JOSE DE RICO / HENRY MENDEZ Rayos De Sol Roster Music
10	MATT HOUSTON FEAT. P-SQUARE Positif Play On Records
11	ADELE Someone Like You XL Recordings
12	TWO DOOR CINEMA CLUB Sleep Alone Kitsuné
13	DJ MAM'S/J MATADOR/L GUIASO Zumba He... Wagram
14	BASTO I Rave You Spinnin' Records NL
15	KRISTINA MARIA FEAT. CORNEILLE Co-Pilot Wagram
16	CRO DU Chimperator
17	TRIGGERFINGER I Follow Rivers Excelsior
18	THE XX Angels Young Turks
19	ORELSAN Ils Sont Cools Wagram
20	PORTER ROBINSON Language Ministry of Sound

TOP 10 NEW ENTRIES AIRPLAY

POS	ARTIST/TITLE / LABEL
1	R.I.O. FEAT. NICCO Party Shaker Spinnin' Records NL
12	TWO DOOR CINEMA CLUB Sleep Alone Kitsuné
13	DJ MAM'S/J MATADOR/L GUIASO Zumba He... Wagram
14	BASTO I Rave You Spinnin' Records NL
16	CRO DU Chimperator
18	THE XX Angels Young Turks
19	ORELSAN Ils Sont Cools Wagram
20	PORTER ROBINSON Language Ministry of Sound
21	HARDWELL / MITCH CROWN Call Me A Spaceman Cloud 9 Dance
25	C2C Down The Road On and On Records

TOP 10 CLIMBERS AIRPLAY

POS	PREV	ARTIST/TITLE / LABEL
40	98	SANDRO SILVA & QUINTINO Epic Musical Freedom
23	80	MAJOR LAZER / AMBER COFFMAN Get Free Downtown
15	61	KRISTINA MARIA FEAT. CORNEILLE Co-Pilot Wagram
35	70	WTF! Da Bop Spinnin' Records
75	91	MADCON Beggin' Cosmos Music Group
79	95	THE TEMPER TRAP Sweet Disposition Infectious Records
9	24	JOSE DE RICO / HENRY MENDEZ Rayos De Sol Roster
7	18	DRY FEAT. MAITRE GIMS Ma Melodie Wagram
31	40	REMADY/MANU-L/J-SON Single Ladies Global Prods
81	90	ANDY GRAMMER Keep Your Head Up S-Curve Records



Bucks strikes global deal with indie Asian publisher

The first ever independent Asian music publishing company will launch this month, having signed a long-term worldwide sub-publishing and administration deal with Bucks Music.

Founded by Terry Mardi and Laurence Aston, AMP will make its first composer and catalogue signings in December. The company has a dedicated mission to represent writers, composers and producers of Asian music on a global basis.

Terry Mardi, MD of AMP, said: "We are focused on creating a fair and sustainable eco-system for writers and composers of Asian music around the world. Our number one goal is to generate license and royalty income streams for our writers,



The AMP camp: The Asian Music Publishing team sign contracts in London – from left, Laurence Ashton (business affairs director, co-founder of AMP), Terry Mardi (MD and co-founder of AMP), Simon Platz (MD, Bucks) and Sarah Liversedge (director of A&R, Bucks)

creators and copyright owners including record labels who administer or control music

copyrights. We see AMP as a ground-breaking music publisher, helping to redefine the landscape

of the Asian music industry.

"Our relationship with the Bucks Music Group – with wholly-owned offices with direct society memberships in 12 major territories – is part of our strategy to enfranchise and empower Asian artists who struggle to earn their due from the exploitation of their works around the world. AMP is proud to provide a truly global publishing solution for makers and copyright holders of Asian music."

Simon Platz, MD of Bucks Music Group said: "With changes in Indian copyright law, the partnership between Terry Mardi and his team and the Bucks Music Group, give South Asian composers the perfect home for their rights. With

Bucks' proven administration skills and AMP's hunger for exploitation opportunities, composers will have a service second to none."

To meet what it sees as increasing global media demand for South Asian and East Asian music, AMP will also be encouraging new writer collaborations, bringing hit-makers from abroad to write and compose alongside Asian writers.

AMP says it will work to change the core of the Asian music industry by activating new deals that will specifically help music creators generate income long-term, in what Terry Mardi calls, "The AMP Pension Plan for music makers and copyright owners."

musicweek.com/playlist

MusicWeek The Playlist

10 tracks you need to hear...



GABRIELLE APLIN
The Power Of Love (Parlophone)
(Single, out now)
Contact: Louisa Worskett, MBC PR
louisa@mbcpr.com



THE OVERTONES
Higher (Warner)
(Single, December 10)
Contact: Katherine Williams
katherine.bawden@warnermusic.com



SOAK
Fingers Crossed (Unsigned)
(From EP, available now)
Contact: Bridie Monds-Watson
soakmusic@hotmail.co.uk



C2C
Down The Road (Mercury)
(Single, December 17)
Contact: Scarlett Flynn, Mercury
Scarlett.Flynn@umusic.com



MAJOR LAZER
Jah No Partial (Mad Decent)
(Single, December 3)
Contact: Beth Drake, Toast
beth@toastpress.com



THE STRYPES
Got Love If You Want It (Unsigned)
(Demo)
Contact: Niall Walsh
thestrypesmusic@gmail.com



TAIO CRUZ
Fast Car (Island)
(Single, December 24)
Contact: Shane O'Neill, Island
Shane.O'Neill@umusic.com



JULIA STONE
Justine (Picture Show)
(Single, November 28)
Contact: Jon Lawrence, Alt-Stoked
jon@stokedpr.com



MILO GREENE
What's The Matter (Fierce Panda)
(Single, November 19)
Contact: Sarah Pearson, Wasted Youth
sarah@wastedyouthpr.com



JOSH KUMRA
Waiting For You (RCA)
(Single, January 6)
Contact: Ruth Drake, Toast Press
ruth@toastpress.com

DATA DIGEST

BREAKOUT



NADINE SHAH
The singer/songwriter's tales of love have earned the ears of 6 Music and XFM. Shah will release EP Aching Bones (produced by Ren Hillier) via Label Fandango on November 19. She played at this week's Breakout event at Proud in Camden. *Get on the guest list for Breakout at musicweek.com/breakout*



The latest most popular Shazam new release chart:

- GABRIELLE APLIN**
The Power Of Love
- RUDIMENTAL**
Not Giving In
- OLLY MURS**
Troublemaker
- GIRLS ALoud**
Something New
- ONE DIRECTION**
Little Things

GIG OF THE WEEK



Who: The Killers
Where: O2 Arena
When: November 16, 2012
Why: Brandon Flowers and co. bring their No.1 album Battle Born live to the UK, accompanied by Canadian indie outfit Tegan and Sara.

SALES STATISTICS



CHART WEEK 45 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,353,638	1,516,720	369,680	1,886,400
PREVIOUS WEEK	3,519,133	1,456,333	353,675	1,810,008
% CHANGE	-4.7%	+4.1%	+4.5%	+4.2%
YEAR TO DATE	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	150,577,716	57,156,219	14,223,250	71,379,469
PREVIOUS YEAR	139,805,468	67,600,005	13,500,049	81,100,054
% CHANGE	+7.7%	-15.4%	+5.4%	-12.0%

APPOINTMENT TO VIEW



CHILDREN IN NEED

Friday, November 16 - BBC1, 7.30pm - 10pm
Terry Wogan, Tess Daly and Fearne Cotton return to present another bumper evening of fund-raising in support of disadvantaged children across the UK. One Direction, Aled Jones and Girls Aloud perform.

POP CHARTS BRITANNIA: 60 YEARS OF THE TOP 10

Friday, November 16 - BBC4, 9.25pm - 10.55pm
In celebration of the 60th anniversary of the Official Singles Chart, the programme documents changes from the 1952 NME chart via Pick and Top of the Pops through to the Radio One chart show of today.

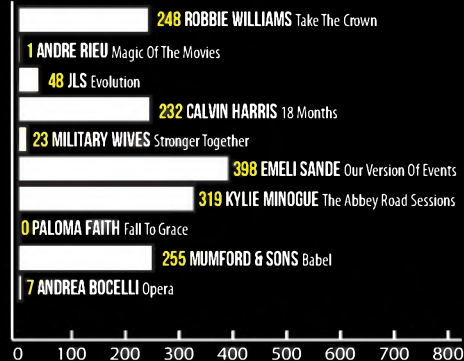
BIGGEST SELLING INDIE ANTHEMS OF THE NOUGHTIES! TOP 20

Saturday, November 17 - 4Music, 8pm - 10pm
Join Dave Wartnaby as he counts down the official 20 biggest selling indie anthems of the noughties. Expect Kings of Leon, Arctic Monkeys, Coldplay, Oasis and more.

PIRATES' BAY



NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON NOVEMBER 11



CRITICAL MASS



metacritic
Keeping score of entertainment.

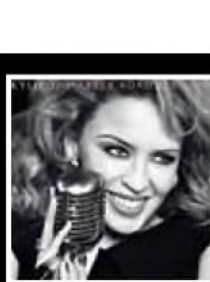
The average review scores of the biggest releases - all courtesy of Metacritic

www.metacritic.com



86

ANDY STOTT
Luxury Problems



70

KYLIE MINOGUE
The Abbey Road Sessions



52

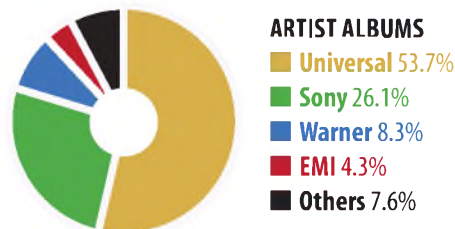
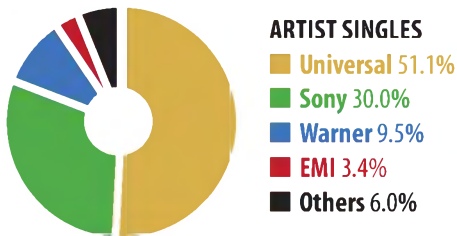
AEROSMITH Music From Another Dimension!

For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP

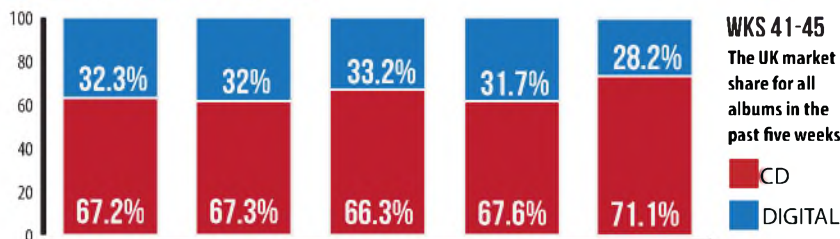
Official Charts Company

CHART WEEK 45



DIGITAL vs PHYSICAL

Official Charts Company



TOP 5 STORIES ON MUSICWEEK.COM

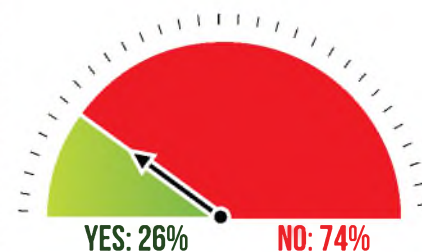
Musicweek.com's most-read stories for period ending Nov. 12

- 01** AEG scores Hyde Park contract, announces new London festival
Tuesday, November 6
- 02** Music venue Union Chapel faces threat of closure
Tuesday, November 6
- 03** Halo 4 OST is highest-charting video game soundtrack ever
Monday, November 5
- 04** Universal to launch Capitol Records in UK
Tuesday, November 6
- 05** Candle In The Wind biggest-selling single in UK history
Monday, November 5

MUSIC WEEK POLL

This week we asked...

Can 4G significantly assist the industries battle against piracy? [Vote at www.musicweek.com](http://www.musicweek.com)



INK SPOTS

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

On the front of this month's *The Fly* magazine 31 year old singer/songwriter **Sharon Van Etten** delivers the "album of the year" with February's *Tramp* in a list of the top 50 albums of 2012: a record which "unlocked parts of her personality never thought possible."



Inside, **Delphic** keyboardist Rick Boardman reckons he could write an album like Calvin Harris in 10 minutes: "It's not difficult" and the best freebee **Adam Ant** ever had was an Otis Redding suit in metal grey - requested as his fee to crown Miss World.

New bands on the horizon include Sheffield youngsters **Dreng**: "Their scratchy racket is guttural, snotty and beefy enough to blow Alex and co's (Arctic Monkeys) heads off." Elsewhere, **Stevie Neale**'s "future garage sounds like the Artful Dodger holding Katy B in a headlock".

In the reviews pages, **Crystal Castles** (III) gets three stars out of five from Alex Denney: "A quantum leap it ain't" from 2010's (II) but holds "just enough up its sleeve" to keep the band on track. And **Cheatah**'s second EP is a "head-spinning reminder of the raw power of guitar strings and vocal chords", says Ben Homewood.



THE MAGIC NUMBERS

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

62.6

Million songs have been played 22 billion times through Facebook's timeline apps since its launch

6

Years older than Robbie Williams, yet David Guetta still keeps his place on the *Radi* 1 playlist (see *analysis, page 20*)

5

Summers (starting from 2013) will see AEG host a new London festival in Hyde Park. The promoter won the contract after Live Nation failed to renew

103

Years of age and two-time Pulitzer Prize-winning American composer Elliott Carter has passed away

34

Years since Black Sabbath recorded their last album with Ozzy Osbourne, the band have returned to the studio with the Prince of Darkness in tow

100M

Streams clocked up by boy-band One Direction on Spotify so far. The music platform has launched a 1D branded app to celebrate

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@davewibberley Music Week - "one of the 21st century's most influential bands... Interpol." - Quick, get the hipster-delusion medics to Essex Rd sharpish. (Dave Wibberley, University of East London) *Monday, November 5*



@DavidEmery You know that thing where you quite like the music a band is playing, but can't stand the singer? Yeah, that. (David Emery, Beggars Group Records) *Monday, November 5*



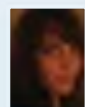
@NeilDiamond Working the phones for Obama... If I call you, don't hang up. It's really me and I need you. #OFAculver (Neil Diamond) *Monday, November 5*



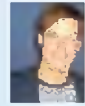
@GeorgErgatoudis Wait until you hear Track 9 of Rihanna's new album. 'Stay' featuring @mikykykko. Immense! (George Ergatoudis, BBC Radio 1 & 1Xtra) *Tuesday, November 6*



@crablin One of the things I'd like for Christmas is a 12000mAh portable charge pack with two USB ports. Form a queue, ladies! (Colin Roberts, Big Life Management) *Tuesday, November 6*



@elizabethalker I found a guitar teacher on here, then I went on holiday and now they've disappeared. Can you remember who you were? (Elizabeth Aker, BBC6 Music) *Tuesday, November 6*



@Popprince Liking Gospel, Different, All that I Want and Losers from Robbie Williams Take the Crown. His best album for a while.. but no Escapology. (Kevin Hughes, Capital FM) *Wednesday, November 7*



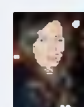
@AnnikaKaka Psy is amazing. "I stayed up for 30 nights to find that horse riding dance.. I tried every creature.. elephant, monkey, kangaroo, snake..." (Annika Walsh, We7) *Thursday, November 8*



@disappointment Is it Alison Moyet or Lisa Stansfield who tells stories about the massive shits she does? I can't remember and it seems important (Jon Blyth, Future Publishing) *Thursday, November 8*



@AlisonMoyet1 @disappointment It was Stansfield. I am certain. (Alison Moyet) *Thursday, November 8*



@LaraKBaker Just saw that albums on iTunes Japan sell for £15.68. Wow. Albums were that price here once upon a time. (Lara Baker, AIM) *Friday, November 9*



@eddiepiller Oh yeah. And can we all stop patronising foreign corporations WHO DON'T PAY TAX. dunno why we let them fuck us all the time. r we stoopid? (Eddie Piller) *Monday, November 13*

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DATA DIGEST

PSY WILL SURVIVE

November 11, Festhalle,
Frankfurt, Germany

Psy brings the dance craze
of the year to the MTV
EMA stage with his army of
backing dancers



PICTURE OF THE WEEK

THE TASTEMAKERS

Today's opinion formers predict tomorrow's headline acts



HAYLEY AVRON NME

Linnea Olsson - Ah! Götterfunk Productions

This debut album from a sometime Frida Hyvonen collaborator has all of the ingenious skill of her contemporary, coupled with the baroque sensibilities of the likes of My Brightest Diamond. Comprised almost entirely of cello and vocals, Ah! is a triumphant spark of a record, the result of pop and classical worlds colliding.



ADAM REEVE ELUSIVE LITTLE COMMENTS

Naytronix - Dirty Glow Plug Research Records

Naytronix's debut Dirty Glow is the source for some of the most original and accessible electronic material this year. Avant-garde, post punk and hip-hop genres are explored to produce an album with a vibrant personality. Every track is a wonderful listening experience, and Naytronix is certainly an artist to look out for in the future.



ADAM TAIT SHOUT4MUSIC.COM

Joe Driscoll & Sekou Kouyate - Faya Localization Records

A fantastic meeting of different cultures and styles, Faya sees NYC rapper/beatboxer/master-of-the-loop-pedal Joe Driscoll moving in a bold new direction. With new collaborator Sekou Kouyate on board, the album blends sounds and themes from opposite sides of the globe effortlessly.



PAUL LESTER GUARDIAN/SUNDAY TIMES

The Weeknd - Trilogy Island

This three-CD collection marks the first official release from Abel Tesfaye, the enigmatic wunderkind of late-night R&B. It comprises his three mixtapes - House of Balloons, Thursday and Echoes of Silence - plus three new tortured confessions that confirm that the 22-year-old from Toronto is one of the most exciting artists in contemporary pop.



SIGNS O' THE TIMES



Kimberley Walsh of Girls Aloud fame has signed a record deal with classical label **Decca Records**. Her debut solo album, Centre Stage, will be released on February 4 2013. Walsh started recording the album this summer in Stockholm, working with pop producers including Per Magnusson and David Kreuger.

Will Young has signed a new recording contract with **Island Records** after 11 years with Sony. His forthcoming albums will be released worldwide through the label. This year

Young has had a sell-out national tour, a No.1 platinum album (Echoes), published his autobiography and a starred in West End show Cabaret. His tally of record sales now stands at over nine million units.

Songwriting/production duo **Flynn Francis** and **Tim Metcalfe**, behind eight songs from Robbie Williams' new album Take The Crown, have signed with **Universal Music Publishing**. They have agreed an exclusive publishing agreement for the world outside of Australia and New Zealand.

SYNC STORY

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



- **Artist** Aeph
- **Track** The Pursuit
- **Composer** Simone Vallerorsa
- **Campaign** Lenovo IdeaPad Yoga 'Convertible PC'
- **Publisher** Minds On Fire
- **Client** IBM/Lenovo
- **Usage** TV & Cinema Advert
- **Key execs** Simon Harris/James Pitt (Minds On Fire); Dex Lush (Portmanteau Music/Mad Planet); Ryan Fitch, (Saatchi & Saatchi NY)



Aeph's production on the Hadouken single Bad Signal impressed Dex at Portmanteau Music and so Minds On Fire was approached with the brief for Aeph to work on a speculative production

His production demo impressed Saatchi & Saatchi (NY) with its mixture of high-tempo electro and orchestral score which suited the excitement and drama of the urban chase storyline

Aeph was then given the film rough cut to work with and his final production beat stiff competition to land the job. The film was directed by Martin Campbell (GoldenEye, Casino Royale) and is part of Lenovo's single biggest marketing launch to date.

Explains Simon Harris (pictured): "We were really pleased to land this job for our new signing Aeph. As an exclusively electronic music publisher we're excited that a talented UK based electronic producer was able to provide the music for such a huge worldwide advertising campaign and this during our first year of trading."

ON THE RADAR LITTLE GREEN CARS

THEY COUNT MUMFORD & SONS amongst their US label peers and their debut LP has been produced by the hitmaker behind Babel. This five piece from Dublin are already tipped for global success and they're just getting started - having recently returned from their first time performing the US.

Speaking to *Music Week*, Little Green Cars' Stevie Appleby and Adam O'Regan told the story of how the group got their record deals with Glassnote and Island: "We met with a lot of labels, but it was only when we met Daniel Glass that we felt a real connection to somebody. He understood

Little Green Cars, and right away we knew he was the guy we wanted to work with.

"Everyone at Glassnote is so passionate about music and they really care about their artists, and Island feels similar."

They said LGC's music consists of "the war songs of every freak, loser and misfit" and that roping in Marcus Dravs to produce their debut album, *Absolute Zero*, was an easy choice.

"Marcus has made some of our favourite albums - he was first on our wish list. We sent him a few songs and he flew over to Dublin.

"Right away it was obvious that

we were all on the same page," said the band members.

"Absolute Zero is an honest record. We wanted to create something that people can relate to and we feel we've done that by documenting the feelings of our transition from adolescence to adulthood. We can't wait for people to hear it."

And whilst the UK awaits the aforementioned album, LGC's debut single, *The John Wayne*, will be released at the end of November.

On the live front, the band are due to grace our shores in the New Year and have just been added to



the bill at Eurosonic Noorderslag. But they don't want it to stop there: "After touring America, it's been really exciting to see new followers from all over the States. Now our ambition is to just get out and play. It's just really exciting to see our music travel and that we get to play more and more places."

ESSENTIAL INFO

RELEASES

Nov 26 Debut single: *The John Wayne*
2013 TBC Debut album: *Absolute Zero*

LABEL

Island
Guillermo Ramos, product manager
Jon Turner, general manager

MANAGEMENT

Daniel Ryan

HE SAID / SHE SAID



“Hate to tell you @MusicWeekNews it was me - all the girls called me a t*t when i put the phone down...”

John Giddings nobly admits that it was he who turned down the chance to promote the Take That reunion concerts in 2005 – much to the disgruntlement of Gary Barlow... and Giddings' female co-workers.

TAKE A BOW TEAM LAWSON



THE LOWDOWN

Album: *Chapman Square*
Highest chart position: No.4

Label: Global Talent / Polydor

Managers: Rachel Wood and Aaron Buckingham, Global Talent

A&R: Pino Pumilia, Polydor

Marketing: Kelly Ridgway, Polydor

National press: Claire Walley, Dawbell

Regional press: Jenny Entwistle, Chuff Media

Online press: Lisa Birch, Dawbell

National radio: James Bass, Polydor

Regional radio: Gavin Hughes, Polydor

TV: Sarah Hadow, Polydor

MUST-SEE MUSIC TICKETING INFORMATION

HITWISE

Primary Ticketing Chart

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

LATEST SECONDARY TICKETING PRICES



MICHAEL BUBLE
The O2 Arena, London, Jun 30

FACE VALUE	£50.00 - £75.00
SEATWAVE	£113.75 - £16,990.00
VIAGOGO	£119.99 - £1,740.00
STUBHUB	£270.00 - £1,176.00



KATHERINE JENKINS
Royal Albert Hall, December 10

FACE VALUE	£20.00 - £80.00
SEATWAVE	£60.00 - £878.00
VIAGOGO	£74.95 - £907.95
STUBHUB	£129.00 - £588.00

HALL&NOTES



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t 020 7729 0937
w sebrightarms.co.uk
Bands contact
loretta@sebrightarms.co.uk

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16/11

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+ Yola Fatoush + Seftel

17/11 Oscar Suave
presents: No Direction

19/11 ATP Presents:
Childhood

20/11 Dollop
presents: Kwes +
Thumpers

21/11 Symptomatic
presents: The Tricks

22/11 BTTF Music &
Mean Fiddler presents:

Troumaca + guests

23/11 Pull up the
Roots presents

Think you know about music?

Test your music knowledge against the best in the industry at the 23rd Nordoff Robbins Pop Quiz on Thursday 22nd November, Regents Park Marriot Hotel, London

Norfoff Robbins Pop Quiz 2012

This annual event in aid of music charity Nordoff Robbins includes a sumptuous 3 course dinner and aims to be the best and most competitive yet, with teams already signed up from across the music industry and beyond.

Join us for a fun relaxed evening in the company of fellow music lovers and help transform the lives of some of the UK's most vulnerable children and adults through music.

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Email: julieeyre@btinternet.com**

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THE BIG INTERVIEW SIMON HALLIDAY

4AD'S A JOLLY GOOD FELLOW

One of Britain's most iconic and disruptive labels of all time has enjoyed a resurgent few years under the guiding hand of its ex-Warp boss - making it high time to reappraise a very modern 4AD



LABELS

■ BY TOM PAKINKIS

Being part of the Beggars camp must surely be something of a double-edged sword.

The backing of independent music's biggest group gives obvious reason to smile, but it must occasionally feel like a difficult place to shine when you're bunking with XL and a certain world-beating warbler.

However, over the last month, the gaze of the music industry has settled on a different - but no less historic or respected - corner of Martin Mills' associated labels: 4AD. The company is finally getting rapturous recognition from its peers after a run of exciting signings; culminating in an AIM Award for Best Label last month.

Having been forged in the punk, DIY ethos of 1979, Ivo Watts-Russell and Vaughan Oliver's 4AD was held up alongside the likes of Mute, Sub Pop and Rough Trade in the '80s as a revolutionary outfit with a clear feel, philosophy and direction.

While most would agree the label lost some of its conviction during the '90s, since Simon Halliday arrived from Warp and took the wheel in 2008, 4AD has become a revitalised creative force

which, while certainly not apart from its parent company, is absolutely more than a mere constituent part of Beggars.

A quick rundown of some of 4AD's releases under MD Halliday is testament to a label that is driving in a unique creative direction. Acts like Deerhunter, St. Vincent, The National, Tune-Yards, Zomby and SpaceGhostPurrp have all allowed for a neat turnaround of business, while Bon Iver has been an overt, mainstream triumph with a couple of "small, big records".

Meanwhile, hotly-tipped names like Grimes and Daughter mean there's little reason to doubt that 4AD will remain a refreshing, interesting indie force as the music industry moves into the year ahead.

Tell us about the relationship between 4AD and Beggars in 2012...

It's weird because 4AD was set up within Beggars from the very start, but it is separate. Over the last few years, 4AD has developed a lot more of that independence. No-one's paranoid about being linked with Beggars, we rely on them. Part of our legal team and part of our marketing is Beggars, as is our radio team, so we're in bed with them - but the decision making on music, artwork and strategy

ABOVE
The National
treasure 4AD boss
Simon Halliday is
mulling over how
long traditional
advances will work
for indie labels

is all us. Any suggestions that come from outside of 4AD we can take, but it's not like we have to tow any line.

If there was one thing that ran through 4AD as a differentiator, what would it be?

I'm sure the other labels would say the same thing but it's quality music, originality and acts that stand the test of time. You could say that it has more to do with artwork but that's not really true anymore. It's just a quality thing that musically suits our vibe and parameters. It's about what's good - I realise that's a vague concept. We fall into a category where we're not very popular, we don't have massive albums but we have decent underground albums.

How did the recent AIM Award ratify what you're doing, especially at this time when the indies seem to be growing in significance?

Alison Wenham said that at the awards, "Today, you are the British music industry," with EMI not being British as such anymore. Recognition is nice, but it's not what you do it for. If you've had five or six good albums in a year, you feel quite proud. It's gratifying that we're starting to get a bit of recognition because we've had four or five really solid years of good

THE BIG INTERVIEW SIMON HALLIDAY



quality music. We haven't smashed it on anything but some labels aren't geared up to do that.

Although you've got Bon Iver...

Yeah, but that just felt like a small big record: one of those things that sells 200,000, but it's not like we had huge radio playlist success or [Bon Iver] did massive touring or a sync that drove it. It really was just a good album, a little Later... performance, a bit of radio and it went from there.

The first album came out and we got really good end-of-year press and hit a point where it seemed to just grow. We did really well at the end of the year – really well. It was the difference between selling 40,000 and 100,000 over that Christmas period. And once something is starting to sell by word of mouth it really does sell without one of those lightning rod promos.

Do you have any 4AD acts that you're quietly hoping will see a similar end-of-year surge in the coming weeks?

Grimes. It seems to be a bit of a zeitgeist for the year. She came from out of nowhere and she's got a bit more exposure in the UK.

Obviously it varies between acts, but what's the threshold of success at 4AD?

In terms of sales? It depends how much we paid for it. With SpaceGhostPurrp we didn't sell many records, but we didn't pay much for it and it went down very well creatively – so that's a success.

There are two different ways of defining success: there's the business side of it, which makes money, and there's also how good it was. Within labels these days, you have to wear both hats, you have to be a music person as well as knowing the bottom line. I imagine a lot of great labels have gone bust on bad business decisions, and that's one thing that Beggars is really great for – Martin [Mills] is a great businessman. That expertise of 30-odd years of

ABOVE
On the zeitgeist Grimes is one of 2012's coolest acts – and 4AD hopes she may see an end-of-year boost in the media

"The streaming piece of the pie is growing for us. Those repeat plays add up and if that's the way we get paid eventually, things might be okay."

SIMON HALLIDAY, 4AD

seeing people fail makes you avoid those mistakes, or at least be aware of them.

A lot of my favourite albums were big albums, it's not like I'm a little indie kid that hates commercial stuff. I listen to big stuff like Prince, Talking Heads, Adele – pop stuff – but sales aren't at the forefront of our mind. That leads to decisions based on money and we always want to make decisions based on music. We haven't done any decisions based on "this will sell", because that's dangerous territory.

If you think you need an indie act like The Vaccines, something that's going to do 200,000, and that's unnatural for you, you'll get found out. Whoever puts that indie pop out has to love it like I love Ariel Pink, Deerhunter or The National.

It's an interesting time to be in the music industry with the rise of digital, the decline of physical and external influences like the economy. Do you find yourself, as a label, operating differently to the way you did, say, four years ago?

Every year seems to be contracting slightly; the onus of the industry shifts to sync income or live income or publishing and not sales of actual albums or singles. It hasn't really changed anything for us at the moment: we still pay advances for acts against future sales. The change is that record companies are aware that sales are decreasing. There is still money in the business, there are still people who are into music and labels are just diversifying slowly. Most labels have publishing arms now, I imagine some [indie] labels are wanting cuts of live too.

Ah, 360 deals... We've written a fair bit about them recently. Are they becoming a bit more accepted? Yeah the 360 thing is a bit of a smoke screen really, as though it was the worst thing that ever was.

People forget that it doesn't always have to add up to a '360' deal – it can sometimes just be a 180, 270 or certain components of it. I think that idea of the 360 – 'the majors want your life!' – was a bit of scare-mongering to be honest.

If you look at it negatively, you could panic, but the music business has always adapted. It adapted to changes in format, to changes in taste, to video, to competition from PlayStation games and things like that. There are still people who listen to music all the time, it's just a matter of getting paid for the investment.

It might be that eventually there are no advances in the contracts. I'm a slight luddite in that I love how it's been for the last 30 years, but you've got to be realistic. Advances are definitely going down by quite a lot. But it would feel unnatural for me to get a record for free and then work it to sell. It would be a huge paradigm shift but maybe that's the way.

If you're in control of the copyright and the music then you'll get paid. Nobody can use your art without paying you. Maybe the state of flux that we're in at the moment could draw artists and labels closer together; realising that you're on the same team protecting your music and 'exploiting' your copyright.

People seem to be out of the mindset of paying for music. Although Taylor Swift did a million in America recently, Mumford did 600,000, Adele's just done 20 million. But it's always going to get squeezed between 5,000 and 100,000 [for 4AD] – that's our bread and butter for indie labels.

Rdio, Spotify and Deezer is another paradigm shift. I don't listen to music that way, it's just not sexy. But it's really functional, so maybe I just have to get my head around it. We seem to be getting paid [from streaming services] at the moment.

So would you say streaming is working for 4AD?
We're getting royalty statements and the digital streaming piece of the pie is growing. So yes.

Is it still small by comparison?

No. There's a Rough Trade act, I can't remember which one, that recouped their whole deal off Scandinavian streams only.

And they weren't a Scandinavian band?

No. Those repeat plays add up and if that is the way we get paid eventually it might be okay. Everybody's got a computer but it still hasn't taken over the TV as the focus of the house. But I think that will happen because more and more kids are going to YouTube and listening to music.

How do the 4AD artists feel about streaming?

Most of our artists have never questioned it. A lot of them, if they're in their twenties or early thirties, have come up with a deconstructed world. They're happy to get at least one cent for their music because they're from an internet age.

The only person we've had to convince was David Byrne who asked, "Why would I do this? This is just people who won't buy my album." It doesn't seem to be affecting sales directly at the moment, it seems to be working. But sales are down anyway: you can't really tell if it's Spotify doing that or if it's competition from Assassin's Creed 3.

How involved are you with sync and live revenue?

Sync revenue is a big part of how we do business and make money. We don't take any live revenue though. We try help with tour support, still, which is looking old-fashioned really.

The upside used to be that when you had a success you'd make a lot of money, which would keep everyone paid, but now the profit margins are not as big. I know a lot of labels are saying no to tour support but, again, I'm old school and I like relationships with the bands so if they need £20,000 just to get them on the road, fine.

We have been doing tour support but as a loan that we'll either recoup in the normal way through royalties or the act can start paying us back from money made live. It's an interest-free loan and very artist-friendly, which I think is fair. If you imagine a bank, they'd want something in return eventually. We haven't gone there.

Do you think you'll have to go there eventually?

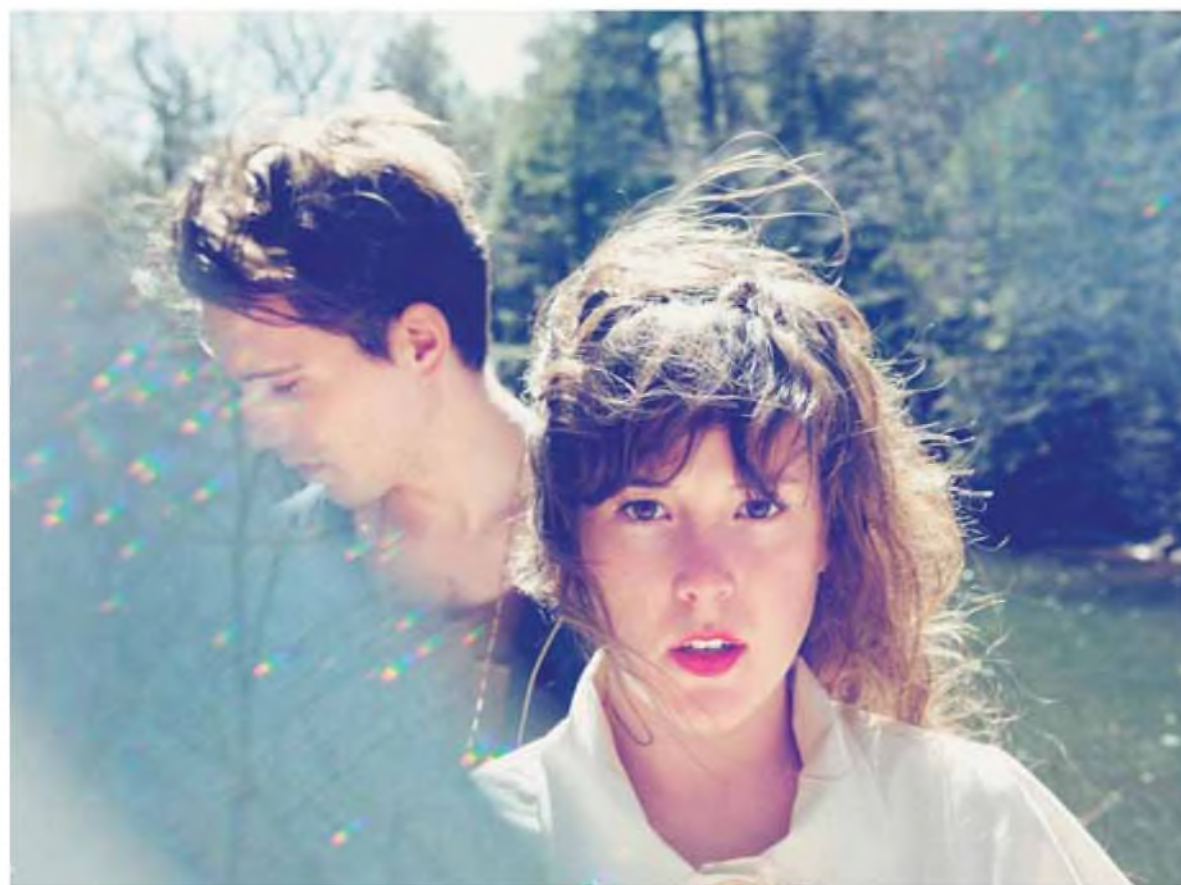
I've heard of some indie labels wanting 5% of live income for tour support. I don't know if it's a slippery slope or a case of, well, you don't get something for nothing.

As the opportunity to recoup costs from album sales declines, you might find yourself in a corner... it seems logical. I imagine that more progressive managers and artists, who know what time it is, will say, "This is valid, it's not them taking the piss."

We just want to be fair, because we're happiest when everyone's doing well. I feel like we're on the same team.

How does the Universal/EMI Music deal affect 4AD, if at all?

Personally speaking, I don't think it affects me. I always think the bigger they get the better because they won't be bothered with the bands I'm bothered about. But you'd be surprised: I thought we'd have



James Blake to ourselves and then wondered, "Why are Universal all over this? This isn't going to sell half a million. Don't they know that?"

Because the majors have got people who like music, even though they know it might not go platinum, they're still come down for those things.

Martin Mills very much sees a much bigger picture and is more concerned about control of the media and blanket rights. Ten years ago MTV would pay royalties for videos and they'd pay 90% or something to the majors – I'm not sure that's the exact figure but it was incredibly disproportionate. It was ridiculous.

So Martin argues: "This is control, if you control X% of the market, you're going to laud it over us legally." He knows much more about how the BPI works and how business on that level runs.

Some suggest those mid-range artists could leave the Universal ranks now that its roster has multiplied in size. Are you waiting to see who gets dropped or exits?

Nope. Artist acquisition is not what you'd call a problem for us. There's a lot of music out there and most of our job is saying no.

We only want to release eight to ten albums a year, or maybe less, so that we can really focus on those records for 12 months. Making it tight like that is good, and it means that quality control has to be tough.

What's the long-term ambition of 4AD?

To be really good, and maybe to have a couple of *bone fide* big records, that sell like the records I used to buy, things that are the real zeitgeist of their time.

The labels I love are Motown, Philly, Stax, Elektra back in the day, XL now, Island in the '70s and '80s – just labels that put out stuff they can be really proud of.

There must now be a realisation at Beggars that the

ABOVE
'A good system'
4AD's ability to profit from moderate successes helps fuel its ability to sign leftfield acts like Purity Ring (above)

next global megastar can come from anywhere...

It can. You can't plan for it, you just have to take advantage of it when it comes. It's great that the Beggars system can do that. If we can put out a *Zomby* record next to an Adele record and keep both artists happy, that shows [Beggars] can be both specialist underground and absolutely overground. We can make money off a *Zomby* record, which is something we have over the majors who I don't think can make money on 30,000 sales.

2013: THE YEAR OF DAUGHTERS?



2012 has been another solid year for 4AD, and Simon Halliday is confident that his label will carry its momentum into the New Year.

"There's been a real dearth of British bands in the last 10 years," he tells *Music Week*. "There's poppy stuff, but there's no Grizzly Bear, no Animal Collective, no Kanye. The UK used to be great for eclectic, deeper, proggy music and now it's kind of weak."

"We've got this band called Daughter who I think are going to have a big album next year – not only critically but in terms of sales. I think that'll be a significant release."

But what exactly counts as a significant release at 4AD?

"I don't know, maybe 100,000 – hopefully more with a good wind and end-of-year stuff," says Halliday. "It's weird. With an album you love, you get a certain contentment and you don't care what it sells."

"You might cry for a minute but it's okay because you know that's a good album and history will prove you right. Whether it's Scott Walker or Can or Kraftwerk, the class comes through. People said 'whatever' to it at the time but then said 'that was amazing ten years later.'"

BUSINESS ANALYSIS TAKEOVERS

EDITORIAL

EMI assets: live long and prosper?



AS IS OFTEN THE CASE when it comes to signing a new act, record companies are experts at hyping up a label purchase.

But the evidence down the years is they are sometimes less gifted at putting that new acquisition to best effect and achieving value for money for their bucks.

Universal's purchase of EMI seems as good a time as any to reflect on the ups and downs of key label takeovers by existing record company owners over the last couple of decades, even if revisiting this history does not always make pleasant reading.

Outside perhaps the world of the diehard independent label owner who will never sell his baby, however much money is dangled in front of him, the only certainty we know about record company ownership is that it rarely stands still. Among the major corporate groups, who owns and controls them has changed several times since the Nineties (only Sony Corporation has been a consistent presence since buying CBS Records in 1990) and there continues to be speculation that the current setup might not remain that way for too long.

At this top level, of course, is Terra Firma's hefty £4.2bn acquisition of EMI in 2007 just before the markets crashed, but our piece opposite instead concentrates on deals struck by the majors to add to their portfolios.

'Simply plundering a label for its big artists is all very well, but such short-term thinking can ultimately mean what has been bought will decrease in worth'

What the examples we have focused on seem to suggest is that it is only by retaining the culture and continuing to invest that record companies can expect to make their new label purchase viable in the long term. Simply plundering a label for its big artists at the time of buying is all very well, but such short-term thinking can ultimately mean what has been bought will decrease in worth.

As we have highlighted in our analysis, in too many cases the top acts of a newly-acquired label are simply shifted to other labels and the label that was bought – often at a very costly price – is then closed down or given a significantly-reduced presence. That hardly suggests making the most of the asset.

It is no accident that something like Island Records has thrived long after Chris Blackwell sold it. It could easily have been the case the company was simply pillaged for its top acts such as U2 and its identity lost under the various ownerships since, including now Universal, but it has retained an individual identity and continued to invest in new talent.

In the UK, while comparisons with the glory Blackwell days when the company was not only selling lots of records but helping to shape the direction of popular music would be unfair, in commercial terms it is arguably now that Island is at its most successful. Leaving aside, then, the undoubtedly important arguments over too much concentration of power, that outcome should give some hope that the EMI assets Universal will retain will be treated properly and have every chance of prospering.

Paul Williams, Head of Business Analysis

LABELLED WITH

With EMI's fate at the hands of new owner Universal yet to be



No regrets
Universal will hope
to repeat the
success it has
recently enjoyed
with Island/
Robbie Williams
with its newly
acquired EMI labels

LABELS

■ BY PAUL WILLIAMS

Universal's decision to invest nearly \$2bn in EMI is a reminder that when a record company wants something it is often prepared to dig deep and spend big.

However, whether such mega deals offer value for money for the purchaser and the asset they buy is then put to best use is open to debate. The Vivendi-owned company may be the latest to spend in the millions, but it is merely following on from a long list of buyers who in the last two-plus decades have completely transformed the record industry landscape.

EMI's fate under its new owner is still to be determined and at least its takeover has come with some bold promises from Universal chairman and CEO Lucian Grainge, including vowing to double A&R investment. Yet before him and this deal the music industry road is littered with other ambitious deals by existing record company owners, some of which turned out to be wise investments and are still reaping rewards for their owners, while others ultimately proved to be as financially profitable as setting fire to stacks of dollar bills.

No deal in record company history best illustrates how labels can spend lavishly and get little for their bucks than Bertelsmann's \$2.74bn

PARTING COMPANY HOW LABELS FARED IN BRAVE NEW WORLD

A&M RECORDS

SOLD: for around \$500m in 1989 to PolyGram

AT TIME OF SALE: Independently owned

by founders Herb Alpert and Jerry Moss with roster including Bryan Adams, Chris De Burgh, Janet Jackson, Squeeze, Sting and Suzanne Vega

NOW: Merged in US as part of Interscope-Geffen-A&M following Seagram 1998's purchase of PolyGram with most of staff laid off. Relaunched in US in 2007 in partnership with Octone Records; in UK closed as separate entity in 1998 with artists distributed to other labels but relaunched in 2006



CHRYSALIS RECORDS

SOLD: 50% stake for £79m in 1990 to EMI, with remainder sold following year

AT TIME OF SALE: Independently owned under co-founder Chris Wright with roster including Go West, Billy Idol, Huey Lewis and The News, Sinéad O'Connor,



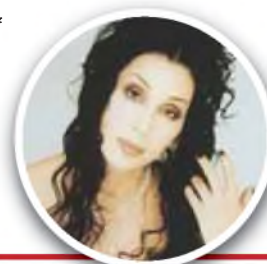
Proclaimers and World Party

NOW: Disappeared as front-line label name in UK in 2002 having been previously merged with EMI UK; to be sold by Universal as part of EMI divestments programme

GEFFEN RECORDS

SOLD: in 1990 to MCA, giving founder David Geffen an estimated \$800m in stock

AT TIME OF SALE: Independently owned under Geffen with roster including Aerosmith, Cher (pictured), Guns N' Roses, Don Henley and Sonic Youth
NOW: Merged in US as part of Interscope-Geffen-A&M following Seagram's 1998 purchase of PolyGram. Geffen imprint relaunched in 2011 in US, having previously been revived in UK



LOVE... OR CAST ADRIFT?

determined, Music Week examines how other once-famous labels have fared under new ownership

purchase from owner Clive Calder of the 75% it did not already own of Jive Records and the rest of the Zomba Music Group. Although the price the German media company paid partially has to be put into time context because it occurred in 2002 when global record sales had still to peak, it was nonetheless a colossal price to pay and meant the valuation of Zomba was nearly twice what Universal paid Citibank for EMI a decade later.

Further, just six years after the deal, Bertelsmann then sold its 50% stake in Sony BMG to Sony Corporation for \$900m, getting the equivalent of around a quarter back of what Zomba was valued at.

At the time of its Zomba purchase, industry sources suggested Bertelsmann was overpaying by at least £1bn but it had little choice – an agreement it had previously signed with Calder compelled it to buy the remaining 75% share based on a multiple of Zomba's average profits for 1999, 2000 and 2001 when the company was at the height of its powers with the likes of Britney Spears, Backstreet Boys and 'N Sync.

That made it virtually impossible for the deal to ever work financially for Bertelsmann, even though it did enjoy strong sales initially with albums by the likes of Britney Spears and Justin Timberlake. Then in a pattern that has become very common in record industry high-profile takeovers over the years Jive's key acts were ultimately redistributed to other labels and the company shut down. This happened with Jive in 2011 under Sony's exclusive ownership not long after the departure of Jive CEO and president Barry Weiss to Universal, effectively meaning the whole Zomba deal cost billions of dollars just to acquire a few artists. And it gets worse. Justin Timberlake has not released an album since 2006.



The fate of Jive and its artists is one that has happened countless other times following takeovers over the years and there are various examples involving new EMI owner Universal and its predecessors.

Around a decade before it was itself bought by Seagram and became Universal, PolyGram was on a buying spree, snapping up significant independents such as A&M and Island.

In A&M's case the company continued to be run initially by founders Jerry Moss and Herb Alpert following PolyGram's \$500m takeover deal in 1989. However, quickly after Seagram acquired it in 1998 as part of its PolyGram buyout, A&M's LA

base was shut down and most of the staff axed with the company in the US becoming part of Interscope-Geffen-A&M, Geffen itself being similarly absorbed just several years after founder David Geffen had sold it to MCA. In the UK, A&M ceased being a standalone record company in 1998 and its artists, then including Sting, Dodgy and Del Amitri, were redistributed to other PolyGram labels.

A&M has since been revived as a separate operation on both sides of the Atlantic, starting again in the UK in 2006, while in the US was reborn in 2007 in partnership with Octone Records and has enjoyed global success this past year with Maroon 5. Similarly, the Geffen imprint was relaunched in the States last year.

While A&M and Geffen have arguably had rollercoaster rides since being sold, the other part of Interscope-Geffen-A&M has excelled under Seagram and then Universal ownership. As the world's leading record label with a roster including Black Eyed Peas, Eminem and Lady Gaga, Interscope must provoke particularly painful feelings for Warner Music which, when part of Time Warner, sold its 50% stake to Interscope founders Ted Field and Jimmy Iovine for just over \$100m in 1995. This followed it running into political and shareholder controversy over Interscope's gangsta rap output. Just the year after the deal with Warner, Field and Iovine sold the same 50% stake to Seagram for more than \$200m.

Warner itself spent what was reported at the time to be up to \$200m in 2000 to buy London Records from its then chairman and CEO Roger Ames. London had some very successful artists down the years and at the time was home to in All Saints one of the UK's leading acts, but the company name, roster and catalogue were quickly

ABOVE
Justified?
Bertelsmann's \$2.74bn purchase of Jive/Zomba included the acquisition of Justin Timberlake – but he hasn't recorded another album since 2006

ISLAND RECORDS

SOLD: for £272m in 1989

to PolyGram

AT TIME OF SALE:

Independently owned under co-founder Chris Blackwell with roster

including Aswad, The Christians, Mica Paris, The Pogues, Tone Loc, U2 and Tom Waits



NOW: Stand-alone operation in UK as part of Universal; part of Island Def Jam Music Group in US

INTERSCOPE RECORDS

SOLD: Time Warner in 1995

sold its 50% stake for just over \$100m back to founders Ted Field and Jimmy Iovine

AT TIME OF SALE: 50/50

ownership between Time Warner and founders with roster including Dr Dre, Nine Inch Nails, Tupac Shakur and Snoop Dogg
NOW: A 50% stake sold in 1996 to Seagram for just over \$200m; now part of Interscope-Geffen-A&M in US



JIVE RECORDS

SOLD: 75% stake sold for \$2.74bn in 2002 to

Bertelsmann, which already owned rest of the company

AT TIME OF SALE: Independently owned under co-founder Clive Calder with roster including Backstreet Boys, 'N Sync, Britney Spears (pictured)

NOW: Jive shut down in 2011 with artists moved to RCA



LONDON RECORDS

SOLD: for up to \$200m in 2000

to Warner

AT TIME OF SALE: Independently owned by Warner chairman and CEO Roger Ames with roster including All Saints, New Order (pictured) and Sugababes



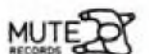
NOW: Warner rival Universal in 2010 reclaimed ownership of the London Records

name (it previously handled London releases prior to Warner) and relaunched the following year under Nick Raphael and Joe Charrington

MUTE RECORDS

SOLD: for £23m in 2002 to EMI

AT TIME OF SALE: Independently owned under founder Daniel Miller with roster including Nick Cave, Depeche Mode (pictured), Goldfrapp and Moby



NOW: EMI in 2010 agreed to support Miller to launch new indie label under Mute name with EMI retaining key acts such as Depeche Mode. Original Mute to be sold by Universal as part of EMI divestments programme

continued over page »

BUSINESS ANALYSIS TAKEOVERS



ABOVE
Going concerns:
All Saints (London),
Sinead O'Connor
(Chrysalis) and
Massive Attack
(Virgin) were all
frontline artists for
their respective
labels before
takeover

absorbed into Warner, which does not now even have rights to the London Records moniker. That reverted in 2010 to London's old licensing partner Universal, which revived the label last year under poached Sony UK executives Nick Raphael and Jo Charrington.

London now sits alongside Universal frontline labels such as Island, which has proven to be one of the smartest and most effective purchases in the last two or so decades of an independent label by a major. Bought by PolyGram for £272m in the same year it acquired A&M, it has blossomed from being at the time of the purchase in less than healthy shape (despite having U2) to consistently the UK industry's leading repertoire source. Its already first-class UK roster comprising the likes of Florence + The Machine and Mumford & Sons now also includes Robbie Williams whose first Island album *Take The Crown* debuted at No.1 last Sunday.

Independents bought more recently by Universal, though, have not such an enjoyable experience in terms of retaining a presence and identity. Just shortly after it completed its £7m takeover of V2 in 2007, Universal was already preparing for the closure of the indie's offices, including in the UK, where the highlights of its roster were divvied out to other labels, among them Elbow and Stereophonics. The purchase also delivered Universal the successful indie label collective Co-operative Music, although this was sold in October to PIAS as one of the divestment conditions imposed by the EC as part of allowing the EMI takeover deal through.

The same action is required for Sanctuary, bought by Universal the same year as V2 for £44.5m, and one which similarly saw its frontline roster (including Morrissey and Robert Plant) quickly reassigned to other labels, while giving the



'We must wait and see whether Virgin will follow the likes of Island and be a record company that has blossomed after takeover or be the latest sad example of a label giant run down to the point of retirement after a buyout'

major other assets, including artist management and merchandising businesses.

Universal further finds itself inadvertently having to find new homes for a series of other one-time independents, which were snapped up by EMI from the early Nineties onwards, because of EC conditions.

These include Chrysalis Records, which was bought in two stages by EMI in 1990 and 1991 and which, from having been run as a standalone record company for several years – firstly with acts including Sinead O'Connor and The Proclaimers and later Robbie Williams during his early solo career – got more and more absorbed to the point where it totally lost its frontline label status.

This included the Chrysalis name disappearing from EMI: Chrysalis in 2002 several years after Chris Wright and Terry Ellis's old company had been merged with EMI UK and, by 2009 and Robbie Williams' last EMI studio album *Reality Killed The Video Star*, not even its main flagbearer was carrying the Chrysalis imprint, instead being assigned to Virgin.

Mute – another EMI asset Universal must sell – has similarly had a mixed time under EMI ownership. Bought in 2002 for £23m, it provided the then UK major with some substantial artists such as Depeche Mode and Moby, but the relationship took an unusual twist a couple of years



ago when EMI agreed for Mute founder Daniel Miller to launch a new independent label using the Mute name while it retained the superstar acts including Depeche Mode. Now Miller has a chance, if he so desires, to own all of Mute again.

EMI's most expensive acquisition is one Universal will retain and it proved to be the most effective with the £560m it paid in 2002 for Virgin Records giving it a company that has been central to its success since. The roster at the time of the purchase included The Rolling Stones, Genesis, Massive Attack and Soul II Soul, while across the following two decades added the likes of Spice Girls, Chemical Brothers and most notably recently Emeli Sandé.

However, even Virgin's standing within EMI ended up being rapidly reduced with the previously separately-operating UK company run by Paul Conroy brought under then EMI's UK chairman and CEO Tony Wadsworth in 2002 and in the US the Virgin name disappearing as a frontline operation in 2007 as it merged with Capitol to create the Capitol Music Group. It was action like this that was surely behind Richard Branson this summer criticising the way his old company has been run over the last 10 years.

Virgin now has a new home at Universal, but we must wait and see whether it will follow the likes of Island and be a record company that has blossomed after takeover or be the latest sad example of a label giant run down to the point of retirement after a buyout. Grange's promise of extra A&R funds and the fact he will not have to be-divested Parlophone to use them for has to suggest the future prospects for Virgin are good, while we must hope the ultimate new owners of Parlophone, Chrysalis, Mute et al will also handle their new purchases wisely.

PARTING COMPANY HOW LABELS FARED IN BRAVE NEW WORLD *continued from page 17*

SANCTUARY RECORDS

SOLD: for £44.5m in

2007 to Universal

AT TIME OF LABEL:

Independently owned with recorded music roster including Idlewild, Morrissey (inset) and Robert Plant and other interests such as artist management and merchandising businesses

NOW: Key acts swiftly dispersed to other Universal labels after buyout.

Sanctuary to be sold as part of EMI takeover divestments programme



V2 RECORDS

SOLD: for £7m in

2007 to Universal

AT TIME OF SALE: 95%

owned by Morgan Stanley and 5% by Richard Branson with roster including Elbow, Stereophonics and

Paul Weller (right), and Co-operative Music **NOW:** Key artists became part



of other Universal labels; Co-operative sold to PIAS as part of EMI takeover divestments programme

VIRGIN RECORDS

SOLD: for £560m in

2002 to EMI

AT TIME OF SALE:

Independently

owned under founder Richard Branson with roster including Peter Dinklage, Genesis/Phil Collins, Lenny Kravitz, Massive Attack, The Rolling Stones, Simple Minds (pictured right) and UB40

NOW: Having remained structurally separate in UK since takeover, merged into EMI



operations in 2002; in US Capitol and Virgin merged in 2007 to create Capitol Music Group. Virgin sold as part of Universal's \$1.9bn (£1.2bn) EMI takeover in 2012

PROFILE VISIBLE NOISE

MAKE SOME NOISE



Finding 'real' bands has been Julie Weir's mantra ever since rock music label Visible Noise was founded 14 years ago. But armed with a roster likely to make Simon Cowell queasy, it takes more than a little creativity to prosper...

LABELS

■ BY RHIAN JONES

In 1998, Julie Weir signed a little known Welsh band called Lostprophets. She single-handedly managed the band's press, promo, videos, artwork, commissioning and contracts.

Lostprophets went on to sell millions of records. Visible Noise was on the map.

Since then, success with Bring Me The Horizon, Bullet For My Valentine (a licence deal from 20-20 Entertainment) and Your Demise has propelled the label forwards. Visible now also houses management (through Wiseblood Music Management), publishing (through Schnozza Music) and licensing divisions.

Typically for a prudent independent, the past 14 years haven't been easy – especially with a roster that the mainstream media is generally "scared of". Now, metalcore outfit Horizon – spotted by Weir when they were four "oiks" from Sheffield – look set to kick-start a mainstream appreciation of heavy rock after signing with

Sony's RCA, following three albums on Visible.

"Rock breeds loyalty," says Weir. "Fans buy albums rather than just single tracks; they go out to shows and buy merchandise. It's a lifestyle."

The hands themselves help keep fans on side by giving them attention, Weir explains: "Our acts who've gone from playing The Barfly up to Wembley Arena will still come out and talk to people and remember people in the crowd."

"I find that a completely different attitude than with some hands. I'm not saying that having a lot of money as a label is a bad thing, but you do sometimes feel like there's a lot of money being

VISIBLE CHANGE THINKING OUTSIDE THE BOX

While record sales bring in significant income to Visible Noise, the real money is derived from merchandising, sync deals, and (subtle) brand partnerships.

"There's got to be a lot of creativity on the actual record label and music industry side to

be able to keep that all buoyant," says Weir. "We've been doing syncs for eight or nine years. A small band called The Plight ended up on a Lucozade advert – that was really bonkers, a band so unlikely to be joined up with such a corporate entity."

UP AND COMING NOISEMAKERS IN WAITING

Julie Weir's group has a slew of top talent ready to launch in the coming months...

VISIBLE NOISE (LABEL)

The Dead Formats The Essex-born mod punk band have just released debut album *At Sixes And Sevens*. They will be supporting Buzzcocks for UK tour dates in December.

Ghouls A six-piece gypsy/punk outfit from London. Currently gearing up to record their debut album after playing all over the UK and Europe.

WISEBLOOD (MANAGEMENT)

Blitz Kids A UK four-piece who are currently recording their second album of anthemic pop/rock in LA with producer John Feldmann. Their mini album *Never Die* will be

released through Hassle on November 26.

Lady Starlight 'Multi-faceted style icon, rock DJ and performance artist'. Currently on the road with Lady Gaga on the worldwide *Born This Way* Ball tour.

Evile The UK thrash act are signed to Earache Records and recently completed their umpteenth UK tour in support of third album *Five Serpent's Teeth*.

Mothlite Signed to Kscope, multi-instrumentalist and connoisseur of 'dream/nightmare pop', Daniel O'Sullivan is about to embark on a European and UK tour in November and December in support of his second album *Dark Age*.



ABOVE Julie Weir: The Visible Noise founder signed Bring Me The Horizon (left) for their first three albums – and is awaiting the impact of their major label debut with interest.

spent on stuff that feels infinitely manufactured. I've always worked with bands that are real."

Being open to new ways of making money is essential for any small label to stay afloat, she adds: "I think the concept of the album is now almost redundant and needs to be rethought. It's going to have to become cleverer."

"A 16-year-old girl or boy who listens to Bring Me The Horizon isn't going to really care about a special-edition double 180gsm vinyl, but they might really care about a T-shirt, a USB wristband or a special edition that allows them to collect something over the web."

Looking to the future, 360 deals could even be a possibility for Visible Noise as the label evolves into an even more multi-faceted operation.

"To a certain extent everybody's going to have to move towards [360 deals]," says Weir. "If you're helping a band go out on the road then you should get some of the money back when they are earning a substantial amount."

"When we started signing recording and publishing it was quite taboo but most independent labels do that now. We're running a very broad platform, I don't think anybody who runs a small label can actually call themselves a 'label' anymore – you've got to be a dedicated music company."

In terms of the historically marginalised UK rock and metal industry, the future is looking bright, says Weir: "When you get a band like Bring Me The Horizon that are so extreme who are signing to Sony on a really substantial deal it makes you take stock of the whole situation."

"I honestly believe Bring Me The Horizon were – when we signed them – well ahead of their time, and are going to be for all of their career with their talent and foresight. Bands like The Fearless Vampire Killers, Lower Than Atlantis, While She Sleeps and Sonic Boom Six are almost building their own genres now, coming from very different backgrounds and influences, with their own sound, aesthetic and strong ideas."

"I am so proud that Visible Noise helps provide an antidote to vacuous celebrity culture – an antidote that thrives in these small but rabid scenes."

ANALYSIS RADIO 1

I DON'T WANT TO STOP, DJ

Radio 1's decision makers have axed Robbie from the playlist – but is he really too long in the tooth?

MEDIA

BY PAUL WILLIAMS

Coldplay, Muse and Jay-Z have become the relative old men of Radio 1's output after the network failed to back Robbie Williams' current single.

In the latest sign it is trying to meet a BBC Trust edict to lower its average audience age, the station has decided not to playlist the 38-year-old's Island track Candy, although it has won some spot plays.

The decision last week provoked a Twitter row between breakfast show host Nick Grimshaw and his opposite number at Bauer's London-based Magic 105.4, Neil Fox, after Grimshaw branded Williams "not relevant to 13 and 14-year-olds".

However, Radio 1's playlist block on Candy has also highlighted the growing difficulty for acts of a certain age and career span to win support at the station, which instead is devoting more of its airtime to newer artists. With Williams, whose first hit with Take That was in 1991 and whose solo career launched five years later, missing, it meant just two of the acts on Radio 1's Top 100 most-played chart a week ago had opened their UK chart accounts before the Millennium.

The two acts in question were Jay-Z and Muse with the hip hop star having scored his first UK hit in 1996, while Muse broke through in 1999. Jay-Z, in tandem with Kanye West, had the station's 55th most-played track a week ago with the Roc-A-Fella/Mercury-issued N*** In Paris, according to Nielsen SoundScan, while Helium 3/Warner Bros's Muse ranked 46th with Madness.

Parlophone's Coldplay and RCA's Pink, whose first UK chart hits were both in 2000, also featured on Radio 1's Top 100 chart, but they were rare examples of acts who had broken through four or more years ago. In fact, 72 of the 100 tracks featured were by artists whose first chart successes were in 2009 or later, while 32 of the cuts came from acts who had either scored a first hit this year or are still waiting to register.

The 2012 class included UK dance duo Disclosure whose Island/PMR-issued Latch featuring Sam Smith was the station's third top track a week ago behind Virgin singles Don't You Worry Child by Swedish House Mafia featuring John Martin and Wonder by Naughty Boy featuring Emeli Sande.

RIGHT

Sweet as Candy
Robbie Williams' No. 1 single has not been playlisted on Radio 1



Four of Radio 1's Top 10 tracks the same week were by acts whose first hit happened this year with Disclosure joined by Columbia/Roc Nation's Rita Ora, Mercury's Jake Bugg and Island's Jessie Ware. They all sat alongside comparative veterans Maroon 5 whose first UK hit was 10 years ago and whose A&M/Octone-issued One More Night was placed eighth.

Although this is only a week's snapshot of what Radio 1 played, the Top 100 chart suggests the age of an act is less of an issue in terms of determining whether they win support or not.

David Guetta, for example, celebrated his 45th birthday on November 7, making him more than six years older than Williams (born February 13 1974), but he had two tracks in the Top 100, while Jay-Z is 43 in December.

Having faced criticisms from commercial rivals, Radio 1 has been told by the BBC Trust it must lower the average age of its listenership to more fit its target audience of 15 to 29-year-olds. The average listener age is understood to be around 32 at present and actually went up slightly in the latest Rajar figures covering Q3 this year.

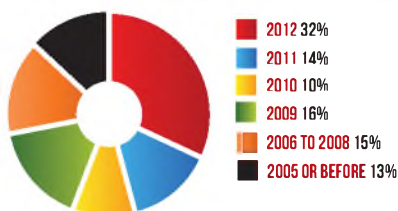
The arrival of Nick Grimshaw at breakfast as a replacement for Chris Moyles after eight years is one part of the strategy to bring down the age, while the station continues to review the on-air support it gives to established artists.

Williams is the latest artist this year who could previously count on Radio 1 support being overlooked. Both Island's Keane and Polydor's Scissor Sisters were disregarded by the station with returning singles this year and instead had to rely on fellow BBC network Radio 2 for airplay backing. Similarly Williams, whose lead-off single Bodies from his previous studio album Reality Killed The Video Star was A listed by Radio 1 in 2009, now finds himself largely ignored by the younger station but on Radio 2's A list with Candy.

The lack of Radio 1 support is hardly halting commercial success for Candy and its parent album Take The Crown, which debuted at No. 1 on the UK's Official artist albums chart last week with the track winning plenty of radio support elsewhere. It peaked at 3 last month on Nielsen SoundScan's weekly radio airplay countdown, the same week it was Radio 2 most-played track, although on the influential 95.8 Capital FM it only lifted as high as 26th place on the Global Radio station's own weekly airplay rankings.

Candy, which achieved a second week at No. 1 on the sales chart last Sunday, has also benefited from high-profile TV slots with the erstwhile Take That star having performed it on ITV1's The X Factor the day before its commercial release and then on Graham Norton's BBC 1 chat show the following Friday.

RADIO 1'S TOP 100 TRACKS ARTIST BREAKDOWN



THE ABOVE BREAKS DOWN RADIO 1'S 100 MOST-PLAYED TRACKS FOR CHART WEEK 44 2012 INTO WHEN THE ACTS BEHIND THEM SCORED THEIR FIRST UK SALES HIT

Source: Nielsen Music/Music Week research

RADIO 1'S OLDEST ACTS BY LENGTH OF CHART CAREER

- | | | |
|-------------------|----------------------|----------------------|
| ■ JAY-Z (1996) | ■ ALICIA KEYS (2001) | ■ KANYE WEST (2003) |
| ■ MUSE (1999) | ■ BIFFY CLYRO (2002) | ■ THE KILLERS (2004) |
| ■ COLDPLAY (2000) | ■ MAROON 5 (2002) | ■ WILEY (2004) |
| ■ PINK (2000) | ■ GIRLS ALoud (2002) | |

THE ABOVE SHOWS THE ACTS ON RADIO 1'S TOP 100 MOST-PLAYED CHART FOR CHART WEEK 44 2012 WHOSE UK CHART CAREERS STARTED THE EARLIEST

Source: Nielsen Music/Music Week research

FEATURE EBBAs



2013 will mark 10 years of Eurosonic Noorderslag's European Border Breakers Awards. With names such as Anna Calvi, Swedish House Mafia and Adele decorating its past, it looks to bolster its future as an important unifying force in European music

A DECADE OF BORDER BREAKERS

EVENTS

■ BY TOM PAKINKIS

The 10th anniversary of the European Border Breaker Awards will mark a decade of building bridges across the continent for young artists seeing success at home and starting to fly abroad.

Celebrating acts based on the success of their first international release, the EBBAs have hailed a cavalcade of groundbreaking names since their Midem debut in 2004.

Whether it's Swedish House Mafia or Anna Calvi in 2012, Mumford & Sons or Caro

Emerald in 2011, The Script, The Ting Tings, Afrojack or even Adele – who didn't do badly – the EBBAs have, over the course of their rich heritage, provided an early stage for some of European music's greatest acts.

The EBBAs' ability to shine a spotlight on artists that haven't necessarily yet embarked on a world-beating journey has been vital – but they also recognised artists who deserve kudos for significant achievement in their own corner of the world.

"Because the EBBAs measure success on the base of a first international release, in some cases, you're talking about an act who, when they get an EBBA Award, is already extremely successful,"

ABOVE
EBBAs over the years: Belgium's Selah Sue at 2012's ceremony. The EBBAs will take place on Wednesday, January 9 in 2013

says the awards' creative director Peter Schmidt. "Sometimes an act is relatively small, like Elektro Guzzi, but they are the most successful new act to break out of their territory."

"What I like is that it's not one type of artist and one league of artist," he adds. "It's very varied and diverse and that's exactly how the music scene in Europe is."

The EBBAs, then, have continually contributed to the profile of Europe's musical output as a whole, but picking up a gong on the night is a significant individual boon as well.

"The EBBAs are fantastic in as much as they provide a great international platform for

2013 AWARDS: WHY THE EBBAS CHOSE THE WINNERS

FRENCH FILMS



'After being signed to Finnish label GAEA Booking & Records in autumn 2010,

French Films released their first EP *Golden Sea* followed by their debut album *Imaginary Future* in 2011. Ten songs talk about being alive, the struggle between the fading dreams of childhood and the growing cynicism, forced upon by the surrounding reality. French Films brings an ode to the young and young-hearted minds. Their reputation as a live band has paved the way for a successful tour in Europe and even Japan.'

OF MONSTERS AND MEN

'A new surprise out of Iceland, Of Monsters



And Men's smash hit *Little Talks* comes from the album *My Head Is An Animal*. Critics in Europe and the US are full of

praise with Arcade Fire, Mumford & Sons, Edward Sharpe and the Magnetic Zeros all being drawn as comparisons to the band.'

NIKI & THE DOVE



'Niki & The Dove is one of the few bands who manage to capture the sound of the dance floor on record – and that's not the only thing they do well. Critics claim these Swedes know how to recreate

the atmosphere of The Knife and the adventure of Björk in their music. This year's reviews of LP *Instinct* were raving. Pitchfork wrote of songs that were "equally arresting, flitting between the sound of Fleetwood Mac, Prince, Cindy Lauper and trashy Europop." *NME* was more to the point: "Heck, they deserve some sort of Nobel Pop Prize."

NABIHA



own country and once her songs cross the border they will infect everyone they touch. If you happen to hear the song *Never Played The Bass* (with an amusing reference to

Teardrops by Womack & Womack) you can count on it being stuck in your head for rest of the day.'

JUAN ZELADA



'His sound is incredibly British, especially for a musician from Madrid. Juan Zelada has been living in London for some time –

fascinated by the city and its inhabitants. He has become part of British culture without losing sight of his Spanish roots and gigs in London did not go unnoticed. His music, along with the fun he has performing and singing, managed to get the attention of the music industry and media with debut single *Breakfast In Spitalfields* being named BBC Radio 2's *Record Of The Week*.'

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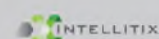
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FEATURE EBBAs

emerging artists," said Ian Pither, label manager of Believe Recordings, which saw James Vincent McMorrow honoured in 2012. "In the current climate, we all know how hard it is for independent artists to gain visibility outside of their home territory, even with a strong touring schedule and successful album sales behind them. Awards like the EBBAs can really help provide a much needed spotlight for artists breaking through internationally."

Co-founder of the EBBAs, Emmanuel Legrand, concurs. "Take Adele," he suggests. "When she was awarded the EBBA for her first album in 2009, she was at the starting point of her international career and not the global superstar that she is now."

"It's the same with Belgium's Stromae, France's Zaz or Sweden's Lykke Li," he adds. "An EBBA is the signal that an artist has started an international career successfully and that people should take notice, if they haven't already. And because the event is held during Eurosonic, there are many concert promoters and festival organisers in the audience who have the option to book these acts."

As much as the EBBAs recognise potential for further success across the continent, they primarily reward an artist and his or her team for graft and achievements already gained.

"We all worked very hard to get to that point," Pither told *Music Week*, pointing to the solid foundations that had already been put in place by McMorrow before he was decorated with an EBBA Award. "James had already started to build a strong live presence in Europe and sales were growing steadily. For him Eurosonic, and in turn winning the EBBAs, were definitely part of that puzzle."

"Eurosonic is, in some ways, where it all began for him internationally," he adds. "To have the recognition of the EBBA was fantastic and definitely helped build his profile to the point it's at now."

For those behind the awards, the need for a gong that recognises such achievements in this particular region was incredibly important back in 2004 and still absolutely relevant today. "We feel that we have to build this brand of European music awards because they simply don't exist at the moment," says



Peter Schmidt. "There are national awards in every territory, like the Mercury Music Awards in the UK, the Echoes in Germany or The Harp in Holland – but there are no European awards, except for the MTV Music Awards, which are basically US artists getting an award in Europe. So it makes sense to build this brand."

Legrand suggests that, for young artists, the idea of reaching out to territories beyond their own is the norm. He calls Europe "their natural playground" but agrees that finding widespread success across the continent is far from an easy task. While Europe's live scene provides a platform for some movement – with an eclectic festival scene and EU-backed-programmes tasked

with getting new acts onto stages, across the continent – the EBBAs have given a significant EU boost to artists big and small, by beaming them onto international screens.

"Artists and labels really like it because there are not that many chances to be on a pan-European show these days," says Legrand. "It is a great way to get exposed to new audiences."

"Overall, if you look at the past 10 years, the list of acts that have won an EBBA is quite impressive and I am very optimistic about the future because new generations of European acts keep popping up in all genres, and it is a real testimony to the creative richness of Europe."

Increasing that profile across European countries is one of Schmidt's main objectives. The EBBAs began life as a purely industry event, with the main evolution taking place when the awards ceremony moved to Groningen in the Netherlands under the aegis of the Eurosonic Noordelag festival. With Jools Holland presenting the ceremony shown across stations in the European Broadcasting Union, which has members across 78 countries, the awards have grown into an increasingly public role.

"We are now focusing very much on the media and making it a TV and digital event," says Schmidt. "We're going to stream it live on YouTube again this year as well, just like we did last year."

And the hard work seems to be paying off, both in terms of the event's exposure and how highly the awards are regarded by those in the industry with acts deserving of a push. "They definitely hold their own amongst our home grown awards," says Believe Recording's Pither in the UK.

"That's both in terms of value for artists and in bringing an interesting, diverse range of music to the attention of the general public."

"It's interesting to look at previous years," adds Schmidt. "These awards definitely help artists to get a push in other territories. We notice, when acts are awarded, it gives a promotional boost to the artist right across the continent."

"I think over the years there has been an increase in quality of music in all different genres that come out of Europe. This is a good way to award that success."

ABOVE
Holland in Holland: Our Jools has become a familiar face as resident, EBBAs presenter (above). He presents Romania's Alexandra Stan with a 2012 award (below)

2013 AWARDS: WHY THE EBBAS CHOSE THE WINNERS

EWERT AND THE TWO DRAGONS



'Ask anyone in Western Europe or the US to name five Estonian bands and there will

likely be a prolonged period of silence. Unjustified, it seems, because there's lots of good music in Estonia to be found as Ewert and the Two Dragons prove. Their music has been described as romantic and organic with story-telling lyrics. It has been two years now since their last album and their next is eagerly anticipated.'

EMELI SANDE

'When Emeli Sandé played in a big tent at the Boterdiep in Groningen for Eurosonic last year, her booming success was just a



matter of time. It was no surprise that Holland and the rest of Europe would love the Scottish doctor with her blonde barnet and irresistible

songs. Sold out shows, hits tracks and even a performance at the opening and closing ceremony of the Olympics followed. Her mix of soul, current British dance and well crafted songs proved to be a winning combination.'

DOPE D.O.D

'Dope D.O.D. is a band that manages to put the feeling of 2012 into music. There is tension and danger in both their sound and their appearance as not just a Dutch band that tries to make it in other countries but



an international band operating from The Netherlands. They made a triumphant appearance last year in their own town of Groningen, performing twice, both at Eurosonic and Noorderslag.'

AMOR ELECTRO



'Making pop music without losing sight of your own cultural background is something that Portuguese

band Amor Electro achieved on their successful album *Cai o Carmo e a Trindade*. With incredible charisma and a beautiful face, singer Marisa Liz offers Portuguese lyrics and a great voice that defines the uniqueness of Amor Electro. Vocals are augmented by Liz's four bandmates who play not only guitar, bass, drums and synths, but Portuguese guitar, accordion and traditional Portuguese percussion.'

C2C



'French DJ collective C2C is a four time winner of the World DJ Championships for teams. Now they are on a new mission - bringing the world their own mix of jazz, blues, soul, electro and of course hip hop. It has culminated in the acclaimed album *Tetra*.'

FEATURE **KISS**

NOW HEAR KISS

The commercial station is redefining what radio means to its listeners and planning for the future of interaction with its audience, following an impressive performance in the latest Rajar results

**MEDIA**

BY PAUL WILLIAMS

Andy Roberts is kicking himself he ever decided to call his Twitter profile RadioAndy. As one of UK commercial radio's leading lights it seems an appropriate enough moniker, but the ambitious Kiss group programme director reckons the medium he works in is now so much more than just radio.

His stance should not suggest he and his team are struggling when it comes to conventional radio broadcasting. In fact, they are thriving. Latest Rajar figures reveal the London-based Kiss 100 attracted its highest audience figures to date in Q3 with 1.95

ABOVE**Victorious**

Andy Roberts wins Station Programmer Of The Year at the 2012 Sony Radio Academy Awards, where Kiss Breakfast with Rickie, Melvin & Charlie took gold for Breakfast Show Of The Year (10m-plus). (Left to right) Palma Faith, Rickie, Andy Roberts, Melvin and producer Adam K

million people tuning in to leave it just 47,000 listeners behind Global Radio's Capital FM, while in terms of share it sat only below fellow Bauer station Magic 105.4 among commercial stations.

That is all very pleasing to Roberts and represents incredible growth during what is his second tenure at Kiss. In his first period at Kiss he says he started with fewer than half a million listeners and when he rejoined in 2006 after a period of three years overseeing Bauer predecessor Emap's Big City stations the audience stood at under 1.29 million. All very good then, but the executive's vision for Kiss stretches way beyond being a regular radio station broadcasting on FM and digital to offering so much more.

In fact, he does not even believe the medium should be called radio any more.

"Radio is an old-fashioned badge to wear," suggests Roberts whose Kiss empire also includes national Kiss UK broadcasting digitally. "I think I said that at the Radio Festival a couple of years ago and nearly got shot, but it's true. If you're a young person especially why would you listen to traditional radio? So I saw Kiss at a crossroads a couple of years ago and we really needed to be thinking about it as an entertainment channel."

He followed that epiphany with a whole new approach to how Kiss would work as he realised it had to engage with listeners not just with its audio programming but visually via their increasingly-sophisticated mobile phones.

"There was that tipping point in terms of the visual stuff where you heard that Britney Spears had shaved her head in that moment she had," he recalls. "You kind of wanted to see that and that was the real tipping point of this whole [Kiss strapline] Hear It See It Share It moment and from there on I said, 'That's the strategy.' If we get an artist in, we need to be showing the audience it and be able to share that content with them and be able to fast-track that."

To deliver this vision Roberts brought in an engineering team to build "a box of tricks" that allowed him and his colleagues to create graphic overlays and streams, while HD cameras were put in the studio so what was going on could be seen as well as heard.

"Rather than spending a lot of money on it, for 15 hundred quid we found out we had a pretty good system and that really started the road to going, 'I've got 15 minutes with Rihanna.' Rather than waste her on a breakfast show interviewed traditionally you just go, 'Right I can do the audio piece here, I can make this video and I can use it to market the station across social media' and it was a good alternative to get in the audience's faces with Kiss if you weren't going to get a TV campaign," he says. "You'd see Capital's ad pop up and you'd say, 'That's a nice ad', but I think we were doing a better job in terms of getting our videos out in front of people with the right artist and the right type of content."

Unlike with say, Radio 1, whose deeper pockets allows it to have a specialist "visualisation" team to create non-audio content, Roberts says there is "no ivory tower" and instead he and everyone else mucks in to create content to support what is happening on air.

"We trained up all the guys so at home on your mobile you could cut videos together," he says. "All the team now can edit video, but they also produce shows so there's certainly no visualisation unit. I was filming something earlier. Speed is of the essence and we're pretty good at quality control."

While some of the visual content pieces are one-

“Gone are the days when presenters had ‘a face for radio’. When you think about recruiting talent these days, you have to consider how you can put them on a stage in front of clients, on a red carpet, on the radio and on the television. You have to be good visually and we have to be confident we can put you in front of all of those things”

ANDY ROBERTS DISCUSSES THE REALITIES OF RECRUITING PRESENTERS IN THE MULTI-MEDIA DIGITAL ERA



LEFT
All smiles
Andy Roberts says he can see a time when an audience member associates with Kiss without ever switching on a radio

offs to suit what is happening at any particular time, Kiss Breakfast Takeaway, a bite-sized video film of Kiss 100's breakfast show hosted by Rickie, Melvin and Charlie, is produced every weekday and is available to watch from 3.30 each afternoon after the radio programme has gone out.

The visual element to what Kiss does has certainly had an impact on the type of presenters it employs. No longer is it simply about having a great radio presence.

“Gone are the days of having a face for radio,” he says. “When you think about recruiting talent you’ve got to think about how you can put them on a stage in front of clients, on a red carpet, on the radio and TV. When we are recruiting people we think are they going to be good visually, can I put them in front of all these things they’ve got to do now?”

Roberts notes Kiss rarely poaches presenters from other stations – Justin being the current only exception – and instead prefers to discover and nurture talent internally.

“That’s important for where we came from, but also it kind of allows you to work with people a bit better,” he says. “I’ve got good respect for the presenters out and about, but I’ve just never really stolen from other places.”

It is no accident it is Kiss within the commercial radio sector that is so active at taking radio in another direct beyond audio broadcasting, although it is not unique – Global Radio brands Capital and Heart, for example, rolled out TV channels in October to complement the radio brands, while other Bauer Radio services have sister TV stations. But for Kiss chasing a 15-24 audience, a market it leads in London (as it does 15-34 and 15-44), Roberts reckons without extending the offering beyond audio “it would be screwed”.

“There are two games,” he reckons. “There is still this appetite for my local radio station, but I just worry the younger end aren’t interested in that. There is a demo that like that and its functionality, it might be your drive to work and

your drive home, but I think more and more for the younger end it’s about building entertainment brands that are probably less reliant on traditional FM and broadcasting.”

Ultimately for Roberts he sees a time when someone can be part of the Kiss world, even though they never switch on the radio.

“If somebody can have a relationship with Kiss without listening to the core... I don’t see radio as the core to what Kiss is,” he says. “If you look at something like Xbox Live and you as an avatar are in that environment and things like Flipboard where it is about an environment Kiss brings you.”

That throws up questions about how “radio” audiences get measured in the future. At present it is all about counting listeners to linear broadcasting, while the likes of video streams put out by stations are not considered, even though the audience watching them could be very valuable to advertisers.

While that is another debate, in the way Rajar is measured at present Roberts suggests Kiss’s London audience still has some room for growth.

“You can squeeze a bit more out of it,” he says. “When I first took over Kiss Capital had all the kids listening to it and then we got up to over a million and we got market leadership in six months and, coming back, there’s only so much of that audience pie to be had.

“We’re nipping at the heels in terms of reach with Capital – 40,000 – which is probably one and a half [Rajar] diaries.”

However, as he looks to beat even Kiss’s record Q3 figures, Roberts will also continue to fully focus on his vision of creating a brand new radio landscape – one that might not even be called radio anymore.

KISS CUDDLES UP TO DIFFERENT MUSICAL GENRES

MUSIC HAS BEEN KIND TO KISS in recent times with the Top 40 dominated by R&B, hip hop and rhythmic pop. However, Andy Roberts senses the environment might be on the verge of change.

“We’re probably waiting for guitars to come back,” concludes the Bauer brand’s group programme director who has made a point of stretching Kiss’s music output to cover artists and songs that some rivals argue goes beyond what genre-wise it should be playing.

“Adele can be in Kiss’s world sometimes and Ed Sheeran and Angel, Alex Clare,” he argues. “This fusion of drum & bass and dubstep, guitar-driven stuff is interesting. We’re going through a Euro pop phase. The last time we had that we had Corona and Whigfield. I remember that as a kid and something came, the guitar stuff – Oasis and Blur. We’re due guitars, but I think they’ll be a fusion of something we’ll all be able to play.

“We’ve certainly widened Kiss’s music to be able to manoeuvre a bit, but the good thing is the audience will tell you when it doesn’t feel right. It’s healthy, but it also means a lot more people in the London [radio] market complain what you play. You can dance to anything these days. You can be in a club and people will play anything.

Formats were originally written for certain music genres, but now it’s about the demos you chase and the delivery of that. We always make sure we bank 15 to 24s.”

One way Kiss gets around the problem of some hugely-popular tracks that do not obviously sit with its rhythmic output is to do special remixes of them.

“I’ll edit myself a lot of the tracks,” he says. “We’ll do little tricks that hopefully make the song sound a bit better on Kiss, give it that energy that we’ve really tried to work on.”

One such example is Parlophone act Coldplay’s Paradise, which Roberts remixed and which he notes was posted by somebody on YouTube and has had more than 100,000 hits.

“We’ll always do things like that, try not to detract from the original, but they’ll be songs like that where you think, ‘Actually if we do it tastefully it will work,’” he notes.

Under Roberts, Kiss also makes a point of spending “a lot of time” manually scheduling the music played, rather than relying on a computer to do it.

“We don’t use Selector probably like other stations do. We sit and place the songs,” says Roberts who notes Kiss’s musical output is tinkered with sometimes at the last minute to react to events.



“My workday now I get in about half seven and by then I’m scheduling the music a little bit, just reacting to the day. X Factor is quite interesting in the way it can influence certain songs so if an artist performs something on Saturday or Sunday night you’ll see it pop into the iTunes chart straight away, like Labrinth or you might see a classic like Ordinary People by John Legend, so you make sure it’s in the breakfast show and on rotation if it’s a decent track.”

Roberts suggests the current cycle of songs is proving to be increasingly tricky with record companies wanting stations to play an act’s new single and some of the audience wanting to hear it, but others still preferring

the previous hit.

“The cycle of music is a lot, lot quicker now, but actually the audience is slightly slower in that cycle and want to hang on to a few things,” he says.

“A lot of good records are getting lost at the moment. We did Alex Clare and Angel we kept on and we believed they were great records. Disclosure’s Latch was a great song and we were probably the only ones who span it as heavily as anybody else and they are proper true hits in a way because they have been around a long time. We know they are not burnt out and there’s a real love for them. It is down to gut and play it and not worry about the research.”

RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT

Give us a brief history of the store...

It was set up and opened by myself and Rose Norton in 1997. We had some other shops, but felt there was a need for a folk specialist store in Edinburgh in order to guide tourists away from buying Tartan tat and getting real folk music that they'd actually listen to when they got home. Sometimes though, they do genuinely want crap.

How would you describe the atmosphere in the store?

The store is relaxed and friendly, but busy. We have regular locals, people who come to the store from all over the world and poor innocents who have wandered in by mistake. It's not full of people with beards and Fair Isle jumpers, but younger people into bands like Lau, Karine Polwart and the likes.

What kind of products do you sell? Anything beyond actual music?

We are a folk specialist and that's the majority of what we sell. Most of our music is on CD but we do stock vinyl if we can get it. We also sell americana, world and blues music.

How is business today compared to when you first started and over the years?

When we started in 1997 business was okay, but not brilliant. Over the past 15 years we've built it up and we are now recognised as the specialist for folk music in Scotland.

Our sales have pretty much gone up every year, though now it's much tougher due to the strange reluctance of Government to tackle the tax dodgers. It's hard to believe that our tiny shop paid more corporation tax last year than Amazon!



CODA MUSIC

12 Bank Street
Edinburgh, EH1 2LN
t: 01316227246
w: codamusic.co.uk

Co-owner: Dougie Anderson

"We felt there was a need for a folk specialist store in Edinburgh to guide tourists away from buying Tartan tat and getting real folk music that they'd actually listen to when they got home"

DOUGIE ANDERSON, CODA MUSIC

What was Record Store Day like for you this year?

It was brilliant! It's a shame that most of the product was not related to our shop, but we felt we had to do it as there are so few shops actually left.

Is there anything else that the music industry could do to help indie retailers?

Where do I start? Stop kowtowing to the tax dodgers and giving them a 40% price advantage over indies. Give us

more exclusives and deals to enable us to compete.

Remember, we are the strange people who pay corporation tax and VAT. If there are no more indie traders, where will Government get its taxes from?

This has all happened before with the supermarkets telling the record companies what to do. Now it's Amazon and iTunes. The VAT scam would not have occurred if the record companies refused to send stock abroad

knowing full well what was happening.

How confident are you about the future?

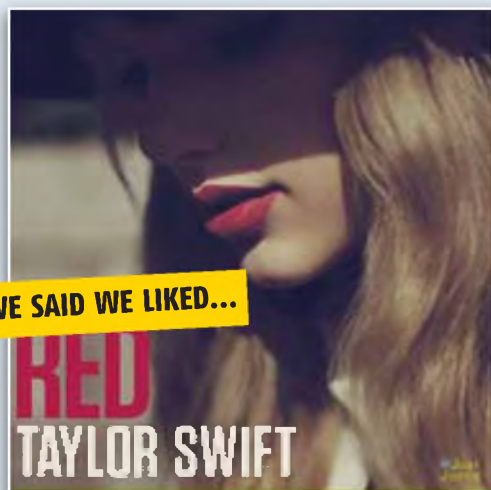
Sometimes I'm optimistic, and I wouldn't have been doing this for 40 years if I didn't enjoy it.

But it's ultimately out of our hands. It's up to the record companies and, mostly, Government. Should we get a reasonably level playing field, then I'm very optimistic.

But, here in Scotland, the Government gave Amazon a £10 million grant to open a fulfillment centre in Dunfermline. Yes, that's the Amazon that made billions last year and paid sod all tax. Go figure.

INTERNET vs HUMAN

This week's High Street Hero Dougie Anderson takes on his digital rivals ...



WE SAID WE LIKED...

TAYLOR SWIFT Red



AMAZON RECOMMENDED...

CARLY RAE JEPSEN Kiss



DOUGIE RECOMMENDED...

IAN MORRISON'S To The Horizon Sir

FOPP Top 10 retail chart		
POS	ARTIST	ALBUM
1	NEIL YOUNG	Psychedelic Pill
2	JAKE BUGG	Jake Bugg
3	ALT-J	An Awesome Wave
4	TAME IMPALA	Lonerism
5	MADNESS	Oui Oui, Si Si, Ja Ja, Da Da
6	BRUCE SPRINGSTEEN	Wrecking Ball
7	DJANGO DJANGO	Django Django
8	MUMFORD & SONS	Babel
9	BAT FOR LASHES	Haunted Man
10	OF MONSTERS & MEN	My Head Is An Animal

iTUNES Top 10 retail chart		
POS	ARTIST	ALBUM
1	VARIOUS ARTISTS	BBC Radio 1's Live Lounge
2	ROBBIE WILLIAMS	Take The Crown (Deluxe Edition)
3	THE LUMINEERS	The Lumineers
4	NE-YO	R.E.D.
5	EMELI SANDE	Our Version Of Events (Special Edition)
6	VARIOUS ARTISTS	Now That's What I Call Christmas
7	ROBBIE WILLIAMS	Take The Crown
8	ALT-J	An Awesome Wave
9	VARIOUS ARTISTS	Now That's What I Call 90s Dance
10	JAKE BUGG	Jake Bugg

EMUSIC Top 10 streamed chart		
POS	ARTIST	ALBUM
1	GODSPEED YOU! BLACK EMPEROR	Allelujah! Don't Bend! Ascend!
2	ANDY STOTT	Luxury Problems
3	MENAHAN STREET BAND	The Crossing
4	LINDSTROM	Smalhans
5	ALT-J	An Awesome Wave
6	PARQUET COURTS	Light Up Gold
7	GOAT	World Music
8	TAME IMPALA	Lonerism
9	GRIZZLY BEAR	Shields
10	TIG NOTARO	Live

PRICE CHECK						
	ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
	CALVIN HARRIS 18 Months	£8.99	£10.00	£7.99	£8.93	n/a
	KYLIE MINOGUE Abbey Road Sessions	£8.99	£10.00	£7.99	£8.93	n/a

REISSUE REPACKAGE

MICHAEL BUBLÉ Limited Edition Christmas Gift Package
Warner Bros. / November 26

This limited edition package contains a Bubl -branded 2013 A3 calendar and diary, plus a copy of the Christmas 2012 deluxe special edition CD.



The Christmas album originally spent three weeks at No.1 and reached 7 million global sales with 1.3 million in the UK.

The deluxe special edition of the CD is packaged in a hot silver foil presentation and adds Bubl 's own Christmas greeting as well as four new bonus tracks: The Christmas Song, Winter Wonderland, Frosty The Snowman (featuring The Puppini Sisters) and Silver Bells (featuring Naturally 7).

Bubl  will play six nights at London's O2 Arena in the July 2013 in his first shows here since 2010.

In addition to the success of the Christmas album, Bubl 's 2009 studio album Crazy Love has passed 7.6 million sales as his career total has exceeded the 40 million mark. It was also the 2009 Christmas No.1 album and has spent almost two and a half years on the album chart.

PRE-RELEASE LED ZEPPELIN'S LIVE ALBUM CLIMBS UP PRE-RELEASE CHARTS

LED ZEPPELIN'S live album Celebration Day has climbed the pre-release charts to claim a No.1 spot at Amazon. It has also shot up nine places at Play – from 17th spot last week to No.8 this week – and maintains its No.4 position at HMV.

Elsewhere, new albums from British artists Example (Ministry Of Sound) and Olly Murs (Sony Music) top the charts at HMV and Play, with the former's Evolution Of Man climbing three places from last week's entry.

Former TV talent contestants Only Boys Aloud make the highest new entry on the Amazon chart with new Relentless release Only Boys... at No. 13.

Further new entries at Amazon come courtesy of Katherine Jenkins, Biffy Clyro, Girls Aloud, Bruno Mars and The Jam – whose reissue version of

classic LP The Gift rounds off the Amazon list at No.20.

Bruno Mars also makes a fresh appearance at No.15 at HMV, three places behind the highest new entries Coldplay Live: 2012 (12) and Nicki Minaj's Pink Friday (13) – ahead of fellow new entries Modestep,

Kelly Clarkson, The Jam, Andre Rieu and Will I Am. These fresh albums actually finish off HMV's Top 20 pre-order chart in the last five places respectively.

Big players that appear across the pre-order board include Little Mix. Their debut album DNA moves up five places at Amazon

whilst maintaining their No.2 spot at HMV.

Helping represent the good old British boyband in the lists, McFly climb all three charts with their Best Of Island-issued album charting just inside the Top 10 at both HMV and Play.com.



AMAZON PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	LED ZEPPELIN Celebration Day Atlantic	
2	VARIOUS ARTISTS ... I Call Music! 83 EMI	
3	SUSAN BOYLE ... from the Stage Syco	
4	OLLY MURS Right Place Right Time Epic	
5	LITTLE MIX DNA Syco	
6	JEFF WAYNE The New Generation Sony	
7	GREEN DAY iTr�! Warner	
8	RIHANNA Unapologetic Mercury	
9	THE GYPSY QUEENS The Gypsy Q. London	
10	COLDPLAY Coldplay Live 2012 EMI	
11	MCFLY Memory Lane Island	
12	THE WHO Live At Hull Commer. Marketing	
13	ONLY BOYS ALOUD Only Boys... Relentless	
14	K. JENKINS This Is Christmas Warner	
15	L. ANTEBELLUM On This Winter's Night EMI	
16	BRUNO MARS Unorthodox Jukebox Atlantic	
17	EXAMPLE The Evolution... Ministry of Sound	
18	GIRLS ALOUD Ten Polydor	
19	BIFFY CLYRO Opposites 14th Floor Records	
20	THE JAM The Gift UMC	

amazon.co.uk

HMV PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	EXAMPLE Evolution Of Man: 2cd: Deluxe	
2	RIHANNA Unapologetic	
3	GREEN DAY Tre	
4	LED ZEPPELIN Celebration Day	
5	MURS, OLLY Right Place Right Time	
6	VA Now 83: 2cd	
7	GIRLS ALOUD Ten: 2cd: Deluxe Edition	
8	LITTLE MIX Dna: Bonus Cd	
9	MCFLY Memory Lane: The Best Of Mcfly	
10	TULISA: (N-DUBZ) Female Boss	
11	STOOSHE Stooshe	
12	COLDPLAY Live 2012: Includes Dvd	
13	NICKI MINAJ Pink Friday	
14	ALICIA KEYS Girl On Fire Sony	
15	BRUNO MARS Unorthodox Jukebox	
16	MODESTEP Evolution Theory	
17	CLARKSON, KELLY Greatest Hits	
18	THE JAM The Gift	
19	ANDRE RIEU December Lights	
20	WILL I AM New Album Out Soon	

hmv.com

PLAY.COM PRE-RELEASE		
POS	ARTIST/ ALBUM / LABEL	
1	OLLY MURS Right Place Right Time Sony	
2	LITTLE MIX DNA Sony Music	
3	VARIOUS Now 83 Emi Tv	
4	BRUNO MARS Unorthodox Jukebox Warner	
5	GREEN DAY iTr�! Warner	
6	RIHANNA Unapologetic Mercury	
7	STOOSHE Stooshe Warner	
8	LED ZEPPELIN Celebration Day Swan Song	
9	MCFLY Memory Lane Island	
10	SUSAN BOYLE Standing Ovation Syco	
11	JEFF WAYNE The War Of The Worlds Cmg	
12	MICHAEL BUBL� Christmas Warner	
13	ALICIA KEYS Girl On Fire Sony	
14	TULISA The Female Boss Island	
15	AC/DC Live At River Plate Sony Music	
16	COLDPLAY Live 2012 Emi	
17	EXAMPLE The Evolution... Ministry Of Sound	
18	KESHA Warrior Sony	
19	KID ROCK Rebel Soul Atlantic	
20	THE JOY FORMIDABLE Wolf's Law Atlantic	

play.com

PEOPLE

PERSONNEL GROOVE ARMADA, TIËSTO PR EXEC GURUNG JOINS DAVID WOOLF

■ **DAVE WOOLF LIMITED (DWL)**

RAJINA GURUNG has joined PR and management company DWL as a press officer,

succeeding **JAMES WINDLE** - who after nine years has left the company to go travelling.

Gurung's role at DWL will include print and online PR for artists including Joss Stone, Beverley Knight, KT Tunstall, Jamiroquai, Seth Lakeman and rising soul star Shea.

Gurung previously worked at PPR Publicity and Hart Media between 2009 and 2012 on campaigns for Groove Armada, Tiësto, Jools Holland and Randy Crawford.

■ **HART MEDIA/DECCA**

After three years at Hart Media serving as a promotions manager handling regional radio campaigns for Blondie, The Blackout, Guillemots, The Subways, Funeral for a Friend, Roll Deep and Built To

Spill amongst many others, **STEVE STONE** has joined Decca Records as radio promotions executive and will be handling all regional and national radio for acts including Rod Stewart, Natalie Duncan, The Lumineers, Andrea Bocelli, BOY and Alfie Boe.

■ **ACM**

The Academy of Contemporary Music (ACM) has promoted **JULIA LEGGETT**

to the position of chief executive officer.

Leggett will take up her position with immediate effect and resume responsibility for all aspects of business development.

She joined ACM in 2004, having previously held several director level positions in large

technology companies.

Chairman and founder Phil Brookes said: "I'm thrilled to appoint Julia to the position of CEO after the pivotal role she has played in ACM's success. Julia's passion for music and education combined with her talent for marketing and innovation makes her perfectly equipped to spearhead the continued growth of ACM Worldwide."

■ **THE O2 ARENA**

The current editor of *Event and Media Week* magazine

JEREMY KING

will take on the role of director of communications at The O2 Arena from December.

The role was created following a review of senior management team posts across the business. King's role will replace a communications manager post formerly held by **STEPHEN FARMER**.



King is expected to create a comms strategy for the venue, which was put up for sale by Anschutz Entertainment Group (AEG) in September.

■ **HMV**

The national retailer has welcomed **RICHARD BROWN** to its music team. Brown joins as a music buyer with immediate effect reporting to new release chart manager, **TONY FRENCH**.

Brown comes to HMV's head office from the retailer's Eastbourne store, where he held the assistant manager position. He has been with the business six years, initially starting as a temporary Sales Assistant in the HMV Stafford store.

■ **PRS FOR MUSIC**

The PRS for Music Foundation has added three new members to its board of trustees:

JOHN REID, AMEET SHAH and **VANESSA SWANN**.

Reid is a music and entertainment lawyer and a partner with Russells, one of the UK's leading music law firms. Shah's professional background is in commercial, strategic and organisational development, and change management. Swann is chief executive of Cockpit Arts, an award-winning social enterprise and the UK's only creative business incubator for designer-makers. She was previously the deputy director of the Design Museum.

Sally Taylor, chair of PRS for Music Foundation's Board of Trustees, said: "I'm delighted to welcome three new Trustees whose interests and expertise will diversify the knowledge and contacts of the Foundation's strong Board. Their entrepreneurial outlook and passion for music will enable us to keep developing our approach as the UK's leading funder of new music across all genres."

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

#55 **Natasha Baldwin**

Group VP, Synchs and Creative Services, Imagem Music UK

Natasha Baldwin began her career producing TV commercials for brands such as Lindt, Paco Rabanne and Lee Jeans, and music videos for artists such as Elton John, LeAnn Rimes and Toploader.

In 2001, she joined the Boosey & Hawkes production library team as a music consultant. Rising rapidly through the ranks, in 2008 she became group head of music consultancy, responsible for the company's entire synchs

business worldwide.

In 2009, Baldwin was promoted to her current role of Imagem Group VP, responsible for synch and creative exploitation growth of all theatrical, classical, jazz and pop catalogues across the Imagem group for the world.

Her work has been covered in many international publications and she is regularly invited to feature on industry panels around the world.

MY BIG BREAK

How UK luminaries arrived in the music industry...

Obi Oburota Founder/Editor-In-Chief, Dropout UK

"Dropout UK was born during my placement year at Uni. I'd set up a cleaning company that summer, but it wasn't my true passion. The idea of a student music magazine kept popping up, as music was my most constant and exciting passion.

"The idea for 'Dropout' surfaced - a magazine targeting students, but ironically anti-academic in title. I managed to get a contact for a Pink gig, but was told allocation didn't stretch to student press. A re-think was necessary.

"Physical publications were suffering, so I decided to go online. I paid a designer the 7k I'd raised from selling the cleaning contracts. He designed the skeleton site, then his company went into liquidation... Still, I bombarded Facebook inboxes for recruits until they disabled my account.

"The first press time we had was with a band - Day 26. Atlantic press officer **Taponeswa Mavunga** gave us 15 minutes. I was so excited. It was terrible. I never used it, but it fuelled the fire.

"Four years on, Dropout boasts a team of 40, aged between 14 to 40, and we recently set up a consultancy and video production arm.

"I haven't even begun yet. Let's go!"



TOP TIPS Things change really fast. Get some fun out of having to adapt constantly. Follow your gut instincts every time. It doesn't feel as bad when you're wrong.

30 SINGLES & ALBUMS

It's a chart double for Robbie Williams as *Take The Crown* does exactly what it says by topping the albums chart while *Candy* maintains its pole position on the singles list

CHARTS FOCUS



32 UK AIRPLAY & STREAMING

Adele loses listeners but stays steady atop the radio chart with Labrinth putting on pressure

34 EU AIRPLAY & GLOBAL SALES

Japanese boy band Arashi's (left) album sells 701,000 copies domestically. They have had a fairly impressive 28 consecutive No.1 singles

36 COMPILATIONS & INDIES

Rejoice indie kids! Frankie Cocozza is back...



37 CLUB

Example secures his 11th Upfront No.1 while Rihanna takes the honours elsewhere

38 ANALYSIS

Alan Jones with the latest moves on the weekend and midweek charts

40 KEY RELEASES & PRODUCT

Move over Springsteen... the Female Boss is album of the week in the form of Tulisa (left)

CHARTS

UK SINGLES

WEEK 45

 Official Singles Chart

For all charts and credits queries email isabelle.nesmon@intentmedia.co.uk. Any changes to credits, etc, must be notified to us by Monday morning to ensure correction in that week's printed issue

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

THE OFFICIAL UK SINGLES CHART									
THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DISC/VIDEO)	THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE / LABEL	CHARTLOGUE NUMBER (DISC/VIDEO)
			(PRODUCER) PUBLISHER (WRITER)						
1	1	2	ROBBIE WILLIAMS <i>Candy Island</i> GBPS61200003 (ARV) (Jackknife Lee) Sony ATV/Farrell/Smalltown Supermusic (Williams/Bartlow/Cleen)		39	38	12	OWL CITY & CARLY RAE JEPSEN <i>Good Time</i> Interscope/Republic Island USUM71205288 (ARV) (Young) Universal/Kobalt/Stylishly Fly/fishing/Songs For Beans (Young/Thussan/Lee)	SALES INCREASE 
2	2	4	LABRINTH FEAT. EMELI SANDE <i>Beneath Your Beautiful</i> Syco GBHMU1200008 (ARV) (Labrinth/Da Diglar) Sony ATV/EMI/Stellar (McKenzie/Sande/Posner)		40	45	3	PINK <i>Try</i> RCA USRC1200785 (ARV) (Kursini) BMG Rights/Hallo I Love You/Jam Writers/Jagtime/Efforts (Busbee/West)	SALES INCREASE 
3	New		THE WANTED <i>I Found You</i> Global Talent/Island GBUM1200551 (ARV) (Mar) Warner Chappell/Reckless/FRP/BMG Rights (Mar/Hector/Woldsen)	HIGHEST NEW ENTRY 	41	31	11	LITTLE MIX <i>Wings</i> Syco GBHM11200137 (ARV) (TMS) Sony ATV/Universal/Kobalt/Korbin Suarez/Razor & Tie/Motikemus/Barnes/Kelisher/Kohn/James/Fawcett/Veeba/Pineo/Tairwa/Rojas/Nun/Lewis/Burke	
4	5	6	ADELE <i>Skyfall</i> XL GBARS1200154 (PIAS) (Epworth) EMI/Universal (Adkins/Epworth)		42	37	15	EMELI SANDE <i>Read All About It Pt 3</i> virgin GBAAA1200018 (E) (Sande/Slater/Adkins) Buric/Sony ATV/EMI/Stellar (Manderson/Jamie/Barnes/Kohn/Kelisher/Sande)	
5	4	5	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN <i>Don't You Worry Child</i> virgin GBAAA1200643 (F) (Ansell/Angello/Ingrosso) Sony ATV/Universal/Kobalt/Lateral Air/Chrysalis Scandinavia (Zirron/Hedfors/Ingrosso/Angello/Martin)		43	Re-entry		BEYONCÉ <i>Listen</i> Columbia USJM12003518 (ARV) (The Underdog) CC/Sony ATV/EMI/Warner Chappell/Prevail/Cutler/Knowles/Krieger	
6	7	10	PSY <i>Gangnam Style</i> Island USUM7120263 (ARV) (PSY) Sony ATV/Universal (Park Jae-Sang/Yoo Gun-hyung)		44	28	14	OF MONSTERS AND MEN <i>Little Talks</i> Universal Republic/Island USUM71119105 (ARV) (Of Monsters and Men/Amaasson) Sony ATJ (Zohar/Yson/Hilmarsson)	
7	3	2	WILEY FEAT. SKEPTA, JME AND MS D <i>Can You Hear Me? (Ayayaya)</i> Warner Brothers/One More Tune GBAT1200558 (ARV) (Rhymer/Silkey/Ramgboye) Sony ATV/EMI/This Is Music (Cowie/Adenuga/Clatunji/Hwangwiri/Adenuga/Ramgboye)		45	30	5	ASAF AVIDAN & THE MOJOS <i>One Day/Reckoning Song</i> Columbia Deutschland DEQ321200138 (ARV) (Winokur/Avidan/Warfelmar) Global Chrysalis/BMG Rights (Avidan)	
8	8	6	RIHANNA <i>Diamonds</i> Def Jam USUM71211753 (ARV) (B-Blanco/StarGate) EMI/Kobalt/Matza Ball/Where Da Kas' At (Furter/Eriksen/Hermansen/Lesine)		46	35	18	FLORENCE + THE MACHINE <i>Spectrum</i> Island GBUM71101555 (ARV) (Epworth) EMI/Universal (Welch/Epworth)	
9	New		MISHA B <i>Do You Think Of Me</i> Relentless/RCA GBHMU1200315 (ARV) (TMS) Sony ATV/Burks/Duracore (Bryan/Kohn/Barnes/Kelisher/Think)		47	36	9	MUMFORD & SONS <i>I Will Wait</i> Gentlemen Of The Road/Island GBUM71204769 (ARV) (Burks) Universal/Mumford & Sons	
10	47	2	RITA ORA <i>Shine Ya Light</i> Columbia/Roc Nation USQX91201249 (ARV) (FT Smith) Sony ATV/IC/RinaFachSongs/Primary Wave/Wiven (FT Smith)/Pikun	+50% SALES INCREASE 	48	42	38	JAY-Z & KANYE WEST <i>N****S In Paris</i> Roc-a-fella/Mercury USUM71111521 (ARV) (Hit-Boy/West/Dean/Killhoffer) Warner Chappell/EMI/Universal (West/Carter/Dean/Hollis/Donsdon)	
11	6	4	CALVIN HARRIS FEAT. FLORENCE WELCH <i>Sweet Nothing</i> Columbia GB1101200091 (ARV) (Harris) EMI/Universal (Harris/Welch/Hull)		49	51	12	SAM AND THE WOMP <i>Bom Bom</i> One More Tune/SMI/Warner GBAT1200388 (ARV) (Dilchay/Horn/Richie) Perfect Songs (Dilchay/Horn/Da-Wilde/Da-Lingy/Dilchay)	SALES INCREASE 
12	New		SUB FOCUS FEAT. ALPINES <i>Tidal Wave</i> Mercury GBUM71206049 (ARV) (Douwma) EMI/Universal (Douwma/Pockson/Mathews/Ghost)		50	Re-entry		DJ FRESH <i>Gold Dust</i> MoS GBCEM1000477 (ARV) (Stein) Burks/EMI (Daley/Stein)	
13	9	6	MAROON 5 <i>One More Night</i> ARM/Octane/Polydar USUM71203514 (ARV) (Martin/Shellback) Universal/Kobalt/MXM/Marotone AB (Levine/Shellback/Kotchea/Martin)		51	34	5	JAKE BUGG <i>Two Fingers</i> Mercury GBUM71220228 (ARV) (Crossey) Kobalt/Soul Kitchens (Bugg/Archer)	
14	11	5	DISCLOSURE FEAT. SAM SMITH <i>Latch</i> Island/PMR GB91P1200154 (ARV) (Disclosure/TC) Universal/CC (H.Lawrence/C.Lawrence/Napier/Smith)	SALES INCREASE 	52	57	24	RUDIMENTAL FEAT. JOHN NEWMAN <i>Feel The Love</i> Asylum GBAMS1200177 (ARV) (Dryden/Aggett/Dikadeh/Spenzer) Sony ATV/Kobalt/BC Unique/CC (Dryden/Aggett/Dikadeh/Newman)	SALES INCREASE 
15	12	4	THE LUMINEERS <i>Ho Hey</i> Decca USDMG1206805 (ARV) (Haddock) Kobalt (Schultz/Fraites)	SALES INCREASE 	53	73	13	RITA ORA <i>How We Do (Party)</i> Columbia/Roc Nation USQX91201879 (ARV) (The Runners/The Monarch) Sony ATV/Universal/Kobalt/Warner Chappell/UKSsnar/EMI Aquil/Jobe/+/br (Various)	SALES INCREASE 
16	New		CHRISTINA AGUILERA <i>Your Body</i> RCA USRV81200286 (ARV) (Martin/Shellback) Universal/EMI/Kobalt/MXM/Mr. Kanani (Martin/Shellback/Kotchea/Amber)		54	44	21	MAROON 5 FEAT. WIZ KHALIFA <i>Payphone</i> A&M/Octane/Polydar USUM71203347 (ARV) (Shellback/Blanco/Robopop) Warner Chappell/Universal/BMG Rights/PGH/Kobalt/Prescription/Matza Ball/Where Da Kas' At/MatzaChacha (Various)	
17	25	2	CALVIN HARRIS FEAT. TINIE TEMPAH <i>Drinking From The Bottle</i> Col in Lio GBARL1201391 (ARV) (Harris/Reynolds/Knight) EMI/Revel/CC (Harris/Reynolds/Knight/Tinie Tempah)	SALES INCREASE 	55	41	15	USHER <i>Scream</i> RCA USRC11200357 (ARV) (Martin/Shellback) Kobalt/MXM/EMI/UR-77 (Usher/Martin/Shellback/Kotchea)	
18	16	4	JUSTIN BIEBER FEAT. NICKI MINAJ <i>Beauty And A Beat</i> Def Jam USUM71203367 (ARV) (Martin/Zedd) Universal/EMI/Kobalt (Martin/Zaslavsky/Kotchea/Maraj/Bieber)	SALES INCREASE 	56	New		NO DOUBT <i>Don't Speak</i> Interscope (ISR19570729 (ARV) (Wilden) Kobalt/Knox/Yow/Self Out (G.Siriani/E.Siriani)	
19	10	12	TAYLOR SWIFT <i>We Are Never Ever Getting Back Together</i> Mercury USUJY1231018 (ARV) 1 		57	61	48	ONE DIRECTION <i>What Makes You Beautiful</i> Syco GB1101100318 (ARV) (Falk/Yaroub) EMI/Kobalt/Rami/BMG Rights/Chrysalis/Mr. Kanani (Yaroub/Falk/Kotchea)	SALES INCREASE 
20	67	29	JASON MRAZ <i>I Won't Give Up</i> Atlantic USFEF11100768 (ARV) (Chiccarelli) Great Hooks/NoBS/Fintage/Goddyed (Mraz/Matter)	HIGHEST NUMBER 	58	52	5	CHRIS BROWN <i>Don't Judge Me</i> RCA USRC11200555 (ARV) (The Messengers) Sony ATV/Universal/Demino/+/Massey/Brown/Atweh/Messinger)	
21	15	10	THE SCRIPT FEAT. WILL.I.AM <i>Hall Of Fame</i> Epic/Phonogenic GB1101200733 (ARV) (C'Doneghue/Sheehan/Barry) Imagem/i am.composing/BMG Silver/CC (C'Doneghue/Sheehan/Adams/Barry)		59	33	4	REBECCA FERGUSON <i>Backtrack</i> RCA GB11200734 (ARV) (Baxter/Lattimer) Warner Chappell/EMI (Ferguson/Lattimer)	
22	19	10	FLO-RIDA <i>I Cry</i> Atlantic USAT1202584 (ARV) (The Funkistics/Selfy/Nus/Baumer/Hoopstraten) Sony ATV/EMI/WarnerChappell/Panic Attack/Arns/tbc (Dillard/Schwartz/Khajadounan/Judrin/Melki/Russell/Cutler/Hull/Caren)		60	50	32	CARLY RAE JEPSEN <i>Call Me Maybe</i> Interscope/CB939100615 (ARV) (Ramsey/CC (Ramsey/Jepsen/Crowe)	
23	14	3	JLS <i>Hottest Girl In The World</i> RCA GB1101200888 (ARV) (Crawford/Iontz/Reynolds) BMG Rights/Chrysalis/Galassi Foreign Jloss (Tennant/Crawford/Abernathy/Gill/Merrygold/Williams/Humes)		61	Re-entry		TAYLOR SWIFT <i>Love Story</i> Mercury USUJY0803450 (ARV) 1 	
24	39	7	NICKI MINAJ <i>Vava Voom</i> Cash McNeely/Island USCMS1200105 (ARV) (Dr Luke/Koolha/Kojak/Curk/tbc) Universal/Kobalt/Prescription/MXM/Cineology/DreamMachine (Maraj/Gottwald/Criag/Walter/Bieber)	+50% SALES INCREASE 	62	59	44	GOTYE FEAT. KIMBRA <i>Somebody That I Used To Know</i> Island AUZ521100040 (ARV) (Gotye/Kobalt/Hill & Range/Carin (Da-Barce/Bonfa)	
25	20	7	PALOMA FAITH <i>Never Tear Us Apart</i> RCA GBARL1201820 (ARV) (Knapp) Warner Chappell/Artemic (Hutchins/Farrell)		63	48	47	DAVID GUETTA FEAT. SIA <i>Titanium</i> Parlophone GB29K1200035 (E) 1 	
26	24	6	ELLIE GOULDING <i>Anything Could Happen</i> Polydar GBUV71201370 (ARV) (Eliot/Goulding) Sony ATV/Kobalt/Global Talent (Eliot/Goulding)		64	54	10	PINK <i>Blow Me (One Last Kiss)</i> RCA USRC11200669 (ARV) (Kursini) EMI (Pink/Kursini)	
27	22	9	CONOR MAYNARD FEAT. NE-YO <i>Turn Around</i> Parlophone GBAYE1201089 (F) (StarGate/Rianco) Universal/EMI/Kobalt/Prescription/Matza Ball/Where Da Kas' At (Levin/Smith/Hermansen/Eriksen)		65	32	2	BEN HOWARD <i>Burgh Island</i> Island 0502532224578 (ARV) (Bam) Warner Chappell (Howard)	
28	26	12	OTTO KNOWS <i>Million Voices</i> Mercury GBJAR1200055 (ARV) (Otto Knows) Universal (Jettman)		66	Re-entry		PALOMA FAITH <i>Just Be</i> RCA GBARL1200455 (ARV) (Hooper/Gosling) Universal/Salli/Isa/Kobalt/Firehouse Cat (Faith/Wells/Males)	
29	29	10	NE-YO <i>Let Me Love You (Until You Learn To Love Yourself)</i> Motown/Mercury USUM71207198 (ARV) 1 		67	Re-entry		MONSTA HOLLIN' <i>On</i> OWSLA USA27253248 (ING) (tbc) EMI/Burlington/CC (Sandlands/Maenn/Guarda/Christophe)	
30	21	3	NAUGHTY BOY FEAT. EMELI SANDE <i>Wonder</i> Virgin GBAAA1200679 (E) (Naughty Boy/Craze/Moan) Sony ATV/Naughty Words/EMI/Stellar (Sander/Khan/Craze/Chegwin)		68	43	9	KANYE WEST FEAT. JAY-Z & BIG SEAN <i>Clique</i> Good Music USJM71209957 (ARV) (Johnny/West/Killhoffer/Goldstein/The Twine Tones) Universal/EMI/Johnny/Pleasure/Gimme My/Clare (Kanye/Kelly/Adams/West/Farrell/Gunther/Young)	
31	17	4	LAWSON <i>Standing In The Dark</i> Global Talent/PC-Jaycar GBUV71201430 (ARV) (Shanks/Wheatley) Global Talent/CC (Brewer/Fletcher/Fitzgerald/Morgan)		69	Re-entry		COLDPLAY <i>Fx You</i> Parlophone GBAYFS00678 (F) (Coldplay/Welsh) Universal/Berryman/Beckland/Campbell/Martini	
32	18	9	DAVID GUETTA FEAT. SIA <i>She Wolf (Falling To Pieces)</i> Parlophone GB29K1200043 (E) (Guetta/tbc) Sony ATV/EMI/What A Publishing/Piano/Talpa (Guetta/Tunfort/Furter/Braide)		70	Re-entry		KATY PERRY <i>Firework</i> Virgin USCA21001262 (E) 1 	
33	13	31	FUN. FEAT. JANELLE MONAE <i>We Are Young</i> Atlantic-Fueled By Romen USA721101399 (ARV) (Blasker) Sony ATV/Warner Chappell/FBR/Way Above/Bearvon/Shira Lee Lawrence/Rick/Rough Art (Ruess/Blasker/Antonoff/Dost)		71	Re-entry		NICKI MINAJ <i>Pound The Alarm</i> Cash Money/Klon1 USCMS1200111 (ARV) (RedOne/Falk/Rami) Universal/Sony ATV/RedOne/2131/97 Accoutre/Chrysalis (Minaj/RedOne/Falk/Yaroub/Hatool)	
34	New		WILLY MOON <i>Yeah, Yeah</i> Island GBUV71200240 (ARV) (Willy Moon) EMI (Willy Moon)		72	64	39	NICKI MINAJ <i>Starships</i> Cash McNeely/Island USCMS1200060 (ARV) (RedOne/Falk/Yaroub) Universal/Sony ATV/Kobalt/Warner Chappell (Minaj/RedOne/Falk/Yaroub/Hatool)	
35	New		SNEAKBO <i>Zim Zimma</i> Play Hara/SRD GB2311200008 (srd) (tbc) CC (Forder/Gram/Cdusina/Kham)		73	70	14	WILEY FEAT. RHYMEZ & MS D <i>Heatwave</i> Warner Brothers/One More Tune GBAT1200250 (ARV) (Rhymer) Sony ATV/Just Don't Music/CC (Cowie/Hwangwiri/Clatunji)	
36	New		GABRIELLE APLIN <i>The Power Of Love</i> Parlophone GBAYE1202354 (E) (tbc) Perfect Songs (O'Toole/Nash/Johnson/Gill)		74	Re-entry		RITA ORA FEAT. TINIE TEMPAH <i>R.I.P.</i> Columbia/Roc Nation USQX91201852 (ARV) (Chase & Statz/StarGate) EMI/Alma White/Universal/Warner Chappell/Bushquinn/Network One/B-Music US/CC (Various)	
37	27	6	ONE DIRECTION <i>Live While We're Young</i> Syco GBHMU1200210 (ARV) (Rami/Falk) Sony ATV/Kobalt/BMG Chrysalis Scandinavia/MXM/2101 (Yaroub/Falk/Kotchea)		75	Re-entry		CHRISTINA PERRI <i>A Thousand Years</i> Atlantic USA721102141 (ARV) (Hodges) EMI/Fintage (Hodges/2hear)	
38	23	14	FUN. <i>Some Nights</i> Atlantic-Fueled By Romen USA721104050 (ARV) (Blasker) Sony ATV/Warner Chappell/FBR/Bearvon/Rough Art/Shira Lee Lawrence/Rick/Way Above (Fun/Blasker)						

Official Charts Company 2012.

A Thousand Years 75
Anything Could Happen 26
Backtrack 59
Beauty And A Beat 18
Beneath Your Beautiful 2
Blow Me (One Last Kiss) 64
Rom Rom 49
Burgh Island 65
Call Me Maybe 60
Can You Hear Me? 2

(Ayayaya) 7
Candy 1
Clique 68
Diamonds 8
Do You Think Of Me 9
Don't Judge Me 58
Don't Speak 56
Don't You Worry Child 5
Drinking From The Bottle 17
Feel The Love 52
Firework 70
Fix You 69

Gangnam Style 6
Gold Dust 50
Good Time 39
Hall Of Fame 21
Heatwave 73
Ho Hey 15
Holdin' On 67
Hottest Girl In The World 23
How We Do (Party) 53
I Cry 22
I Found You 3
I Will Wait 47

I Won't Give Up 20
Just Be 66
Latch 14
Let Me Love You (Until You Learn To Love Yourself) 29
Listen 43
Little Talks 44
Live While We're Young 37
Love Story 61
Million Voices 28
N****S In Paris 48

Never Tear Us Apart 25
One Day/Reckoning Song 45
One More Night 13
Payphone 54
Pound The Alarm 71
R.I.P. 74
Read All About It Pt 3 42
Scream 55
She Wolf (Falling To Pieces) 32
Shine Ya Light 10
Skyfall 4

Some Nights 38
Somebody That I Used To Know 62
Spectrum 46
Standing In The Dark 31
Starships 72
Sweet Nothing 11
The Power Of Love 36
Tidal Wave 12
Titanium 63
Try 40
Turn Around 27
Two Fingers 51

Vava Voom 24
We Are Never Ever Getting Back Together 19
We Are Young 33
What Makes You Beautiful 57
Wings 41
Wonder 30
Yeah, Yeah 34
Your Body 16
Zim Zimma 35

Key
★ Platinum (600,000)
● Gold (400,000)
● Silver (200,000)

Official Albums Chart

THE OFFICIAL UK ALBUMS CHART

Official Charts Company 2012.

Adele 36	Daniel O'Donnell 35	Howard, Ren 46	Manic Street Preachers 48	Of Monsters And Men 37	Script, The 39	Key	R21 Awards
Aerosmith 14	Dappy 51	Hucknall, Mick 25	Maroon 5 29	One Direction 24	Sheeran, Ed 32	★ Platinum (300,000)	Albums
Alt + 1 18	Drake 71	Jessie J 59	Mars, Bruno 64	Ora, Rita 16	Soldiers, The 39	★ Gold (100,000)	Alt-1: An Awesome Wave (gold);
Andre, Peter 74	ELO 66	JLS 3	Maynard, Conor 70	Overtones, The 57	Swift, Taylor 12	★ Silver (60,000)	Emeli Sandé;
Bat For Lashes 54	Ferguson, Rebecca 42	Jonathan & Charlotte 15	Military Wives 5	Paloma Faith 8	Train, Kristina 27	★ 1m European sales	Our Version Of Events (5 x platinum)
Black Keys, The 56	Florence + The Machine 45	Killers, The 20	Minaj, Nicki 67	Pink 19	Two Door Cinema Club 50		
Bocelli, Andrea 10	Fun, 11	Jahnnth 31	Minogue, Kylie 7	Pian B 47	Varnas, The 68		
Bon Jovi 69	Garfunkel, Art 75	Jahnnth 31	Moyles, Chris 13	Queen 72	Wave, Jessie 72		
Ruhle, Michael 55	Goulding, Ellie 33	Jamar, Kendrick 60	Muffs, Olly 52	Rey, Lana Del 38	Williams, Robbie 1		
Rugg, Jake 22	Green Day 65	Lawson 34	Muse 23	Riey, Andre, & Johann Strauss Orchestra 2	Riey, Amy 73		
Cardie, Matt 28	Guetta, David 49	Lewis, Leona 43	Ne-Yo 12	Rihanna 58	The xx 61		
Cassidy, Eva 26	Harris, Calvin 40	Lumineers, The 21		Sandé, Emeli 6	Young, Neil & Crazy Horse 53		

CHARTS STREAMING WEEK 45

© Official Charts Company 2012

 Official Streaming Chart

OFFICIAL UK STREAMING CHART TOP 75

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

STREAMED TRACKS
TOP FIVE

SWEDISH
HOUSE
MAFIA
DON'T YOU
WORRY CHILD
FEAT. JOHN MARTIN



CALVIN
HARRIS
SWEET NOTHING
FEAT. FLORENCE WELCH



CLIMBER: LABRINTH

CLIMBER: THE LUMINEERS

CLIMBER: RIHANNA

NEW: REBECCA FERGUSON

NEW: BASTILLE

CHARTS EU AIRPLAY WEEK 44



PAN-EUROPEAN

POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UNI
2	ADELE Skyfall IND
3	MAROON 5 One More Night UNI
4	KEYS, ALICIA Girl On Fire SME
5	WILLIAMS, ROBBIE Candy UNI
6	AVIDAN, ASAF One Day (Reckoning Song) SME
7	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) EMI
8	MARS, BRUNO Locked Out Of Heaven WEA
9	JEPSEN, CARLY RAE Call Me Maybe UNI
10	OWL CITY & JEPSEN, CARLY RAE Good Time UNI



ITALY

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

DENMARK

POS	ARTIST/ ALBUM / LABEL
1	NABIHA Mind The Gap SME
2	BOY Little Numbers CPH
3	RIHANNA Diamonds UNI
4	LOVELESS, SHAKA Ikke Mere Tid UNI
5	MAROON 5 One More Night UNI
6	ADELE Skyfall PLG
7	ALPHABEAT Love Sea CPH
8	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
9	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI
10	FUN. Some Nights WEA



NETHERLANDS

POS	ARTIST/ ALBUM / LABEL
1	ADELE Skyfall V2R
2	FUN. Some Nights WEA
3	WILLIAMS, ROBBIE Candy UNI
4	PASSENGER Let Her Go SME
5	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
6	RIHANNA Diamonds UNI
7	AVIDAN, ASAF One Day (Reckoning Song) SME
8	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
9	LOREEN Euphoria WEA
10	BLOF Zo Stil EMI

FRANCE

POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UNI
2	CUDI, KID FEAT. MGMT & RATATAT Pursuit Of Happiness UNI
3	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) CAP
4	FLO RIDA I Cry WEA
5	NE-YO Let Me Love You (Until You Learn To Love Yourself) UNI
6	ADELE Skyfall NAI
7	KEYS, ALICIA Girl On Fire SME
8	BROWN, CHRIS Don't Wake Me Up SME
9	OWL CITY & JEPSEN, CARLY RAE Good Time UNI
10	KEEN'V Elle T'a Meme UNI



NORWAY

POS	ARTIST/ ALBUM / LABEL
1	ADELE Skyfall PLY
2	SWIFT, TAYLOR We Are Never Ever Getting Back Together UNI
3	RIHANNA Diamonds UNI
4	HOYEM, SIVERT Where Is My Moon EMI
5	FIRST AID KIT Blue PLY
6	FUN. Some Nights WMN
7	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
8	KIMBRA Good Intent WMN
9	SORVAAG, HANNE Days That Ends With Y DAW
10	BREMNES, KARI Denne Veien IND



Popcorn debuts with sales of more than 701,000 domestically to become their 11th No.1 album. It includes four of their incredible tally of 38 No.1 singles, the last 28 of which have been consecutive. Take that, Take That.

GERMANY

POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UID
2	ADELE Skyfall IOG
3	WILLIAMS, ROBBIE Candy UID
4	LYKKE LI I Follow Rivers WMG
5	DIE TOTEN HOSEN Altes Fieber JKP
6	MARS, BRUNO Locked Out Of Heaven WMG
7	AVIDAN, ASAF One Day (Reckoning Song) SME
8	GUETTA, DAVID FEAT. SIA She Wolf (Falling To Pieces) EMI
9	LINKIN PARK Burn It Down WMG
10	PINK Try SME



SPAIN

POS	ARTIST/ ALBUM / LABEL
1	GOTYE FEAT. KIMBRA Somebody That I Used To Know UNI
2	SANZ, ALEJANDRO Se Vende UNI
3	FLO RIDA Whistle WMG
4	MAGAN, JUAN & BELINDA Te Voy A Esperar SME
5	JEPSEN, CARLY RAE Call Me Maybe UNI
6	TRAIN Drive By SME
7	ADELE Set Fire To The Rain EVE
8	FUN. FEAT. MONAE, JANELLE We Are Young WMG
9	ALBORAN, PABLO Tanto EMI
10	KEYS, ALICIA Girl On Fire SME

IRELAND

POS	ARTIST/ ALBUM / LABEL
1	RIHANNA Diamonds UNI
2	ONE DIRECTION Live While We're Young SME
3	OF MONSTERS AND MEN Little Talks UNI
4	HARRIS, CALVIN FEAT. WELCH, FLORENCE Sweet Nothing SME
5	ADELE Skyfall PIA
6	LABRINTH FEAT. SANDE, EMELI Beneath Your Beautiful SME
7	WILLIAMS, ROBBIE Candy UNI
8	THE SCRIPT FEAT. WILL.I.AM Hall Of Fame SME
9	MUMFORD AND SONS I Will Wait UNI
10	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child UNI



SWEDEN

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

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

NEITHER ADDING TO nor subtracting from its portfolio of No.1s, US country queen **Taylor Swift's** fourth album *Red* continues to top the chart in Australia, Canada, Ireland and New Zealand, as well as her home country, albeit with much reduced sales all round. In territories where the chart week doesn't align with its release date, the album makes a big jump, climbing 79-2 in Flanders, 76-7 in the Netherlands and 152-25 in Wallonia. It also makes a more modest 12-9 ascent in Switzerland, while debuting in Norway (No.2),

Austria (three), Taiwan (three overall, No.1 on the international chart), Mexico (four), Germany (five) and Finland (49). It declines everywhere else except Japan, where it holds at three.

That No.3 slot in Japan was accompanied by sales of only 17,000 – but even when its sales elsewhere are added, *Red* is knocked off the top of the global sales pyramid by the album that is two places above it in Japan. Although charting nowhere else but their homeland, veteran Japanese boy band **Arashi's** new album

Among British acts, **Muse** and **Mumford & Sons** continue to have the highest chart profile, with the former's *The 2nd Law* losing its No.1 placings in Wallonia (1-3), France (1-3) and Portugal (1-4) but holding a Top 10 place in seven countries, and a Top 40 place in 22. **Mumford & Sons' Babel** reaches new peaks again in South Africa (8-3) and Brazil (13-12). It is Top 10 in 10 countries, and Top 40 in 16. **Adele's 21** – which has had very few mentions here recently – has been around nearly two years longer than the **Muse** and **Mumford & Sons** albums but is Top 10 in five countries and Top 40 in 22.

There is no new global smash

this week, with the honour for most international debuts being shared by **Calvin Harris** and **Kylie Minogue**, with 12 apiece.

Almost like one of our own after all this time, Minogue's new *Abbey Road Sessions* album makes its biggest bow in Australia where it is at seven. It also makes the Top 40 in the Czech Republic (10), Ireland (10), Switzerland (17), Spain (19), Flanders (22), Italy (23), the Netherlands (24), Germany (31) and New Zealand (39). 18 Months was the second UK No.1 for Scotsman **Harris**, and debuts in the Top 40 in Ireland (two), New Zealand (four), Canada (eight), the US (19), Japan (28) and Switzerland (30).

CHARTS SPOTIFY WEEK 45

GLOBAL



POS ARTIST/ ALBUM



- 1 **PSY** Gangnam Style
- 2 **SWEDISH HOUSE MAFIA** Don't You Worry Child
- 3 **RIHANNA** Diamonds
- 4 **THE SCRIPT** Hall of Fame
- 5 **MAROON 5** One More Night
- 6 **DAVID GUETTA** She Wolf (Falling to Pieces)
- 7 **TAYLOR SWIFT** We Are Never Ever Getting Back Together
- 8 **FLO RIDA** I Cry
- 9 **FUN.** Some Nights
- 10 **KE\$HA** Die Young
- 11 **RIHANNA** Diamonds
- 12 **ASAF AVIDAN & THE MOJOS** One Day / Reckoning Song
- 13 **CALVIN HARRIS** Sweet Nothing
- 14 **FLO RIDA** Whistle
- 15 **OWL CITY** Good Time
- 16 **CARLY RAE JEPSEN** Call Me Maybe
- 17 **MUMFORD & SONS** I Will Wait
- 18 **WILL.I.AM** This Is Love
- 19 **FUN.** We Are Young
- 20 **CHRIS BROWN** Don't Wake Me Up

NETHERLANDS



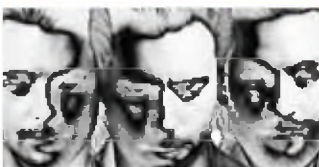
POS ARTIST/ ALBUM

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

EUROPE



POS ARTIST/ ALBUM



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

NORWAY



POS ARTIST/ ALBUM

- 1 **THE SCRIPT** Hall of Fame
- 2 **SWEDISH HOUSE MAFIA** Don't You Worry Child
- 3 **RIHANNA** Diamonds
- 4 **PSY** Gangnam Style
- 5 **DAVID GUETTA** She Wolf (Falling to Pieces)
- 6 **MAROON 5** One More Night
- 7 **TAYLOR SWIFT** We Are Never Ever Getting Back Together
- 8 **RIHANNA** Diamonds
- 9 **FLO RIDA** I Cry
- 10 **KE\$HA** Die Young

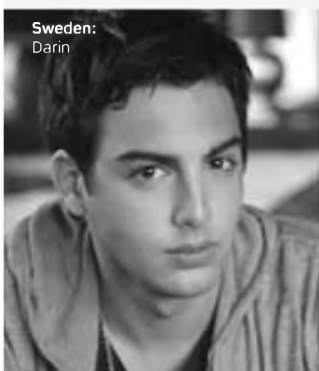
AUSTRIA



POS ARTIST/ ALBUM



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



SPAIN



POS ARTIST/ ALBUM

- 1 **YANDAR** Te Pintaron Pajaritos
- 2 **PABLO ALBORAN** Tanto
- 3 **DCS FEAT. JUAN MAGAN** Angelito Sin Alas - Remix feat Juan Magain
- 4 **PSY** Gangnam Style
- 5 **JUAN MAGAN FEAT. BELINDA** Te Voy A Esperar - Juan Magan Feat. Belinda
- 6 **WILL.I.AM** This Is Love
- 7 **FLO RIDA** Whistle
- 8 **EFFECTO PASILLO** Pan y Mantequilla
- 9 **GOTYE** Somebody That I Used To Know
- 10 **CARLY RAE JEPSEN** Call Me Maybe

FRANCE



POS ARTIST/ ALBUM



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



SWEDEN



POS ARTIST/ ALBUM

- 1 **SWEDISH HOUSE MAFIA** Don't You Worry Child
- 2 **THE SCRIPT** Hall of Fame
- 3 **PSY** Gangnam Style
- 4 **PETRA MARKLUND** Händerna Mot Himlen
- 5 **STIFTELSEN** Vart Jag Än Går
- 6 **NAUSE** Hungry Hearts - Radio Edit
- 7 **RIHANNA** Diamonds
- 8 **DAVID GUETTA** She Wolf (Falling to Pieces)
- 9 **DARIN** En apa som liknar dig
- 10 **MAGNUS UGGLA** Jag och min far

GERMANY



POS ARTIST/ ALBUM



- 1 **MARTERIA** Lila Wolken
- 2 **PSY** Gangnam Style
- 3 **RIHANNA** Diamonds
- 4 **DAVID GUETTA** She Wolf (Falling to Pieces)
- 5 **FLO RIDA** I Cry
- 6 **ASAF AVIDAN & THE MOJOS** One Day / Reckoning Song
- 7 **SWEDISH HOUSE MAFIA** Don't You Worry Child
- 8 **KLANGKARUSSELL** Sonnentanz - Original Version
- 9 **RIHANNA** Diamonds
- 10 **MAROON 5** One More Night

UNITED STATES



POS ARTIST/ ALBUM

- 1 **KE\$HA** Die Young
- 2 **FUN.** Some Nights
- 3 **MAROON 5** One More Night
- 4 **PSY** Gangnam Style
- 5 **TAYLOR SWIFT** We Are Never Ever Getting Back Together
- 6 **THE LUMINEERS** Ho Hey
- 7 **IMAGINE DRAGONS** It's Time
- 8 **MUMFORD & SONS** I Will Wait
- 9 **RIHANNA** Diamonds
- 10 **ALEX CLARE** Too Close

CHARTS INDIES/COMPILATIONS WEEK 45



COMPILATION CHART TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 VARIOUS Bbc Radio 1's Live Lounge 2012 / Sony/UMTV/Rhino (ARV)
- 2 3 VARIOUS Pop Party 10 / Rhina/UMTV (ARV)
- 3 NEW VARIOUS Clubland 22 / AATW/Rhina/UMTV (ARV)
- 4 2 VARIOUS Until Now - Swedish House Mafia / Virgin (E)
- 5 NEW VARIOUS Dreamboats And Petticoats - Six / UMTV/EMI TV (ARV)
- 6 4 VARIOUS Now That's What I Call 905 Dance / EMI TV (E)
- 7 5 VARIOUS Now That's What I Call Music 82 / EMI TV/UMTV (E)
- 8 NEW VARIOUS Now That's What I Call Christmas / EMI TV/Rhina/UMTV (E)
- 9 7 VARIOUS Teenage Kicks 1977-1981 / EMI T V/UMTV (E)
- 10 8 VARIOUS Best Of Bond - James Bond - 50 Years / EMI (E)

- 11 6 VARIOUS Classic Tearjerkers / Sony RCA (ARV)
- 12 NEW VARIOUS Cbeebies - The Album / Little Demon (SDU)
- 13 11 VARIOUS Girls On Top / Sony (ARV)
- 14 9 VARIOUS Be My Baby 2 / Sony/UMTV (ARV)
- 15 12 VARIOUS The Sound Of Dubstep 5 / MoS (ARV)
- 16 10 VARIOUS Return To Soul City / UMTV (ARV)
- 17 14 VARIOUS Now That's What I Call Running / EMI TV/UMTV (E)
- 18 16 VARIOUS Now That's What I Call A No 1 / EMI TV/UMTV (E)
- 19 NEW VARIOUS Dreamboats And Petticoats- Rockin Around / UMTV/EMI TV (ARV)
- 20 18 VARIOUS Annie Mac Presents 2012 / Island (ARV)

INDIE SINGLES TOP 20

THIS LAST ARTIST / ALBUM / LABEL (DISTRIBUTION)



- 1 1 ADELE Skyfall / XL (PIAS)
- 2 NEW SNEAKBO Zim Zimma / Play Hard (PIAS)
- 3 17 DJ FRESH Gold Dust / Data/MoS (ARV)
- 4 6 MONSTA Holdin' On / OWSLA (ING)
- 5 3 JULIO BASHMORE Au Seve / Broadwalk (rom arv)
- 6 NEW FRANKIE COCOZZA She's Got A Motorcycle / Long Island (Awar)
- 7 4 WOODKID Run Boy Run / Green United
- 8 7 ALT-J Something Good / Infectious (PIAS)
- 9 RE DJ FRESH FEAT. RITA ORA Hot Right Now / MoS (ARV)
- 10 2 HOT NATURED & ALI LOVE Benediction / Hot Creations
- 11 RE RADICAL FACE Welcome Home / Marr (Shellshock Srl)
- 12 8 ADELE Someone Like You / XL (PIAS)
- 13 10 LET ME SEE BENEATH YOUR Beneath Your Beautiful / Devoted
- 14 14 MASTERS IN FRANCE Playin' With My Friends / A&G (AMD/U)
- 15 RE M83 Midnight City / Na'Ve (rom arv)
- 16 16 ADELE Set Fire To The Rain / XL (PIAS)
- 17 NEW RYAN KEEN Know About Me / Lookout Mountain (Ess)
- 18 13 PORTER ROBINSON Language / MoS (ARV)
- 19 20 ADELE Rolling In The Deep / XL (PIAS)
- 20 11 PUBLIC ENEMY Harder Than You Think / Stan,jamz



DJ Fresh Indie Singles (3)



Moya Indie Singles Breakers (15)



The Unthanks Indie Albums (19)



LPO/Skeet Indie Albums Breakers (2)



DJ Yoda Indie Albums Breakers (9)

INDIE SINGLES BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 3 MONSTA Holdin' On / OWSLA
- 2 1 JULIO BASHMORE Au Seve / Broadwalk
- 3 NEW FRANKIE COCOZZA She's Got A Motorcycle / Long Island
- 4 2 WOODKID Run Boy Run / Green United
- 5 20 RADICAL FACE Welcome Home / Marr
- 6 4 LET ME SEE BENEATH YOUR Beneath Your Beautiful / Devoted
- 7 6 MASTERS IN FRANCE Playin' With My Friends / A&G
- 8 NEW RYAN KEEN Know About Me / Lookout Mountain
- 9 7 JOHN MURPHY In The House - In A Heartbeat / XL
- 10 RE JENN BOSTIC Jealous Of The Angels / Jenn Bostic
- 11 15 GIRL ON FIRE This Girl Is On Fire / Voice Express
- 12 9 THE HEAVY Short Change Hero / Counter
- 13 14 DISCLOSURE FEAT. SINEAD HARNETT Boiling / Greco-Roman
- 14 13 K-POP SMASH HITS Gangnam Style / Big Eye Music
- 15 NEW MOYA Making Me Fall / Four To One/Absolute
- 16 12 TRYHARDNINJA & THE CREEPERS Minecraft Style / Tryhardninja & The Creepers
- 17 11 SMOSH Ultimate Assassin's Creed 3 Song / Smosh
- 18 RE DJ PARTY SESSIONS Gangnam Style / Summer Hits
- 19 17 AWOLNATION Sail / Red Bull
- 20 5 CHOPPER XXL Gangnam Style / Kiss The Pavement

INDIE ALBUMS BREAKERS TOP 20

THIS LAST ARTIST / ALBUM / LABEL



- 1 2 POLICA Give You The Ghost / Memphis Industries
- NEW LPO/SKEET The Greatest Video Game Music 2 / XS
- 3 1 PARKWAY DRIVE Atlas / Epitaph
- 4 3 GODSPEED YOU BLACK EMPEROR Allelujah Don't Bend Ascend / Constellation
- 5 RE NEIL DAVIDGE Halo 4 OST / 7Hz Productions
- 6 4 CODY CHESNUTT Landing On A Hundred / One Little Indian
- 7 17 IRIS DEMENT Sing The Delta / Flaniella
- 8 RE JENN BOSTIC Jealous / Jenn Bostic
- 9 NEW DJ YODA Chop Suey / Get Involved
- 10 NEW THE SWORD Apocryphon / Napalm
- 11 NEW CALYX & TEEBEE All Or Nothing / Ramm
- 12 NEW KILL THE NOISE Black Magic / OWSLA
- 13 NEW LINDSTROM Smalhans / Smalltown Supersound
- 14 RE ORIGINAL LONDON CAST Les Miserables / First Night
- 15 13 SHOW OF HANDS Wake The Union / Hands On Music
- 16 NEW MELODY'S ECHO CHAMBER Melody's Echo Chamber / Weird World
- 17 NEW NATHAN CARTER Wagon Wheel / Sharpe Music
- 18 9 TOBY KEITH Hope On The Rocks / Hump Head
- 19 19 LPO/PARRY The 50 Greatest Pieces Of Classical / XS
- 20 10 JOSEPHINE Portrait / Ark Recordings

CHARTS CLUB WEEK 45

Club charts are available on **MUSICWEEK.COM** every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	5	EXAMPLE Close Enemies / <i>MoS</i>
2	27	2	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / <i>Syco</i>
3	31	2	RIHANNA Diamonds / <i>Def Jam</i>
4	7	5	PAUL VAN DYK FT ADAM YOUNG Eternity / <i>3 Beat</i>
5	22	2	RITA ORA Shine Ya Light / <i>Columbia/Roc Nation</i>
6	14	5	SUB FOCUS FEAT. ALPINES Tidal Wave / <i>Mercury</i>
7	NEW		ANDAIN Turn Up The Sound / <i>Black Hole</i>
8	12	4	ELEKTROKID Free Your Mind / <i>White Label</i>
9	15	2	THE OVERTONES Loving The Sound / <i>Warner Music Entertainment</i>
10	19	2	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle) / <i>MoS</i>
11	Re	3	VELVET CODE Get Outta My House / <i>Partyclosher/Loverush Digital</i>
12	30	2	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / <i>MoS</i>
13	13	3	JENN D Lose It / <i>AATW/UMTV</i>
14	NEW		RUDIMENTAL FEAT JOHN NEWMAN & ALEX CLARE Not Giving In / <i>Asylum</i>
15	36	2	APDW FEAT. MEG Tattoo Girl / <i>Hysterical</i>
16	38	2	ALESSO FEAT. MATHEW KOMA Years / <i>Pm Am</i>
17	NEW		BOBBY VENA & ANDY MURPHY FEAT. LIVINGSTONE Let's Go All In / <i>One Love</i>
18	26	2	STEVE AOKI VS. DURAN DURAN Hungry Like The Wolf / <i>Trident</i>
19	34	3	GEMINI Freedom / <i>Inspected</i>
20	1	3	KAMALIYA Butterflies / <i>Handi</i>
21	40	2	DADA FEAT. TAZ & LEXI Dollar / <i>Destined</i>
22	6	4	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / <i>Warner Brothers/One More Tune</i>
23	33	2	PET SHOP BOYS Leaving / <i>Parlophone</i>
24	3	2	LENNY KRAVITZ Superlove / <i>Roadrunner/Atlantic</i>
25	NEW		VATO GONZALEZ VS LETHAL BIZZLE & DONAE'O Not A Saint / <i>New State</i>
26	32	2	GIRLS ALOUD Something New / <i>Polydor</i>
27	NEW		BLAISE FEAT. TWIZZLE Attitude / <i>White Label</i>
28	23	3	ROBBIE WILLIAMS Candy / <i>Island</i>
29	NEW		MEITAL FEAT. SEAN KINGSTON On Ya / <i>Transmission</i>
30	NEW		CARL KENNEDY FEAT. NICK GALEA & JOEL EDWARDS Out Of My Mind / <i>Wasted Youth</i>
31	2	13	HANNAH Good Feeling / <i>Snowdog</i>
32	25	6	MATHIEU BOUTHIER FEAT. SOPHIE ELLIS BEXTOR Beautiful / <i>Serial</i>
33	20	7	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / <i>Columbia</i>
34	28	8	OTTO KNOWS Million Voices / <i>Mercury</i>
35	NEW		TOM PIPER FEAT. MICKY SLIM & MAJESTIC Can't Kill The Party / <i>Downright</i>
36	35	2	MIKA NEWTON Come Out And Play / <i>Friendship Collective</i>
37	29	11	SWEDISH HOUSE MAFIA FEAT. JOHN MARTIN Don't You Worry Child / <i>Virgin</i>
38	37	2	HARDCASTLE Summer Love / <i>Hardcastle</i>
39	5	5	BEN PEARCE What I Might Do / <i>MIA</i>
40	21	6	MOBY Extreme Ways (Bourne's Legacy) / <i>Little Idiot</i>

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	2	2	RIHANNA Diamonds / <i>Def Jam</i>
2	10	3	CHRISTINA AGUILERA Your Body / <i>RCA</i>
3	6	3	EXAMPLE Close Enemies / <i>MoS</i>
4	8	5	MAROON 5 One More Night / <i>ABM/Octone/Polydor</i>
5	12	3	OLLY MURS FEAT. FLO RIDA Troublemaker / <i>Epic/Syco</i>
6	14	2	GIRLS ALOUD Something New / <i>Polydor</i>
7	17	2	RITA ORA Shine Ya Light / <i>Columbia/Roc Nation</i>
8	23	2	THE OVERTONES Loving The Sound / <i>Warner Music Entertainment</i>
9	1	4	LITTLE MIX Dna / <i>Syco</i>
10	19	2	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / <i>Syco</i>
11	21	5	TINCHY STRYDER Help Me / <i>4th & Broadway</i>
12	NEW	1	STOOSHE. Waterfalls/See Me Like This / <i>Warner Brothers/One More Tune</i>
13	4	3	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / <i>Warner Brothers/One More Tune</i>
14	22	3	IAGO VS. SHENA Release The Pressure / <i>Vidisco/Exklusive</i>
15	18	5	PET SHOP BOYS Leaving / <i>Parlophone</i>
16	9	4	ROBBIE WILLIAMS Candy / <i>Island</i>
17	NEW	1	LUIGI MASI Target / <i>W8</i>
18	13	6	PITBULL FEAT. TJR Don't Stop The Party / <i>London</i>
19	29	2	JENN D Lose It / <i>AATW/UMTV</i>
20	30	2	TYLER JAMES Single Tear / <i>Island</i>
21	5	4	LAWSON Standing In The Dark / <i>Global Talent/Polydor</i>
22	NEW	1	DAISY HICKS Electric Love / <i>Avenue Road</i>
23	NEW	1	ALESSO FEAT. MATHEW KOMA Years / <i>Pm Am</i>
24	3	4	KAMALIYA Butterflies / <i>Handi</i>
25	28	5	DADA LIFE Feed The Dada / <i>Polydor</i>
26	15	6	JLS Hottest Girl In The World / <i>RCA</i>
27	NEW	1	CUSHH Fabulous / <i>Cushh</i>
28	NEW	1	BLAISE FEAT. TWIZZLE Attitude / <i>White Label</i>
29	NEW	1	RUDIMENTAL FEAT JOHN NEWMAN & ALEX CLARE Not Giving In / <i>Asylum</i>
30	20	6	CALVIN HARRIS FEAT. FLORENCE WELCH Sweet Nothing / <i>Columbia</i>

Example

UPFRONT

Christina Aguilera

COMMERCIAL POP

Rihanna

URBAN

Close but no cigar for Example's friends, enemies and rivals

ANALYSIS

■ BY ALAN JONES

Two of the most successful acts of the last five years return to the top of the club charts this week, with **Example** securing his 11th Upfront club chart No.1, while **Rihanna** tops the Commercial Pop chart for the eighth time.

Mixes from Jakob Liedholm, DJ Wire, Riddim Commission, Rollz, Joker and Woz power Example's Close Enemies 4-1 Upfront. It crosses the finishing

line 12.61% ahead of Beneath Your Beautiful by **Labrinth feat. Emeli Sandé**, which springs 27-2, and also includes mixes by Rollz. Example's previous No.1s: Won't Go Quietly (2009), Two Lives, Kick Starts and Last Ones Standing (2010), Changed The Way You Kiss Me, Stay Awake, Natural Disaster (with Laidback Luke) and Midnight Run (2011), Calvin Harris collaboration We'll Be Coming Back and Say Nothing (2012).

Meanwhile Bimbo Jones, Dave Aude, Steve Redant and Gregor

Salto are the men behind the mixes of Rihanna's sparkling hit Diamonds, which advances to No.1, a week after debuting at two. It is several weeks since the track topped the OCC sales chart – but mixes only materialised subsequently, hence its late surge. Diamonds finished up 10.73% ahead of runner-up Your Body by **Christina Aguilera**.

Diamonds also sprints 31-3 Upfront this week, and tops the Urban chart for the third straight week.

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	6	RIHANNA Diamonds / <i>Def Jam</i>
2	6	4	LITTLE MIX Dna / <i>Syco</i>
3	2	7	WILEY FEAT. SKEPTA, JME AND MS D Can You Hear Me? / <i>Warner Brothers/One More Tune</i>
4	3	6	PITBULL FEAT. TJR Don't Stop The Party / <i>London</i>
5	19	2	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes / <i>Viper/Metra/3 Beat</i>
6	15	4	LABRINTH FEAT. EMELI SANDE Beneath Your Beautiful / <i>Syco</i>
7	7	5	LUKE BINGHAM FEAT. SWAY Gemini / <i>3 Beat</i>
8	5	7	50 CENT FEAT. DR. DRE & ALICIA KEYS New Day / <i>Polydor</i>
9	8	3	ALICIA KEYS FEAT. NICKI MINAJ Girl On Fire / <i>J</i>
10	4	7	KANYE WEST FEAT. JAY-Z & BIG SEAN Clique / <i>Good Music</i>
11	18	2	CHARLIE BROWN FEAT. YUNGEN & MS. D Dependency / <i>AATW</i>
12	11	16	NE-YO Let Me Love You (Until You Learn To Love Yourself) / <i>Motown/Mercury</i>
13	14	4	STICKY Pedal Riddim / <i>Big Dada/Forbes List</i>
14	NEW	1	STOOSHE. Waterfalls/See Me Like This / <i>Warner Brothers/One More Tune</i>
15	NEW	1	RITA ORA Shine Ya Light / <i>Columbia/Roc Nation</i>
16	23	8	USHER Numb / <i>RCA</i>
17	NEW	1	RUDIMENTAL FEAT JOHN NEWMAN & ALEX CLARE Not Giving In / <i>Asylum</i>
18	9	7	JLS Hottest Girl In The World / <i>RCA</i>
19	10	9	TODDLA T FEAT. CLEO SOL Code To Crack / <i>White Label</i>
20	25	2	CHRIS BROWN Don't Judge Me / <i>RCA</i>
21	NEW	1	CHRISTINA AGUILERA Your Body / <i>RCA</i>
22	24	4	MISHA B Do You Think Of Me / <i>Relentless/RCA</i>
23	27	8	CONOR MAYNARD FEAT. NE-YO Turn Around / <i>Parlophone</i>
24	16	7	TINCHY STRYDER Help Me / <i>4th & Broadway</i>
25	20	4	MARVELL Weezy / <i>Marvell</i>
26	17	4	NAS FEAT. AMY WINEHOUSE Cherry Wine / <i>Mercury</i>
27	21	8	POLYNA Crazy / <i>Sodarock UK</i>
28	NEW	1	DJ FRESH FEAT. MS. DYNAMITE Gold Dust / <i>MoS</i>
29	NEW	1	SKEPTA Ace Hood Flow / <i>3 Beat/AATW/BBK</i>
30	NEW	1	SPARZ Losing Ain't An Option / <i>White Label</i>

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	ALESSO Years
2	CHASE & STATUS/LIAM BAILEY Big Man
3	MATRIX & FUTUREBOUND FEAT. BABY BLUE Magnetic Eyes
4	CALVIN HARRIS FEAT. TINIE TEMPAH Drinking From The Bottle
5	BINGO PLAYERS FEAT. FAR EAST MOVEMENT Get Up (Rattle)
6	GEMINI 3D Romeo
7	SWAY FEAT. MR HUDSON Charge
8	THE PRODIGY Added Fat EP
9	JULIAN JORDAN & MARTIN GARRIX Bfam
10	FLASHMOB Hot
11	BROOKES BROTHERS FT HAZ-MAT Loveline
12	KIRSTY Hands High
13	THE ASTON SHUFFLE VS TOMMY TRASH Sunrise (Won't Get Lost)
14	ALEX METRIC Prophecies
15	CICADA FEAT. HOLLY MIRANDA Over And Over
16	ROB ROAR Get Static
17	NICE7 Be Yourself
18	DANIEL TRIM O Day EP
19	LAYO & BUSHWACKA Can't Hurt You
20	AEROPLANE FEAT. JAMIE PRINCIPLE In Her Eyes



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

© Music Week. Compiled by DJ feedback and data collected from the following stores, online sites and distributors: BMR Records, CD Pool, Know How, Phonica, Pure Groove, Trax (London), Eastern Bloc (Manchester), 3rd Precinct (Glasgow), 3 Beat (Liverpool), The Disc (Bradford), Crash (Leeds), Global Groove (Stoke), Catapult (Cardiff), Hard To Find (Birmingham), Plastic Music (Brighton), Power (Wigan), Streetwise (Cambridge), The Disc (Bradford), Xahua (Middlesbrough), BossaVision (Belfast), Beatport, Juno, Unique & Dynamic.

CHARTS ANALYSIS WEEK 45



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

- **BRUNO MARS** *Locked Out Of Heaven*
- **LITTLE MIX** *DNA*
- **ONE DIRECTION** *Little Things*
- **McFLY** *Love Is Easy*
- **STOOSHE** *Waterfalls*
- **EXAMPLE** *Close Enemies*



- **LANA DEL REY** *Ride*

UK ALBUMS CHART

- **ONE DIRECTION** *Take Me Home*



- **ROD STEWART** *Merry Christmas, Baby*
- **ROLLING STONES** *Grrr!*
- **GREEN DAY** *Dos*
- **ALFIE BOE** *Storyteller*
- **SOUNDGARDEN** *King Animal*
- **DEFTONES** *Koi No Yokan*
- **CHRISTINA AGUILERA** *Lotus*
- **STEPS** *Light Up The World*



- **STAVES** *Dead & Born & Grown*
- **ELVIS PRESLEY** *Prince From Another Planet*

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

The chase for this weekend's singles chart title is covered in the albums analysis – but whatever happens, it is pretty clear that the records which have led the list for the last fortnight are destined for lower ground.

Remaining clear of the chasing pack last Sunday, **Robbie Williams'** *Candy* and *Beneath Your Beautiful* by **Labrinth feat. Emeli Sandé** continued to hold down the top two places in the singles chart, albeit with reduced sales. *Candy* (90,812 sales) lost 34.0% of its firepower on its second week on the chart, while *Beneath Your Beautiful* was more solid, with sales off 16.8% week-on-week at 85,515.

The Wanted never looked like passing them with *I Found You* but notched up their seventh



MIDWEEK NO.1

Bruno Mars: Locked Out Of Heaven

top three hit in a little over two years, debuting at No.3 (51,827 sales).

Misha B, who finished fourth in the 2011 season of *The X Factor*, scored her second hit single, with *Do You Think Of*

Me debuting at nine (38,972 sales) to eclipse the No.11 peak her first hit, *Home Run*, reached in July. Erstwhile *X Factor* guest judge **Rita Ora** paid a visit to the show eight days ago to sing her new single *Shine Ya Light*, which

sprinted 47-10 (37,383 sales), while also aiding a 44-16 leap (12,235 sales) for her debut album *Ora*.

Nick Douwma – aka **Sub Focus** – scored his highest charting single to date, when his 14th release *Out Of The Blue* (feat. Alice Gold), reached 23 in May. Follow-up *Tidal Waves* (feat. Alpines) fared even better, debuting at No.12 (33,710 sales).

Your Body is the first single from **Christina Aguilera's** seventh album *Lotus*, and debuted at No.16 (23,160 sales), becoming her 21st Top 20 hit.

Adele's *Skyfall* movie theme climbed 5-4 on its sixth week in the Top 10, despite its sales falling 22.10% week-on-week to 51,278.

Overall singles sales were down 4.70% week-on-week at 3,353,638 – 7.04% above same-week 2011 sales of 3,133,149.

ALBUMS

■ BY ALAN JONES

One Direction failed to top the album chart with 2011 debut *Up All Night*, which lost out in a head-to-head battle with **Rihanna's** *Talk That Talk* – but the boy band are certain to scorch to pole position this weekend, with follow-up *Take Me Home*. With **Rihanna's** new album, *Unapologetic*, not set to drop until Monday (19th), the boys have a free run to the summit with *Take Me Home* racking up impressive sales of nearly 72,000 by midnight on Monday, over 50,000 more than veteran **Rod Stewart's** seasonal stocking filler *Merry Christmas Baby*, which follows in second place.

One Direction are also in with a shot of topping the singles chart, with *Little Things* – a *Take Me Home* track that they performed on the *X Factor* results show last Sunday – showing up at No.4 on Tuesday's midweek sales flashes with upwards of 24,000 sales, just less than **Gabrielle Aplin's** *Frankie Goes To Hollywood* cover *The Power Of Love*, which rockets 35-3 thanks to its use in the new John Lewis Christmas TV advertising campaign. *Little Things* also trails fellow *X Factor* **Little Mix's** *DNA*, which is further ahead with more than 35,000 sales, and **Locked Out Of Heaven**, the first



MIDWEEK NO.1

One Direction: Take Me Home

single from **Bruno Mars'** new album, which has racked up more than 40,000 sales – but it gave all of its rivals a day's start (it wasn't available last Sunday), and is closing the gap rapidly.

If **One Direction** do succeed in topping both charts they will deliver a double dethroning to **Robbie Williams** – a week after *Candy* became his first No.1 single in more than eight years. *Candy* continued to lead the list for Williams last Sunday, while parent album *Take The Crown* debuted at No.1.

Take The Crown is Williams' 10th No.1 solo album, a tally surpassed among male solo artists only by the 11 accumulated by **Elvis Presley**, which spanned the years 1956-2007.

Take The Crown sold 83,508

copies last week – the sixth biggest artist album tally of the year but the lowest opening tally for a solo studio album by Williams since 1997 debut *Life Thru A Lens*, which achieved first-week sales of 14,533.

Violinist, conductor and orchestra leader **Andre Rieu** was 60 before his first Top 50 album in the UK but, now 63, the Dutchman – dubbed the "world's first classical superstar" and "the king of the waltz" – racked up his sixth Top 50 album and his fourth Top 10 entry in less than three years on Sunday, as *Magic Of The Movies* debuted at two (51,068 sales).

Less than nine months after their first album *In My Dreams* topped the chart, **Military Wives** debuted at five (28,034 sales),

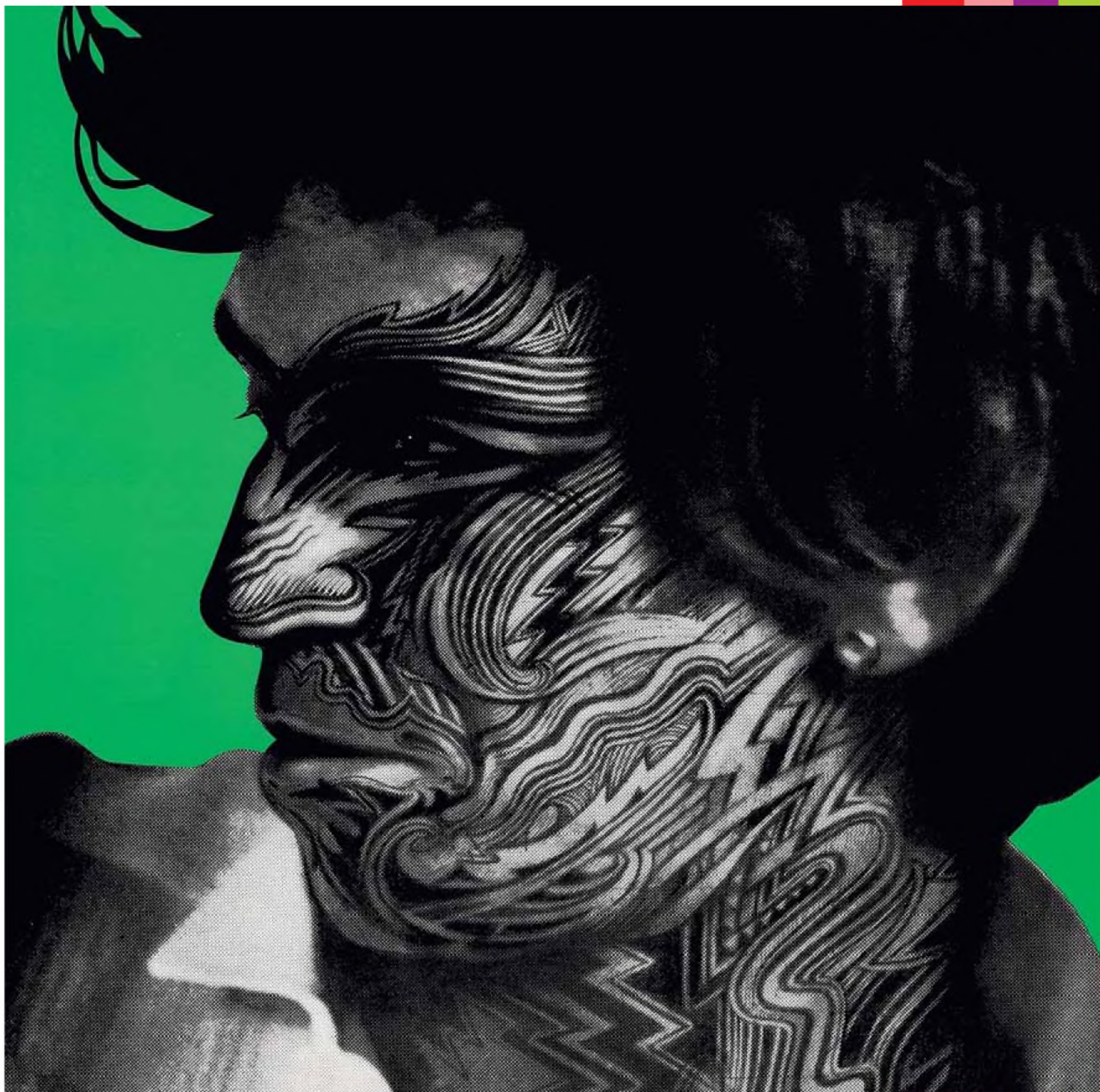
with follow-up *Stronger Together*.

With first two singles *Proud* and *Hottest Girl In The World* both peaking at six, **JLS's** fourth album in three years – opens more weakly than its predecessors. The band's self-titled 2009 debut album opened at No.1 on sales of 239,643. A year later, *Outta This World* debuted at two (152,473 sales) and a year ago *Jukebox* also started in runners-up position on sales of 85,218. *Evolution* debuts at No.3 (34,951 sales).

An on-air parodist since 2000, it was no surprise when **Radio 1 DJ Chris Moyles** released *The Parody Album* – featuring his takes on hits like *The Girl Does Nothing*, *I Predict A Riot* and *Bulletproof*. The 2009 album debuted and peaked at 17. Follow-up *The Difficult Second Album* debuted at 13 (13,738 sales) on Sunday.

Veteran rockers **Aerosmith** are all now in their sixties, and the five members in the current incarnation of the band have been together on and off since 1971, so it's no surprise to find they are as tight and uncompromising as ever on new album *Music From Another Dimension*, which debuted at No.14 (13,478 sales) to become the fifth studio album by the band to make the Top 20, and the eighth in all.

Overall album sales were up 4.22% week-on-week at 1,886,400.



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INDUSTRY EVENTS DATES FOR YOUR DIARY

14/12 MPA Christmas lunch
Hilton, Park Lane, London



November

17
Scottish Music Awards –
The Tartan Clefs 2012,
Old Fruitmarket, Glasgow
tartanclef.org

22
Music Futures Conference,
Newcastle
[generator.org.uk/event/
music-futures-conference](http://generator.org.uk/event/music-futures-conference)

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

December

1
Christmas Independent
Label Market (AIM)
Musicindie.com

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

January

26-29
Midem 2013,
Cannes
midem.com

February

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

April

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

May

16-18
The Great Escape,
Brighton
EscapeGreat.com

**FORTHCOMING
FEATURES**



December 7 Music & Video Games

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

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

* All feature
dates subject
to change

PRODUCT KEY RELEASES



► **GIRLS ALOUD** Something New 19.11



► **BULLET FOR MY VALENTINE** Temper Temper 26.11

NOVEMBER 19

SINGLES

- **ALESSO** Years (Mercury)
- **THE AVETT BROTHERS** Live & Die (Island)
- **DON BROCO** Hold On (Search And Destroy/RCA)
- **CHRIS BROWN** Don't Judge Me (RCA)
- **THE CHEVIN** Champion (Sn)
- **DALEY FEAT. JESSIE J** Remember Me (Polydor/Love)
- **DAY** Stand Up (Pole Plus)
- **DAN DEACON** Crash Jam (Dnmin)
- **DEAP VALLY** End Of The World (Island)
- **DEXTERS** Recover (This Feeling)
- **THE DREAM** Dope Chick (Def Jam)
- **DONALD FAGEN** I'm Not The Same Without You (Reprise)
- **GABRIELLE APLIN** Please Don't Say You Love Me (Parlophone)
- **GIRLS ALOUD** Something New (Polydor)
- **THE GOOD NATURED** S-HT (Regal/Parlophone)
- **IZZIE DUNN** Visions (Idunnit Music)
- **JAKWOB** Blinding (Room Ting)
- **LULU JAMES** Be Safe (Black Butter)
- **ALICIA KEYS** Girl On Fire (RCA)
- **LAURA MVULA** She (RCA)
- **MATT CORBY** Into The Flame EP (Atlantic)
- **MIKE DELINQUENT PROJECT FEAT DONAE'O, MZ BRATT & KCAT** Party's Over Here (Champion)
- **NEIL HALSTEAD** Tied To You (Sonic Cathedral)
- **NOISETTES** I Want You Back (Mong-Ra-Rama)
- **TOM ODELL** Another Love (RCA)
- **OLLY MURS FEAT. FLO RIDA** Troublemaker (Fpr/Syco)
- **RUDIMENTAL** Asylum (Asylum/Atlantic)
- **ALICE RUSSELL** Heartbreaker (Tru Thoughts)
- **THE VACCINES** I Always Knew (Columbia)
- **VALERIE JUNE** Workin' Woman Blues (Sunday Best)
- **WILD BELLE** It's Too Late For Love (Sony)

ALBUMS

- **10CC** Tenology (Mercury/UMt)
- **AC/DC** Live At River Plate (Columbia)
- **LEONARD BERNSTEIN** The Joy Of Christmas (Sony Classical)
- **BJORK** Bastards (One Little Indian)
- **SUSAN BOYLE** Standing Ovation: The Greatest Songs From The Stage (Syco)
- **MICHAEL BUBLE** Christmas (Reprise)
- **COLDPLAY** Live 2012 (Parlophone)
- **DAVID GREILSAMMER** Mozart In-Between (Sony Classical)
- **PLACIDO DOMINGO** Ave Maria (Sony Classical)
- **EUGENE ORMANDY** The Glorious Sound Of Christmas (Sony Classical)
- **EXAMPLE** The Evolution Of Man (Mos)

- **FAKE BLOOD** Cells (Different Recordings)
- **VITTORIO GRIGOLO** Ave Maria (Polydor)
- **TIM HECKER & DANIEL LOPATIN** Instrumental Tourist (Bella Union)

- **WHITNEY HOUSTON** I Will Always Love You - The Best Of Whitney Houston (RCA)
- **ITZHAK PERLMAN** Eternal Echoes (Sony Classical)
- **KID ROCK** Rebel Soul (Atlantic)
- **LADY ANTEBELLUM** On This Winter's Night (Capitol)
- **LITTLE MIX** DNA (Syco)
- **MARDUK** Dark Endless (Century Media)
- **NICKI MINAJ** Pink Friday... Roman Reloaded Reup (Cash Money/Island)
- **ROBERT PALMER** Heavy Nova... Plus & I Don't Explain... Plus Ridin' High & Honey... (Demon)
- **CHRISTINA PERRI** A Very Merry Perri Christmas (Atlantic)
- **THE RED PAINTINGS** You're Not One Of Them (JEG/EMI)
- **RIHANNA** Unapologetic (Def Jam)
- **SACRAMENTUM** Far Away From The Sun (Century Media)
- **SIGHA** Living With Ghosts (Hotflush)
- **UNCLE KRACKER** Midnight Special (Wek)
- **AMY WINEHOUSE** Amy Winehouse At The BBC (Island)

NOVEMBER 26

SINGLES

- **BAND OF HORSES** Little Biblical (Columbia/Brown)
- **BULLET FOR MY VALENTINE** Temper Temper (20-20)
- **PAUL CARRACK** From Now On (Carrack UK)
- **CHOZEN FEAT. MAX PAHLSON** Sell My Soul (Art 15)
- **CLEMENT MARFO & THE FRONTLINE** Last Night (Warner Bros)
- **COLOUR THE ATLAS** Colour The Atlas EP (Highly Truth/RCA)
- **DELILAH** Never Be Another (Atlantic)
- **DRAKE** We'll Be Fine (Cash Money/Island)
- **FRANCO AND THE DREADNOUGHT** Last Man Standing (Live & Dangerous)
- **IMAGINE DRAGONS** Hear Me (Polydor)
- **JUVENILES** Through The Night EP (A2/Universal)
- **K KOKE FEAT. MAVERICK SABRE** Turn Back (Roc-A-Fella/Sony Music)
- **KESHA** Die Young (RCA)
- **LINCOLN BREWSTER** Little Drummer Boy (Integrity Music)
- **LITTLE GREEN CARS** The John Wayne (Yo!ng)



► **ANGEL** Time After Time 03.12



► **FOALS** Inhaler 10.12



► **C2C** Down The Road 17.12



► **TAIO CRUZ** Fast Car 24.12



► **PURE LOVE** Anthems 04.02

& Lost)

- **LOWER THAN ATLANTIS** Go On Strike (*Island*)
- **PINK** Try (*RCA*)
- **PLATNUM** Do It Different (*All In Recordings*)
- **ED SHEERAN** Give Me Love (*Asylum*)
- **STUBBORN HEART** Starting Block (*One Little Indian*)
- **TIGA** Plush (*Different Recordings / Pink*)
- **TULISA** Sight Of You (*Antw/Island*)
- **VOYEUR** Blame It On The Youth (*Mindtch*)
- **YEASAYER** Reagan's Skeleton (*Mute*)
- **YOUNG GUNS** You Are Not (*Play It Again Sam*)

ALBUMS

- **ED ALLEYNE-JOHNSON** Purple Electric Violin Concerto (*Demon*)
- **BLITZ KIDS** Never Die (*Play It Again Sam*)
- **PAUL CARRACK** Good Feeling (*Carrack UK*)
- **KELLY CLARKSON** Greatest Hits - Chapter 1 (*RCA*)
- **DANIEL O'DONNELL** Daniel At 50 (*Dmg Tv*)
- **NEIL DIAMOND** The Very Best Of Neil Diamond: The Original Studio Recordings (*Cmg/Sony*)
- **GIRLS ALoud** Ten (*Fascination*)
- **KATHERINE JENKINS** This Is Christmas (*Warner Brothers*)
- **ALICIA KEYS** Girl On Fire (*U*)
- **MCFLY** The Memory Lane (The Best Of) (*Island/Super*)
- **OLLY MURS** Right Place Right Time (*Fpir/Syco*)
- **STOOSHE** Stooshe (*Warner Brothers/Future* *Cui*)
- **T.REX** The Slider - 40th Anniversary (*Demon*)
- **TULISA** The Female Boss (*Antw/Island*)
- **VIOLET BONES** Decline Of Vaudeville (*Animal Farm*)
- **JAIN WELLS** To Be Real (*Choiceless Awareness*)

DECEMBER 3

SINGLES

- **ANGEL** Time After Time (*Island*)
- **CHASE & STATUS** Big Man (*Mercury*)
- **CIARA** Sorry (*RCA*)
- **KELLY CLARKSON** Catch My Breath (*RCA*)
- **ENVOY** Seawall (*Sama*)
- **NATHAN FAKE** Paeon (*Border Community*)
- **FLORENCE + THE MACHINE** Lover To Lover (*Island*)
- **FREE FALL** Power & Volume (*Nuclear Blast*)
- **HAIM** Don't Save Me (*National Anthem*)
- **THE HEARTBREAKS** Hand On Heart (*Nusic Sounds*)
- **LIANNE LA HAVAS** Age (*Warner Brothers*)
- **LITTLE NIKKI** Intro Intro (*Columbia*)
- **MAJOR LAZER** Jah No Partial (*Mad Decent*)

- **WILLY MASON** I Got Gold (*Polydor*)
- **MEEK MILL** Dreams And Nightmares (*Warner Brothers*)
- **ALANIS MORISSETTE** Receive (*Columbia*)
- **MUMFORD & SONS** Lover Of The Light (*Gentlemen Of The Road/Island*)
- **NE-YO** Forever Now (*Motown/Mercury*)
- **PLAN B FEAT. LABRINTH** Playing With Fire (*67%Atlantic*)

- **THE PRODIGY** The Added Fat EP (*Xi*)
- **THEFT** Focus What (*Mindtch*)

ALBUMS

- **BEANS ON TOAST** Fishing For A Thank You (*Xtra Mile*)
- **JENN BOSTIC** Jealous (*Jenn Bostic*)
- **THE BOY LEAST LIKELY** To Christmas Special (*Too Young To Die*)
- **CHRISTIAN GERHAHER** Romantische Arien (*Sony Classical*)
- **PLACIDO DOMINGO** Songs (*Sony Classical*)
- **JULIA HOLTER** Ekstasis (*Dnmina*)
- **INTERPOL** Turn On The Bright Lights - 10th Anniversary (*Matador*)
- **KE\$HA** Warrior (*RCA*)
- **KID CUDI** Indicudi (*Island*)
- **JON LORD** Concerto For Group And Orchestra (*Earmusic*)
- **WILLY MASON** Carry On (*Polydor*)
- **ONLY BOYS ALoud** Only Boys Aloud (*Relentless*)
- **PITBULL** Global Warming (*Mr 305/Polo Grounds*)
- **THE PRODIGY** The Fat Of The Land - 15th Anniversary (*Xi*)
- **ANDRE RIEU** December Lights (*Matil*)
- **MARK STEWART** Exorcism Of Envy (*Future Noise*)
- **SCOTT WALKER** Bish Bosch (*4Aa*)
- **DIONNE WARWICK** My Favourite Time Of Year (*Earmusic*)

DECEMBER 10

SINGLES

- **ALT-J** Matilda (*Infectious*)
- **THE FEATURES** How It Starts (*Bmg Rights*)
- **FOALS** Inhaler (*Tbx*)
- **ENRIQUE IGLESIAS** Finally Found You ft. Sammy Adams (*Interscope*)
- **CARLY RAE JEPSEN** This Kiss (*Interscope*)
- **JOYRIDE** 21st Century Love (*Fabulous Brothers*)
- **MIGUEL** Do You (*RCA*)
- **MUSE** Follow Me (*Helium 3*)
- **OWL CITY** Shooting Star (*Island*)
- **MIKILL PANE** Dirty Rider (*Mercury Records*)

- **SEAN PAUL** How Deep Is Your Love (*Atlantic Vp*)
- **ROMANZ** My Angel (*Select Music*)
- **SAN CISCO** Beach (*Columbia*)
- **SOPHIE** Sunny (*Thru The Mill*)
- **TAYLOR SWIFT** I Knew You Were Trouble (*Mercury/Rig Machine*)

ALBUMS

- **JACK BEATS** Somebody To Love (*Deconstruction/Columbia*)
- **CHICKENFOOT** Ly (*Earmusic*)
- **MUMFORD & SONS** The Road Red Rocks Special Edition (Super Deluxe) (*Gentlemen Of The Road/Island*)
- **GAVIN ROSSDALE** Wanderlust (*Earmusic*)
- **TOM TOM CLUB** Downtown Rockers (*Earmusic*)
- **VEKTOR** Outer Isolation (*Eorache*)
- **LIL' WAYNE** I Am Not A Human Being II (*Cash Money/Island*)

DECEMBER 17

SINGLES

- **C2C** Down The Road (*Mercury*)
- **ALEX CLARE** Hummingbird (*Island*)
- **DOG IS DEAD** Teenage Daughter (*Atlantic*)
- **HILLSBOROUGH TRIBUTE** He Ain't Heavy, He's My Brother (*Tbx*)
- **THE KILLERS** Here With Me (*Vertigo*)
- **LUCY ROSE** Middle Of The Red (*Columbia*)
- **CONOR MAYNARD** Animal (*Parlaphone*)
- **KYLIE MINOGUE** On A Night Like This (*Parlaphone*)
- **NEON TREES** Everybody Talks (*Mercury*)
- **PET SHOP BOYS** Memory Of The Future (*Parlaphone*)
- **THE RED BULLETS** What Ya Gonna Do (*Bullet*)
- **DOT ROTTEN** Karmageddon (*Mercury*)

DECEMBER 24

SINGLES

- **JAKE BUGG** Lightning Bolt (*Mercury*)
- **TAIO CRUZ** Fast Car (*4th & Broadway*)
- **DAVID GUETTA** Just One Last Time (Feat. Taped Rai) (*Parlaphone*)

DECEMBER 31

SINGLES

- **RED HOT CHILI PEPPERS** Pink As Floyd (*Warner Brothers*)

JANUARY 7

SINGLES

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

ALBUMS

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

JANUARY 14

SINGLES

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

ALBUMS

- **CHRISTOPHER OWENS** Iysandre (*Fat Possum/Turnstile*)
- **PLANTMAN** Whispering Trees (*Arlen*)
- **MAX RAABE** Golden Age (*Decca*)

JANUARY 21

ALBUMS

- **STEVE LUKATHER** Transition (*Mascot*)
- **PHILDEL** Disappearance Of The Girl (*Decca*)

JANUARY 28

SINGLES

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

ALBUMS

- **ANDREA BOCELLI** Serenata (*Decca*)
- **MARIANNE FAITHFULL** Broken English - Deluxe (*Ilmc/Island*)
- **THE HISTORY OF APPLE PIE** Out Of View (*Marshall Tella*)
- **INDIANS** Somewhere Else (*4Aa*)
- **FIONN REGAN** The Bunkhouse Vol. 1: Anchor Black Tattoo (*Universal Ireland*)
- **THESE FURROWS** Treasures (*Underdogs*)

FEBRUARY 4

SINGLES

- **JUSTIN BIEBER** TRC (*Def Jam*)
- **EMILIA MITIKU** You're Not Right For Me (*Warner Brothers*)

ALBUMS

- **DEVLIN A** Moving Picture (*Island*)
- **EELS** Wonderful, Glorious Eels (*Works/Vagrant*)
- **GARY CLARK JR** Black And Blue (*Warner Bros*)
- **KIMBERLEY WALSH** Centre Stage (*Decca*)
- **EMILIA MITIKU** I Belong To You (*Warner Brothers*)
- **PURE LOVE** Anthems (*Mercury*)
- **RICHARD CLAYDERMAN** Romantique (*Decca*)

FEBRUARY 11

ALBUMS

- **BULLET FOR MY VALENTINE** Temper Temper (*20-20*)
- **FOALS** Holy Fire (*Warner Realizers*)

FEBRUARY 18

ALBUMS

- **ANGEL** The World (*Island*)
- **TEGAN AND SARA** Heartthrob (*Sire/Warner*)

FEBRUARY 25

ALBUMS

- **ANGEL** About Time (*Island*)



- **JOHNNY MARR** The Messenger (*Warner Bros*)

MARCH 11

ALBUMS

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

Some tracks may already feature in the OCC singles chart as downloads, but these listings indicate their official release

Please email any key releases information to rhian.jones@intentmedia.co.uk

A more extensive release schedule is available at www.musicweek.com located in the charts section

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



TULISA The Female Boss

(All Around
The World/Island Records)



November 26

Singer, multi-platinum selling artist and X Factor judge, Tulisa, finally unveils her debut album *The Female Boss*.

Recorded throughout 2012 in both the UK and USA, Tulisa's debut has been crafted with a host of top collaborators including The Dream, Toby Gad (Beyoncé, Fergie), Rico Love (Usher, P Diddy), Eg White (James Morrison, Adele) and acclaimed songwriter Diane Warren (Whitney Houston, Mariah Carey), with Tulisa taking on co-writing a number of the tracks.

Her UK No.1 smash *Young* features as well as second single *Live It Up* and The Dream-produced third single release, *Sight Of You*.

Tulisa achieved huge success as part of the trio N-Dubz. Since going solo she has accumulated over 2 million Twitter followers and returned to her role as X Factor judge after winning the show in 2011 with band Little Mix, the first girl group ever to reach the final.

She released her autobiography, *Honest*, in September and is following it with clothing line TFB in conjunction with High Street store Bank in October.

TRACK OF THE WEEK



GARY NUMAN

Petals

(Original Wall Of Death
Recordings)



November 19

Gary Numan and Officers have collaborated on brand new single, *Petals*. Additional re-workings from Numan's right-hand man Ade Fenton, producer Jagz Kooner (Primal Scream, Oasis, Kasabian) and remixes by Losers will fill a full EP of tracks released digitally on November 19, 2012.

The proceeds from the digital release will go to charity – CALM, (Campaign Against Living Miserably), an organisation striving to reduce the high suicide rate amongst men under 35 years of age.

Numan will embark on his *Dead Moon Falling* UK tour, taking in seven shows this December that will feature new songs from his forthcoming album, *Splinter*, due for release in 2013.

INCOMING ALBUMS

KATHERINE JENKINS *This Is Christmas*
(Warner Bros)



Having performed a run on the US television show *Dancing With The Stars*, performed at the Queen's Jubilee and taken prime spot as an ambassador for the London Olympic athletes, to end her exciting year, Katherine Jenkins will release her very first Christmas album.

Recorded with veteran producer Mike Hedges, her ninth record consists of classic carols and festive favourites.

Alongside traditional songs both sacred and secular Jenkins also put a contemporary twist on the project. The album also features *Come What May*, featuring internationally acclaimed tenor Plácido Domingo.

She will perform tracks from the album, and some of her most loved songs, on her Christmas tour starting at the Manchester Bridgewater Hall on December 9.

NOVEMBER 19

SUSAN BOYLE *Standing Ovation* (Syra)



Susan Boyle returns with an album of songs from the golden era of film and stage, her fourth studio LP in three years.

Standing Ovation sees her and acclaimed producer Biff Stannard (Kylie Minogue, U2, Westlife) joined forces to create the album that also showcases duets with her lifelong idol Donny Osmond and the Phantom himself, Michael Crawford.

Boyle has become a global top-selling artist. With phenomenal platinum album sales and record-breaking achievements she has come a long way from 2009's *Britain's Got Talent* stage.

To date, Boyle's previous three albums, *I Dreamed a Dream*, *The Gift* and *Someone To Watch Over Me*, have sold over 18 million copies and stormed to the top of the charts in over 30 countries.

NOVEMBER 26

LADY ANTEBELLUM *On This Winter's Night*



(Capitol Records)
Multi Grammy award-winners Lady Antebellum are to release their very first album of Christmas songs in the UK.

Featuring their take on Mariah Carey's festive hit *All I Want For Christmas Is You*, which serves as the lead single, *On This Winter's Night* also sees the band pen their first Christmas song – the album's title track.

The album rounds off an incredible year for Lady Antebellum, having enjoyed success around the globe with a sell-out world tour and holding a constant presence on UK radio throughout 2012.

Their UK debut album *Need You Now* has been certified platinum and its follow-up *Own The Night* 2x gold.

They've clocked up more than ten million album sales around the world in just five years.

NOVEMBER 19

STAFF PICK: DARRELL CARTER SALES MANAGER



SONIC YOUTH

Live At The Smart Bar
Chicago '85 (Goofin' Records)
August 11, 85. My

birthday, listening to my first transistor radio, trying desperately to get reception in the middle of sunny Shropshire. On that same day in Chicago - a different time zone and a different world - a recording was committed to four-track during Sonic Youth's *Bad Moon Rising* tour, an album released earlier in the year that would see the band explore the darker side of American culture.

Tales of insanity and Charles Manson, the beginning of a transition that would see the band take their earlier musical experimentation and avant garde style and turn them into songs, albeit one chord drones, broken by feedback, the natural predecessor

to 1986's *'EVOL'*. Mixed by the band and released only now, a journey of stuttering percussion, frantic guitar and arpeggio-led solos.

On record, the vocals of Moore and Gordon are dreamy, distant. Here, they're ferocious and challenging.



The album starts with Halloween before building into the most complete song from the album, *Death Valley '69*, undoubtedly the most exciting part of the recording. Madonna's

'Get Into The Groove' is captured on loop before *I Love Her All The Time*. Between tracks guitar tuning is turned into an art form and there's the addition of the previously unreleased *Kat n Hat*.

14 tracks and a live album that cements Sonic Youth as the greatest American post-punk band ever. Agree? Tweet me @musicweekdazza

NOV 13

PRODUCT REISSUES

JONI MITCHELL • ACID JAZZ • THE HOUSE OF LOVE • BOSS REGGAE

JONI MITCHELL • The Studio Albums 1968-1979

(Rhino/Asylum/Reprise/Warner Music 8122797176)



Now 69, Joni Mitchell is still a unique and fearsomely talented poet and songwriter who initially and predominantly operated in the folk idiom but wrote graceful, elegant, accessible prose set to intelligent music and released a series of albums which arguably mark her out as the most gifted female singer/songwriter there has ever been. The evidence for this claim can be found in spades in The Studio Albums 1968-1979, a new box set which gathers together the first 10 albums of Mitchell's career in replica gatefold wallets, and original artwork. Mitchell really got into her stride with the release of second album Clouds, a fabulous, mostly acoustic collection influenced by West Coast luminaries but recorded on the East Coast. It includes the evocative

Chelsea Morning and Both Sides Now. A succession of solid gold albums followed, although Mitchell became more experimental as time progressed, adding a cool, jazzy vibe to Hejira, while the last album in the sequence, Mingus, is named after jazz legend Charlie Mingus, with whom Mitchell collaborated for the album, which wasn't completed when he died. It is a striking collection, which combines their talents on a handful of lengthy songs separated by short skits.

VARIOUS • Acid Jazz - The 25th Anniversary Box Set

(Harmless HURTRGX 002)



At first glance a celebration of the Acid Jazz label set up by Eddie Piller and Giles Petersen in 1987, this extremely impressive box set also embraces the genre as well as the label. It eventually revisits recordings by the label's top names, including The James Taylor Quartet, The Brand

New Heavies, Jamiroquai, Young Disciples and Mother Earth but these make up barely a quarter of what's here as the emphasis appears to be on tracks popular on the acid jazz scene. It therefore includes such varied but unexpected bedfellows as The Quik's funky 1967 instrumental Bert's Apple Crumble, Jose Feliciano's 1975 cover of Stevie Wonder's Golden Lady and Mark Murphy's 1961 reinvention of Miles Davis' Milestones. Some 65 recordings make up the four CDs in this set. There's also a DVD featuring a dozen promotional videos and interview footage, an exclusive seven-inch featuring two previously unissued Brand New Heavies recordings and two books.

THE HOUSE OF LOVE • The House Of Love

(Cherry Red CDRED 545)



Not to be confused with a second eponymous album which, in 1990,

gave The House Of Love its only Top 10 album and a brace of hit singles, this 1988 debut was originally released on Creation, and has been out of print but in demand for some time. Considered by many to be the fledgling band's finest work, it has been handsomely expanded into a three-CD deluxe edition, which adds no fewer than 40 bonus tracks to the original 10, including demos, unreleased mixes, singles, B-sides and other rarities, all of which are housed in a double digipack along with new liner notes. More economical and immediate than their later work and penned in its entirety by Guy Chadwick, The House Of Love includes the fabulous Christine, which floats briskly along on a bank of guitars.

VARIOUS • Trojan Presents Boss Reggae / Mod Ska / The Producers

(Spectrum/Trojan SPECXX 2085/SPECXX 2087/SPECXX 2086)

In a busy year for reggae compilations – much of it tied in with the 50th anniversary of



Jamaica's independence – these are among the best of the bunch. Each

housing 40 Trojan recordings spread over two CDs, they are priced at or around £5-£6, and favour unique and varied thematic compilations that will be much sought-after by aficionados. Boss Reggae celebrates the tracks popular in dancehalls among the skinhead fraternity and, with an uptempo selection of tracks from the likes of The Ethiopians, Derrick Morgan, the Upsetters, Millie and Pat Kelly, it is likely to be the more popular of the three of offer here. Mod Ska does exactly what it says on the tin, majoring on ska from the likes of Joyce Bond, Baba Brooks and Lord Kitchener, while The Producers highlights the tracks produced by key players like Winston Riley, Byron Lee and Lloyd Charmers. All of the albums are laced with rarities, with over half of the 120 tracks across the three sets making their CD debuts.

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Experienced Label Manager

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Key Accounts Manager

The successful candidate will show a proven track record within sales and will have the ability to further develop relationships with our business partners. Understanding the UK's physical music marketplace is crucial but knowledge of digital services is of course essential.

Digital Assets Designer

The role will be at the forefront of online development for the labels, the artists and Essential. Duties will include designing adverts, posters, websites and all elements of an artist's online campaign. Skills required include design, a working knowledge of Photoshop, Illustrator and Flash as well as competence with HTML, CSS and Javascript. Video editing skills would be preferable. This is an entry level position.

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Essential Music & Marketing have been redefining the roles of distributor and record label since 2003, offering bespoke services ranging from basic digital and physical distribution packages for labels to full project management, marketing and sales for artists releasing their own music.

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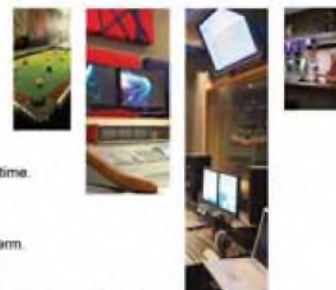


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◀ SOUND GEEZERS

QPR's Loftus Road has hardly been flush with good news this season – the Hoops are bottom of the Premier League. But that didn't stop fan Mark Jones inviting the Essential crew down to the ground to sign their new global agreement. Pink and passion: Mr. Jones's two defining attributes. [Left to right] Genia Davy (biz affairs manager, Cooking Vinyl); Ray Bush (management accountant, Essential); Carly Williams (sales administrator, Essential); Shamus Damani (head of biz affairs, Cooking Vinyl); Mike Chadwick (MD, Essential); Mark Jones (MD, Wall of Sound); Nathan Liddle-Hulme (label manager, Essential); Gavin Fraser (product manager, Wall of Sound); Tom Allen (digital manager, Essential); Richard Leach (digital distribution manager, Essential)



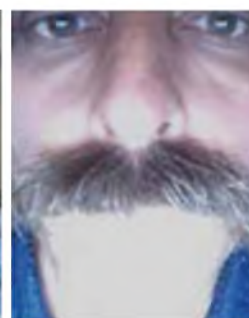
▲ YOU'VE GOT SPA QUALITY

ACM played host to The Notting Hill Music/Waterfall/Sony ATV/BMI Songwriting Camp 2012 the other weekend, with three days of intense writing and producing crammed in. To get in the mood for making sweet music, Notting Hill Music's John Saunderson and Joe Killington - with Danielle Senior, Claire Rodrigues and Katerina Bramley - beavered away at an afternoon spa before the camp started. It's a hard life.



▲ BRISTLE WHILE YOU WORK

Fiction boss Jim Chancellor's hirsute upper lip is one of the most impressive moustaches in all of showbusiness. Now Jim is raising money for good causes with an almighty Movember effort. As he puts it: "If you can spare a pound/That would be sound/And make me proud/To look like a fool/For most of this year's yule!" To splash the cash, visit: <http://uk.movember.com/mospace/873728>



KEY SONGS IN THE LIFE OF OLEG FOMENKO



CEO,
Bloom.fm

First record you remember buying?

Nirvana – Nevermind. (Many a record was purchased before but they were of Russian bands that *Music Week* readers might have never heard of).



Which song was the first dance at your wedding?

Pokito A Poko by Chambao. It was not a dance tune, but we both really wanted to hear it and asked for it to be played a number of times during the evening.

Favourite artist meeting of your life so far?

Waldeck in Vienna – it made me want to start a digital music business.

Which track would you like played at your funeral?



I Put A Spell On You by Screaming Jay Hawkins (pictured).

What's your karaoke speciality? Mmmm Mmmm Mmmm Mmmm by Crash Test Dummies. It's the 'mmmm mmmm' bit that I do the best!

Recommend a track *Music Week* readers may not have heard... A Perfect Day To Chase Tornadoes by Jim White.

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

This one is hard... here are just a few that I would not want to be stranded on an uninhabited island without: Mercedes Benz by Janis Joplin, White Rabbit by Jefferson Airplane, Karmacoma by Massive Attack, For Real by Tricky and Bolero by Ravel.

ARCHIVE

MUSIC WEEK November 18, 2011



Universal is set to own around half of the UK's artist albums and singles market thanks to its £1.2bn acquisition of EMI. Martin Mills of Beggars Group says the proposal looks like "breath-taking corporate arrogance. Even greater dominance would be bad news for almost everyone involved in the art and

business of music"... In response to the idea that the release of Amy Winehouse's (pictured) posthumous album *Lioness: Hidden Treasures* might be against her wishes, the late singer's label boss Darcus Beese sets the record straight: "I fucking wrote the songs. People should fucking hear them." That's what she'd tell you if she was sat here now"... By this time next year, VEVO hopes to have placed itself on as many television sets in as many UK living rooms as possible after landing on Microsoft's Xbox Live this month. The streaming music video company has plans to spread its bets in to the internet-ready TV world amongst flagship manufacturers including Samsung and Sony.



SINGLES TOP 5 18.11.01

POS	ARTIST	SINGLE
1	RIHANNA FEAT. CALVIN HARRIS	We Found Love
2	JLS	Take A Chance On Me
3	LABRINTH FEAT. TINIE TEMPAH	Earthquake
4	PRO GREEN / EMELI SANDE	Read All About It
5	ED SHEERAN	Lego House



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ALBUMS TOP 5 18.11.01

POS	ARTIST	ALBUM
1	SUSAN BOYLE	Someone To Watch Over Me
2	MICHAEL BUBLE	Christmas
3	FLORENCE + THE MACHINE	Ceremonials
4	CHER LLOYD	Sticks and Stones
5	THE WANTED	Battleground



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NEW RELEASES RECOMMENDED 18.11.11



ONE DIRECTION Up All Night

FLO RIDA Good Feeling
Up All Night by One Direction is Album of the Week. An "eclectic mix of producers and writers results in a heavy-hitting, commercially driven pop release", a record which is "bound to be lapped up by their young and eager fanbase" says *Music Week*. Single of the Week is Good Feeling - the lead track to be taken from Flo-Rida's forthcoming album. Co-produced by Dr Luke and Avicii, it's destined to be a "dance-floor fist pumper".





WIN EXCLUSIVE ROLLING STONES ARTWORK!

Hypergallery is a new, online gallery dedicated to artists working in the rock'n'roll genre focusing mainly on limited edition, fine art prints of classic album sleeve designs, many signed by the artists and musicians themselves. The entire range can be seen at Hypergallery.com. *Music Week* has teamed up with Hypergallery to offer readers the chance to win one of these two beautiful prints from the Rolling Stones' Tattoo You period, both signed by the designer, Peter Corriston. They retail for £750 each, but are available for now to a pair of lucky *Music Week* readers who can answer this question:

Where did the Rolling Stones play their recent warm-up gig?
(A) New York (B) Paris (C) Hitchin

Email your answer to: hypergallery@intentmedia.co.uk, with 'Hypergallery Competition' in the subject line



▲ MITS AND HITS

The Music Industry Trusts Award bash earlier this month featured a sterling speech and musical performance from Mr. Gary Barlow – who was good enough to come and meet some old industry friends after he stepped off the stage. Among them was co-sponsor of the night – which raised hundreds of thousands for charity – PPL. [Left to right]: Fran Nevrla (Chairman, PPL), Gary Barlow, Peter Leatham (CEO, PPL)



▲ WANDERING INTO THE SPOTLIGHT

We've heard of some pretty cruel goings-on when it comes to stag dos: being tied to a lamp post, inflatable sheep, the usual. But pity poor Andy Thompson – ex-head of VC Recordings at Virgin and staunch West Bromwich Albion fan – who was forced to wear the kit of arch footballing rivals Wolves on his recent pre-nuptials booze-up by music industry friends. That's the shirt accounted for: we don't know what his excuse is for the bow-tie...

FABLED LABELS

A&M RECORDS

Founded 1962

Key artists The Carpenters, Sting, Bryan Adams



A&M Records was formed in California in 1962 by Herb Alpert (pictured) and Jerry Moss. Early signings included The Carpenters, Quincy Jones and Liza Minnelli.

In the late 1960s, through direct signing and licensing agreements, A&M added several British artists to its roster, including Cat Stevens and Joe Cocker. In 1989, the label was acquired by Polygram – the stipulations of the sale meant that Alpert and Moss had an integrity clause allowing them to control the label's image through to 2009.

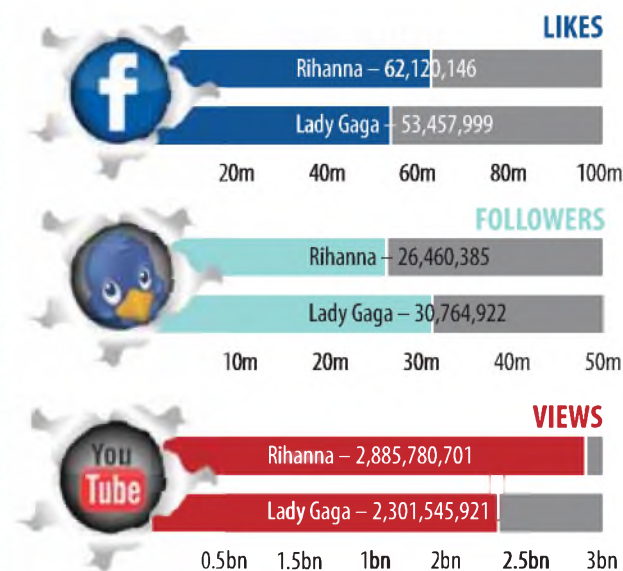
During the 1990s, the company released albums by Soundgarden, Sting, Barry White and Aaron Neville, as well as material from new artists and soundtracks. In 1998, PolyGram was bought by Seagram and merged with its MCA Records family to create Universal Music. A&M was subsequently merged into Universal Music Group's then-newly formed Interscope-Geffen-A&M label group.

Interscope-Geffen-A&M then partnered with Octone Records in 2007 to relaunch the A&M label, now headed by James Diener and called A&M/Octone Records with worldwide distribution handled by parent Universal Music Group. The existing Octone roster was transferred to the A&M/Octone label and all new artist signings are made under the A&M/Octone joint venture.

Did you know? A&M signed the Sex Pistols after they had been dropped by EMI in 1977 – only to drop the band themselves a week later.

SOCIAL STANDING

Official fan pages go head-to-head



RIHANNA VS LADY GAGA

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Music Week is published 50 times a year by Intent Media London, 1st Floor, Suncourt House, 18-26 Essex Road, London, N1 8LN, England

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Intent Media is a member of the Periodical Publishers' Association
ISSN – 0265 1548

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Printed by Pensord Press Ltd, Tram Road, Pontllanfraith, Blackwood, Gwent NP12 2YA

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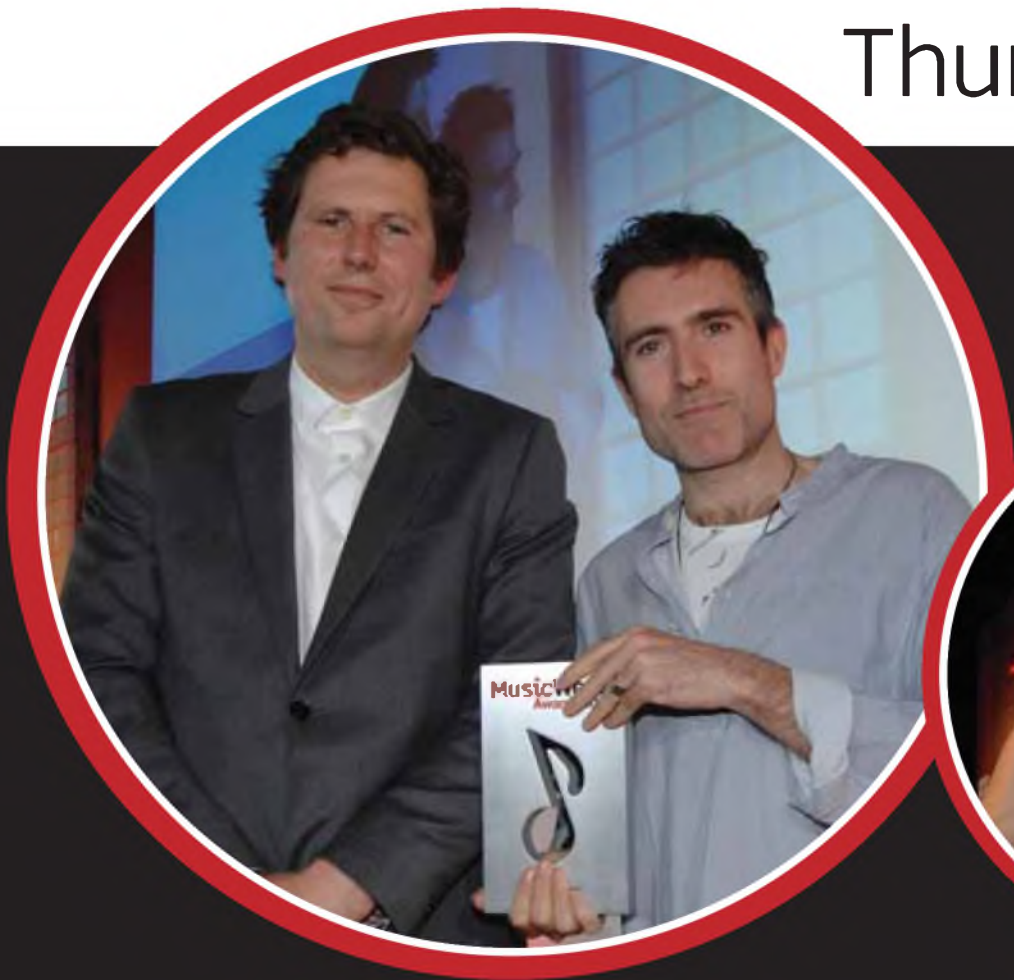
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