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X FACTOR BOSSES PULL SONG FROM iTUNES - BUT SPRAGGAN STILL DESTINED FOR FIRST CHART HIT

On air/off sale

TELEVISION

■ BY TIM INGHAM

X Factor bosses will be nervously awaiting the arrival of this Sunday's Official Charts after asking contestant Lucy Spraggan to remove her album from digital music sites.

Spraggan's performance of her own song Last Night (Beer Fear) on the latest ITV1 show triggered a spike in online sales for the existing version of the track.

X Factor organisers reacted by asking Spraggan to remove the song and related album Top Room At The Zoo - released independently last year - from the web, fearing any chart success during the programme's early stages could compromise the competition. By Wednesday morning, the song and album were both unavailable on the likes of Amazon and iTunes.

However, the move may have arrived too late to scupper Spraggan's first chart hit: Last Night registered at No.5 on Wednesday's Midweek charts with more than 22,000 sales whilst Top Room At The Zoo hit No.7 on the Albums list.



Lucy Spraggan: Self-released song hit No.2 on Tuesday Midweeks

Rule changes on this year's X Factor allow contestants to have an agent and sing their own compositions. An X Factor spokesperson told *Music Week*: "All contestants have been asked to remove their recordings as it is essential that all the contestants are treated fairly during the competition and, where possible, receive the same exposure."

Spraggan isn't the only 2012 contestant to have been asked to take down material: James Arthur, who also performed last Saturday, has removed his existing recordings since the competition began.

Sheffield artist Spraggan warned fans on Sunday: "Oh dear. The album is coming offline in preparation for some things coming up. Not my call to make, get it while you can!"

A YouTube video of Spraggan's X Factor performance has racked up more than 2.7 million views, whilst her album was still available on Spotify at the time of going to press.

An X Factor insider said: "It's a difficult one because on the one hand, we're delighted for Lucy, and its testament to how great the song is and also what a huge impact this year's X Factor is already having on the pop scene. But on the other hand, The X Factor is a competition and it has to be a level playing field for all contestants."

A spokesperson for digital music distributor TuneCore told *Music Week*: "We received a message from the account holder requesting the removal of the track from TuneCore.

"TuneCore's policy allows anyone to take down their release at any time, so we followed her request."

Apple told *Music Week* it was not responsible for the decision.

QUEST FOR GLORY



Quest, run by Arcade Fire and Paul McCartney manager Scott Rodger (*above*), has picked up the X Factor management account for the new series.

The firm is 50% owned by Live Nation. Quest is given the option to take on any contestants who make it through to the X Factor live stages.

Lucy Spraggan and others entrants in the early stages of the competition have officially dropped any previously associated representation, *Music Week* understands.

Dutch Van Spall, co-director of Spraggan's former management team at Big Help, told *Music Week*: "We managed Lucy to the point [of X Factor], but we are now not officially representing her. We knew she had to get on TV. She has some great songs, but she is a visual person with great expression and character.

"The one thing X Factor can give you that no-one else can is TV exposure. This is only the tip of the iceberg. She has more great songs and her album will definitely be a No.1."

Q2's leading publishers revealed in new Music Week analysis

EMI and Sony/ATV claimed the leading shares of UK chart singles in Q2 in a period in which the biggest deal in music publishing history was sealed.

EMI grabbed an unrivalled 17.1% of the market based on the quarter's Top 100 sellers with second place occupied by Sony/ATV, which led the consortium to buy the rival publishing outfit for £1.4bn.

Between them EMI and Sony/ATV commanded a 33.8% sales share of the UK's 100 biggest singles over the three months with both companies having songwriters on Tulisa's chart-topping Young and Conor Maynard's Can't Say No. EMI's other hits included Train's Drive By and Sony/ATV's Whistle by Flo Rida and Rudimental featuring John Newman's Feel The Love.

The two companies' combined presence on the biggest albums of the quarter was even greater – 35.0% - with EMI on 18.7% and Sony/ATV on 16.3%, according to Music Week research. Emeli Sande's Our Version Of Events was among the albums in which both had substantial shares.

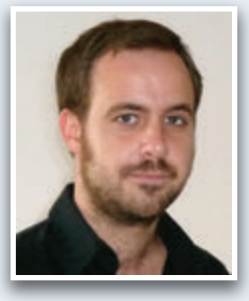
However, neither company could individually outscore Universal whose 23.8% share included albums by Adele, Nicki Minaj and Coldplay. Warner/Chappell, meanwhile, got back into double figures on both singles and albums.

■ *See page 12-13 for the full UK Q2 publishing analysis*

NEWS

EDITORIAL

Generation X given so few chances to shine



IT'S THE CATALYST that drives many modern music successes: the immediacy of The Moment; that slender second in time when a fledgling career takes flight and enters the stratosphere.

Fevered retweets, little blue digital thumb imprints and, soon enough, cold hard sales follow suit. The music industry's smart cookies - from Richard Russell to Daniel Glass - have clearly figured out that it doesn't pay to try and rush The Moment. It doesn't happen on your watch. It doesn't come with a price tag. It refuses to fit in with quarterly bonuses.

All you can be certain of - whether manager, label president, publishing guru, live promoter or poised plugger - is that when The Moment finally arrives, you owe it to your artist, yourself and your bottom line to go hell for leather in its wake.

Lucy Spraggan's Moment crash landed onto ITV1 on Saturday evening. The Sheffield artist's performance of Last Night (Beer Fear) was a triumph; both for the singer/songwriter and for X Factor bosses, whose decision to permit original compositions on 2012's series was noisily vindicated by a crowd whooping even louder than when Christina Aguilera beamed pre-watershed smut into *The Daily Mail's* disapproving peepers.

"It's hard to blame X Factor bosses for blocking Lucy Spraggan's ascent: they acted to protect their No.1 property, which is a TV show – not an artist"

Problem is, like thousands of artists across the country, Lucy Spraggan's been clamouring for her Moment for years. Unlike your typical melisma-riddled X Factor karaoke types, she has history in this game. And that history doesn't fit with the Vaseline-lensed X Factor 'journey', which begins on that stage, on that night, in front of Louis Walsh's effeminate giggles.

For X Factor to work, the public must accept its audition stage as year zero; as light entertainment's fallopian tubes. Barlow, Tulisa, Mel B and even squeaky Louis have to remain all-powerful gate keepers to showbiz. You can't exactly convincingly pay your dues (read: mewlingly over-emote a Celine Dion song in a dodgy dress) while you're Top Five in the Official Singles Chart.

With that in mind, it's hard to blame X Factor bosses for snatching away Spraggan's year-old album from digital sites over the weekend. They acted to protect the sanctity of their No.1 property - and that's the TV show, not the acts it hosts.

(Could Simon Cowell, sat perplexed in silk Zig & Zag boxers, have personally pressed the big red button when he saw Spraggan's sales start to fly? Our industry's jaded on air/on sale brigade could have told him not to bother: thanks to the perseverance of Johnny Public, Last Night had sold more than 21,000 singles by Tuesday's Midweeks, on which it stood at No.2.)

Also, you can't complain too loud when the alternatives are so non-existent. Cowell now runs the last TV show where unsigned troubadours can truly shine. The fact this clashes with the medium-term aims of X Factor is merely a sticking point for Syco and a sore point for Spraggan's Victoria-Wood-meets-Kate-Nash act.

X Factor might be a scripted and conditional minefield, but at least Cowell is offering unsigned talents a thrilling taste of The Moment; a heck of a lot more than the embarrassing paucity of opportunities for young songwriters elsewhere on British TV.

Tim Ingham, Editor

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

SEAL DEAL AND CHART-TOPPER HERALD FRESH ERA

Horn of plenty for the resurgent SPZ

PUBLISHING

■ BY PAUL WILLIAMS

A new publishing deal with Seal and UK No.1 single with Sam And The Womp are signalling a real renaissance at Trevor Horn's SPZ Group.

The Kiss From A Rose star has agreed to extend his two-decade working relationship with Horn after signing a new agreement with SPZ's Perfect Songs, while Sam And The Womp's Bom Bom has given the company a double chart-topper as publisher and label.

Bom Bom is the first No.1 since Madness's House Of Fun on the Stiff label, which was revived by SPZ in 2007, while Perfect Songs also handles 100% of the publishing.

Among the writers is Trevor's son Aaron who is a member of Sam And The Womp.

The new Seal deal and Bom Bom's chart-topping success come in a period of renewed focus for SPZ with Trevor's daughter Ally – a lawyer by trade – having been brought in last year as managing director followed by the appointments of one-time Peter Waterman and Sony consultant Ian Usher as label manager of Stiff and ZTT and Sony/ATV UK creative manager Mel Redmond as Perfect Songs' creative director.

"Before I joined, for a long time the publishing company in particular had been dormant. There hadn't been new signings," said Ally Horn. "As soon as I joined it was very clear to me the publishing was the focus. We would release the odd thing on Stiff and ZTT but focus on the publishing company."

That has resulted in a number of new deals at Perfect Songs, headed by Seal who will imminently start work on an album of new material, ushered in by a two-week writing camp for the project in October in Horn's Los Angeles studio.



"Before I joined, for a long time the publishing company in particular had been dormant. There hadn't been new signings. As soon as I joined it was very clear to me the publishing was the focus. We would release the odd thing on Stiff and ZTT but focus on the publishing company"

ALLY HORN, SPZ GROUP



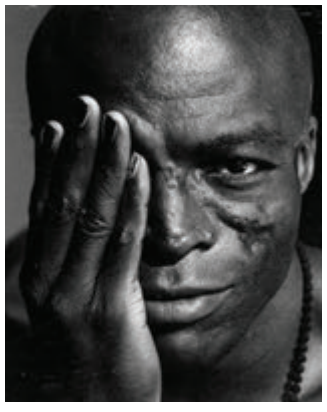


Photo: Official Charts Company/officialcharts.com

Horn kicks: Trevor Horn (top), son Aaron who has just scored a No.1 single with Sam And The Womp (above) and Seal (right)

"Everybody feels very positive about that signing," said Ally Horn. "It's good for me because I've known Seal since I was eight years old."

However, besides Seal, plenty of newer writers have joined the ranks, including Fred Cox who has produced tracks for the likes of Tinchy Stryder and Wretch 32, The Rushes' frontman Gerard O'Connell who is working on his own and other acts' projects, singer-songwriter Will Heard whom Redmond said was being courted by six labels and will play a series of showcases at SPZ's Sarm Studios on September 4, one-time A1 member Ben Adams who signed a deal last week and electronic act Fear Of Tigers (Benjamin Berry), whose remix work includes tracks for Kylie Minogue and Ellie Goulding and who signed just this week.

The Sam And The Womp recording success, meanwhile, has also opened up the possibilities for Stiff with a first album from the band expected next year. Although eventually released on Stiff via Warner label One More Tune, Usher and Redmond revealed the track initially had little interest from labels until plugger Chris Slade secured a play on Fearne Cotton's Radio 1 show. "After that play my phone started ringing off the hook," said Redmond. "All the A&Rs came out of the woodwork."

Also a key part of SPZ is Sarm Studios, which had faced closure, but "we undid that quickly", said Ally Horn. Among the many clients this year have been Madonna, Paolo Nutini, One Direction, Rita Ora and Rihanna.

NEW BOOK OPENS UP ON HISTORICAL ISSUES DURING MAJOR'S DARK PERIOD

EMI's Terra Firma problems exposed

LABELS

■ BY PAUL WILLIAMS

Guy Hands' top music man at EMI has laid bare deep concerns he had at the time about the Terra Firma chief's masterplan to turn around the legendary record company.

As Vivendi Universal's own £1.2bn ($1.9bn) takeover of EMI Music continues to be scrutinised by regulators in the US and Europe, a new book reveals the significant doubts some of the senior music management working under Hands had about his ability to utilise his undoubted financial wizardry within a creative company.

Among those speaking out in *The Rise & Fall of EMI Records*, written by one-time EMI corporate communications executive Brian Southall, is Nick Gatfield who is now Sony UK chairman and chief executive but was employed by Hands as EMI's head of A&R for the UK and North America.

While he conceded there were some elements of Terra Firma's plan that were "sensible and proven and pragmatic", he realised following his appointment they would not necessarily work from an emotional, artist-centric understanding of the business.

One of Gatfield's biggest concerns with his job was that he was responsible for finding and signing artists in both North America and the UK, despite the territories being so far apart. "In my case it certainly didn't make sense to have a Brit based 6,000 miles away trying to run a creative operation in North America – it seemed absolutely ridiculous," he told Southall.

Gatfield also had to work within the confines of Hands' infamous matrix system, which meant all EMI's operations reported into a global chief who had various territorial heads. Under this set-up, the head of the operating EMI company in the US or UK was not responsible for his own A&R person. As the book lets on, Gatfield could never see this working and it was replaced by a simpler structure when Roger Faxon eventually became CEO.





Brian Southall: author of *The Rise & Fall Of EMI Records* and former corporate communications executive at the UK music company

"In my case it certainly didn't make sense to have a British exec based 6,000 miles away trying to run a creative operation in North America – it seemed absolutely ridiculous"

NICK GATFIELD, FORMER EMI HEAD OF A&R

"I was one of the key people in the global matrix system and maybe you can run a company that way in the catalogue business, but with the creative side it is effectively a local business which becomes global if you are lucky with an act," said Gatfield, adding: "I don't think anyone at Terra Firma understood how complex a business the music [industry] was and still is."

Indeed, a recurring theme of the chapters on EMI's Terra Firma era is what executives in or around the company saw as Hands' inability to deal with the artist community and his belief that music industry people were clueless about business.

"I don't think Guy Hands ever got any wiser about dealing with artists and managers," said Chris Morrison, who was managing EMI acts Blur and Gorillaz at the time. "With EMI you are talking about reliance on people's creativity and building good, solid relationships and you don't bully and you don't demand."

Morrison acknowledged he did not completely disagree with Hands' thought process in which lots of people from outside the music industry were brought in to EMI "but he relied more on the people from outside than he did on the music knowledge he had on the inside".

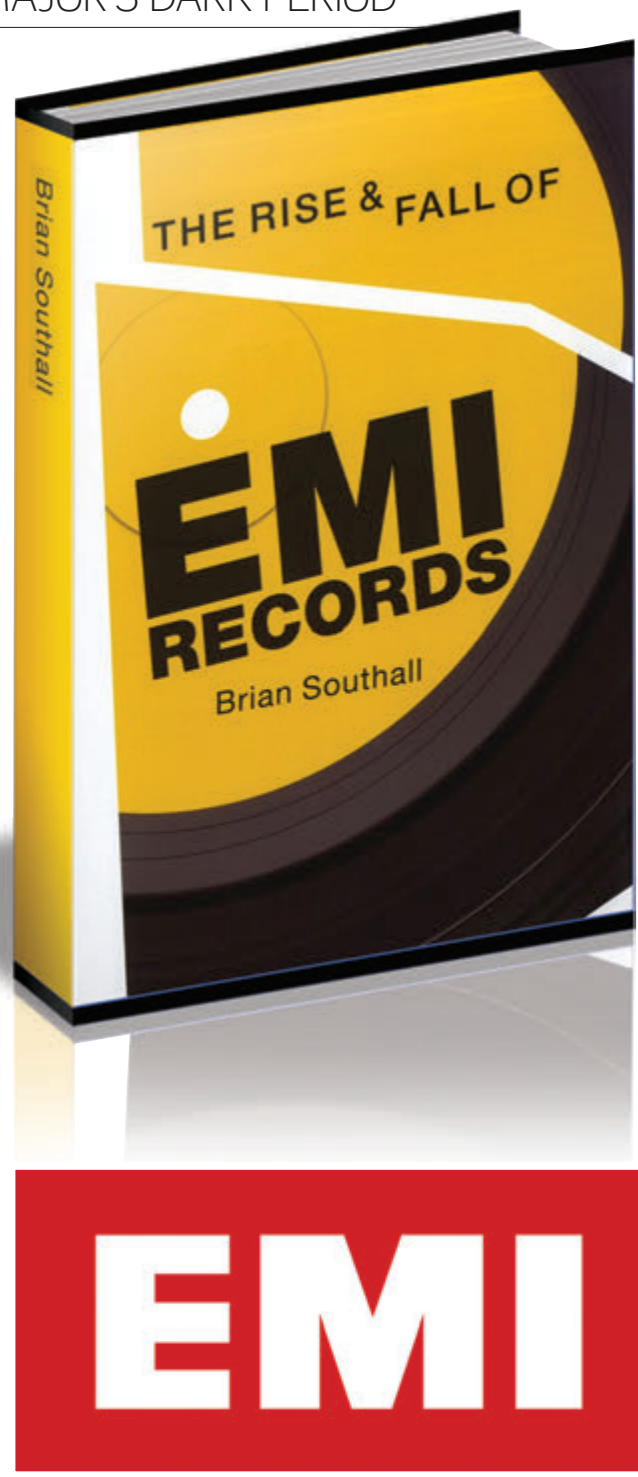
Industry veteran and one-time EMI executive Roger Ames, who was brought back into the major by Hands, suggested in the book the Terra Firma man did not have a very high opinion of anybody in the music business to run a business. Another, who wished to remain anonymous, blasted: "He had no sense whatsoever of how to run a creative business and no respect for the important relationships that make the business work."

That reflects the worries at the time of the respected Hands appointee Elio Leoni-Sceti who before his swift exit as CEO wrote an internal memo – later made public – saying that artists and their managers were raising concerns about EMI and "morale within the company has reached a low point". This was at a time when a number of the major's key artists had exited, among them Paul McCartney, The Rolling Stones, Radiohead and later Queen.

These departures were big news in the financial pages and wider press as was the general business goings-on of EMI, something Gatfield revealed Hands could not get his head around. "He could not believe in the level of interest there was in EMI," said Gatfield.

One-time EMI Group CEO Eric Nicoli, former EMI UK chairman and CEO Tony Wadsworth, Robbie Williams' co-manager Tim Clark, Radiohead co-manager Chris Hufford and Chrysalis co-founder Chris Wright are among the other names interviewed for Southall's book, which traces the history of EMI from its beginnings, through to such highs as Frank Sinatra, The Beatles, Spice Girls and Coldplay to the various EMI/Warner merger and takeover attempts, Guy Hands' brief reign before Citigroup took charge and Vivendi Universal's deal announced last November. It updates a previous edition of the book published in 2009.

The Rise & Fall Of EMI Records is published by Omnibus Press and is out this month.



NEWS

NEWS IN BRIEF

■ **KOBALT:** Ex-Global and Sony/ATV exec Miller Williams has joined Kobalt's UK office as senior vice president, creative. He will report to Kobalt executive vice president, creative Sas Metcalfe, who will now operate from the Los Angeles office.

■ **MOS:** Ministry of Sound has extended its relationship with car manufacturer Nissan to offer a new limited edition Juke vehicle.

■ **PADDY POWER:** The latest bookies' odds on the Barclaycard Mercury Music Prize have named Bright Light Bright Light as second favourite for the coveted gong, behind Alt-J's An Awesome Wave.

■ **JESSIE J:** Jessie J is the first judge to confirm her return for the next series of new BBC talent show The Voice.



■ **MIDEM:** Classical music star Lang Lang (*pictured*) will deliver a keynote speech on Midem's Visionary Monday next year. The music event will take place in Cannes, France between January 26 and 29.

■ **DEEZER:** The streaming service has announced a partnership with RockCorps, an initiative that rewards young people for voluntary work in their community.

■ **BUZZMEDIA:** The US company has made a number of new music media acquisitions after snapping up Spin Magazine last month. It adds four punk websites to its haul – Under The Gun Review, Alter The Press!, PropertyOfZack and Punknews.org – as part of a new central punk music news hub AbsoluteVoices.

■ **ONE DIRECTION:** The boyband's EP for new single Live While We're Young is No.1 in nine countries on the iTunes Top 10 Albums charts, and it's yet to be released.

■ **IFPI:** David O. Carson, the General Counsel of the US Copyright Office, is joining international recorded music industry association IFPI as head of global legal policy. He will report to chief executive Frances Moore. Carson will join IFPI on September 24.

For all of the latest Music Industry news, bookmark
MusicWeek.com

WARNER RAMPS UP MARKETING FOR AMBITIOUS SIX-MONTH RELEASE PLAN

Green Day album trio 'makes perfect sense'

LABELS

■ BY TIM INGHAM

Warner Bros UK has readied a multi-pronged marketing blitz to maintain fan interest in an upcoming trio of new Green Day albums.

Uno! will be released on September 24, followed by Dos! on November 12 and Tre! on January 14 next year, whilst an 'Ultimate Box Set' of all three will also be made available.

The US band's decision to launch three new albums in a short five-month period has created a unique challenge for Warner's promotional machine, one which the label is meeting with a strategy of ongoing fan engagement.

Warner Bros Records UK vice chairman Jeremy Marsh told *Music Week*: "This has been an incredibly unique campaign in the sense that we were able to announce the releases so far in advance. Having release dates and artwork enabled us to get everything up for pre-order from the minute the hype started."

Three full tracks from Uno! were made available to fans with a month left to pre-order the LP, whilst a teaser trailer was launched offering a 90-second snippet of a fourth track. Digital tie-ins have included a Green Day-themed version of video game Angry Birds on Facebook starring band members as pigs.



Basket cases: Green Day band members are being included in a themed version of Angry Birds as part of the promotion for their three-album release Uno!, Dos! and Tre!

"The game itself launches in full later in the year, and directly links to a retailer whenever the game pauses, generating a huge number of impressions," explained Marsh. "Digital social targeting will enable us to retarget people who have showed interest in the band over the life of the albums."

The band have spent time in the UK, including a special gig at Shepherd's Bush Empire last week and a surprise performance at Reading Festival over the weekend. Warner says these occasions have already ensured a spike in sales for the box set.

"That allows us to guarantee a number of sales on both Dos! And Tre!, as all are chart eligible," said Marsh.

Green Day also recorded a 360 session for Channel 4 whilst in the UK, and attracted coverage on the front pages of *Kerrang!, Rock Sound, NME, The Sun* and *Sunday Times Culture* - with *Q* magazine and *Mojo* interviews expected to arrive ahead of the later albums.

Meanwhile, American Idiot: The Musical starts a two-month run in the UK in October, ending with a two-week residency at the Hammersmith Apollo in December.

"We're using some really interesting digital advertising solutions to enable us to retarget people who are interested in Green Day throughout the life of the project," said Marsh. "The bold artwork lends itself to an incredibly impactful outdoor campaign, which will be backed by TV, radio packages and online around launch."

He added: "As for whether this sets a trend or breaks a mould for other groups to follow, it's impossible to say. Arguably what works for a global-selling band like Green Day wouldn't work for a band earlier on in their career. But in this case, with a band creatively in such a rich vein of form and wanting their fans to hear everything that they've created, it makes some kind of perfect sense."

Music Week set to print fourth-quarter DVD special

Music Week **will print a special feature on the Q4 retail opportunity made available by DVD releases in our September 21 issue.**

The feature, sponsored by Koch Media, will offer a multi-page guide to the biggest and best DVD releases available to retail in the gifting season. These will include both non-music and music-related titles.

"Clearly there are declining pressures in all areas of entertainment – we are witnessing a steady drop in DVD revenues as people watch more of their favorite films and TV shows through digital platforms and pay TV subscriptions," said Koch head of sales for film & TV Jamie Brewer.

"But the synergy between films and music has never been more relevant and it is a great idea to offer as much of a media spectrum as possible when you are trying to develop new customers and loyalty.

"Our key specialists are looking at promoting both music and film in their offers, and we are now beginning to see the grocery sector working closer with the suppliers that can tick both DVD and music sectors.

"The individual competitive markets need companies that are as joined up as possible."

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TO THOSE WHO ENJOY IT MOST. GLOBALLY.

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Please contact our Managing Director, *Wilf Mann* to discuss your unique needs and how we can help you. Visit **novadist.net**, email **info@novadist.net** or call us on **+44 (0)20 8390 3322.**

nova
We'll get you heard

musicweek.com/playlist

MusicWeek The Playlist

10 tracks you need to hear...



LIANNA LA HAVAS
Forget (Warner Bros)
(Single, September 17)
Contact: Aoife Kitt, Anorak
aoife@anoraklondon.com



JINJIN & THE RAGDOLLS
Love In Sin City (Live On)
(Single, September 10)
Contact: Seb Burford, Anorak
Seb@anoraklondon.com



MUSE
Madness (Helium 3/Warner)
(Single, October 1)
Contact: Frazer Lawton, Murray Chalmers PR
frazer@murraychalmers.com



BENNY BANKS FEAT. DAPPY
Who's The Daddy (679/Warner)
(Single, September 23)
Contact: Katie Gwyther, Warner
Katie.Gwyther@warnermusic.com



ANDY BURROWS
Company (PIAS)
(Free download, available now)
Contact: Lucius Yeo, PIAS
Lucius.Yeo@pias.com



CHAD VALLEY FEAT. GLASSER
Fall 4 U (Cascine)
(Single, October 30)
Contact: Amanda Freeman, Freeman PR
amanda@freemanPR.net



DYLAN LEBLANC
Part One: The End (Rough Trade)
(From album, tbc
Contact: Ben Ayres, Rough Trade
ben.ayres@roughtraderecords.com



PATRICK WOLF
Overture (Bloody Chamber/Essential)
(From album, October 15)
Contact: Frazer Lawton, Murray Chalmers PR frazer@murraychalmers.com



ULTRAISTA
Bad Insect (Temporary Residence)
(Single, available now)
Contact: Aoife Kitt, Anorak
aoife@anoraklondon.com



MYKKI BLANCO
Wavvy (self-released)
(Single, September 24)
Contact: Keong Woo, Family
keongwoo@familyltd.co.uk

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

DATA DIGEST

BREAKOUT



MIC RIGHTEOUS
He's already supported big hip-hop names The Game, J.Cole and Wretch 32 and with a mixtape, EP and debut album expected to drop soon it's set to be a big year for this rapper. Catch him at the next Breakout event on September 13. *Get on the guest list at musicweek.com/breakout*

SHAZAM TAGGED



The latest most popular Shazam new release chart:

1 **NE-YO** Let Me Love You
2 **PALOMA FAITH** Just Be
3 **FUN.** Some Nights
4 **LITTLE MIX** Wings
5 **PINK** Blow Me

GIG OF THE WEEK



Who: Kerrang! presents Skunk Anansie
Where: Village Underground, Shoreditch
When: September 5
Why: Following the announcement of their first release since they reunited in 2009 – new studio album Black Traffic is out in September – Skunk Anansie play this intimate show.

SALES STATISTICS

Official Charts Company

CHART WEEK 34 Compiled from Official Charts Company sales data by Music Week

VS LAST WEEK	SINGLES	ARTIST ALBUMS	COMPILATIONS	TOTAL ALBUMS
SALES	3,379,982	1,091,318	350,238	1,441,556
PREVIOUS WEEK	3,418,998	1,057,447	352,633	1,410,080
% CHANGE	–1.1%	+3.2%	–0.7%	+2.2%
YEAR TO DATE	**SINGLES**	**ARTIST ALBUMS**	**COMPILATIONS**	**TOTAL ALBUMS**
SALES	113,897,613	42,901,039	11,023,603	53,924,642
PREVIOUS YEAR	105,388,618	51,079,599	10,596,137	61,675,736
% CHANGE	+8.1%	–16.0%	+4.0%	–12.6%

APPOINTMENT TO VIEW



PAUL SIMON: LIVE AT WEBSTER HALL, NEW YORK
Friday, 31 August – BBC4, 11pm-12am
The June 2011 concert recorded on the final night of Simon's So Beautiful or So What tour, which saw him playing at small clubs and theatres across the US. Featured songs including The Obvious Child, Kodachrome, Gone at Last, Dazzling Blue, Rewrite and The Afterlife.

BBC PROMS 2012
Saturday, 1 September – BBC2, 7.30pm-9.30pm
From London's Royal Albert Hall, conductor John Wilson and his orchestra are joined by the Maida Vale Singers to pay tribute to the composers and arrangers responsible for creating the Broadway Sound.

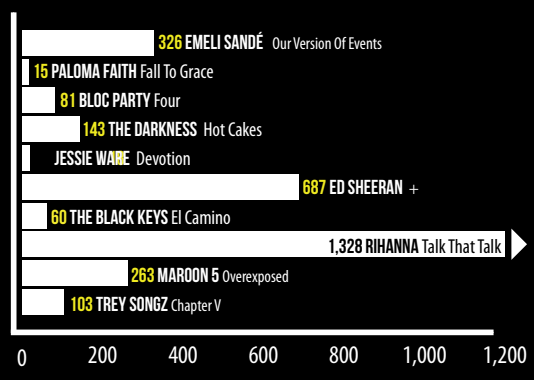
THE TALENT SHOW STORY
Sunday, 2 September – ITV1, 5.30pm-6.25pm
Series one – episode three. Britain's Got Talent hosts Ant and Dec and The X Factor's Dermot O'Leary (left) discuss the changing nature of the talent-show presenter and some of the genre's most unlikely stars.

PIRATES' BAY



MUSO
Source: Muso.com

NUMBER OF ILLEGAL FILES FOUND BY MUSO.COM OF TOP 10 ALBUMS ON AUGUST 27 2012



CRITICAL MASS

metacritic
Keeping score of entertainment.

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

www.metacritic.com



86
PLAN B
iLL Manors



83
JESSIE WARE
Devotion



69
YEASAYER
Fragrant World

For daily news visit musicweek.com

MARKET SHARES BY CORPORATE GROUP

Official Charts Company

CHART WEEK 34



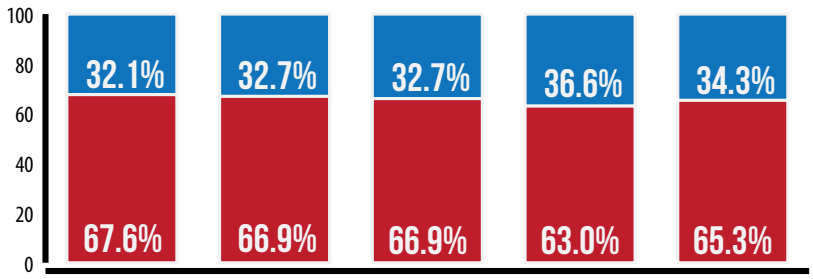
ARTIST SINGLES
- **Universal** 40.7%
- **Warner** 29.4%
- **Sony** 14.7%
- **EMI** 10.3%
- **Others** 4.9%



ARTIST ALBUMS
- **Universal** 38.5%
- **Sony** 20.6%
- **EMI** 16.0%
- **Warner** 13.7%
- **Others** 11.2%

DIGITAL VS PHYSICAL

Official Charts Company



WKS 30-34

The UK market share for all albums in the past five weeks

- **CD**
- **DIGITAL**

TOP 5 STORIES ON MUSICWEEK.COM

Musicweek.com's most-read stories for period ending August 27

01 Sony/ATV signs deal for MJ songs
Tuesday, August 21

02 UK Pirate Bay still gets 1m hits a month – report
Wednesday, August 22

03 Frank Zappa catalogue now available on iTunes
Wednesday, August 22

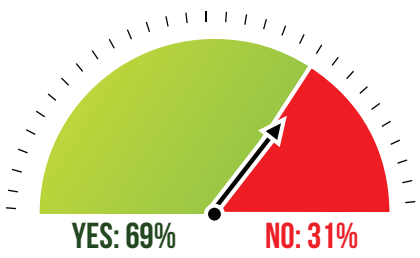
04 One Direction, Bieber and more get RIAA certifications
Tuesday, August 21

05 Universal/EMI deal approved in Canada
Tuesday, August 21

MUSIC WEEK POLL

This week we asked...

Are consumer music magazines fighting a losing battle? **Vote at www.musicweek.com**



INK SPOTS

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



On the cover of this month's *Mojo* magazine, Jon Savage investigates how electronic music transformed the mind of a 30-year-old **David Bowie** and resulted in his 1993 "sonic rebirth".

Inside, a feature on Birmingham pop-punk-reggae collective **The Beat** investigates how they narrowly missed out on being "bigger than U2" by splitting up "in a really bad way" at the height of their fortunes in July 1983. Meanwhile **Animal Collective** explain their move away from the "warm electronics and surf harmonies" of 2009's release Merriweather Post Pavilion to the "futuristic garage punk" of new album Centipede Hz: "If we tried to do the same thing twice it would suck."

Ex-Strangler **Hugh Cornwell**'s most recent embarrassing moment was bumping into **Jarvis Cocker** in the gym changing rooms and calling him Jasper. And a typical day in the life of **World Party** frontman Karl Wallinger involves getting up, wondering "what the fuck's going on", getting stoned and going back to bed.

THE MAGIC NUMBERS

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

55,000

Facebook Likes for the Queens of the Stone Age 'Recording' status, confirming their sixth studio album is under way

6

Figure sum for Lana Del Rey to become the face of Jaguar's new F-Type sports car, according to The Sun



623,000

US sales of new single We Are Never Getting Back Together, and Taylor Swift sets the record for the biggest digital sales week for a female artist

9th

Appearance for Dave Grohl at Reading and Leeds Festival as he led last weekend's headline slot with the Foo Fighters

£696m

of revenue that streaming services will create for the global music industry in 2012, suggests research from Strategy Analytics

1

Position on Amazon's 'Hot New Releases' list for The Gypsy Queens after a BBC Breakfast performance

LIFE IS TWEET WE FOLLOW THE INDUSTRY'S FINEST



@jetfury Americans making dubstep (Skrillex) is like the English trying to be huge hip-hop stars (Example) – plain wrong
(Geoff Barrow, Portishead) Monday, August 20



@mr_trick So Cher Lloyd got bottled off stage at V? Bit strong isn't it? Though I'm puzzled why she was on the bill. Bit incongruous no?
(Darren Hemmings, Motive Unknown) Monday, August 20



@MichaelAHann One album has divided the family on holiday - the new Animal Collective. The 8yo loves it; the rest of us don't.
(Michael Hann, freelance) Tuesday, August 21



@LewJam stunned. There is actually a blog helping people to work out what to take to Reading festival...is that really necessary? *(Lewis Jamieson, Loudhailer PR) Tuesday, August 21*



@hbrampton : avril lavigne and chad kroeger? *facepalm*
(Harriet Brampton, Atlantic Records) Wednesday, August 22



@lucyjones The most shocking thing about the Harry pic is that blingin' chain around his neck
(Lucy Jones, NME) Wednesday, August 22



@andydaniell Now playing in the office a dub/reggae version of Enya – Sail Away, I shit you not.
(Andy Daniell, Defected Records) Thursday, August 23



@mrjamieeast Makes me laugh everyone my iPhone autocorrects Cowell to cowbell.
(Jamie East, Holy Moly!) Thursday, August 23



@russellAnna Packed my (flatmate's) dog off into an Addison Lee at 7.30am today as he's off to film a segment for This Morning. It's his 3rd appearance. *(Anna Russell, AR Artist Management) Friday, August 24*



@davewibberley Just saw on Facebook... "gcse rezults 2moz rlly nervus" I can tell you your English grade now if you want?
(Dave Wibberley, UEL) Friday, August 24



@MattAATW Stop the presses - Lucy Spraggan is BACK ON I-TUNES!!
(Matt Cadman, AATW) Monday, August 27



@MRSSLEAZE @MattAATW It's a tough one to watch. With one hand Syco give the opportunity, then take away with the other. Hope she stays in. *(Ian Usher, ZTT/Stiff Records) Monday, August 27*

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DATA DIGEST



PICTURE OF THE WEEK

SERGE OF ELECTRICITY

August 20, Brixton Academy
Serge rocks out as Kasabian take the stage at the O2 Academy ahead of their Reading/Leeds performances

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



1 GAV WILLIAMS BOWLEGS
Hot Panda • Language *Mint Records*
With treble-high guitars strumming frenetically to a rolling beat, Hot Panda's new single kicks up a euphoric riot. Any danger of inward-looking pretension is knowingly stamped out beneath its wheels, with a wave of Mexican brass at the back end colouring the picture to a joyous point of saturation.





2 STEVE BONIFACE LABELLED INDEPENDENT
Miccoli • Idle Stranger *AFA Records*
Family three piece Miccoli show a real lightness of touch with 'Idle Stranger', a track chock full of strong dynamics. The slow build opening breaks naturally into a chorus with blended, unison vocals to great effect before dropping out to the bare bones again, a trick used excellently throughout.





3 ALLY MCCRAE BBC RADIO 1
Olympic Swimmers • Knots *Green White Violet*
I cannot get enough of Knots - soaring indie delivered with a delicious mix of passion, intensity, subtlety and at times venom that makes it a track impossible not to have on several times in a row. You need this





4 MIKE SHALLCROSS MEN'S HEALTH
Robert Hood • Motor: Nighttime World Vol.3 *Music Man Records*
Angered by the 'Slow-motion Katrina' that has overtaken his hometown Detroit, the low-key but highly influential minimal techno pioneer has produced his most personal work yet. By turns, funky, eerie andfinally uplifting it's a surprisingly expansive work that grows more absorbing with each listen and should win him a whole new bunch of followers.



SIGNS O' THE TIMES



Manchester-based band **PINS** have signed with independent record label **Bella Union** after reports that they were the subject of a bidding war. Their first release on the label will be four-track EP LuvU4Lyf, due in October, when they will also head out on a tour of the UK that will culminate at the Sebright Arms in London on the 24th.

British blues band **Kill It Kid** have signed a worldwide recording deal with Warner imprint **Sire Records**. The four-piece join from One Little Indian to join Sire, headed by Seymour Stein, as the only British band on the label. They are currently working on the first single of their new album with producer Mike Crossey.

Bella BMG Chrysalis's US operation has signed **The Flaming Lips** to a worldwide publishing deal. They recently resigned to the Warner in the US, while inking a deal with independent Bella Union for Europe. They released an album in the UK on July 30, and another studio LP is expected later this year.

SYNC STORY
The tale behind a standout sync deal in the industry this week…



- **Track name** Three Is A Magic Number
- **Artist** Bob Dorough
- **Composer** Bob Dorough
- **Publisher** Minder Music Ltd
- **Usage** UK national TV campaign for McDonald's BCO – Bacon, Chicken and Onion burger
- **Key execs** John Fogarty (Managing Director, Minder); Rik Brown, Jon Fox (Creatives, Leo Burnett agency)



Explains John Fogarty: "The point of this new commercial is to advertise McDonald's '3' Combination Burger and so the song Three Is A Magic Number was chosen as the perfect fit.

"The zany commercial features three decorators seamlessly performing agile and dextrous manoeuvres without spilling a drop of paint. In the background, the song is played before the commercial cuts to the three decorators having a break with the McDonald's BCO Burger: bacon, chicken and onions.

"Obviously the song is perfect for the message but it is important for it to be associated with a world famous brand and used in such a positive way. The commercial is very original and unusual and a lot of fun and... we're lovin it!"

ON THE RADAR THE NOISETTES



The Noisettes have taken a three-year break since the highly successful launch of last album Wild Young Hearts.

That release, which arrived in 2009 on Vertigo/Mercury, contained hits such as Never Forget You and Don't Upset The Rhythm - made extra famous by its use in a commercial for the Mazda 2.

Now the band, fronted by BRIT school buddies Dan Smith and agile lead singer Shingai Shoniwa, are back with an LP they hope will be filled with plenty more chart smashes. In advance of its release they've already clocked up some prestigious performances, including The Diamond Jubilee Festival in Battersea Park in June, the BT River of Music (for the Olympic Games) and BT London Live in Hyde Park earlier this month.

Contact is released this week on Universal/Absolute, and was recorded in the US.

Track Travelling Light was recorded Simon & Garfunkel's studio in the US with August Rigo (Justin Bieber, Musiq Soulchild). Winner and Never Enough were created with will.i.am songwriter Jean Baptiste, whilst R&B superstar Ne-Yo contributed to the composition of Star and Free.

Smith says: "I guess we've slowly been learning the craft of production and songwriting over the period of our whole career. Starting with absolute zero in the beginning, we now have a very strong grip on how to make things sound the way we hear them in our heads."

Explains lead singer Shoniwa: "Some bands have a one-size-fits all mantra approach... They get together because they share identical musical tastes, then never do anything different.

"We're two divas with different record collections who constantly introduce each other to new sounds, whether it's African music, jazz, our own modern hybrid of soul music or new adventures in dance music, there always remains the spirit of rock 'n' roll without the clichés. For us, making music means keeping our ears open."

The dynamic duo will head out on a headline UK tour in November in a bid to wow audiences with their live repertoire that earned them the "best live band in Britain" accolade from *The Guardian*.

ESSENTIAL INFO

RELEASES
Aug 13 Lead single: That Girl
Aug 27 Album: Contact

LABEL
MONO-RA-RAMA / Absolute Marketing, Mark@absolutemarketing.co.uk

MANAGEMENT
John Arnison, SEG
john.arnison@seginternational.com

LIVE
01/09 Jamie Oliver's Big Feastival with Alex James, Oxfordshire
12/11 O2 Academy, Oxford
13/11 Koko, London
14/11 HMV Ritz, Manchester
15/11 Oran Mor, Glasgow

HE SAID / SHE SAID



"The decision to change the venue has nothing to do with the suitability of Hop Farm as a venue"

Music Festivals PLC boss Vince Power discusses the decision to move Leonard Cohen's planned September Kent gig to Wembley Arena.

TAKE A BOW TEAM TEAM ELTON JOHN / PNAU



THE LOWDOWN
Album: Good Morning To The Night
Highest chart position: No.1

Label: Mercury

General Manager: Duncan Scott

Manager: Derek Mackillop, Wallace Productions / Tony King, Rocket Management

Marketing: Ben Karter

TV: Helena McGeough

National and regional press: Andy Bell and Rich Dawes, DawBell / Gary Farrow

Online press: Katerina Marka

National radio: Bruno Morelli

Regional radio: Mark Rankin

MUST-SEE MUSIC TICKETING CHARTS

HITWISE
Primary Ticketing Chart

POS	PREV	EVENT
1	1	V FESTIVAL
2	NEW	EXAMPLE
3	2	ONE DIRECTION
4	9	THE KILLERS
5	3	JESSIE J
6	NEW	CREAMFIELDS
7	13	ED SHEERAN
8	17	READING FESTIVAL
9	NEW	LEEDS FESTIVAL
10	7	MADNESS
11	18	FLORENCE AND THE MACHINE
12	6	GEORGE MICHAEL
13	19	BESTIVAL
14	NEW	NICKI MINAJ
15	NEW	LADY GAGA
16	15	BEN HOWARD
17	NEW	OLLY MURS
18	NEW	LEONARD COHEN
19	NEW	NOEL GALLAGHER
20	NEW	KISS

Experian

VIAGOGO
Secondary Ticketing Chart

POS	EVENT
1	BLUR
2	ONE DIRECTION
3	GEORGE MICHAEL
4	KEANE
5	ELBOW
6	ED SHEERAN
7	MUSE
8	LADY GAGA
9	JUSTIN BIEBER
10	JESSIE J
11	THE SCRIPT
12	SLASH
13	EMELI SANDE
14	TWO DOOR CINEMA CLUB
15	THE XX
16	NICKI MINAJ
17	OLLY MURS
18	NICKELBACK
19	BEN HOWARD
20	REFUSED

viagogo

TIXDAQ
Primary Ticketing Chart

POS	PREV	EVENT
1	34	ONE DIRECTION
2	9	JUSTIN BIEBER
3	3	LADY GAGA
4	13	LIONEL RICHIE
5	16	JESSIE J
6	27	OLLY MURS
7	12	NICKI MINAJ
8	5	MUSE
9	10	CHERYL COLE
10	14	MADNESS
11	31	ED SHEERAN
12	16	EXAMPLE
13	15	GEORGE MICHAEL
14	5	NICKELBACK
15	2	JENNIFER LOPEZ
16	5	ELBOW
17	5	RUSH
18	16	X FACTOR LIVE TOUR
19	5	KELLY CLARKSON
20	29	PETER ANDRE

tixdaq.com Live entertainment intelligence
the ticket comparison website

HALL&NOTES



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04/09 The ELITE Leagues presents

07/09 FADE presents: FADE Presents + PRSDNT Feat. vicecharlie & C.G.M. aka FADE MOB + more DJs to be announced

09/09 Jason Molina Benefit Concert

12/09 Symptomatic Presents: The Dead Fronts

15/09 Cherry Cola Presents

23/09 Beatnik Presents

29/09 This Feeling Presents

THE BIG INTERVIEW ETHAN JOHNS



One of the industry's most sought-after producers talks to Music Week about making 'human records'

PRODUCTION

■ BY TOM PAKINKIS

It's the bushy grey beard that makes it hard to put an age on Ethan Johns. Or rather, it's the fact that a symbol of wisdom earned from decades of experience, hugs a face that looks like it never left its thirties.

Appropriately, while much of the conversation we throw at the MPG's 2012 Producer Of The Year is met with middle-distance stares contemplating a long career, the awe and enthusiasm that Johns shows for artists he has worked with exposes a wide-eyed, youthful joy.

Like the music he helps create, there's a timelessness to Ethan Johns - one that comes from a lack of pretence. It's a philosophy that seems to cement everything he does. As we talk about the art of production and the music industry at large, the lauded producer always circles a central goal: to make the most honest records possible...

How would you describe your sound?

I think there's a really strong element of humanity running through my records. I don't overly process or overly edit things. I like unadulterated performances, I like to hear the human and the soul behind the performance.

That's why I like to record live, primarily. I never put vocals on after. All of the records that I've done that you would know have been sung live with the band because, to get an appropriate performance out of the music, you have to have it inspired by that vocal. You can't put the vocal on last because you're denying the musicians the ability to react to the vocal performance. It just makes sense to me.

The standard way of making records now is to do a bit of pre-production, get tempo maps and then go in and spend two weeks cutting the drums or whatever. Then, once the drummer's bit is done, he's got nothing to do for the rest of the record. Then the bass player will do his thing and he's gone. It's a very divisive way of working, I find. It's not a collaborative process. If you put everyone in a room together, it gives you a much better perspective on when an arrangement is right and when it's not. The only way to really make those decisions is to hear it and to play it together.

What about location? Do you have a favourite studio?

I don't really. I image records in different ways before I make them. When we made [Ryan Adams' debut album] Heartbreaker, I'd never set foot in Woodland [Studios in Nashville]. It was a distant studio that Ryan found and it was just perfect.

Every studio is going to lend itself to different records. There are certain records that I just don't want to work on in a studio so we'll go to a location. I've made records in hotels, in rehearsal rooms, houses… I made a record in a squash court once.

There are certain records where you go to Abbey Road Studio 2 because that's the sound for that

record. Sunset Sound Studio 3 in Los Angeles is another one of my favourites, or what used to be Cello. Good studios are still crucial, I think, and it's a shame that a lot of them are closing now because the options are becoming smaller and smaller.

Was the squash court a sonic choice?
Actually no. I made part of a record with Counting Crows many years ago and they had rented a house up on Mulholland Avenue and built this studio in a squash court.

Every record has its own set of requirements and it's got as much to do with the atmosphere of a place as it does the sound. The sound is obviously crucial but you have to also take into account where it is and the kind of person the artist is; where they're at, whether or not they need structure.

If you feel it would benefit the artist to be on a tight schedule, in a professional studio, on the clock then you go to British Grove or somewhere like that. But if you want an environment where the artist doesn't necessarily know they're recording, I might go to somewhere like Real World, which has a completely unique atmosphere and just feels like a beautiful room.

I remember when we did the first Tom Jones record [2010's Praise & Blame] we worked up a routine for the first tune and he didn't even know we were recording. He thought we were just rehearsing. We had set up a controller at one end of the room and he hadn't even noticed. He was thrilled when he realised and I said, "Yeah don't even think about it, let's just keep going the way we're going."

There seem to be a lot of great records that are made in that way: very quickly and naturally…
Definitely. I don't know what it is about those records that remain, over time, the more interesting ones for me. Maybe it's because they're a little bit more mysterious.

Heartbreaker was five or 10 days, or something. [Ray LaMontagne's] Trouble was 10 days. There was no preparation for Hearbreaker and a five day preparation period for Trouble.

You just didn't have time to stop and think or second-guess what you were doing. The stars aligned and obviously the artists were in top form on both of those records.

Those records are still quite mysterious to me because they're the most pure form of artistic expression – there's nothing in the way, you're just doing it rather than deliberating over takes. You have such a limited window that you can't overthink it. It's very interesting to see what happens in the studio when you're under those kind of circumstances.

Who's the best artist you've worked with?
I can tell you this: I've never made a record with someone that I didn't want to work with.

Even in the early days? Were you never in situations which weren't quite what you wanted?
Nope, never.

What afforded you that luxury?
It makes sense on a few different levels to me. Anyone in the arts who doesn't stay true to themselves to further their career ends up having a very short career. That's one thing; the other is that I'm not that kind of record maker. If I'm not inspired I'm going to do bad work and I don't want to do bad work.



In my twenties, I turned down extremely well-paid gigs. I wouldn't say regularly but, from about 26 to around 30, I turned down at least four or five gigs that would have made me a lot of money. But it never seemed to add up to me.

I think it's because I respect music way more than I respect money - that's really what it comes down to. We all want to be appreciated and remunerated for our efforts but, at the same time, if you're not careful about those choices, it's very difficult to come back if you sell your principles.

I don't have any regrets about any of the things I turned down at all.

That's a great thing to be able to say…
It really is because I genuinely believe that, when you're looking at the end of life, your bank balance isn't going to mean shit. What you stood for is going to really count. That's what's going to make your exit a smooth one. I think it will be easier to let go at that stage knowing that you stayed true to your principles.

How do you think technology, which allows people to make decent sounding records in their bedroom these days, affects the current stock of big name producers?
It's a very difficult question to answer because different artists, given their circumstances, are going to produce different kinds of records at home. Elliot Smith's home recordings, I think are just remarkable. Paul McCartney, on his own with an 8-track machine, yielded pretty fabulous results in a barn somewhere. So it really does depend on the artist and how you're using the equipment you have.

Before, it was a four-track cassette player in a bedroom and it was songwriters who weren't worried about the sound. Maybe you'd have a bit of echo but that was about it really. They didn't know how to edit and they didn't know about compression or anything like that. It wasn't their place to know about that.

But now you're working with guys and girls who are coming at record making from a much broader perspective and are wanting to have a lot more input over areas of the job that at one time were solely the domain of the producer, engineer and the mixer.

I've noticed a significant change in not only artists' but record companies' attitudes. I think professional record makers were a lot freer to do their job before computerised technology arrived. You couldn't make changes unless there was something significantly wrong with the record.

Now, with recall being the way that it is, you're looking at people making ergonomic decisions about how they work based on the demands of executives, which doesn't quite add up to me.

I'm talking in generalities because that issue is not the case across the board, but it is a change that I've noticed with technology. It's a different process for me. I think I was really lucky to have been left alone for the amount of time that I was and to the degree that I was.

How important do you think record labels are going to be in 10 years time? With the likes of PledgeMusic, Kickstarter and digital channels in mind, you have the means to do it yourself these days…
You have and you haven't. You're always going to need a collection of services, I think. I love the idea of music reaching people on its own terms and I think all of the things you've just mentioned have facilitated people who don't want to engage the industry on a certain level. It's making doing that a little bit easier and if you've got the right people in place you can do extraordinary things. But I do think that labels are always going to be important because I think there are lots of different kinds of music being made, and I think there will always be an appetite for different kinds of music. Majors are going to continue to do what they do and indies are going to do what they do.

It's not so much about the companies, it's about the people that work in them more than anything else. That's changing all the time.

■ *Nominations are now being accepted for the 2013 MPG Awards. Visit* **MPGAwards.co.uk** *for more information.*

ABOVE
Ethan after all: Johns strive to record bands live so that musicians can react to each other

LEFT
Master craftsman: Laura Marling called Johns "a master of his craft" when presenting him with the MPG 2012 Producer of the Year Award

"Good recording studios are still crucial. The options are becoming smaller, which is a real shame"
ETHAN JOHNS

BUSINESS ANALYSIS Q2 PUBLISHING

EDITORIAL

Synergies and strength: welcome to the new powerhouse



THE COMBINED PRESENCE on Emeli Sandé and Lana Del Rey's albums gives some indication of the almighty powerhouse Sony/ATV and EMI will be in the UK under Guy Moot.

Between them the two brands can lay claim to 86% of Our Version Of Events and 89% of Born To Die, providing almost exclusive control of what are the two biggest-selling artist albums released in 2012.

That underlines real power in effectively one operation's hands, but it also shows just how many synergies exist between the two previously-separate publishing companies. In Sandé's case, EMI signed her for publishing, but her main co-writer and producer Naughty Boy opted for Sony/ATV, where the pair additionally this year launched a joint venture to sign other writers.

Similarly, Del Rey signed a publishing deal with EMI, but she would already be familiar with Sony/ATV as Born To Die collaborators Justin Parker, whose co-writes include the Ivor Novello winner Video Games, and Craze & Hoax are both part of the company's roster.

Beyond the writers themselves, there are also plenty of executive names known personally to both sides, including Moot who worked for years under Sony/ATV chairman and CEO Marty Bandier when he was running EMI and before that SBK. This therefore is unlikely to be a merger with uncomfortable culture clashes, as say the one between Sony's records operation and BMG was.

The Sandé and Del Rey albums were significant contributors to what added up across the Sony/ATV and EMI operations to around a 35% control of both the UK's singles and albums chart markets in Q2, according to *Music Week* calculations. In the previous quarter the combined albums share hit a mouth-watering 43.7% – little wonder then why European regulators ordered the exit of 12 contemporary Anglo-American songwriters from across the two rosters for fear the new combined operation would be just too dominant chart-wise.

That will mean an exit for the likes of Sony/ATV's Eg White who in this past year alone has figured on chart albums by the likes of Adele, Paloma Faith, Florence + The Machine, Rebecca Ferguson and Maverick Sabre. And when it comes to the next Take That album coming out the new entity will handle the publishing affairs of only one rather than three of the group who, since reforming, have split their songwriting royalties equally. Gary Barlow from the Sony/ATV side stays, while Howard Donald and Jason Orange, signed to EMI, are on the list to go.

Barlow's classic songs from the first incarnation of the group, including Back For Good, will also be heading out the door as they are part of Virgin Music UK, one of four catalogues that must be disposed to satisfy the EC.

Although the new entity will clearly be huge, bigger than anything that has previously existed in music publishing, it is difficult at this stage to know the exact impact it will have on our quarterly market shares. An obvious one is it will become a dominant player no one can match, but that was expected to happen when already hefty Universal Publishing absorbed BMG Publishing. Instead EMI proved to be more than a match, beating its expanded rival more times than not.

Paul Williams, Head of Business Analysis

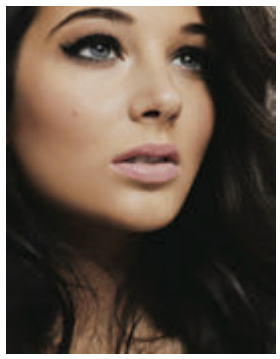
Do you have views on this column? Feel free to comment by emailing paul.williams@intentmedia.co.uk

EMI OUT ON A HIGH

Q2 sees major players lining up to redraw publishing map

QUARTERLY ANALYSIS

■ BY PAUL WILLIAMS



The music publishing world changed forever at the close of Q2 as the FTC in the US gave the final approval needed for Sony/ ATV's $2.2bn (£1.4bn) takeover of EMI Publishing.

But as this momentous event was being played out it was seemingly business as usual at the coalface with the usual suspects respectively heading the singles and albums publishing chart markets in the UK. That meant Universal taking charge of albums and EMI singles in what represented its last-ever quarter before coming under full control of a new ownership consortium led by Sony/ATV.

Of course, what was occurring was far from business as usual. It was, in fact, the total redrawing of the music publishing map which, simply going by the figures for Q2, will give one entity control of around 35% of the UK's chart market for both singles and albums.

For this past quarter at least EMI and Sony/ATV are ranked separately, but even apart their impact on the market was immense, occupying the top two places on singles and second and third spots on albums.

On singles EMI led for a third successive time and the sixth occasion in seven quarters, albeit with its lowest score in two-and-a-half years at 17.1% as Sony/ATV closed the gap to just one-third of a percentage point. EMI's modest score by its own high standards was reflected by it unusually having no writers among the period's top five selling tracks with its highest represented talent Roc Nation songwriter/producer Peter Ibsen as co-writer of Tulisa's (*pictured*) chart-topping Young. This was the quarter's sixth top seller. It also handled around 48% of Rita Ora featuring Tinie Tempah's seventh-ranked R.I.P. with its contributors including Stargate, Drake and Tinie himself, while its 100% control of eighth top seller Drive by Train came via lead singer Patrick Monahan and Norwegian songwriting and production team Espionage. Just outside the Top 10 Calvin Harris delivered for EMI yet again, this time with Cheryl's Call My Name.

No publisher reaped the rewards of Carly Rae Jepsen's Call Me Maybe, Q2's biggest single, as all three writers – including Jepsen herself – are currently without deals in the UK. But Warner/ Chappell found itself among the action on three of the quarter's four other top singles as it mounted something of a comeback on the market share tables. Although it finished fifth again with Kobalt ranked ahead, its share of the market rose over the three months from 8.1% to 11.6%, its highest level in 18 months. This followed sizable shares of Q2's second top seller We Are Young by Fun featuring Janelle Monae (45%), third-placed Alex Clare's Too Close (50%) and fifth top seller Starships by Nicki Minaj (17.8%), the latter through Wayne Hector.

Sony/ATV claimed the other 55% of We Are Young through band members Jack Antonoff and Andrew Dost and the track's producer Jeff Bhasker, while it also figured on Starships, Young, Flo Rida's Whistle and Rudimental's chart-topping breakthrough Feel The Love as it finished as second top singles publisher for a third successive quarter. Its share, however, dipped to a 12-month low of 16.7% with Universal in third place again narrowly closing the gap.

Third-placed Universal's own 15.0% share was its smallest score since the close of 2010, although it was helped by having Alex Clare's own 50% share of his Too Close hit, while a presence on 10 of the quarter's 20 biggest singles also included claiming most of Coldplay and Rihanna's hit duet Princess Of China and a majority of Conor Maynard's breakthrough Can't Say No.

For the third time in five quarters Kobalt finished in fourth place on singles with its main contributor Gotye once again with Somebody That I Used To Know. It also appeared ahead of BMG Chrysalis on albums for the first time in 21 months, although was not strong enough to beat Warner/Chappell.

ALBUMS STRANGELAND PUTS UNIVERSAL BACK IN FAMILIAR TERRITORY



KEANE (inset) REMARKABLY SCORED their fifth UK No 1 album out of five releases in Q2 and their publisher Universal showed similar high consistency.

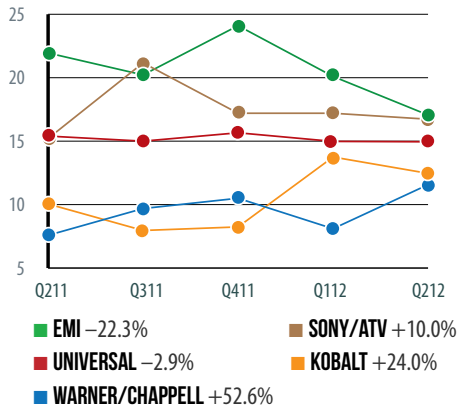
Controlling 100% of the band's Strangeland, Universal secured top spot on albums for the fifth time out of sixth quarters with its score rising to 23.3%.

Unusually for Paul Connolly's company, it had been outscored during the previous three months by Sony/ ATV, which topped the albums rankings for the very first time in Q1, and found itself in equal second place with old adversary EMI. But Universal grabbed sizable shares of enough of the few big new albums released in the quarter to return in Q2 to its familiar place at the top.

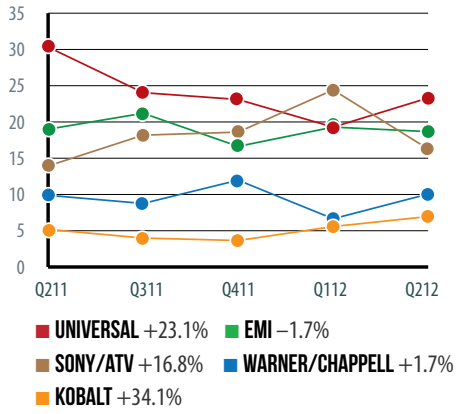
Besides the Keane album, which was the period's 12th top seller, those new releases included its own signing Nicki Minaj's Pink Friday – Roman Reloaded in sixth position with a 46.6% Universal share and around 45.8% of 17th-placed Fall To Grace by Paloma Faith, also on the company's roster. These new contributions were backed up by some familiar names delivering once again, most obviously Adele whose 21 was outsold in the quarter only by the Now! 81 compilation, but also including Coldplay with Mylo Xyloto.

Universal's score further included a three-fifths share of Bee Gees best of Number Ones, which reached a new chart peak in the quarter following the sad passing of Robin Gibb. Robin and his late

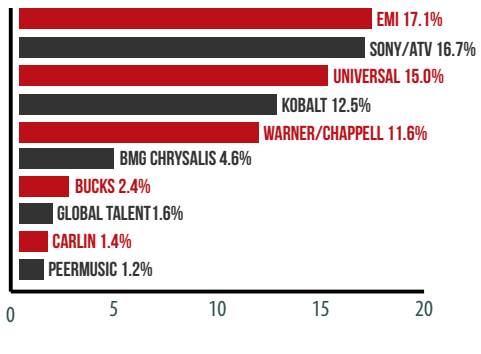
TOTAL SINGLES SHARE YEAR-ON-YEAR



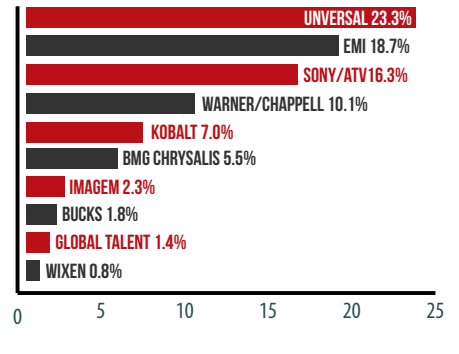
TOTAL ALBUMS SHARE YEAR-ON-YEAR



SINGLES SHARE



ALBUMS SHARE



TOP 10 SINGLES Q2 2012

POS	ARTIST / TITLE / WRITER / PUBLISHER
1	**CARLY RAE JEPSEN** Call Me Maybe Ramsay, Jepsen, Crowe CC 100%
2	**FUN FEAT. JANELLE MONAE** We Are Young Ruess, Bhasker, Antonoff, Dost Sony/ATV 55%, Warner/Chappell 45%
3	**ALEX CLARE** Too Close Clare, Duguid Universal 50%, Warner/Chappell 50%
4	**GOTYE FEAT. KIMBRA** Somebody That I Used To Know De Backer, Bonfa Carlin 50%, Kobalt 50%
5	**NICKI MINAJ** Starships Minaj, RedOne, Falk, Yacoub, Hector Sony/ATV 43.8%, Universal 20.5%, Kobalt 17.8%, Warner/Chappell 17.8%
6	**TULISA** Young Rawson, Ibsen, Tennant BMG Chrysalis 33.3%, EMI 33.3%, Sony/ATV 33.3%
7	**RITA ORA FEAT. TINIE TEMPAH** R.I.P. Graham, Wisdom, Milton, Kennard, Hermansen, Eriksne, Egbuna, Samadzada, Okogwu EMI 47.5%, Universal 17.5%, CC 35%
8	**TRAIN** Drive By Monahan, Lind, Bjorkland EMI 100%
9	**FLO RIDA** Whistle Dillard, Franks, Glass, Killian, Isaak, Mobley Sony/ATV 52.5%, Warner/Chappell 20%, others 27.5%
10	**RUDIMENTAL FEAT. JOHN NEWMAN** Feel The Love Dryden, Aggett, Izkadeh, Newman Sony/ATV 80%, others 20%

TOP 10 ALBUMS Q2 2012

POS	ARTIST / TITLE / PUBLISHER
1	**VARIOUS ARTISTS** Now! 81 EMI 20.9%, Sony/ATV 16.8%, Universal 15.9%, Kobalt 14.2%, Warner/Chappell 9.5%, BMG Chrysalis 7.3%, others 15.4%
2	**ADELE** 21 Universal 54.6%, BMG Chrysalis 15.5%, EMI 13.6%, Kobalt 11.8%, Sony/ATV 4.6%
3	**EMELI SANDE** Our Version Of Events EMI 54.6%, Sony/ATV 31.5%, Universal 3.6%, Bucks 2.4%, others 7.9%
4	**GARY BARLOW & THE COMMONWEALTH BAND** Sing Sony/ATV 35.7%, Harrisongs 14.3%, others 50%
5	**ED SHEERAN** + Sony/ATV 68.8%, Bucks 16.1%, BMG Chrysalis 4.2%, Warner/Chappell 4.2%, others 6.7%
6	**NICKI MINAJ** Pink Friday: Roman Reloaded Universal 46.6%, Sony/ATV 19.1%, Warner/Chappell 6.8%, Kobalt 5.1%, EMI 3.1%, Wixen 2.4%, others 16.9%
7	**VARIOUS** Keep Calm & Relax Sony/ATV 20.0%, EMI 16.3%, Universal 16.2%, Warner/Chappell 13.8%, BMG Chrysalis 9.3%, Imagem 7.5%, Fintage 2.5%, others 14.4%
8	**VARIOUS** Now Running Universal 23.8%, EMI 23.2%, Sony/ATV 11.9%, Warner/Chap. 8.3%, BMG Chrysalis 7.4%, Kobalt 5.4%, Imagem 3.3%, Bucks 2.8%, others 13.9%
9	**LANA DEL REY** Born To Die EMI 64.3%, Sony/ATV 25.2%, BMG Chrysalis 4.2%, Universal 2.9%, Warner/Chappell 2.1%, Kobalt 1.3%
10	**JESSIE J** Who You Are Sony/ATV 55.0%, Universal 11.2%, BMG Chrysalis 10.3%, Kobalt 8.0%, Warner/Chappell 6.4%, others 9.1%

BELOW
Q2 single highligts – minus the No.1: Carly Rae Jespen and her fellow writers may have reached No.1 but they are yet to ink a UK publishing deal





KOBALT ADDED ALBUMS to its independent singles crown in Q2 as it claimed one of the biggest publishing shares of runaway top seller Now! 81.

The compilation sold an unrivalled 641,783 copies in the quarter, according to the Official Charts Company, more than its next three rivals combined and that was hugely significant in Kobalt's ongoing battle with BMG Chrysalis.

While Kobalt typically has the edge on singles and BMG Chrysalis on albums, the combination of Kobalt's many hit songwriters gave it a 14.2% share of Now! 81, getting on for double its rival's share. This, as well as the likes of Gotye's album Making Mirrors, helped to give Kobalt a 22.0% share of the independent albums market, while it led again on singles with 31.4% with highlights including Somebody That I Used To Know.

Kobalt's double triumph left BMG Chrysalis second in both markets with its trio of writers on Adele's 21 leading it to 17.2% on albums, while its 11.5% singles share included stakes in Nicki Minaj's Starships and Tulisa's Young.

Imagem moved up to third on albums with its share more than doubling between quarters to 7.3%, its highest in 18 months. Bucks (6.0%) occupied the same place on singles with its successes including 11.1% of Jessie J's Laserlight featuring David Guetta whose album Nothing But The Beat carried a 28.4% Bucks share. This helped to place it fourth (5.7%) among indie album publishers.

Guetta's own publisher What A Publishing landed a 35.5% of his album and seventh place on the album rankings, while a series of hits from the Frenchman took it to ninth position on singles.

Finishing just outside the Top 10 independent album publishers was George Harrison's company Harrisongs thanks to the inclusion of Here Comes The Sun on the Gary Barlow-fronted Sing album with the Commonwealth Band.

TOP 10 INDEPENDENT SINGLES/ALBUM PUBLISHERS Q2 2012

POS	ALBUMS	PUBLISHER SHARE	SINGLES	PUBLISHER SHARE
1	KOBALT	22.0%	KOBALT	31.4%
2	BMG CHRYSALIS	17.2%	BMG CHRYSALIS	11.5%
3	IMAGEM	7.3%	BUCKS	6.0%
4	BUCKS	5.7%	GLOBAL TALENT	4.0%
5	GLOBAL TALENT	4.4%	CARLIN	3.5%
6	WIXEN	2.6%	PEERMUSIC	3.0%
7	WHAT A PUBLISHING	2.3%	IMAGEM	2.9%
8	CARLIN	2.2%	FINTAGE	2.3%
9	PEERMUSIC	1.8%	WHAT A PUBLISHING	1.2%
10	FINTAGE	1.6%	NOTTING HILL	0.7%

twin brother Maurice's publishing is handled by Universal, while older brother Barry's is with Warner/Chappell, giving it the remaining share of the album.

Jack White's first solo album Blunderbuss, which was almost entirely written by the former White Stripes man, was the biggest new release of the quarter for EMI. It controlled 92.3% of the album, Q2's 18th ranked title, while it had the biggest share (20.9%) of Now! 81 in a quarter in which compilations had a greater presence on the top sellers list than for a while with three various artist packages in the overall Top 10. Among publishers, Sony/ATV had bragging rights on Keep Calm And Relax in seventh place with an unrivalled 20.0% share, while Universal's 23.8% share of Now That's What I Call Running in eighth position was unmatched by anyone.

Finishing second with 18.7% of the market, EMI also enjoyed further healthy business from Q1's two biggest new artist albums: Emeli Sande's Our Version Of Events and Lana Del Rey's Born To Die. With the two recording artists themselves on its books, it controlled 54.6% of Sande's album – Q2's third top seller – and 64.3% of Born To Die in ninth place. With Sony/ATV itself handling 31.5% of Our Version Of Events and 25.2% of Born To Die, Guy Moot's enlarged empire as head of EMI and Sony/ATV in the UK now controls both albums almost outright.

After experiencing the new buzz of heading albums in Q1 during managing director Rak Sanghvi's last full period in charge, Sony/ATV returned to some normality in the following quarter as it dropped down to third place. This was accompanied by a fall in its market share from 24.4% to 16.3%, its lowest in a year, but that did include not only its contributions to Sande and Del Rey's albums but majority shares of Ed Sheeran's + and Jessie J's Who You Are and 35.7% of its writer Gary Barlow's Diamond Jubilee album Sing with the Commonwealth Band. Having got back into double figures in singles, Warner/Chappell replicated the trick on albums with its share rising from 6.7% to 10.1% to lift it back to fourth place.

INTERVIEW NE-YO

NO BUSINESS LIKE YO BUSINESS

Award-winning artist and songwriter Ne-Yo is now an exec, too - VP of A&R for Motown Records

TALENT

■ BY RHIAN JONES

A decade ago, Ne-Yo was a frustrated creative with a frosty label relationship. Now he's a Grammy award-winning songwriter, an established solo artist and the recently-appointed VP of A&R at Motown Records. His fifth studio album R.E.D. (Realising Every Dream) is out next month. The title says it all.

The R&B star admits his first taste of the music industry "left a very, very, very bad taste".

"My first record deal was absolutely horrible," he says. "They had me doing stuff I didn't want to do, had me writing stuff I didn't want to write, had me wearing clothes I didn't want to wear; they just didn't know who I was."

Marred by the experience, he reverted to what he knew he did best: writing chart-topping hits, for the likes of Mario (Let Me Love You), Rihanna (Unfaithful, Russian Roulette) and Beyoncé (Irreplaceable).

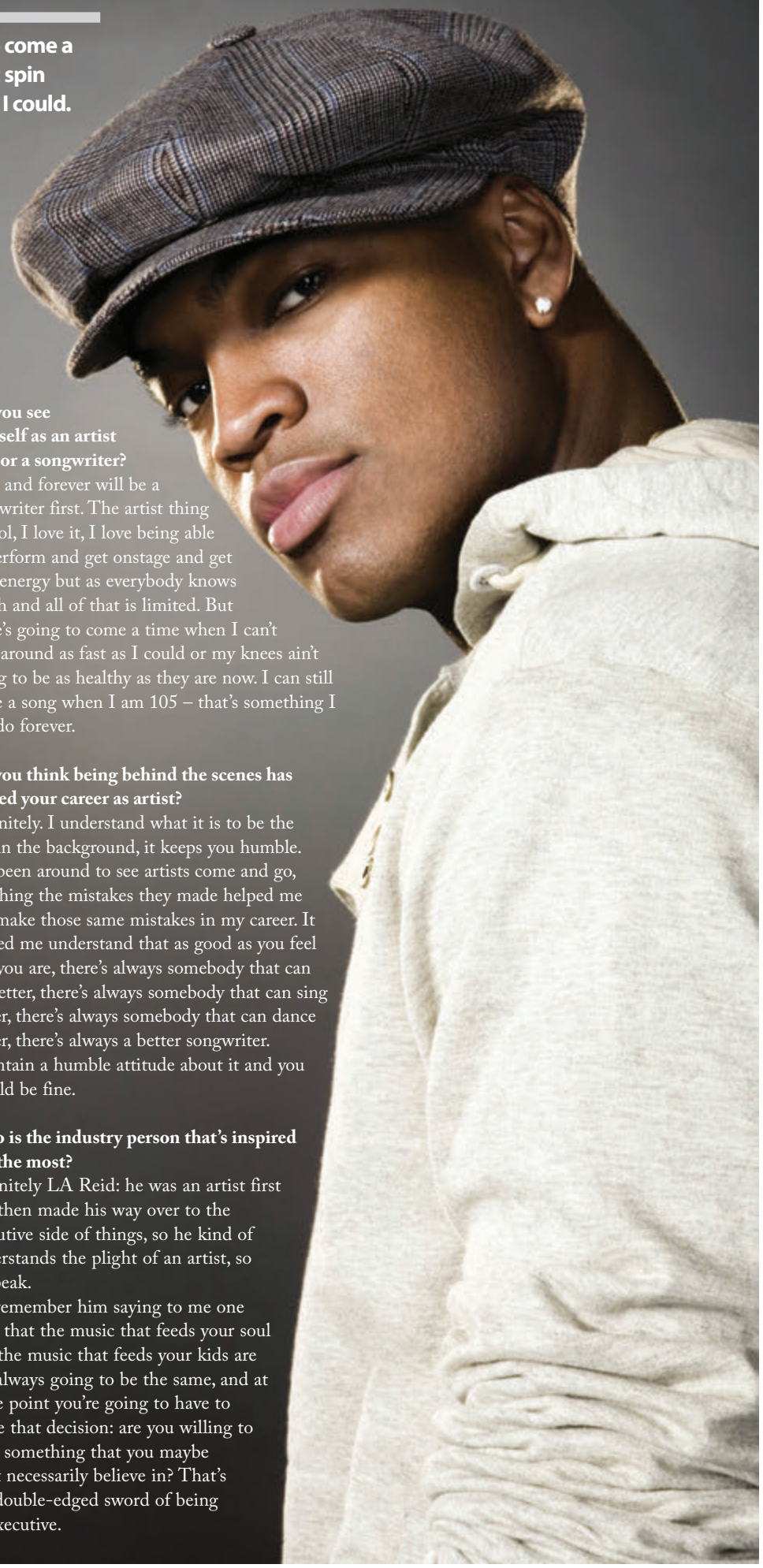
A chance meeting then led to him landing a record deal with Def Jam. Two No.1 hits, three certified platinum albums, two BET awards, two MOBO awards and three Grammys later, he's back in the driving seat…

What is the most important thing working in the industry has taught you?
Trusting your own opinion is not a bad thing. To be an artist is to be a little bit insecure because your livelihood is based on the opinion and the acceptance of other people. It's okay to value another person's opinion but don't let that outweigh your own. The best policy is to always go with your gut.

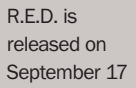
What advice would you give to young musicians today?
The same piece of advice I've been given since the beginning of my career: know who the hell you are, because if you don't they will - and nine times out of ten who they make you out to be is not who you want to be. The hardest thing is to make another person understand your vision, so it might take a minute for somebody to appreciate who you are and why you do what you do the way you do it. But that doesn't mean you should change.

What would you like to change about the modern music industry?
The things that are important [in the music industry] are how nice someone's abs are, how nice somebody's legs are, how many times this person has been arrested, who this person is sleeping with… It's all about controversy and scandal now as opposed to art. So I would make the music industry more about the music and artistry as opposed to the controversy and the story.

"There's going to come a time when I can't spin around as fast as I could. But I can write a song when I am 105 – that's something I can do forever"
NE-YO



COMING UP



Ne-Yo's fifth studio album R.E.D. is released on September 17 through Motown / Universal

"I recall LA Reid saying to me that the music that feeds your soul and the music that feeds your kids are not always going to be the same"
NE-YO

Do you see yourself as an artist first or a songwriter?
I am and forever will be a songwriter first. The artist thing is cool, I love it, I love being able to perform and get onstage and get that energy but as everybody knows youth and all of that is limited. But there's going to come a time when I can't spin around as fast as I could or my knees ain't going to be as healthy as they are now. I can still write a song when I am 105 – that's something I can do forever.

Do you think being behind the scenes has helped your career as artist?
Definitely. I understand what it is to be the guy in the background, it keeps you humble. I've been around to see artists come and go, watching the mistakes they made helped me not make those same mistakes in my career. It helped me understand that as good as you feel like you are, there's always somebody that can do better, there's always somebody that can sing better, there's always somebody that can dance better, there's always a better songwriter. Maintain a humble attitude about it and you should be fine.

Who is the industry person that's inspired you the most?
Definitely LA Reid: he was an artist first and then made his way over to the executive side of things, so he kind of understands the plight of an artist, so to speak.

I remember him saying to me one time that the music that feeds your soul and the music that feeds your kids are not always going to be the same, and at some point you're going to have to make that decision: are you willing to back something that you maybe don't necessarily believe in? That's the double-edged sword of being an executive.



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VIEWPOINT MN2S

DIGITAL

■ BY DAVID ELKABAS, MN2S



MAJOR LABELS ARE LOSING TOUCH WITH REALITY

Why do the biggest record companies still focus on 'mass retailing'?



"Recording studios have been replaced by laptops and music apps developed to promote and market music, while mass retailing in stores has been swapped for digital downloads. The same technology that empowers the artist also opens up greater competition among musicians meaning getting noticed by a promoter or record company is as hard as ever"

DAVID ELKABAS, MN2S

Major record companies are losing touch with reality, operating within the realms of out-of-date business models that are threatening their future and the richness of our music culture.

They're missing a trick; focusing too heavily on making commercial music for the masses and underestimating the pull of Britain's music society and its diverse range of talent and tastes.

For too long, artists have been under the control of majors to make 'chart topping' music that is for mass retail consumption rather than them having the creative freedom to make music that suits their artistic talent and their specific fanbase.

But the balance of power between artists and management companies is now changing thanks to advances in technology, which, as we have seen with the recent EMI merger, is putting the majors in a more precarious position.

Advances in technology and communications – such as digital downloads and social media websites – has dramatically changed the way we consume music. Industry watcher Strategy Analytics predicts that digital music will overtake physical products after streaming music revenues were up 40% this year, generating £696m for the global music industry.

The digital and communications revolution is giving the artist greater control and influence over the way their music is made, sold and promoted. Gone are the 'closed market' days where artists had to rely on the major record companies and their mature relationships with high-street retailers in order to get their music to market.

Recording studios have been replaced by laptops and music apps developed to promote and market music, while mass retailing in stores has been swapped for digital downloads.

ABOVE
DIY success: Is major labels' focus on commercial music a hindrance?

We now work in an open market with greater freedom and choice for the artist and fans. The cost to take music to market has also gone down as supply chain operations have been streamlined thanks to online communications and retailing. Artists no longer need hundreds of staff across various different departments and headquarters to promote and distribute their music – cost savings that can be passed to the consumer, making music even more accessible and affordable.

This open market model has seen a rise in independent music management companies. The same technology that empowers the artist also opens up greater competition among musicians meaning getting noticed by a promoter or record company is as hard as ever.

These independents are embracing the open market and the opportunities it presents to both them and their artists, which is challenging the management approach of major record companies.

Independents are responding to the pull of British music culture – facilitated by technology – by giving their artists greater creative freedom to make the music that they and their fans want and that will keep the diversity of British music alive.

The major record companies do still have a fair amount of influence in the industry but artists now have greater choice and opportunity to work with emerging technologies and smaller management companies that offer fairer deals on music copyright and retention rights, while getting the business support they need to grow.

Major record companies must adapt to the changes in the industry and listen to the voices of fans of today if they are to continue to remain 'major.' In the past, music such as punk, rock, and the new romantics of the Eighties was a big influence on the way people lived their lives; often forming part of their identity and responsible for cultural movements. We're seeing a return to music trends, fuelled by real culture, with the likes of electronic dance music. But we are not seeing that same sense of culture and togetherness that once was, with manufactured artists and bands of today.

There is a need for more genuine talent. This year, total spending on music is predicted to fall by £190m in the UK which Strategy Analytics puts down to the lack of new material coming through from some of our greatest pop and rocks stars.

But the majors are still too focused on mass retailing rather than listening to what the artist and fans want. They are working within an industry that is becoming less about the talent and more about making contrived, commercial records that sells to the masses. This is bringing our music down to a lower denominator and is not reflective of the demands of today's open and diverse music society.

It's endangering the culture of British music; the depth and breadth of talent, and the music users that support it. The Olympic closing and opening ceremonies proved how Britain leads on producing some of the world's greatest artists. With the world's eyes upon Britain's music industry, we should be embracing this opportunity by encouraging and nurturing all types of artists and music for further generations to enjoy.

• *David Elkabas is director of mn2s (Mn2s.com), an international music management and talent booking agency specialising in dance acts*

TERRITORY FOCUS SOUTH AFRICA



While the rest of the world is moving away from the physical format, South Africa is only now taking its first steps into digital territory

A WHOLE NEW WORLD

INTERNATIONAL

■ BY TOM PAKINKIS

South Africa is yet to adopt iTunes, let alone Spotify.

While the rest of the world is slowly but surely leaving physical formats behind, the country is still awaiting its first taste of digital services, having struggled to establish the infrastructure necessary to attracted big tech players in music and entertainment.

But the contrasts between the South African music market and those closer to home go much deeper than that. The territory itself stands on fundamentally different foundations to the rest of the world. You only need to look at the IFPI's 2011 recorded music market report to see the differences.

Where the UK progressed well in terms of digital adoption – with market shares at 58% physical and 32% digital last year – the South African music industry was still overwhelmingly dominated by the physical format, which had a 93% market share compared to digital's 6% and sync's 1%.

In terms of revenue, South Africa's physical format generated $94.9m in 2011 with digital dragging in just $6.1m. Total recorded music revenue last year landed at $102m.

Importantly, South Africa's total recorded music revenue decline was steep, dropping by 18.7% from 125.5m in 2010 compared to a 3.1% decline in the UK (from $1,480.1m to $1,433.7m).

The reason for these contrasting numbers are predictable but significant. As far as digital is concerned, 21.2 million households in the UK are internet connected, with 19.4 million boasting broadband, according to the IFPI 2011 report. South Africa, on the other hand, can only claim 2.7 million internet-ready homes, 2.5 million of which have broadband.

Mobile statistics are even more telling when it comes to South Africa's digital no-show. The country's 49 million-strong population has 60 million mobile subscriptions but only 11.7 million 3G subscriptions.

Compare that to the UK's 82.5 million mobile subscriptions and 46.7 million 3G subscriptions across a population of 62.7 million and digital music services in South Africa could be left wanting when it comes to infrastructure.

Sheer is one of South Africa's largest publishing companies and managing director David Alexander says that the territory's struggles are more fundamental than underdeveloped digital networks.

"Poverty is the main challenge," he says. "Although we have a relatively large population of 50 million people, most of them would consider music a luxury. Our per capita spend on music is less than $2."



"We have a relatively large population of 50 million but most of them would consider music a luxury. Our per capita spend on music is less than $2"

DAVID ALEXANDER, SHEER PUBLISHING

Alexander does, however, flag up the lack of broadband access as another major hurdle, explaining that most people who do have high-speed internet access have it at work and not at home, meaning they are limited in terms of the content they can access and often unable to download large music files.

ABOVE
Soul gathering
The Muffinz met singing in a Johannesburg choir. Vocalist Atomza has been described as "a young Michael Jackson meets Usher with a twist of rock"

"The majority of connections are via mobile phones and 3G is not a stable platform for large file transfers," he adds. "All of this means that digital services have not invested. We don't have iTunes, Spotify or Pandora, for example."

Alexander suggests that foreign music execs visit the territory with realistic expectations saying that physical sales are down 10% in 2012 but have declined 45% compared to the country's best year in 2007.

"Broadcasting has been a growth area in the past, but that growth has slowed. Until we have finality on our Digital Broadcast infrastructure this will continue to be slow.

"Advertising continues to be a buoyant source of revenue," he offers as a positive in the market. "South African advertising agencies are starting to produce a lot of work for the Continent and these licenses are handled here – which has provided great extra revenue."

Just Music represents some of the world's leading indie labels in South Africa, including Beggars Group, Ministry of Sound and Domino, as well as local talent including KONGOS, Zebra & Giraffe, Pascal & Pearce, Goodluck and Shadowclub. Owner Karl Anderson flags up another struggle within South African borders, one that will be far more familiar to foreign execs.

"The last year has seen more music stores close down and some of our biggest music retail chains closing some of their less profitable stores," he says, explaining that traditional music retailers

TERRITORY FOCUS SOUTH AFRICA



have diversified their product range to become 'lifestyle stores'. With shelf-space now taken up by anything from televisions to Angry Birds-branded speakers, Anderson says there is less and less room for traditional CD releases.

"This is making it more and more difficult to break and develop new artists in a market where there is no viable digital model in place and shelf-space at retail is at a premium."

Anderson agrees with Sheer's Alexander when it comes to offering advice to foreign music execs: they need to recognise just how different South Africa is as a territory, which in turn requires different marketing strategies and ways of operating in general.

"Sadly many industry executives sit in their ivory towers in London, New York or LA and have absolutely no idea how diverse and complex the South African market is," he says. "It's unlike any other country on earth.

"There is a wealth of talent down here. However, we don't have the necessary experience or support systems in terms of producers, managers, songwriters and studios to take things to the next level on an international stage."

When it does come to pushing South African music abroad, the challenge is, to a large extent, one of perception. Anderson feels there's almost a global assumption that South Africa just produces world music. In fact, it has thriving pop, rock, alternative, urban and EDM offerings as well.

"Over and above legends like Hugh Masekela, Johnny Clegg and Ladysmith Black Mambazo, right now, the best known South African exports are probably acts like Die Antwoord, Seether and The Parlotones," Anderson says. "The EDM scene in particular has exploded in South Africa over the past few years and international DJs can come out here and play to over 20,000 people a night."

Sheer's Alexander feels that government could give a welcome hand when it comes to pushing local repertoire abroad, but concedes that the creative industries don't bring in enough money to grab politicians' attention.

"South Africa still exports very little music and, when we do, most of it is in the form of live shows and not recorded product," he says.

"There is no government department or agency with a comprehensive creative industries or music industry strategy – anyone involved in the export market is on their own.

"The creative industries still don't bring in enough money to get the attention of the big government budgets. We live in a resource-rich nation but often the only resources that are traded internationally come from the ground.

Alexander goes on to say that there is some support for South African music abroad, but it hasn't gathered any real kind of momentum. "I think we have kept pace with the rest of the world and still rank in the 20-23 largest music markets, where we have been for the last few years," he adds.

"The large ex-pat South African community in the UK and Australia continue to support the music they remember from home, so the iTunes accounts do tick over, albeit very slowly. But the new streaming services make accounting a painful task – large volumes with very little return."

ABOVE
These animal men
Just Music's Zebra & Giraffe have supported The Killers, Snow Patrol and Oasis



"South African households are struggling to make ends meet, which impacts on the number and type of events they attend"
ATTIE VAN WYK, BIG CONCERTS

Misha Loots, partner at Hilltop Live, parent company of South Africa's Oppikoppi Festival points to progress being made by the country's artists, saying that more local acts are touring overseas and still more waiting in the wings. "We are getting mails on a daily basis from agents and managers who want to get into the market. We started from nothing a few years ago, so every gig booked is growth. It feels like this is opening up slowly now, but we have certainly not reached our full potential."

Much like the rest of the world, while physical sales are declining, there's consensus that the South African live sector is holding its ground. Live entertainment promoter Big Concerts currently has two stadium tours on-sale for Q4 that will see Linkin Park and Lady Gaga visit the country with Red Hot Chili Peppers scheduled for 2013.

Big Concerts CEO Attie Van Wyk admits, however, that it has been difficult to secure headline arena talent for the second half of 2012.

"The other challenge has been a lack of disposable income in smaller markets," he adds. "South African households are struggling to make ends meet, which impacts on the number and type of events they attend."

Hilltop's Loots suggests the live scene is doing so well in South Africa that, again, the territory's infrastructure is struggling to accommodate. "There are many events taking place which clouds the playing field somewhat and there's a definite lack of venues which makes tours tricky," he says.

"It is in many ways still a very young industry, so one could call it growing pains, but on a whole it is a very exciting time and we are having a lot of fun."

While the future of the music industry around the world looks uncertain at best, there's a sense of optimism in South Africa. Van Wyk expects to see the quality and number of entertainment events increase significantly "provided the trading environment remains stable," while Hilltop's Loots is looking forward to innovative developments in the territory generally.

"It looks to us like the audiences are growing in many places and the community tools are getting stronger," he says. "Live music tribalism will probably get stronger and more powerful.

"The communities, technology and innovation that we are working with is extremely exiting."

For the recorded music and publishing sectors, it's new technology that is most important of all. Finding a catalyst for digital growth could make a big difference, and it may not be too far away.

"South Africa just saw the launch of its first streaming service Simfy," says Sheer's Alexander. "With expanding broadband penetration I expect more of the streaming services to launch and we also have high hopes that iTunes will arrive really soon.

"When someone solves how to sell music easily on 'dumb phones', Africa will become a very vibrant market," he adds.

"With ever-increasing mobile infiltration, the partnership opportunities, with global telecommunication companies entering these markets, are compelling."

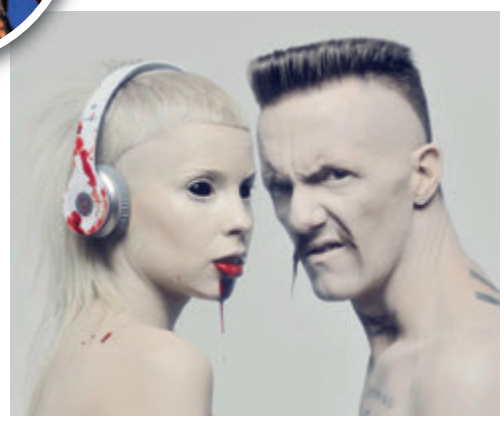
Just Music's Anderson adds, "It's an exciting time given that the likes of iTunes and Simfy will be coming into the market. They will create new opportunities and level the playing field for independent artists who battle to get their music into traditional retail stores."

Ultimately, of course, the future of any music market rests on the talent of its artists and the teams surrounding them. Anderson is confident that South Africa's music industry has some impact players on the way. "The domestic music scene is producing some of the most exciting talent it's produced in decades," he says. "Hopefully we'll see one or two South African acts break internationally which will lead to more interest from the A&R community."

BELOW
Zahara's just desserts
Award-winning singer-songwriter Zahara (inset) went double-platinum with her debut album in just three weeks. She will be hoping to break through like some of South Africa's biggest exports including (from left) The Parlotones, Die Antwoord and Seether









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INTERVIEW MELANIE C

BRINGING SPICE TO THE STAGE

Melanie C is forming quite the relationship with the stage. In September, she'll appear in Jesus Christ Superstar and release a new solo LP of theatre classics via her own independent label

TALENT

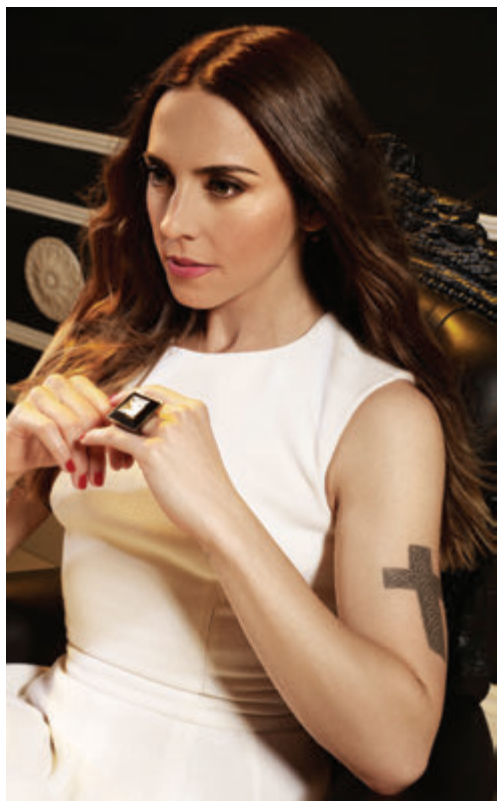
■ BY TINA HART

The London 2012 Olympic Games Closing Ceremony was a gigantic platform for The Spice Girls - with an estimated audience of one billion watching around the world. But Melanie Chisholm's on-stage antics in 2012 won't stop there.

Next month, she will take on the role of Mary Magdalene as part of the Jesus Christ Superstar play. Chisholm appeared as a mentor on the related TV talent search show earlier this year, informed by her own experience starring in West End hit Blood Brothers.

Elsewhere on the horizon, there's the release of musical Viva Forever in December, the hugely anticipated stage show based on Chisholm and her bandmates' career in the Spice Girls.

Her sixth solo album, Stages, is due out on September 10 - a collection of twelve classic songs from theatre and film, released via Chisholm's own label, Red Girl Records...



You got asked to go on the Superstar TV talent show and ended up signing for the whole series. At what point did Andrew Lloyd Webber ask you about being Mary in the theatre production of Jesus Christ Superstar?

I first started working on the show as a mentor but when it came to the live shows there wasn't enough airtime to have a mentor role. They had a good reaction to the pre-recorded stuff, so then asked me to be a judge.

I spent five days in Osea Island, where the Jesus bootcamp was, and spent more time with Andrew and Jason [Donovan].

I said to Jason "Oh I'd love to play Mary" and he went "Go for it babe, go on, do it, you gonna do it?" So I mentioned to Andrew that I'd be interested and he was really excited. Luckily he thought I was right for the role.

Was that what made you decide to go down the theatre songs route?

It was before I got the Mary role actually. It was when I was working in Blood Brothers a couple of years ago. When I was there, it reignited my passion for musical theatre. I went to performing arts college when I was sixteen and spent a lot of time in the West End and it brought back all of those memories. I just remembered how many great songs there are, so that's when I started talking about it and put the wheels in motion.

I finished the theatre run and started recording some stuff so I've been working on it on and off for a couple of years - plus I did a pop record in-between [The Sea]. It'd been a busy time and then when ITV approached me about doing Superstar I thought, "It's time to get the album finished."

How did you choose the songs for the record?

I got just loads of ideas, scribbled down titles and shows. I was at home with my piano and worked with Peter Vettese, who has produced the album – he's an amazing pianist.

We'd play through a long list and sing so we'd be like, "Eurgh that's horrible" and, "Oh that's great" and then narrowed it down to the ones we felt we could do well.

We had some new additions recently, I recorded I Don't Know How To Love Him and thought that would be appropriate to be on there. Then I did I Know Him So Well with Emma [Bunton] this year too - that was a fantastic addition and it was so lovely to work with her again.

Your label Red Girl was set up in 2004 after you left Virgin, how did that all come about?

I was released from my contract, which is the most romantic way we can put these things. I'd had a great relationship with Virgin Records of course, with the Spice Girls and my first two solo albums. Paul Conroy, Ashley Newton and [the original Spice Girls team] had moved on.

A lot of the guys who instrumental in the Spice Girls had been poached by the US company and then we got a whole new set of people in. A&R changed, the MD of the company changed, and I think a lot of artists suffer with this; you build up these relationships over time and you have an understanding, they really understand who you are as an artist and what you want to achieve. To be thrown into a brand new relationship straight away can be difficult.

Also at that time where there were big changes within the music industry, the digital age was emerging, record sales were dropping and we didn't meet our expectations. The next thing you know you're gone.

I was quite relieved [to leave the label]. I was frustrated, angry and upset but also relieved. I felt like I was leaving a sinking ship so I was quite happy to go on my merry way. I did have options but to start my own label was the most dramatically different thing I'd ever done and that really excited me.

Being an independent you don't feel under pressure to make other people's mistakes. I think that was my only frustration I had with a major label sometimes, is that they really pushed for something that they felt was right - whether it was something that worked on radio or a certain direction musically they felt you should go in. You don't want to be fighting Goliath, so then when you are an independent you are free to make your own mistakes which you can kind of deal with. Making other people's mistakes sucks.

What's the most important lesson your career in the industry has taught you?

To trust your instincts. Trust them absolutely, one hundred per cent. If it's your own mistake, if you felt in your heart it was the right thing to do then fine, but if you go against your instincts and it doesn't work then that's pretty heartbreaking.

Who's the best music executive you've ever worked with?

Us girls did have a great relationship with all the guys when we were [at Virgin]. Paul Conroy was our MD, Ashley Newton was our A&R and Ray Cooper did our marketing. They were a great team. We had so much success together and so we had so many celebrations together and that will always be a really special part of my career with the girls.

COMING UP



Melanie C's new album Stages will be released via Red Girl/ Absolute on September 10



LEFT
Honey to the C | Chisholm's new album features Spice Girls bandmate Emma Bunton

FEATURE ROCKSMITH



Forget the plastic guitars: new video game Rocksmith gives fans the chance to learn the real deal

STRINGS ATTACHED

GAMING

■ BY TIM INGHAM

"I don't think there have been a lot of credible alternatives to iTunes. Guitar Hero certainly has that potential."

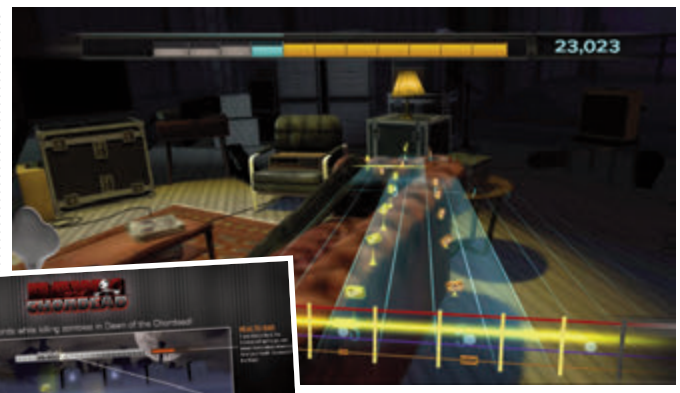
It's the quote that reveals everything about just how bonkers the video-game guitar boom became. In 2008, the boss of Guitar Hero maker Activision, Bobby Kotick, was so confident in his plastic axes – and their associated downloadable music platform – he actually believed he could take on Steve Jobs. (He also had a rather public spat with then Warner Music boss Edgar Bronfman over royalty rates, but that's another story.)

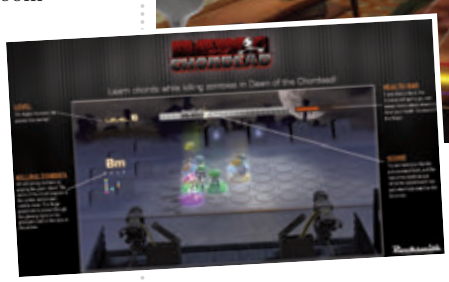
Yet by February 2011, the Guitar Hero franchise was dead. Sales had tumbled into oblivion, its software creation house closed. The fad, and it was a fad, had well and truly passed.

Game over for guitar-based digital entertainment? Not quite. The music industry has licensed an all-new six-string replication game. And this one quite literally comes with six strings.

Ubisoft's Rocksmith teaches gamers the guitar as they play, rewarding them with digital accolades for nailing the solos and crunching the riffs. The artificial feel and unflattering physicality of Guitar Hero are banished – this is an Xbox title which puts players in danger of looking good in front of their mates.

"Rocksmith appeals to people who have a love of music and have always aspired to pick up a guitar and rock out to their favourite songs," says Rachael Grant, brand manager at the title's publisher Ubisoft.





LEFT/ABOVE
Caught in the axe: Rocksmith's interface is clearly influenced by Guitar Hero – but it gives players the chance to learn a real instrument

COMING UP



Ubisoft's Rocksmith will be released on September 14 for Xbox 360, PlayStation 3 and PC. The full version of the title is bundled with an Epiphone Les Paul Junior guitar.

"Anyone who wants to play guitar will be an audience for this game, and therefore a lot of our marketing activity is targeted to those who want to learn new things and have a passion for music."

The game automatically adjusts to the player's skill level – ensuring it doesn't preclude those who will never naturally match Mark Knopfler in the noodling stakes. But it doesn't hold back for those who want to shred the frets, either. Well do *you* reckon you could keep up with Velvet Revolver or Muse?

"Guitar Hero was an extremely successful franchise but offered something different from what we are proposing by making players into instant rock stars," explains Grant.

"Rocksmith focuses on the learning angle, and the idea that you will actually improve your skills by playing the game."

The library of licensed music content in Rocksmith is impressive enough as it stands, but Ubisoft says it will welcome rights holders getting in touch to potentially provide additional tracks consumers can download in future.

"It was extremely important for us to ensure that we had the right music content in Rocksmith, because ultimately it's the choice of music that inspires people to learn guitar in the first place," says Grant. "One of the most satisfying moments for any guitar player is hearing themselves play their favourite song for the first time. Rocksmith has an amazing library of songs from different music genres allowing players to experience those moments first hand.

"Whether you're into classic rock like The Rolling Stones, Lynyrd Skynyrd or Bowie, or you're more interested in current chart-toppers like The Strokes, Muse, Radiohead and The xx, Rocksmith has it covered.

"Not only does the game offer more than 50 of these tracks, but there is also an ever expanding tracklist featuring anything from metal to indie rock available for download, so consumers can continue to update their music library."

No one at Ubisoft has delusions of taking on iTunes. But they might just be about to tempt swathes of square-eyed youngsters away from Call Of Duty – and towards the timeless joy of rocking out.

A ROCK SOLID LINE-UP

Rocksmith includes more than 50 tracks from classic rock bands to current international artists, such as:

- Blur : Song 2 (*inset*)
- David Bowie : Rebel Rebel
- Eric Clapton : Run Back To Your Side
- Franz Ferdinand : Take Me Out
- Incubus : I Miss You
- Interpol : Slow Hands
- Lenny Kravitz : Are You Gonna Go My Way
- Lynyrd Skynyrd : Sweet Home Alabama
- Muse : Unnatural Selection
- Nirvana : In Bloom
- Pixies : Where Is My Mind?
- Queens Of The Stone Age : Go With The Flow
- Radiohead : High And Dry
- The Rolling Stones : (I Can't Get No) Satisfaction
- The White Stripes : Icky Thump
- Velvet Revolver : Slither

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RETAIL

HIGH STREET HEROES

MUSIC WEEK SALUTES THE INDIE RETAILERS STILL FIGHTING THE GOOD FIGHT



Owner: Stevie Freeman

THE UNION MUSIC STORE

1 Lansdown Place
Lewes BN7 2JT
t 01273 474053
w unionmusicstore.com

Give us a brief history of The Union Music Store...
We've been here almost two years. The shop stocks folk, country and Americana only, so we're very niche. We opened it because of our love of those genres. We've got lots of friends in Nashville and we kept going there and loving what we saw and thought we'd try and bring some of that back to the UK.

We thought it was a bit of a risk opening a record shop in 2010 so we did it like a pop-up shop. We wanted it to be like a ranch outpost so everything's made out of wood from the back of our garden. Funnily enough, two years down the line, we're still here and it all looks nice and rustic.

How's business been?
It's been really good. We've developed what we sell in here over the period to see what goes well. We've got secondhand records and new vinyl and CDs, but we also sell folk instruments like ukuleles, banjos, cigarbox guitars as well as country shirts and cowboy boots. But our main bread and butter, alongside the CDs, is strings, capos and all the things musicians need.

Would you be able to exist selling music alone?
It's really hard to tell because one day I'll only sell CDs and won't sell any the next. It's hard to say whether or not we'd still be here if we just sold CDs.

We're very diverse. We've also got music-orientated gifts and everything has a bit of a vintage feel to it with a country-music theme. When I say country music I don't mean the cliché, there's no line-dancing.

We also have a small stage in our shop and we have in-stores every Saturday and CD signings, which is really great.

Do you participate in Record Store Day and how useful for you is it in terms of sales?
We certainly do get involved. It's amazing, absolutely brilliant. It's like a big party, we really look forward to it. It's also the best turnover day of the year without a shadow of a doubt.

"I look on Amazon and I'm gutted to see that they're selling things for the same price I'm buying them from my wholesaler"
STEVIE FREEMAN, UNION MUSIC STORE

Do you find there's enough product for you when you focus on such a niche?
Actually, in the first year, I wasn't sure where I should look to get stock but now, having been here a bit longer, more of the smaller distributors have heard about me and have been getting in touch. There was a lot of folk on Record Store Day this year. Some of the big names like Civil Wars and Richard Thompson all brought stuff out so we did get a lot.

Do you feel that you get enough support from the industry?
Obviously the small independent stores are always going to struggle against Amazon and the likes. We all know that the big High Street shops aren't doing as well as they used to, so I don't feel as though HMV is my enemy. Lots of people come in here because they find those big shops overwhelming.

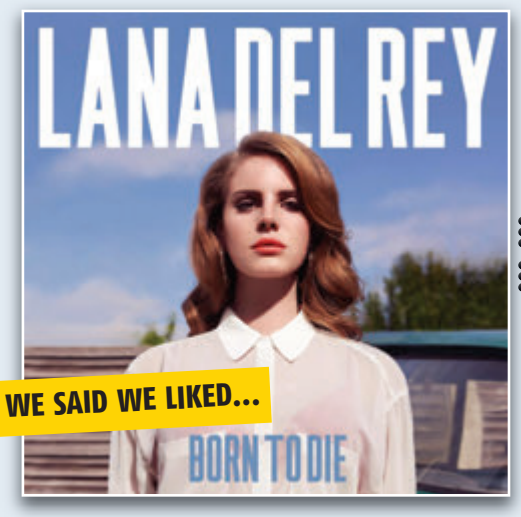
Being a female, one of things that I also wanted to do was open a record shop that was approachable for females. This is my theory, I have no proof, but I feel that a lot of record stores are slightly male-orientated.

I feel that people don't mind paying a little bit more for their CDs in here. We can't compete with the prices online. I look on Amazon and I'm gutted to see they're selling things for the same price I'm buying them from my wholesaler. But that's the way it is.

How confident are you about the future?
I feel really confident because we've got a lot of things going on. The Union Music Store is also a record label now with three releases and we also promote a gig from an American or Canadian band every month. We design our own T-shirts and stickers as well. I feel confident because when we go out and about people talk about us. Musicians in London know us so even though the turnover of the store isn't enough to make us think that we can retire next year, we feel that it's a growing thing.

INTERNET vs HUMAN

This week's High Street Hero Stevie Freeman takes on her digital rivals ...



LANA DEL REY Born To Die



EMEIL SANDÉ Our Version Of Events



LARKIN POE Thick As Thieves

FOPP
Top 10 retail chart

POS	ARTIST	ALBUM
1	ALABAMA SHAKES	Boys & Girls
2	DEAD CAN DANCE	Anastasis
3	BLACK KEYS	El Camino
4	YORKSTON, JAMES	I Was A Cat From A Book
5	ALT-J	An Awesome Wave
6	KARINE POLWART	Traces
7	ANTONY & THE JOHNSONS	Cut The World
8	JACK WHITE	Blunderbuss
9	SPECTOR	Enjoy It While It Lasts
10	EMELI SANDE	Our Version Of Events

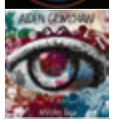
iTUNES
Top 10 retail chart

POS	ARTIST	ALBUM
1	OF MONSTERS AND MEN	My Head Is An Animal
2	ELBOW	Dead In The Boot
3	LITTLE MIX	Wings (Remixes)
4	VARIOUS ARTISTS	Now That's What I Call Music! 82
5	EMELI SANDE	Our Version Of Events
6	PALOMA FAITH	Fall To Grace
7	THE BLACK KEYS	El Camino
8	ONE DIRECTION	Live While We're Young
9	VARIOUS ARTISTS	Now That's What I Call Chill
10	VARIOUS ARTISTS	Back To Reality

SPOTIFY
Top 10 streamed chart

POS	ARTIST	ALBUM
1	WILEY FEAT. MS D	Heatwave
2	MAROON 5	Payphone
3	CARLY RAE JEPSEN	Call Me Maybe
4	FLO RIDA	Whistle
5	CALVIN HARRIS FEAT. EXAMPLE	We'll Be Coming Back
6	FUN FEAT. JANELLE MONÁE	We Are Young
7	RUDIMENTAL FEAT J. NEWMAN	Feel The Love
8	FLORENCE/CALVIN HARRIS REMIX	Spectrum (Say My Name)
9	TRAIN	Drive By
10	GOTYE	Somebody That I Used To Know

PRICE CHECK

	ARTIST / ALBUM	amazon	hmv.com	iTunes	play.com	TESCO
	**BLOC PARTY** Four	£8.99	£10.00	£7.99	£8.99	£7.49 (MP3)
	**AIDEN GRIMSHAW** Misty Eye	£8.80	£10.00	£6.99	£8.99	£7.49 (MP3)

REISSUE REPACKAGE

Green Day The Studio Albums 1990-2009 Rhino / August 27



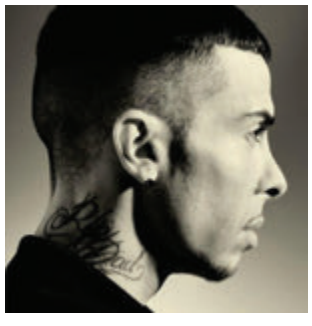
Green Day look back on their career with the release of this eight-CD boxed set. The collection treads the band's journey from their 1990 debut, 1,039/Smoothed Out Slappy Hours, through Kerplunk (1992), Dookie (1994), Insomniac (1995), Nimrod (1997), Warning (2000) and American Idiot (2004) to 2009's 21st Century Breakdown. The set features each album in an individual CD paper-sleeve with original artwork, housed in a clamshell box.

The 2004 seminal rock opera American Idiot was released to massive commercial success and critical acclaim. The album debuted at No.1 on the Billboard chart, produced five hit singles, earned seven Grammy nominations (winning two, including Best Rock Album), and even spawned a hit Broadway musical.

Green Day are preparing for the release of their trilogy of new albums — ¡Uno!, ¡Dos!, and ¡Tré! — on September 24; November 12 and January 14, 2013, respectively.

PRE-RELEASE DAPPY'S BAD INTENTIONS TURNS GOOD AS PLAY'S NEW NO.1

Former N-Dubz rapper Dappy is flying solo and has jetted to the top of the Play.com pre-order chart, rising from 3 to 1 since last week, replacing The Vaccines at the summit.



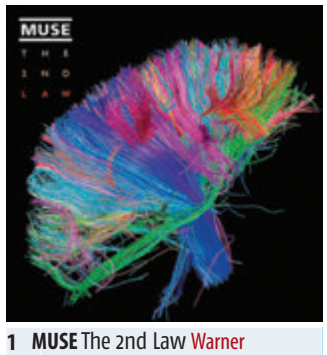
Otherwise on the Play chart, the top 14 are all climbers this week – Jake Bugg's eponymous debut sits at 2 and is followed by Muse's The 2nd Law, Leona Lewis's Glassheart and Ellie Goulding's Halcyon at 3, 4, and 5. The rest of the Top 20 is made up of new entries including Skunk Anansie, Carly Rae Jepsen, Steve Harris, Tim Burgess, Calvin Harris and Aerosmith, from 15 to 20 respectively.

Over at HMV the Top 3 remains the same as last week with Two Door Cinema Club at one, followed by Muse and The Killers. Pink's Truth About Love LP rises from 5 to 4 and is the highest charting of a batch of climbers this week that includes The Script, The xx, Ronan Keating, Green Day's Dos and Tre, Leona Lewis and Calvin Harris. Like the Play chart, the lower part of the HMV Top 20 is flooded with fresh appearances. In this instance the 16 to 20 spots are occupied by new records from Mark Knopfler, Tulisa, Bob Dylan, Dog Is Dead and Modestep.

Muse continue to dominate the pre-order list at Amazon as The 2nd Law spends another week at No.1. Mumford and Sons creep up to 3 from 2, leapfrogging Bob Dylan's Tempest in the process. The Killers and The xx make up the Top 5, as they did last week. New entries come from Freddie Mercury & Montserrat Caballe at 15, Pet Shop Boys at 18 and Ronan Keating at 20.

AMAZON PRE-RELEASE

POS ARTIST/ ALBUM / LABEL

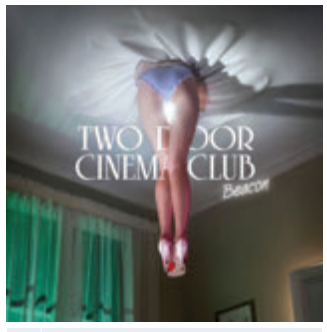


1 **MUSE** The 2nd Law Warner
2 **MUMFORD & SONS** Babel Island
3 **BOB DYLAN** Tempest Columbia
4 **THE KILLERS** Battle Born Mercury
5 **THE XX** Coexist XL
6 **KNOPFLER** Privateering Mercury
7 **THE VACCINES** Come Of Age Columbia
8 **P!NK** The Truth about Love RCA
9 **GREEN DAY** iUno! Warner Bros
10 **J. MICHAEL** Bad – 25th Sony Music
11 **THE SCRIPT** #3 Epic
12 **TWO DOOR..** Beacon Kitsune
13 **LEONA LEWIS** Glassheart Syco
14 **MAGNUM** On The 13th Steamhammer
15 **FREDDIE MERCURY** Barcelona Island
16 **THE SCRIPT** #3 Epic
17 **JAKE BUGG** Jake Bugg Mercury
18 **PET SHOP BOYS** Elysium Parlophone
19 **AEROSMITH** Music From.. Columbia
20 **RONAN KEATING** Fires Polydor

amazon.co.uk

HMV PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



1 **TWO DOOR CINEMA CLUB** Beacon
2 **MUSE** 2nd Law: Softpack
3 **KILLERS** Battle Born
4 **PINK** Truth About Love
5 **GREEN DAY** Uno
6 **VACCINES** Come Of Age
7 **MUMFORD & SONS** Babel
8 **SCRIPT** #3: Deluxe Edition
9 **XX** Coexist
10 **KEATING, RONAN** Fires
11 **GREEN DAY** Dos
12 **GREEN DAY** Tre
13 **LEWIS, LEONA** Glassheart
14 **C. HARRIS** New Album Out Soon
15 **JACKSON, MICHAEL** Bad: 25th
16 **KNOPFLER** Privateering: 2cd
17 **TULISA: (N-DUBZ)** Tulisa
18 **DYLAN, BOB** Tempest
19 **DOG IS DEAD** All Our Favourite..
20 **MODESTEP** Evolution Theory

hmv.com

PLAY.COM PRE-RELEASE

POS ARTIST/ ALBUM / LABEL



1 **DAPPY** Bad Intentions Island
2 **JAKE BUGG** Jake Bugg Mercury
3 **MUSE** The 2nd Law Warner
4 **LEONA LEWIS** Glassheart Sony Music
5 **ELLIE GOULDING** Halcyon Polydor
6 **RIVAL SONS** Head Down Earache
7 **GREEN DAY** ¡Uno! Warner
8 **PINK** The Truth About Love RCA
9 **MUMFORD & SONS** Babel Island
10 **THE KILLERS** Battle Born Mercury
11 **DEVLIN** A Moving Picture Island
12 **GREEN DAY** ¡Dos! Warner
13 **GREEN DAY** ¡Tre! Warner
14 **LUCY ROSE** Like I Used To Sony
15 **SKUNK ANANSIE** Black Traffic 100%
16 **CARLY RAE JEPSEN** Kiss Polydor
17 **STEVE HARRIS** British Lion Emi
18 **BURGESS** Oh No I Love You Genesis
19 **HARRIS** New Album TBA Columbia
20 **AEROSMITH** Music From.. Sony

play.com

PEOPLE

PERSONNEL 'SOUND GUY' ADHIKARI LEAVES RADIO 1 AFTER MORE THAN 25 YEARS



■ BBC RADIO 1

Described as one of Radio 1's most renowned live music balancers, **MITI ADHIKARI** (*above*) has left the BBC. He bowed out with his final live mix for Reading Festival's Sunday night headliners, The Foo Fighters - apt, as his first live mix from Reading was Nirvana some 20 years ago.

Since the early Nineties, Adhikari has been responsible for mixing sessions and live performance for Radio 1. It's estimated that he's recorded around 1000 sessions – within those he's worked with many high-profile bands and has often been personally requested by artists.

His introduction to the BBC was through family friend Mark Tully, the BBC's India correspondent. Adhikari joined the corporation in August 1978 as a trainee studio manager. His early career was spent at BBC World Service and in news before he made his way into the legendary Group 2 (the small collective of engineers responsible for the production of rock and pop live music). He also formed a band in the Eighties called Flying Blind which featured ex-controller of Radio 1 Andy Parfitt, on trumpet.

Adhikari has worked with Nirvana, Coldplay, Jack White, Radiohead, Blur, REM, been summoned to Madonna's dressing room, and got Eddy Vedder to postpone his private jet because he wanted to re-do some vocals.

■ WARNER/ATLANTIC



After nine years at the label, **LINDA MAITLAND** is leaving Warner to serve as an artist manager at **DELIRIOUS BLACKSMITH MANAGEMENT** which counts producers Naughty Boy, Mojam, Ishi, Craze & Hoax, Ben Harrison, plus a group of developing artists, on its roster.

Maitland joined then-called East West Records in July 2003 as a part of club promotions. In August 2005 she took on an artist relations work placement and worked her way up to assistant and then manager.

In her new role, Maitland will be looking after artists, producers and songwriters as part of a the management team.

■ TOWN HALL AND SYMPHONY HALL BIRMINGHAM (THSH)

RICHARD HAWLEY has been appointed director of Artistic Programming and Projects and will take up his new position on November 12, 2012.

Andrew Jowett OBE, director of Town Hall and Symphony Hall, said: "I am delighted that we have been able to appoint Richard to this key role within THSH. He brings with him a range of experience which will enable us to build upon the tremendous work done by his predecessor Paul Keene and ensure that the programme of concerts and events staged at our two world class halls continues to place Birmingham at the forefront of music making and upholds our vision of connecting people to music.

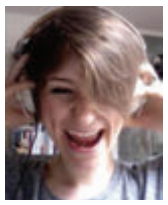
"Richard will also be responsible for overseeing our



Education and Community policy, an integral element of our future development."

Hawley moved from Australia to the UK where his first appointment was as orchestra manager for the City of Birmingham Symphony Orchestra. He then served as festival director at the Lichfield Festival. He is a Fellow of the CLORE Leadership Programme and currently director of Arts Administration (maternity cover) at London's Southbank Centre.

■ IPC MEDIA / NME



EVE BARLOW has been appointed deputy editor of *NME*.

She starts in September having previously worked at *Q*, *Mojo* and *Empire*.

She joins new editor Mike Williams, who replaced former mag editor Krissi Murison, and new NME.com deputy editor Lucy Jones.

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



#44 Sarah Liversedge

Managing Director, BDi Music/ A&R Director, Bucks Music Group/ Co-founder/director, The Movement

Sarah Liversedge is co-founder and managing director of award-winning independent UK music publishing company, BDi Music, a sister company to Bucks Music Group.

She began her TV media career as a floor manager for UK Television. She then served as TV researcher for BBC TV before being promoted to programme liaison executive for BBC Worldwide Music, the commercial arm of the BBC.

In 2000, Liversedge was appointed deputy head of Music Publishing at BBC Worldwide Music where she played a major part in developing and expanding what became a multimillion pound business and one of the leading media music publishing companies in the UK.

BDi Music was founded in 2004. The company co-publishes Ed Sheeran's triple platinum No.1 album +.

Liversedge is co-founder/director of The Movement (with Jake Gosling), an organisation which nurtures and develops creative urban forces of young producers and songwriters.

She recently joined Bucks Music Group as director of A&R. Her role includes overseeing Bucks' creative staff and direct efforts to attract, develop and sign new talent, as well as managing the current successful roster alongside company MD Simon Platz and A&R manager Jimmy Smith.

She has been a member of the PRS Media Committee for nearly a decade, is a board director for Heart 'n Soul (leading UK arts organisation) and a member of MPA's Pop Publishers committee.

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

Lucy Noble, Head of Programming and Education, Royal Albert Hall

"I came from the Royal College of Music and got my first job at Sadler's Wells. I'd applied for a stage door job and didn't get it. The next week, the GM of the Peacock Theatre (Paula Gillespie) asked me if I could do some temp admin work for two weeks – despite not knowing what a hard copy was or how to send a fax! Anyway, they asked me to stay.

"Next I was programming assistant, then co-ordinator and then got offered a job at IMG. It wasn't long before I landed the job at the Royal Albert Hall.

"Now I head up Programming and Education here, working with the best promoters and artists as well as engaging with over 100,000 children through our activities with music education - a huge part of our remit as a charity."



TOP TIPS

- Be prepared to work very hard for very little to start with, get as much experience as possible, your foot in the door and be nice to everyone - remember you don't know it all.
- Always go over and above what is required.
- Work hard and play hard - but never let one impact on the other.

Photo: Official Charts Company/OfficialCharts.com

28 **SINGLES & ALBUMS**

Sam & The Womp drink in the success as they land their Official Number 1 Award for Bom Bom's ascension to top spot on the Official UK Singles chart

CHARTS FOCUS



30 **UK AIRPLAY & STREAMING**

After nine weeks at the top of the radio chart, Maroon 5 are finally displaced by Rita Ora

32 **EU AIRPLAY & DOWNLOADS**

Alan Jones looks at the global singles performance of the biggest sellers

34 **INDIES & COMPILATIONS**

The Darkness (*left*) and pianist/songwriter Bill Fay light up the Indie Albums chart



35 **CLUB**

DJ Fresh flush with success as he gains double top on the Upfront and Commercial Pop charts

36 **ANALYSIS**

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

38 **KEY RELEASES & PRODUCT**

Mick Hucknall is our album in focus while Leona Lewis (*left*) is back with track of the week

CHARTS UK SINGLES WEEK 34

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 CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER) PUBLISHER (WRITER)	
1	New		**SAM + THE WOMP** Bom Bom *One More Tune/Stiff/Warner GBAHT1200388 (ARV)* (tbc) tbc (tbc)	HIGHEST NEW ENTRY
2	1	2	**RITA ORA** How We Do (Party) *Columbia/Roc Nation USQX91101879 (ARV)* (The Runners/The Monarch) Sony ATV/Universal/Kobalt/Warner Chappell/Kassner/EMI April/Jobete/tbc (Various)	
3	2	4	**WILEY FEAT. RHYMEZ & MS D** Heatwave *Warner/One More Tune GBAHT1200260 (ARV)* (Rhymez) Sony ATV/Just Isn't Music/CC (Cowie/Hwingwiri/Olatunji)	
4	3	4	**EMELI SANDE** Read All About It Pt 3 *Virgin GBAAA1200018 (E)* (Slater/Sande/tbc) Bucks/Sony ATV/EMI/Stellar (Manderson/James/Barnes/Kohn/Kelleher/Sande)	
5	New		**TAYLOR SWIFT** We Are Never Ever Getting Back Together *Mercury USCJY1231018 (ARV)* (tbc) tbc (tbc)	
6	7	7	**FLORENCE + THE MACHINE** Spectrum *Island GBUM71107576 (ARV)* (Epworth) EMI/Universal (Welch/Epworth)	SALES INCREASE
7	New		**DEVLIN FEAT. ED SHEERAN** Watchtower (All Along The) *4th & Broadway GBUM71203945 (ARV)* (tbc) tbc (tbc)	
8	5	4	**CALVIN HARRIS FEAT. EXAMPLE** We'll Be Coming Back *Columbia GBARL1200642 (ARV)* (Harris) EMI/Universal (Harris/Gleave)	
9	11	6	**ANGEL** Wonderful *AATW/Island GBUM71202857 (ARV)* (Parker & James/Kassa) Universal/BMG Chrysalis (Charles/Alexander/Akintola/Ighile/Abrahams/Wardle)	SALES INCREASE
10	8	2	**TREY SONGZ** Simply Amazing *Atlantic USAT21203929 (ARV)* (Taylor/Umana) Warner Chappell/April's Boy/Najja McDowell/Left Field/Bar Raising tracks/No Quincydence/Downtown/tbc (Umana/Neverson/McDowell/Taylor)	
11	56	5	**PUBLIC ENEMY** Harder Than You Think *Slamjamz USTC10778807* (G-Wiz) Reach Global/Reach Music (Ridenhour/Rinaldo)	HIGHEST CLIMBER
12	New		**SIMPLE PLAN FEAT. SEAN PAUL** Summer Paradise *Atlantic USAT21200343 (ARV)* (tbc) tbc (tbc)	
13	13	10	**NICKI MINAJ** Pound The Alarm *Cash Money/Island USCM51200111 (ARV)* (RedOne/Falk/Rami) Universal/Sony ATV/RedOne/2101/97 Account/Chrysalis (Maraj/Khayat/Falk/Yacoub/Hajji/Jannusi/Vaughn)	
14	12	10	**MAROON 5 FEAT. WIZ KHALIFA** Payphone *A&M/Octone/Polydor USUM71203347 (ARV)* (Shellback/Blanco/Robopop) Warner Chappell/Universal/BMG Rights/PGH/Kobalt/Prescription/Matza Ball/Where Da Kasz At/MaruChaCha (Omelio/Thomaz/Levine/Levin/Malik/Shellback)	
15	14	10	**STOOSHE.** Black Heart *Future Cut/QWork/Warner Brothers GBAHT1200119 (ARV)* (Future Cut) Kobalt/Razor Boy/Future Cut/Nettwerk (Perry/Babalola/Lewis/lewis)	
16	9	2	**PORTER ROBINSON** Language *MoS GBCEN1200903 (ARV)* (Robinson) Portabello/Robot Life/BMG Rights (Robinson/Bright)	
17	New		**OWL CITY & CARLY RAE JEPSEN** Good Time *Interscope/Republic Island USUM71206288 (ARV)* (tbc) tbc (tbc)	
18	4	26	**ELBOW** One Day Like This *Fiction GBUM70710049 (ARV)* (Potter/Elbow) Warner Chappell/Salvation (Elbow)	
19	10	3	**REDLIGHT** Lost In Your Love *Polydor GBUM71203816 (ARV)* (Redlight) CC (Pescod/Coffer/N'Sola)	
20	16	13	**RUDIMENTAL FEAT. JOHN NEWMAN** Feel The Love *Asylum GBAHS1200177 (ARV)* (Dryden/Aggett/Izkadeh/Spencer) Sony ATV/CC (Dryden/Aggett/Izkadeh/Newman)	
21	35	3	**OF MONSTERS AND MEN** Little Talks *Universal Republic/Island USUM71119106 (ARV)* (Of Monsters and Men/Arnarsson) Sony ATV (?orhallsson/Hilmarsdottir)	+50% SALES INCREASE
22	24	6	**JUSTIN BIEBER FEAT. BIG SEAN** As Long As You Love Me *Def Jam USUM71205320 (ARV)* (Jerkins/Lindal) Sony ATV/Universal/Kobalt/EMI Blackwood/International Music/Three Dimension (Jerkins/Lindal/Atweh/Bieber/Anderson)	SALES INCREASE
23	26	4	**CHERYL** Under The Sun *Polydor GBUM71202816 (ARV)* (Alex Da Kid) Universal/KIDinaKORNER/Mall B./Alexander Grant/Apartment (Alex Da Kid/Del Rio/DeZuzio/Battey/Battey)	SALES INCREASE
24	45	3	**FUN.** Some Nights *Atlantic/Fueled By Ramen USAT21104050 (ARV)* (Bhasker) SonyATV/Warner Chappell/FBR/Bearvon/Rough Art/Shira Lee Lawrence Rick/Way Above (Fun./Bhasker)	+50% SALES INCREASE
25	19	12	**FLO-RIDA** Whistle *Atlantic USAT21201745 (ARV)* (DJ Frank E/Glass) Sony ATV/Warner Chappell/Ego Frenzy/CC (Dillard/Franks/Glass/Killian/Isaak/Mobley)	
26	27	20	**ALEX CLARE** Too Close *Island GBUM71101222 (ARV)* (Diplo/Switch/Rechtshaid) Warner Chappell/Universal (Clare/Duguid)	SALES INCREASE
27	20	21	**CARLY RAE JEPSEN** Call Me Maybe *Interscope CAB391100615 (ARV)* (Ramsay) CC (Ramsay/Jepsen/Crowe)	
28	21	9	**CHRIS BROWN** Don't Wake Me Up *RCA USRC11200464 (ARV)* (Benny/Benassi/Free School/Orbit/Kennedy) Universal/Warner Chappell/CherryLane/EMI/Ultra/Downtown/Kassner/DiscoveryOne/Bucks/tbc (Various)	
29	23	9	**WILL.I.AM FEAT. EVA SIMONS** This Is Love *Interscope USUV71200789 (ARV)* (will.i.am/Angello/Ingrosso) Sony ATV/Universal/Kobalt/Top Line Ink/MXM/BMG Silver/tbc (Ingrosso/Angello/Simons/Hamilton/Martin/Adams)	
30	61	26	**LADY ANTEBELLUM** Need You Now *Capitol/Parlophone USCN10900695 (E)* 1● (Worley) Warner Chappell/EMI/Foray/Year Of The Dog/Hornall Brothers (Haywood/Kelley/Scott/Kear)	+50% SALES INCREASE
31	28	20	**FUN. FEAT. JANELLE MONAE** We Are Young *Atlantic/Fueled By Ramen USAT21101399 (ARV)* (Bhasker) Sony ATV/Warner Chappell/FBR/Way Above/Bearvon/Shira Lee Lawrence Rick/Rough Art (Ruess/Bhasker/Antonoff/Dost)	
32	17	3	**LAWSON** Taking Over Me *Global Talent/Polydor GBUM71204552 (ARV)* (Shanks) Sony ATV/Global Talent/Imagem (Brown/Shanks)	
33	6	3	**KATE BUSH** Running Up That Hill *Fish People/Noble & Brite GBCNR8500002 (E)* (Bush) EMI/Noble & Brite (Bush)	
34	29	7	**FAR EAST MOVEMENT FEAT. COVER DRIVE** Turn Up The Love *Interscope USUM71204292 (ARV)* (Axident/DJ Wallpaper) EMI/Irving/Universal/Mattski/La Coquia Nostra/Songs Of Mam/Irwing/Rondor/Hornall (Various)	
35	New		**MUSE** Madness *Helium 3 GBAHT1200402 (ARV)* (tbc) tbc (tbc)	
36	39	28	**NICKI MINAJ** Starships *Cash Money/Island USCM51200060 (ARV)* (RedOne/Falk/Yacoub) Universal/Sony ATV/Kobalt/Warner Chappell (Minaj/RedOne/Falk/Yacoub/Hector)	
37	33	14	**PALOMA FAITH** Picking Up The Pieces *RCA GB1101200245 (ARV)* (Hooper/Gosling) Universal/Sony ATV/Warner Chappell/Salli Isaak (Faith/Hector/Powell)	
38	30	14	**KATY PERRY** Wide Awake *Virgin USCA21200932 (E)* (Dr. Luke/Circuit) Kobalt/When I'm Rich/KASZ Money/Prescription/Kassner (Perry/Gottwal/Martin/McKee/Walter)	
39	37	19	**TRAIN** Drive By *Columbia USSM11106876 (ARV)* (Espionage/Walker) EMI/Blue Lamp/Stellar (Monahan/Lind/Bj?rklund)	
40	43	18	**SKRILLEX FEAT. SIRAH** Bangarang *Asylum USAT21104243 (ARV)* (Skrillex) Kobalt/Copaface/Sirah Raps/CYP One/Downtown/Kassner (Moore/Mitchell)	
41	59	28	**EMELI SANDE** Next To Me *Virgin GBAAA1200003 (E)* 1● (Craze/Hoax/Mojam) EMI/Stellar/Sony ATV/Naughty Words/CC (Sande/Chegwin/Craze/Paul)	SALES INCREASE
42	25	5	**KARMIN** Brokenhearted *Epic USSM11200212 (ARV)* (Cirkut/Wright) Sony ATV/EMI/Kobalt/Warner Chappell//Don Keydong/Prescription/Rodeoman/April/Studiobeast/Oneirology (Heidemann/Noonan/Head/Hill/Kelly/Walter/Wright)	
43	40	16	**COLDPLAY & RIHANNA** Princess Of China *Parlophone GBAYE1101184 (E)* 1● (Dravs/Green/Simpson) Universal/Opal (Berryman/Buckland/Champion/MartinBirgisson/Dyrason/Holm/Sveinsson/Eno)	
44	46	33	**GOTYE FEAT. KIMBRA** Somebody That I Used To Know *Island AUZS21100040 (ARV)* (Gotye) Kobalt/Hill & Range/Carlin (De Backer/Bonfa)	
45	New		**COVER DRIVE FEAT. DAPPY** Explode *Global Talent/Polydor GBUM71107347 (ARV)* (tbc) tbc (tbc)	
46	73	3	**JESSIE WARE** Wildest Moments *Island/PMR GBUM71203509 (ARV)* (Okumu/Kid Harpoon) Universal/CC (Ware/Kid Harpoon)	SALES INCREASE
47	69	16	**RITA ORA FEAT. TINIE TEMPAH** R.I.P. *Columbia/Roc Nation USQX91101862 (ARV)* (Chase & Status/StarGate) EMI/Live Write/Universal/Warner Chappell/Bushqueen/Nettwerk One B Music US/CC (Various)	SALES INCREASE
48	22	6	**MUSE** Survival *Helium 3 GBAHT1200332 (ARV)* (Muse/Colliva/Bushby) Warner Chappell (Bellamy)	
49	31	2	**RYAN O'SHAUGHNESSY** No Name *RCA GBHMU1200167 (ARV)* (Westling) CC (O'Shaughnessy)	
50	54	27	**JAY-Z & KANYE WEST** N****S In Paris *Roc-a-fella/Mercury USUM71111621 (ARV)* (Hit-Boy/West/Dean/Kilhoffer) Warner Chappell/EMI/Universal (West/Carter/Dean/Hollis/Donaldson)	
51	50	2	**PALOMA FAITH** 30 Minute Love Affair *RCA GBARL1200451 (ARV)* (Hooper/Gosling) Sony ATV/Universal/Salli Isaak (Faith/Braide)	
52	53	16	**EMELI SANDE** My Kind Of Love *Virgin GBAAA1200007 (E)* (Haynie) EMI/Stellar/Heavycrate (Sande/Haynie)	
53	66	27	**AZEALIA BANKS FEAT. LAZY JAY** 212 *Polydor/Azealia Banks USJST1100201 (ARV)* (Martens) Sony ATV/Musicallstars/Bucks/Talpa (Banks/Martens)	
54	60	18	**RIHANNA** Where Have You Been *Def Jam USUM71118074 (ARV)* (Dr. Luke/Cirkut/Harrell/Harris) Warner Chappell/EMI/Universal/Kobalt/Kasz Money/Oneirology/Prescription Songs (Dean/Gottwald/Harris/Mack/Walter)	
55	32	39	**ONE DIRECTION** What Makes You Beautiful *Syco GB1101100318 (ARV)* (Falk/Yacoub) EMI/Kobalt/Rami/BMG Rights/Chrysalis/Mr. Kanani (Yacoub/Falk/Kotecha)	
56	Re-entry		**RIZZLE KICKS** Mama Do The Hump *Island GBUM71106438 (ARV)* 1● (Cook) Stage Three/Chrysalis/BMG Rights/XXX/Asongs (Alexander-Sule/Stephens/Cook)	
57	44	13	**AVICII FEAT. SALEM AL FAKIR** Silhouettes *Island SEUM71200514 (ARV)* (Bergling/Al Fakir) EMI/Pompadore (Bergling/Al Fakir/Pournouri)	
58	Re-entry		**THE KILLERS** Mr Brightside *Lizard King/Mercury GBFFP0300052 (ARV)* 1● (Saltzman/The Killers) Universal (Flowers/Keuning/Stoermer/Vannucci)	
59	Re-entry		**DAVID GUETTA FEAT. SIA** Titanium *Positiva/Virgin GB28K1100036 (E)* 1★ (Guetta/Tuinfort/Afrojack) EMI/Bucks/Afrojack/Talpa/Piano/Long Lost Brother/What A Publishing (Furler/Guetta/Tuinfort/Van De Wall)	
60	New		**OTTO KNOWS** Million Voices *Embassy Of Music GBJ4B1200055 (PH)* (tbc) tbc (tbc)	
61	41	3	**DIZZEE RASCAL FEAT. PEPPER** Scream *Island/Dirtee Stank GBUM71204914 (PIAS)* 1● (Detnon) Notting Hill/CC (Mills/Detnon/Pepper/Smith)	
62	64	11	**CHERYL** Call My Name *Polydor GBUM71201486 (ARV)* (Harris) EMI (Harris)	
63	Re-entry		**COOLIO FEAT. LV** Gangsta's Paradise *Tommy Boy/Rhino USTB10250016 (ada/cin)* (Rasheed) Universal/Warner Chappell/EMI (Rasheed/Ivey/Sanders/Wonder)	
64	New		**UNCLE KRACKER** Follow Me *WEA USAT20001583 (ARV)* 1● (tbc) tbc (tbc)	
65	71	20	**PROFESSOR GREEN FEAT. EMELI SANDE** Read All About It *Virgin GBAAA1100291 (E)* 1● (TMS/iSHi) Sony ATV/Bucks (Barnes/James/Kelleher/Kohn/Manderson)	
66	15	2	**GEORGE MICHAEL** White Light *Island GBUM71204236 (ARV)* (Michael) Warner Chappell (Michael)	
67	Re-entry		**LMFAO** Sexy And I Know It *Interscope USUM71108090 (ARV)* (Party Rock) Kobalt/Yeah Baby/Chebra/Party Rock (Gordy/Oliver/Robertson/Listenbee/Beck)	
68	Re-entry		**OWL CITY** Fireflies *Island USUM70916628 (ARV)* 1● (Young) Universal (Young)	
69	18	16	**JOHN LENNON** Imagine *Parlophone GBAYE7100005 (E)* 1● (Spector/Lennon) Universal (Lennon)	
70	New		**LUCY SPRAGGAN** Last Night *Lucy Spraggan TCABB1197340* (tbc) tbc (tbc)	
71	74	14	**THE WANTED** Chasing The Sun *Global Talent/Island GBUM71202737 (ARV)* (Smith) Universal (Smith/Gleave)	
72	Re-entry		**AEROSMITH** I Don't Want To Miss A Thing *Columbia USSM19801545 (ARV)* 1● (Aerosmith/Kalodner) Universal (Warren)	
73	Re-entry		**ETTA JAMES** At Last *MCA/Island USMC16046323 (ARV)* (Chess/Chess) EMI (Warren/Gordon)	
74	36	5	**UNDERWORLD/DOCKHEAD CH/GLENNIE** Caliban's Dream *Locog UMC GBYTU1200229 (ARV)* (Smith/Hyde) Mute song/ BMG Chrysalis (Smith/Hyde)	
75	Re-entry		**STEVIE WONDER** Superstition *Motown/Island USMO10000310 (ARV)* (Wonder) EMI (Wonder)	

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

CHARTS UK ALBUMS WEEK 34

Official Albums Chart

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

THE OFFICIAL UK ALBUMS CHART

THIS WK	LAST WK	WKS ON CHRT	ARTIST / TITLE LABEL/CATALOGUE NUMBER (DISTRIBUTOR) (PRODUCER)	
1	1	28	**EMELI SANDE** Our Version Of Events *Virgin CDV3094 (E)* 2★ (Spencer/Haynie/Naughty Boy/Mojam/Herman/Millard/Harrison/Craze/Hoax/Keys/Sand?)	
2	2	13	**PALOMA FAITH** Fall To Grace *RCA 88691955512 (ARV)* (Hooper/Gosling/Al Shux/Arnold)	SALES INCREASE
3	New		**BLOC PARTY** Four *French Kiss/Cooperative FKR0601 (rom arv)* (tbc)	HIGHEST NEW ENTRY
4	New		**THE DARKNESS** Hot Cakes *PIAS PIASR305CD (PIAS)* (tbc)	
5	New		**JESSIE WARE** Devotion *Island/PMR 3700659 (ARV)* (tbc)	
6	3	50	**ED SHEERAN** + *Asylum 5249864652 (ARV)* 4★ (Gosling/Hugall/Sheeran/No I.D)	
7	50	38	**THE BLACK KEYS** El Camino *Nonesuch 7559796331 (ARV)* 1● (Danger Mouse/The Black Keys)	HIGHEST CLIMBER
8	8	40	**RIHANNA** Talk That Talk *Def Jam 2787842 (ARV)* 3★ (Dr. Luke/Cirkut/Harrell/Harris/StarGate/Crawford/Da Internz/The-Dream/NO-ID/Swire/McGrillen/Hit-Boy/Alex Da Kid/Chase N Status/Dean)	
9	5	9	**MAROON 5** Overexposed *A&M/Octone/Polydor 3704278 (ARV)* (Martin/Shellback/Blanco/Robopop/Levine/MdL/Tedder/Zancanella/Passovoy/West/Valentine/Farrar/Rotem/Kang/Spiegel/Supreme Cuts/Maroon 5)	
10	New		**TREY SONGZ** Chapter V *Atlantic 7567882619 (ARV)* (tbc)	
11	4	11	**AMY MACDONALD** Life In A Beautiful Light *Vertigo 3704138 (ARV)* (Wilkinson)	
12	10	40	**ONE DIRECTION** Up All Night *Syco 88697843642 (ARV)* (Various)	
13	7	78	**JESSIE J** Who You Are *Island/Lava 2758627 (ARV)* 3★ (Dr. Luke/Brissett/Cornish/Martin K/OakThe Invisible Men/Parker & James/Thomas/Gad/Gordon)	
14	15	41	**BEN HOWARD** Every Kingdom *Island 2780336 (ARV)* 1● (Bond)	SALES INCREASE
15	17	83	**ADELE** 21 *XL XLCD520 (PIAS)* 16★ (FT Smith/Rubin/Epworth/Abbiss/Wilson/Adkins)	SALES INCREASE
16	20	45	**NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds *Sour Mash JDNCCD10 (E)* 2★ (Gallagher/Sardy)	SALES INCREASE
17	11	5	**PLAN B** Ill Manors *679/Atlantic 5310522172 (ARV)* 1● (Drew/Al Shux/Plan B/16 Bit/Appapoulay/Labrinth/Milton/McEwan/Fox/The Krauts)	
18	New		**JULIO IGLESIAS** 1 *Sony RCA 88691988452 (ARV)* (tbc)	
19	New		**AIDEN GRIMSHAW** Misty Eye *RCA 88725407082 (ARV)* (tbc)	
20	13	11	**MADNESS** Total Madness *Union Square USMTVCD001 (SDU)* (Langer/Winstanley)	
21	19	19	**TRAIN** California 37 *Columbia 88691987822 (ARV)* (Walker/Sinclair/Espionage/Wattenberg/Parq/Hodges)	
22	22	21	**NICKI MINAJ** Pink Friday... Roman Reloaded *Cash Money/Island 2796668 (ARV)* 1● (Various)	
23	6	95	**ELBOW** The Seldom Seen Kid *Fiction 1764098 (ARV)* 3★ (Potter)	
24	16	16	**KEANE** Strangeland *Island 2794838 (ARV)* 1● (Grech-Marguerat)	
25	26	29	**LADY ANTEBELLUM** Need You Now *Capitol/Parlophone 6336412 (E)* 1● (Worley/Shaw)	SALES INCREASE
26	23	30	**LANA DEL REY** Born To Die *Polydor/Stranger 2787091 (ARV)* (Haynie/Parker/Berger/Robopop/Bhasker/Daly/Sneddon/Bauer-Mein/Nowels/Braide/Shux/Skarbek/Howe)	
27	29	43	**FLORENCE + THE MACHINE** Ceremonials *Island 2782808 (ARV)* 1★ (Epworth)	SALES INCREASE
28	28	10	**JUSTIN BIEBER** Believe. *Def Jam 3704788 (ARV)* (Various)	SALES INCREASE
29	21	3	**KATE BUSH** The Whole Story *EMI CDP7464142 (E)* 4★ (Powell/Bush/Kelly)	
30	36	49	**LMFAO** Sorry For Party Rocking *Interscope 2774463 (ARV)* (Party Rock/Afuni/Harris/RedFoo/LMFAO)	SALES INCREASE
31	30	52	**DAVID GUETTA** Nothing But The Beat *Positiva/Virgin 0838951 (E)* 1★ (Guetta/Vee/Caren/Tuinfort/Riesterer/Black Raw/Afrojack/Luttrell/Avicii)	SALES INCREASE
32	39	39	**OLLY MURS** In Case You Didn't Know *Epic/Syco 88697940942 (ARV)* 2★ (The Fearless/Argyle/Brammer/Robson/Future Cut/Frampton/Jordan-Patrikios/Smith/Fitzmaurice/Heelis/Prime/Metrophonic)	SALES INCREASE
33	14	2	**THE KINKS** Waterloo Sunset - The Best Of *Sanctuary 3712489 (ARV)* (Talmy/Davies)	
34	New		**OWL CITY** The Midsummer Station *Universal Republic/Island 3707205 (ARV)* (tbc)	
35	46	14	**FUN.** Some Nights *Atlantic/Fueled By Ramen FUEL5280482 (ARV)* 1● (Bhasker/Haynie/JakeOne)	SALES INCREASE
36	9	2	**RYAN O'SHAUGHNESSY** Ryan O'shaughnessy *RCA 88725444712 (ARV)* (Westling)	
37	31	44	**COLDPLAY** Mylo Xyloto *Parlophone 0875531 (E)* 4★ (Dravs/Green/Simpson)	
38	34	48	**BEE GEES** Number Ones *Reprise 8122798857 (ARV)* 1★ (Bee Gees/Stigwood/Mardin/Richardson/Galuten/Tench)	
39	44	76	**BOB MARLEY & THE WAILERS** Legend *Tuff Gong 0073145867142 (ARV)* (Marley/Various)	SALES INCREASE
40	48	21	**LABRINTH** Electronic Earth *Syco 88691932932 (ARV)* (Labrinth/Da Digglar/Ghenea/McKenzie/Williams)	SALES INCREASE
41	New		**RY COODER** Election Special *Nonesuch 7559796144 (ARV)* (tbc)	
42	38	5	**THE GASLIGHT ANTHEM** Handwritten *Mercury 2789417 (ARV)* (O'Brien)	
43	32	104	**KATY PERRY** Teenage Dream *Virgin CDV3084 (E)* 3★ (Dr. Luke/Blanco/Martin/StarGate/Stewart/Harrell/Ammo/Wells)	
44	40	40	**JAY-Z & KANYE WEST** Watch The Throne *Roc-a-fella/Mercury 2765057 (ARV)* (West/Dean/Keith/Q-Tip/Pharrell/Don Jazzy/Hit-Boy/Kilhoffer/The Neptunes/RZA/Lewis/Bhasker/Swizz Beatz/Joseph/S1)	
45	33	7	**FRANK OCEAN** Channel Orange *Def Jam 3710232 (ARV)* (Malay/Ocean/Taylor/Keith/Ikpeazu/Tyler, The Creator/Pharrell)	
46	43	32	**KELLY CLARKSON** Stronger *RCA 88697961802 (ARV)* (Kennedy/Dean/Jones/Kurstin/Abraham/Oligee/Gad/Roberts/Miley/Halbert/Jerkins/Lindal/DeStefano/Benson)	
47	Re-entry		**FOO FIGHTERS** Greatest Hits *RCA 88697369211 (ARV)* (Jones/Norton/Kasper/Raskulinecz/Vig)	
48	41	8	**CHRIS BROWN** Fortune *RCA 88691960552 (ARV)* (Various)	
49	45	10	**CHERYL** A Million Lights *Polydor 3704302 (ARV)* (Alex Da Kid/Harris/Pantha/will I am/Agent X/HyGrade/iSHi/Dada Life/Cruz/Wollo/Kid Gloves/Jim Beanz)	
50	42	9	**LINKIN PARK** Living Things *Warner Brothers 9362495007 (ARV)* 1● (Rubin/Shinoda)	
51	37	4	**CONOR MAYNARD** Contrast *Parlophone P6353692 (E)* (The Invisible Men/The Arcade/Stargate/Blanco/Parker & James/Pharrell/DetoNate/Clarke/Secon/Quiz & Larossi/Dirty Swift/Wayne/Eagle Eye)	
52	51	84	**BRUNO MARS** Doo-Wops & Hooligans *Elektra 7567882721 (ARV)* 4★1★ (The Smeezingtons/Needlz/The Supa Dups)	
53	69	29	**MAVERICK SABRE** Lonely Are The Brave *Mercury 2770559 (ARV)* (Utters/Prime/Sabre/Hogarth/FT Smith/Eg White)	SALES INCREASE
54	56	13	**RUMER** Boys Don't Cry *Atlantic 5310523071 (ARV)* 1● (Brown/Rumer/Muskett/Foster)	SALES INCREASE
55	59	43	**RIZZLE KICKS** Stereo Typical *Island 2780337 (ARV)* 1★ (Whiting/The Rural/Spencer/Future Cut/Dodds/Barratt/fat boy slim/Chiarelli/Caruana)	SALES INCREASE
56	New		**BILL FAY** Life Is People *Dead Oceans DOC061CD (PIAS)* (tbc)	
57	65	11	**ALT-J** An Awesome Wave *Infectious INFECT134CD (PIAS)* (Andrew)	SALES INCREASE
58	64	79	**PALOMA FAITH** Do You Want The Truth Or Something Beautiful *Epic 88697543552 (ARV)* 1★ (Byrne/Mackichan/Robson/Barter/Harcourt/Love/Jorgensen/ Kurstin/Marr/Noriega/Wells/Elofsson/Westerlund/Isaak/Dixon)	SALES INCREASE
59	73	143	**FLORENCE + THE MACHINE** Lungs *Island 1797940 (ARV)* 5★ (Epworth/Ford/Mackie/Hugall/White)	SALES INCREASE
60	52	41	**DRAKE** Take Care *Cash Money/Island 2783262 (ARV)* 1● (Shebib/Boi 1da/Montagnese/The Weeknd/xx Smith/T-Minus/Just Blaze/Graham/Cashe/McKinney)	
61	72	31	**OASIS** Time Flies: 1994 - 2009 *Big Brother RKIDCD66 (PIAS)* 1★ (Oasis/Coyle/Morris/Stent/Sardy/Gallagher)	SALES INCREASE
62	18	14	**SPICE GIRLS** Greatest Hits *Virgin (E)* 1★ (Stannard/Absolute/Rowe/Jerkins/Various)	
63	58	69	**TINIE TEMPAH** Disc-Overy *Parlophone 9065132 (E)* 2★ (Tadgell/Clare/Shux/McKenzie/Roberts/Hill/iSHi/Swedish House Mafia/Haynie/Naughty Boy/Harrison)	
64	61	82	**STEREOPHONICS** A Decade In The Sun - Best Of *V2/Mercury 1780699 (rom arv)* 2★ (Jones/Lowe)	
65	47	4	**MIKE OLDFIELD** Two Sides - The Very Best Of *Mercury 5339182 (ARV)* (Oldfield/Newman/Heyworth/Phillips/Horn/Jenkins/Downes/Shacklock)	
66	54	7	**NEWTON FAULKNER** Write It On Your Skin *Ugly Truth 88691972072 (ARV)* (Faulkner/Farrar/The Nexus/Mills)	
67	63	133	**MUMFORD & SONS** Sigh No More *Gentlemen Of The Road/Island 2722538 (ARV)* 4★1★ (Dravs)	
68	70	5	**JENNIFER LOPEZ** Dance Again... The Hits *Epic 88691955882 (ARV)* (RedOne/GoonRock/Stargate/Wake/Rooney/Jones/Jerkins/Scheuer/Harrison/Oliver/Poke & Tone/Gotti/7/Tedder/Combs)	SALES INCREASE
69	12	2	**SPECTOR** Enjoy It While It Lasts *Fiction 2795918 (ARV)* (Spector/Vek/Wilkinson/Silvey/Rankin/Kid Harpoon/Horn/MacDonald/Smithee/Macpherson)	
70	Re-entry		**CHASE & STATUS** No More Idols *Mercury 2745135 (ARV)* 1★ (Kennard/Milton/Nowels/Sub Focus/Plan B)	
71	35	37	**ELBOW** Build A Rocket Boys! *Fiction 2762328 (ARV)* 1★ (Potter)	
72	Re-entry		**EXAMPLE** Playing In The Shadows *MoS MOSART2 (ARV)* (Various)	
73	53	4	**DELILAH** From The Roots Up *Atlantic 5310501832 (ARV)* (Ayana/Balistiq/Hugall/LV/Syience/Plan B/Mikey J/Rowe/Burrows)	
74	New		**FOUR TET** Pink *Text 5051142000255 (SRD)* (tbc)	
75	Re-entry		**SNOW PATROL** Up To Now *Fiction 2720709 (ARV)* 2★1★ (Jacknife Lee/McClelland/Lightbody/Doogan/Brennan/Watson)	

Official Charts Company 2012.

Adele 15
Alt-J 57
Bee Gees 38
Bieber, Justin 28
Bill Fay 56
Black Keys, The 7
Bloc Party 3
Brown, Chris 48
Bush, Kate 29
Chase & Status 70
Clarkson, Kelly 46
Coldplay 37
Cole, Cheryl 49
Cooder, Ry 41
Darkness, The 4
Delilah 73
Drake 60
Elbow 23
Elbow 71
Example 72
Faulkner, Newton 66
Florence + The Machine 27
Florence + The Machine 59
Foo Fighters 47
Four Tet 74
Fun. 35
Gaslight Anthem, The 42
Grimshaw, Aiden 19
Guetta, David 31
Howard, Ben 14
Iglesias, Julio 18
Jay-Z & Kanye West 44
Jessie J 13
Keane 24
Kinks, The 33
Labrinth 40
Lady Antebellum 25
Linkin Park 50
Lmfao 30
Lopez, Jennifer 68
Macdonald, Amy 11
Madness 20
Marley, Bob & The Wailers 39
Maroon 5 9
Mars, Bruno 52
Maverick Sabre 53
Maynard, Conor 51
Minaj, Nicki 22
Mumford & Sons 67
Murs, Olly 32
Noel Gallagher?S High Flying Birds 16
O'shaughnessy, Ryan 36
Oasis 61
Ocean, Frank 45
Oldfield, Mike 65
One Direction 12
Owl City 34
Paloma Faith 2, 58
Perry, Katy 43
Plan B 17
Rey, Lana Del 26
Rihanna 8
Rizzle Kicks 55
Rumer 54
Sande, Emeli 1
Sheeran, Ed 6
Snow Patrol 75
Songz, Trey 10
Spector 69
Spice Girls 62
Stereophonics 64
Tempah, Tinie 63
Train 21
Ware, Jessie 5

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

BPI Awards
Albums
Jason Mraz: Love Is A Four Letter Word (silver); Skrillex: Bangarang (silver); Twilight Saga Breaking Dawn I (silver); Katie Melua: Secret Symphony (silver); REM: Part Lies, Part Heart... (silver); Chris Isaak: Beyond The Sun (silver); Rumer: Boys Don't Cry (silver); A-ha: 25 (silver); Plan B: Ill Manors (gold); Notorious BIG: Life After Death (gold); Seal: Soul 2 (gold); Alice Cooper: The Definitive (gold); Linkin Park: Living Things (gold); Regina Spektor: Begin To Hope (gold); Red Hot Chili Peppers: I'm With You (gold); Jason Derulo: Future History (gold); Bee Gees: Number Ones (platinum)

CHARTS UK AIRPLAY WEEK 34

Radio playlists are online at www.musicweek.com

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

UK RADIO AIRPLAY CHART TOP 50

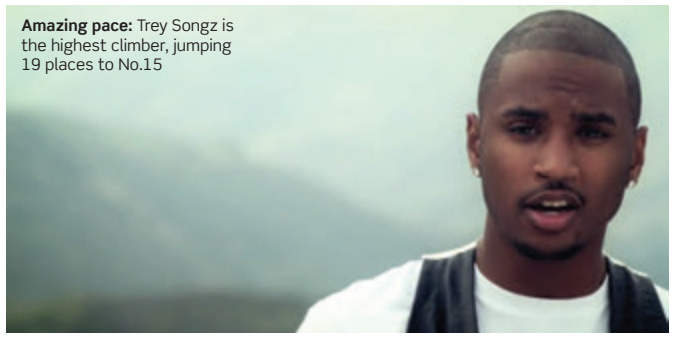
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POS	LAST	WKS	SALES CHT	ARTIST / ALBUM / LABEL	TOTAL PLAYS	PLAYS +/-	TOTAL AUD (m)	AUD % +/-
1	2	7	2	**RITA ORA** How We Do (Party) *Columbia/Roc Nation*	2823	19.77	57.36	14.86
2	8	4	12	**SIMPLE PLAN FEAT. SEAN PAUL** Summer Paradise *Atlantic*	1622	27.92	56.03	37.7
3	1	14	14	**MAROON 5 FEAT. WIZ KHALIFA** Payphone *A&M/Octone/Polydor*	4193	-5.54	53.06	-12.11
4	3	7	3	**WILEY FEAT. RHYMEZ & MS D** Heatwave *Warner/One More Tune*	1541	-0.71	46.59	-4.61
5	11	6		**PINK** Blow Me (One Last Kiss) *LaFace*	2602	15.39	45.27	25.12
6	4	13	15	**STOOSHE.** Black Heart *Future Cut/QWork/Warner Brothers*	3824	-3.75	43.93	-8.84
7	6	8	6	**FLORENCE + THE MACHINE** Spectrum *Island*	2307	-4.63	39.87	-13.89
8	7	9	8	**CALVIN HARRIS FEAT. EXAMPLE** We'll Be Coming Back *Columbia*	1843	-4.85	39.69	-6.1
9	16	4	1	**SAM + THE WOMP** Bom Bom *One More Tune/Stiff/Warner*	1437	63.67	39.53	25.81
10	5	22	27	**CARLY RAE JEPSEN** Call Me Maybe *Interscope*	3146	-6.81	37.52	-19.91
11	32	2	24	**FUN.** Some Nights *Atlantic/Fueled By Ramen*	1095	38.08	36.52	63.25
12	30	2	10	**TREY SONGZ** Simply Amazing *Atlantic*	914	75.1	34.91	51.13
13	9	11	28	**CHRIS BROWN** Don't Wake Me Up *RCA*	1721	-3.75	34.48	-11.5
14	10	16	43	**COLDPLAY & RIHANNA** Princess Of China *Parlophone*	2933	-6.08	33.68	-11.69
15	18	6	51	**PALOMA FAITH** 30 Minute Love Affair *RCA*	1504	10.75	32.14	5.93
16	26	3		**LITTLE MIX** Wings *Syco*	2003	1.99	32.03	23.86
17	24	3		**SCOUTING FOR GIRLS** Summertime In The City *Epic*	1044	15.23	31.59	19.66
18	13	11	38	**KATY PERRY** Wide Awake *Virgin*	2766	-10.86	29.87	-12.43
19	12	17	62	**CHERYL** Call My Name *Polydor*	2736	-6.49	29.74	-14.71
20	14	9	32	**LAWSON** Taking Over Me *Global Talent/Polydor*	2789	-4.71	29.6	-8.5
21	23	2	23	**CHERYL** Under The Sun *Polydor*	1552	23.67	29.55	11.68
22	15	7	42	**KARMIN** Brokenhearted *Epic*	2665	-4.55	29.14	-9.76
23	21	3		**NOISETTES** That Girl *Mono-Ra-Rama*	1042	14	28.67	4.75
24	19	32	44	**GOTYE FEAT. KIMBRA** Somebody That I Used To Know *Island*	1967	-13.95	27.42	-1.05
25	42	3	19	**REDLIGHT** Lost In Your Love *Polydor*	484	-8.51	26.17	25.7
26	28	2		**THE SCRIPT FEAT. WILL.I.AM** Hall Of Fame *RCA*	1695	7.14	25.96	10
27	17	34	91	**JESSIE J** Domino *Island/Lava*	1720	-12.73	24.81	-18.39
28	22	6	66	**GEORGE MICHAEL** White Light *Island*	423	0.95	24.66	-8.6
29	48	2	9	**ANGEL** Wonderful *AATW/Island*	839	51.99	24.44	27.82
30	NEW	1		**RONAN KEATING** Fires *Polydor*	758	0	24.31	0
31	NEW	1		**NE-YO** Let Me Love You (Until You Learn To Love Yourself) *Def Jam*	817	0	24.14	0
32	36	2	17	**OWL CITY & CARLY RAE JEPSEN** Good Time *Interscope/Republic Island*	1178	24.39	24.03	8.63
33	20	13	29	**WILL.I.AM FEAT. EVA SIMONS** This Is Love *Interscope*	1179	-15.42	23.52	-15.09
34	NEW	1		**KRISTINA TRAIN** Dream Of Me *Mercury*	243	0	23.22	0
35	27	15	20	**RUDIMENTAL FEAT. JOHN NEWMAN** Feel The Love *Asylum*	911	-9.26	22.77	-5.83
36	25	5		**AMY MACDONALD** Pride *Mercury*	378	-15.44	22.67	-12.57
37	37	16	54	**RIHANNA** Where Have You Been *Def Jam*	1015	-2.12	22.17	0.77
38	33	13	25	**FLO-RIDA** Whistle *Atlantic*	1075	-11.74	21.83	-2.24
39	31	32	59	**DAVID GUETTA FEAT. SIA** Titanium *Positiva/Virgin*	1308	-3.4	21.55	-5.07
40	RE			**PORTER ROBINSON** Language *MoS*	383	0	20.8	0
41	35	22	39	**TRAIN** Drive By *Columbia*	1934	-2.32	20.73	-6.96
42	50	27	36	**NICKI MINAJ** Starships *Cash Money/Island*	1061	-0.28	20.13	8.93
43	47	17	31	**FUN. FEAT. JANELLE MONAE** We Are Young *Atlantic/Fueled By Ramen*	2368	-4.86	19.95	2.68
44	38	15	26	**ALEX CLARE** Too Close *Island*	783	-6.9	19.81	-7.52
45	40	8	13	**NICKI MINAJ** Pound The Alarm *Cash Money/Island*	922	-10.31	19.44	-7.78
46	NEW	1	48	**MUSE** Survival *Helium 3*	124	0	19.42	0
47	NEW	1	4	**EMELI SANDE** Read All About It Pt 3 *Virgin*	1103	0	19.4	0
48	39	4		**LEMAR** Invincible *AMP*	651	-35.48	19.31	-8.7
49	41	32	41	**EMELI SANDE** Next To Me *Virgin*	1235	-12.1	19.22	-8.35
50	NEW	1	21	**OF MONSTERS AND MEN** Little Talks *Universal Republic/Island*	299	0	18.91	0

Nielsen Music Control monitors the following stations 24 hours a day, seven days a week: 1XTRA, 100-102 Real Radio, 102.4 Wish FM, 103.4 The Beach, 105.4 Real Radio, 106.3 Bridge FM, 107.6 Juice FM, 107.7. Brunel FM, 2CR-FM, 6 Music, 95.8 Capital FM, 96 Trent FM, 96.2 The Revolution, 96.3 Aire FM, 96.3 Rock Radio, 96.4 FM The Wave, 96.9 Viking FM, 99.9 Radio Norwich, Absolute Radio, Absolute Xtreme, Atlantic FM, BBC Radio 1, BBC Radio 2, BBC Radio 3, BBC Radio Cornwall, BBC Radio Devon, BBC Radio Essex, BBC Radio Leicester, BBC Radio Newcastle, BBC Radio Norfolk, BBC Radio Nottingham, BBC Radio Scotland, BBC Radio Swindon, BBC Radio Ulster, Beacon FM, Choice FM London, Citybeat, 96.7FM, Clyde 1 FM, Clyde 2, Cool FM, Downtown Radio, Dream 100 FM, Dream 107.7, Essex FM, Forth 2, Forth One, Galaxy Birmingham, Galaxy Manchester, Galaxy North East, Galaxy Scotland, Galaxy South Coast 103.2 FM, Galaxy Yorkshire, Gaydar Radio, Gold, Hallam FM, Heart 100.5, Heart 100.7, Heart 102.2, Heart 102.4, Heart 102.6, Heart 102.6, Heart 102.9, Heart 103, Heart 103.3, Heart 106, Heart 106.2, Heart 96.1, Heart 96.3, Heart 96.4, Heart 96.6, Heart 96.9, Heart 97, Heart 97.1, Heart 97.6, Imagine FM, Invicta FM, Isle Of Wight Radio, Juice 107.2, KCFM, Kerrang! 105.2, Key 103, Kiss100 FM, Kiss 101, Kiss 105/108, Leicester Sound, Lincs FM, Magic 105.4 FM, Magic 1170, Manx, Marcher Sound, Mercia FM, Metro Radio, Minster FM, Mix 96, Nation Radio, New 96.4 BRMB, NME Radio, Northsound 1, Northsound 2, Oak FM, Ocean FM, Palm 105.5, Pirate FM, Premier Christian Radio, Q102.9 FM, Radio City 96.7, Ram FM, Real Radio Scotland, Real Radio Wales, Real Radio Yorkshire, Red Dragon FM, Rock FM, Signal One, Smooth 100.4 (Manchester), Smooth 105.7 (Birmingham), Smooth 106.6 FM, Smooth FM (London), South West Sound FM, Southern FM, Spire FM, Tay AM, Tay FM, TFM, The Coast 106, The Hits Radio, The Pulse, U105, Wave 105 FM, West FM, West Sound AM, Wire 107.2, XFM 104.9, XFM Manchester

UK TV AIRPLAY CHART TOP 40

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Amazing pace: Trey Songz is the highest climber, jumping 19 places to No.15

POS	LAST	ARTIST / ALBUM / LABEL	PLAYS
1	1	**NICKI MINAJ** Pound The Alarm / *Cash Money/Island*	771
2	2	**WILEY FEAT. RHYMEZ & MS D** Heatwave / *Warner/One More Tune*	768
3	6	**RITA ORA** How We Do (Party) / *Columbia/Roc Nation*	550
4	3	**CALVIN HARRIS FEAT. EXAMPLE** We'll Be Coming Back / *Columbia*	487
5	16	**SAM + THE WOMP** Bom Bom / *One More Tune/Stiff/Warner*	480
6	5	**NE-YO** Let Me Love You (Until You Learn To Love Yourself) / *Def Jam*	476
7	9	**CHERYL** Under The Sun / *Polydor*	463
8	4	**CHRIS BROWN** Don't Wake Me Up / *RCA*	435
9	11	**LITTLE MIX** Wings / *Syco*	419
10	15	**ANGEL** Wonderful / *AATW/Island*	396
11	8	**FLORENCE + THE MACHINE** Spectrum / *Island*	386
12	10	**WILL.I.AM FEAT. EVA SIMONS** This Is Love / *Interscope*	370
13	22	**COVER DRIVE** Explode / *Global Talent/Polydor*	368
14	7	**MAROON 5 FEAT. WIZ KHALIFA** Payphone / *A&M/Octone/Polydor*	361
15	34	**TREY SONGZ** Simply Amazing / *Atlantic*	350
16	17	**JUSTIN BIEBER FEAT. BIG SEAN** As Long As You Love Me / *Def Jam*	329
17	20	**FLO-RIDA** Whistle / *Atlantic*	313
18	12	**KARMIN** Brokenhearted / *Epic*	307
19	24	**DIZZEE RASCAL FEAT. PEPPER** Scream / *Island/Dirtee Stank*	299
20	25	**JENNIFER LOPEZ FEAT. FLO-RIDA** Goin' In / *Mercury*	296
21	28	**OWL CITY & CARLY RAE JEPSEN** Good Time / *Interscope/Republic Island*	293
22	21	**PINK** Blow Me (One Last Kiss) / *LaFace*	293
23	23	**STOOSHE.** Black Heart / *Future Cut/QWork/Warner Brothers*	291
24	14	**KATY PERRY** Wide Awake / *Virgin*	289
25	13	**DAVID GUETTA FEAT. CHRIS BROWN AND LIL WAYNE** I Can Only Imagine / *Positiva/Virgin*	277
26	27	**NICKI MINAJ** Starships / *Cash Money/Island*	277
27	19	**FAR EAST MOVEMENT FEAT. COVER DRIVE** Turn Up The Love / *Interscope*	260
28	26	**LAWSON** Taking Over Me / *Global Talent/Polydor*	257
29	38	**LABRINTH** Treatment / *Syco*	243
30	32	**PITBULL FEAT. SHAKIRA** Get It Started / *J*	242
31	40	**PORTER ROBINSON** Language / *MoS*	231
32	NEW	**EXAMPLE** Say Nothing / *MoS*	229
33	30	**RIHANNA** Where Have You Been / *Def Jam*	228
34	31	**FAZER** Killer / *AATW/Island*	227
35	33	**REDLIGHT** Lost In Your Love / *Polydor*	226
36	29	**RUDIMENTAL FEAT. JOHN NEWMAN** Feel The Love / *Asylum*	225
37	36	**AMELIA LILY** You Bring Me Joy / *RCA*	221
38	18	**CONOR MAYNARD** Vegas Girl / *Parlophone*	216
39	NEW	**TULISA FEAT. TYGA** Live It Up / *Island*	212
40	RE	**SIMPLE PLAN FEAT. SEAN PAUL** Summer Paradise / *Atlantic*	211

TV airplay chart top 40 © Nielsen Music. Compiled from data gathered from last Sunday to Saturday. The TV airplay chart is currently based on plays on the following stations: 4Music, Bliss TV, Clubland TV, Channel AKA, Chart Show TV, DancenationTV, Flava, Kerrang! TV, Kiss TV, Lava TV, Magic TV, MTV Base, MTV Dance, MTV Hits, MTVi, MTV Rocks, NME TV, Q TV, Scuzz, Smash Hits TV, Starz, The Box, Vault, Viva, VH1

UK AIRPLAY ANALYSIS

■ BY ALAN JONES

AFTER DOMINATING THE RADIO AIRPLAY CHART for nine weeks, the reign of **Maroon 5**'s Payphone is over. The track slides to three, as it is overtaken by both Summer Paradise, the Simple Plan/Sean Paul smash which jumps 8-2, and How We Do (Party), which climbs 2-1 to earn Rita Ora her first radio airplay No.1 hit a week after it became her third sales chart-topper. Heard on 66 fewer stations and aired 1,370 times fewer than Payphone last week, How We Do (Party) earns its top billing by dint of securing a larger audience, with chart compilers Nielsen Music Control estimating it was heard by 57.36m people last week. It was aired 23 times on Radio 1 – a total surpassed by only four songs – which contributed a hefty 32.66% of its audience as a result. It was also much-favoured by the Capital Network, whose nine stations aired it a combined total of 530 times, with individual tallies coming in between 57 and 60 plays. The track attracted top tallies of 96 plays from Smash Hits and 86 from The Hits.



More Ora: Rita Ora finally displaces Maroon 5 from the top of the radio airplay chart

It's nearly two years since **Pink**'s last single F***kin' Perfect reached No.4 on the radio airplay chart, albeit in its expletive-free version. Showing she has lost none of her appetite for off-colour titles, follow-up Blow Me (One Last Kiss) jumps 11-5 this week, with an audience of more than 45.27m from 2,602 plays on 105 stations. 500 plays on the Capital Network at the rate of 55/56 per station, contributed 30.52% of the track's audience, while 16 plays on Radio 1 accounted for a further 25.27%.

Fun's debut hit We Are Young (feat. Janelle Monae) spent 16 weeks in the Top 20, six of them at its peak position of No.2. Follow-up Some Nights has made fast progress and breaches the Top 20 for the first time this week, having climbed 83-54-32-11. It is one of only two current songs to attract double digit support from both Radio 1 and Radio 2 (Summer Paradise by **Summer Plan feat. Sean Paul** is the other), with 11 plays on the former, and 17 on the latter last week making a joint 80.37% contribution to its overall audience of 36.52m.

Never higher than 10 on the radio airplay chart, Nicki Minaj's Pound The Alarm slips further this week, dipping 40-45. It is in stark contrast to the song's belatedly serviced promotional videoclip, which racks up a second straight week atop the TV airplay chart by the skin of its teeth – just three more plays than **Wiley**'s Heatwave.

CHARTS STREAMING WEEK 34

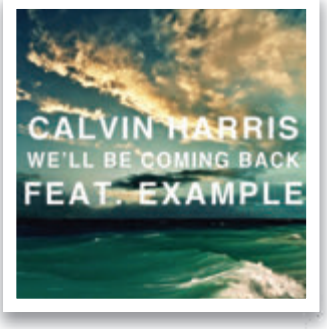
Official Streaming Chart

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STREAMED TRACKS TOP FIVE











OFFICIAL UK STREAMING CHART TOP 75

POS	LAST	ARTIST / ALBUM / LABEL
1	1	**WILEY FT MS D** Heatwave *One More Tune/Warner Bros*
2	2	**FLORENCE + THE MACHINE** Spectrum *Island*
3	5	**CALVIN HARRIS FT EXAMPLE** We'll Be Coming Back *Columbia*
4	3	**MAROON 5 FT WIZ KHALIFA** Payphone *A&M/Octone*
5	4	**CARLY RAE JEPSEN** Call Me Maybe *Interscope*
6	7	**FUN FT JANELLE MONAE** We Are Young *Atlantic/Fueled By Ramen*
7	6	**FLO RIDA** Whistle *Atlantic*
8	8	**RUDIMENTAL FT JOHN NEWMAN** Feel The Love *Asylum/Black Butter*
9	12	**NICKI MINAJ** Pound The Alarm *Cash Money/Island*
10	9	**GOTYE FT KIMBRA** Somebody That I Used To Know *Island*
11	10	**TRAIN** Drive By *Columbia*
12	48	**RITA ORA** How We Do (Party) *Columbia/Roc Nation*
13	15	**ALEX CLARE** Too Close *Island*
14	11	**COLDPLAY & RIHANNA** Princess Of China *Parlophone*
15	40	**EMELI SANDE** Read All About It Pt 3 *Virgin*
16	14	**WILL I AM FT EVA SIMONS** This Is Love *Interscope*
17	13	**CHRIS BROWN** Don't Wake Me Up *Rca*
18	NEW	**SAM & THE WOMP** Bom Bom *One More Tune/Stiff*
19	21	**STOOSHE** Black Heart *Future Cut/Qworks/Warner Bros*
20	18	**SKRILLEX FT SIRAH** Bangarang *Asylum*
21	16	**JAY-Z & KANYE WEST** N****S In Paris *Roc-A-Fella*
22	17	**KATY PERRY** Wide Awake *Virgin*
23	27	**ANGEL** Wonderful *Island*
24	19	**NICKI MINAJ** Starships *Cash Money/Island*
25	23	**DAVID GUETTA FT SIA** Titanium *Positiva/Virgin*
26	20	**RIHANNA** Where Have You Been *Def Jam*
27	NEW	**TAYLOR SWIFT** We Are Never Ever Getting Back Together *Mercury*
28	56	**JUSTIN BIEBER FT BIG SEAN** As Long As You Love Me *Def Jam*
29	60	**OF MONSTERS & MEN** Little Talks *Universal Republic*
30	24	**KARMIN** Brokenhearted *Epic*
31	26	**FAR EAST MOVEMENT/COVER DRIVE** Turn Up The Love *Interscope*
32	29	**PALOMA FAITH** Picking Up The Pieces *Rca*
33	32	**BEN HOWARD** Only Love *Island*
34	28	**RITA ORA FT TINIE TEMPAH** R.I.P. *Columbia/Roc Nation*
35	33	**ED SHEERAN** The A Team *Asylum*
36	30	**ED SHEERAN** Small Bump *Asylum*
37	25	**CHERYL** Call My Name *Polydor*
38	62	**ELBOW** One Day Like This *Fiction*
39	36	**EMELI SANDE** My Kind Of Love *Virgin*
40	35	**RIHANNA FT CALVIN HARRIS** We Found Love *Def Jam*
41	63	**KATE BUSH** Running Up That Hill *Fish People*
42	34	**COLDPLAY** Paradise *Parlophone*
43	NEW	**JESSIE WARE** Wildest Moments *Island/Pmr*
44	39	**AVICII** Levels *Island*
45	37	**BEN HOWARD** Old Pine *Island*
46	31	**AZEALIA BANKS FT LAZY JAY** 212 *POLYDOR*
47	22	**CONOR MAYNARD** Vegas Girl *Parlophone*
48	43	**ED SHEERAN** Lego House *Asylum*
49	42	**ED SHEERAN** Drunk *Asylum*
50	NEW	**TREY SONGZ** Simply Amazing *Atlantic*
51	38	**EMELI SANDE** Next To Me *Virgin*
52	45	**BEN HOWARD** The Wolves *Island*
53	68	**FUN** Some Nights *Atlantic/Fueled By Ramen*
54	55	**ONE DIRECTION** What Makes You Beautiful *Syco Music*
55	49	**FLORENCE & THE MACHINE** Shake It Out *Island*
56	NEW	**REDLIGHT** Lost In Your Love *Polydor*
57	47	**DRAKE FT RIHANNA** Take Care *Cash Money/Island*
58	52	**LABRINTH FT TINIE TEMPAH** Earthquake *Syco Music*
59	51	**FLO RIDA FT SIA** Wild Ones *Atlantic*
60	57	**DAVID GUETTA FT NICKI MINAJ** Turn Me On *Positiva/Virgin*
61	53	**LOREEN** Euphoria *Warner Bros*
62	54	**CALVIN HARRIS FT NE-YO** Let's Go *Columbia*
63	59	**M83** Midnight City *M83 Recording Naive*
64	46	**USHER** Scream *Rca*
65	44	**WANTED** Chasing The Sun *Global Talent*
66	41	**DAVID GUETTA/LIL WAYNE/C BROWN** I Can Only Imagine *Positiva/Virgin*
67	58	**JESSIE J** Domino *Island/Lava*
68	NEW	**DEVLIN FT ED SHEERAN** (All Along The) Watchtower *4th & Broadway*
69	NEW	**PUBLIC ENEMY** Harder Than You Think *Slamjamz*
70	64	**EMELI SANDE** Heaven *Virgin*
71	NEW	**CHERYL** Under The Sun *Polydor*
72	61	**JAY-Z/KANYE WEST/F OCEAN** No Church In The Wild *Roc-A-Fella*
73	72	**BEN HOWARD** Keep Your Head Up *Island*
74	67	**MAROON 5 FT CHRISTINA AGUILERA** Moves Like Jagger *A&M/Octone*
75	NEW	**LAWSON** Taking Over Me *Global Talent*











CHARTS EU AIRPLAY WEEK 34

nielsen

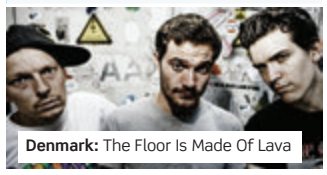
PAN-EUROPEAN

POS	ARTIST/ ALBUM / LABEL
1	**JEPSEN, CARLY RAE** Call Me Maybe UNI
2	**MAROON 5 FEAT. WIZ KHALIFA** Payphone UNI
3	**FLO RIDA** Whistle WEA
4	**SIMPLE PLAN FEAT. PAUL, SEAN** Summer Paradise WEA
5	**PINK** Blow Me (One Last Kiss) SME
6	**GOTYE FEAT. KIMBRA** Somebody That I Used To Know UNI
7	**WILL.I.AM FEAT. SIMONS, EVA** This Is Love UNI
8	**BROWN, CHRIS** Don't Wake Me Up SME
9	**PERRY, KATY** Wide Awake EMI
10	**OF MONSTERS AND MEN** Little Talks UNI



DENMARK

POS	ARTIST/ ALBUM / LABEL
1	**AURA** In Love With The World UNI
2	**PANAMAH** DJ Blues UNI
3	**MAROON 5 FEAT. WIZ KHALIFA** Payphone UNI
4	**SEEBACH, RASMUS** Falder ART
5	**THE FLOOR IS MADE OF LAVA** Lost In The Woods TAR
6	**JEPSEN, CARLY RAE** Call Me Maybe UNI
7	**PINK** Blow Me (One Last Kiss) SME
8	**CLARKSON, KELLY** Dark Side SME
9	**DEVECERSKI, ALINA** Flytta Pa Dej EMI
10	**GOTYE FEAT. KIMBRA** Somebody That I Used To Know UNI



FRANCE

POS	ARTIST/ ALBUM / LABEL
1	**R.I.O. FEAT. NICCO** Party Shaker HPY
2	**MINAJ, NICKI** Pound The Alarm UNI
3	**WILL.I.AM FEAT. SIMONS, EVA** This Is Love UNI
4	**SEXION D'ASSAUT** Wati House SME
5	**BROWN, CHRIS** Don't Wake Me Up SME
6	**BIRDY** Skinny Love ATL
7	**FLO RIDA** Whistle ATL
8	**SANDE, EMELI** Next To Me CAP
9	**DRY FEAT. MAITRE GIMS** Ma Melodie WAG
10	**DJ MAM'S FEAT. MATADOR, JESSY & GUISAO, LUIS** Zumba He Zumba Ha WAG



GERMANY

POS	ARTIST/ ALBUM / LABEL
1	**PINK** Blow Me (One Last Kiss) SME
2	**OF MONSTERS AND MEN** Little Talks UID
3	**LINKIN PARK** Burn It Down WMG
4	**JEPSEN, CARLY RAE** Call Me Maybe UID
5	**LOREEN** Euphoria WMG
6	**LYKKE LI** I Follow Rivers WMG
7	**TOTEN HOSEN, DIE** Tage Wie Diese JKP
8	**CRO** Du IND
9	**CRUZ, TAIO** World In Our Hands UID
10	**AVIDAN, ASAF** One Day (Reckoning Song) SME



IRELAND

POS	ARTIST/ ALBUM / LABEL
1	**FLORENCE + THE MACHINE** Spectrum UNI
2	**SCRIPT, THE FEAT. WILL.I.AM** Hall Of Fame SME
3	**MAROON 5 FEAT. WIZ KHALIFA** Payphone UNI
4	**STOOSHE** Black Heart WEA
5	**WILL.I.AM FEAT. SIMONS, EVA** This Is Love UNI
6	**OF MONSTERS AND MEN** Little Talks UNI
7	**TRAIN** Drive By SME
8	**ORA, RITA** How We Do (Party) SME
9	**OWL CITY & JEPSEN, CARLY RAE** Good Time UNI
10	**COLDPLAY & RIHANNA** Princess Of China EMI



ITALY

POS	ARTIST/ ALBUM / LABEL
1	**SCISSOR SISTERS** Only The Horses UNI
2	**JEPSEN, CARLY RAE** Call Me Maybe UNI
3	**ANTONACCI, BIAGIO** Non Vivo Piu' Senza Te SME
4	**FERRO, TIZIANO** Per Dirti Ciao! EMI
5	**CREMONINI, CESARE** Il Comico (Sai Che Risate) UNI
6	**MORISSETTE, ALANIS** Guardian SME
7	**SEREBRO** Mama Lover EGO
8	**GIORGIA** Tu Mi Porti Su SME
9	**AYANE, MALIKA** Tre Cose SUG
10	**SIMPLE PLAN FEAT. PAUL, SEAN** Summer Paradise WMI

NETHERLANDS

POS	ARTIST/ ALBUM / LABEL
1	**LOREEN** Euphoria WEA
2	**TRAIN** 50 Ways To Say Goodbye SME
3	**LIMA, GUSTTAVO** Balada CNR
4	**OWL CITY & JEPSEN, CARLY RAE** Good Time UNI
5	**WILL.I.AM FEAT. SIMONS, EVA** This Is Love UNI
6	**SIMPLE PLAN FEAT. PAUL, SEAN** Summer Paradise WEA
7	**PINK** Blow Me (One Last Kiss) SME
8	**AVIDAN, ASAF** One Day (Reckoning Song) SME
9	**BABYSITTERS CIRCUS, THE** Everythings Gonna Be Alright CNR
10	**HOWARD, BEN** Keep Your Head Up UNI

NORWAY

POS	ARTIST/ ALBUM / LABEL
1	**FUN. FEAT. MONAE, JANELLE** We Are Young WMN
2	**LOREEN** Euphoria WMN
3	**LALEH** Some Die Young WMN
4	**MATILDA** When Something Ends IND
5	**GOTYE FEAT. KIMBRA** Somebody That I Used To Know UNI
6	**JEPSEN, CARLY RAE** Call Me Maybe UNI
7	**JENSHUS, IDA** Someone To Love UNI
8	**VAMP** Liten Fuggel UNI
9	**TELO, MICHEL** Ai Se Eu Te Pego SME
10	**GARDOT, MELODY** Mira UNI

SPAIN

POS	ARTIST/ ALBUM / LABEL
1	**LOREEN** Euphoria WMG
2	**ALBORAN, PABLO** Te He Echado De Menos EMI
3	**GOTYE FEAT. KIMBRA** Somebody That I Used To Know UNI
4	**JEPSEN, CARLY RAE** Call Me Maybe UNI
5	**SANZ, ALEJANDRO** No Me Compares UNI
6	**DE RICO, JOSE FEAT. MENDEZ, HENRY** Rayos De Sol RTR
7	**LOPEZ, JENNIFER** Dance Again SME
8	**TRAIN** Drive By SME
9	**RUBIO, PAULINA** Boys Will Be Boys UNI
10	**CLARKSON, KELLY** Stronger (What Doesn't Kill You) SME

SWEDEN

POS	ARTIST/ ALBUM / LABEL
1	**ADAMOU, IVI** La La Love SME
2	**JEPSEN, CARLY RAE** Call Me Maybe UNI
3	**GOTYE FEAT. KIMBRA** Somebody That I Used To Know UNI
4	**PINK** Blow Me (One Last Kiss) SME
5	**AGNES** One Last Time ROX
6	**LALEH** Some Die Young WEA
7	**NORLIE & KKV** Dar Jag Hanger Min Hatt UNI
8	**FUN. FEAT. MONAE, JANELLE** We Are Young WEA
9	**NICKELBACK** Lullaby WEA
10	**LOREEN** Euphoria WEA

GLOBAL SALES ANALYSIS

■ BY ALAN JONES

USUALLY IN THIS SPACE, we examine the album charts, paying particular attention to the achievements of British acts but this week – just for a change – we'll major on singles.

So far this year, a handful of songs have dominated the world's singles charts. The first to do so was Somebody That I Used To Know by **Gotye feat. Kimbra**. Selling upwards of 5m in the US and a million in the UK, it reached No.1 in more than a dozen countries but age has dimmed its erstwhile ubiquity, and it no longer holds a place in the upper reaches of most charts.

Three other songs that have become global smashes continue to sell in large quantities. They are **Maroon 5**'s Payphone (feat. Wiz Khalifa), **Carly Rae Jepsen**'s Call Me Maybe and **Flo Rida**'s Whistle.

Payphone is Maroon 5's second international smash in a row, following Moves Like Jagger (feat. Christina Aguilera). Moves Like Jagger topped the chart in 11 countries where accurate sales data is collected, and Payphone has thus far reached the summit



in four. Although it has recently started its descent in most territories - follow-up One More Night is catching up with it quickly, and has itself already topped the chart in New Zealand, something Payphone failed to do – Payphone remains in the Top 10 in the US (5-5), Canada (4-7), Norway (8-9), Italy (9-10) and Finland (10-10) while reaching that portion of the chart for the first time in Brazil, where it climbs 12-10.

Carly Rae Jepsen's debut smash Call Me Maybe has been an even bigger hit, topping the chart in 10 countries. It remains No.1 in France, where it has so far spent eight weeks at the apex. It claimed a fairly modest total of four weeks at No.1 in Jepsen's homeland (Canada), although it has been on the chart there for 45 weeks and is still in the Top 20, rallying 13-12 this week. It is in the Top 10 in Italy (2-2), Wallonia (2-4), the US (3-4), Finland (5-3), Germany (5-5), Switzerland (5-7), Spain (7-7), Sweden (8-8), Norway (9-10).

Whistle was an out-of-the-box smash for Flo Rida (*pictured*), and has topped the chart in eight countries. It finally added the US to that list last week only to be immediately dethroned by **Taylor Swift**'s first chart-topper, We Are Never Ever Getting Back Together, but has been fading fairly quickly elsewhere, and now remains in the Top 10 only in Sweden (1-2), Canada (2-3), Italy (3-4), Finland (6-6), Switzerland (6-8), Norway (7-8).

MusicWeek

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CHARTS INDIES/COMPILATIONS WEEK 34

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COMPILATION CHART TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	1	**VARIOUS** Now That's What I Call Music 82 / *EMI TV/UMTV (E)*
2	3	**VARIOUS** Now That's What I Call Reggae / *EMI Tv/UMC/UMTV (ARV)*
3	NEW	**VARIOUS** Honey Honey / *Sony RCA (ARV)*
4	NEW	**VARIOUS** Now That's What I Call Chill / *Emi TV/Rhino (E)*
5	NEW	**VARIOUS** Back To Reality / *EMI TV/UMTV (E)*
6	5	**VARIOUS** Ibiza Annual 2012 / *MoS (ARV)*
7	4	**VARIOUS** A Symphony Of British Music / *Decca/UMC (ARV)*
8	2	**VARIOUS** Isles Of Wonder - The Opening Ceremony / *Decca/UMC (ARV)*
9	7	**VARIOUS** Now That's What I Call A No 1 / *EMI TV/UMTV (E)*
10	6	**VARIOUS** Clubland Eurodance / *AATW/UMTV (ARV)*
11	9	**VARIOUS** Now That's What I Call Running / *EMI TV/UMTV (E)*
12	10	**VARIOUS** The Best Of British / *UMTV/EMI TV (ARV)*
13	8	**VARIOUS** The Chillout Session / *MoS (ARV)*
14	12	**VARIOUS** Clubland 21 / *AATW/UMTV (ARV)*
15	11	**VARIOUS** R&B Summerjamz / *Rhino/UMTV (ARV)*
16	14	**VARIOUS** Now That's What I Call Music 81 / *EMI TV/UMTV (E)*
17	16	**VARIOUS** Keep Calm And Relax / *Sony/Rhino (ARV)*
18	13	**VARIOUS** The Workout Mix - Our Greatest Team / *AATW/UMTV (ARV)*
19	19	**VARIOUS** Greatest Ever Driving Songs / *Greatest Ever USM/Spectrum (SDU)*
20	15	**VARIOUS** Hed Kandi - Ibiza 10 Years / *Hed Kandi (ARV)*

INDIE SINGLES TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	2	**PUBLIC ENEMY** Harder Than You Think / *Slamjamz*
2	1	**PORTER ROBINSON** Language / *MoS (ARV)*
3	9	**OTTO KNOWS** Million Voices / *Embassy Of Music (PH)*
4	NEW	**LUCY SPRAGGAN** Last Night / *Lucy Spraggan*
5	11	**BIG HITS 2012** Let Me Love You / *Big Hits 2012*
6	13	**DJ FRESH FEAT. RITA ORA** Hot Right Now / *MoS (ARV)*
7	7	**DRUMSOUND & BASSLINE SMITH FEAT. TOM CANE** Through The Night / *New State*
8	10	**NOEL GALLAGHER'S HIGH FLYING BIRDS** Everybody's On The Run / *Sour Mash (E)*
9	14	**ADELE** Someone Like You / *XL (PIAS)*
10	8	**M83** Midnight City / *Naive (rom arv)*
11	18	**ADELE** Make You Feel My Love / *XL (PIAS)*
12	15	**RUSTIE FEAT. ALUNAGEORGE** After Light / *Warp (PIAS)*
13	19	**LUCENZO & QWOTE FEAT. PITBULL AND DON OMAR** Danza Kuduro / *Dance Nation/MoS (ARV)*
14	NEW	**BIG TUNES 2012** Wings / *Big Tunes 2012*
15	NEW	**NOISETTES** That Girl / *Mono-Ra-Rama (Absolute)*
16	20	**ADELE** Set Fire To The Rain / *XL (PIAS)*
17	16	**ADELE** Rolling In The Deep / *XL (PIAS)*
18	NEW	**PSY** Gangnam Style / *YG Entertainment*
19	17	**THE TEMPER TRAP** Sweet Disposition / *Infectious (PIAS)*
20	NEW	**HADOUKEN!** Bad Signal / *MoS (ARV)*

INDIE ALBUMS TOP 20

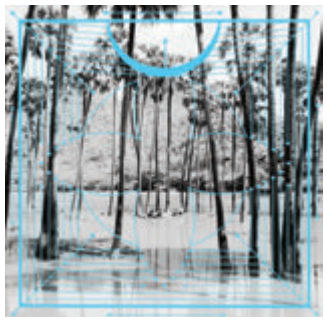
THIS	LAST	ARTIST / ALBUM / LABEL (DISTRIBUTION)
1	NEW	**THE DARKNESS** Hot Cakes / *PIAS (PIAS)*
2	2	**ADELE** 21 / *XL (PIAS)*
3	3	**NOEL GALLAGHER'S HIGH FLYING BIRDS** Noel Gallagher's High Flying Birds / *Sour Mash (E)*
4	1	**MADNESS** Total Madness / *Union Square (SDU)*
5	NEW	**BILL FAY** Life Is People / *Dead Oceans (PIAS)*
6	7	**ALT-J** An Awesome Wave / *Infectious (PIAS)*
7	15	**EXAMPLE** Playing In The Shadows / *MoS (ARV)*
8	NEW	**FOUR TET** Pink / *Text (SRD)*
9	8	**ADELE** 19 / *XL (PIAS)*
10	4	**MIDNIGHT BEAST** The Midnight Beast / *Sounds Like Good (Essential/GEM)*
11	11	**FRANK TURNER** England Keep My Bones / *Xtra Mile (PIAS)*
12	13	**JACK WHITE** Blunderbuss / *XL (PIAS)*
13	12	**ALABAMA SHAKES** Boys & Girls / *Rough Trade (PIAS)*
14	17	**THE XX** xx / *Young Turks (PIAS)*
15	14	**MADNESS** Complete Madness / *Union Square (SDU)*
16	NEW	**THE HEAVY** The Glorious Dead / *Counter (PIAS)*
17	RE	**TWIN ATLANTIC** Free / *Red Bull (E)*
18	NEW	**LUCY SPRAGGAN** Top Room At The Zoo / *Lucy Spraggan*
19	NEW	**JJ DOOM** Key To The Kuffs / *Lex (PIAS)*
20	16	**ARCTIC MONKEYS** Whatever People Say I Am That's What I'm Not / *Domino (PIAS)*



Lucy Spraggan Indie Singles (4), Breakers (2)



Noisettes Indie Singles (15)



Four Tet Indie Albums (8)



The Heavy Indie Albums (16), Breakers (2)



JJ Doom Indie Albums (19), Breakers (4)

INDIE SINGLES BREAKERS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL
1	3	**OTTO KNOWS** Million Voices / *Embassy Of Music*
2	NEW	**LUCY SPRAGGAN** Last Night / *Lucy Spraggan*
3	4	**BIG HITS 2012** Let Me Love You / *Big Hits 2012*
4	5	**RUSTIE FEAT. ALUNAGEORGE** After Light / *Warp*
5	8	**BIG TUNES 2012** Wings / *Big Tunes 2012*
6	11	**PSY** Gangnam Style / *YG Entertainment*
7	NEW	**FAMBO/BEENIE MAN** I'm Drinking/Rum & Red Bull / *Digital Link*
8	6	**KNIFE PARTY** Internet Friends / *Earstorm*
9	7	**RADICAL FACE** Welcome Home / *Morr*
10	2	**IN THE LITTLE WOOD** Screw The Nether / *Yogscast Studios*
11	RE	**BOM BOM** When I Go Bom Bom Bom / *1St IMP*
12	13	**LITTLE COMETS** Dancing Song / *Dirty Hit*
13	RE	**JULIO BASHMORE** Au Seve / *Broadwalk*
14	9	**COLLEGE FEAT. ELECTRIC YOUTH** A Real Hero / *Valerie*
15	NEW	**GLADESMORE COMMUNITY SCHOOL** Everybody Dreams / *Gcs*
16	15	**AWOLNATION** Sail / *Red Bull*
17	NEW	**BLOW ME** Blow Me (One Last Kiss) / *Chartbreaker*
18	RE	**TRAILER TRASH TRACYS** You Wish You Were Red / *Double Six*
19	NEW	**VIRGIN SOLDIERS** Moon Song / *Runner Bean*
20	RE	**BIG HITTERS 2012** Little Talks / *Big Hitters 2012*

INDIE ALBUMS BREAKERS TOP 20

THIS	LAST	ARTIST / ALBUM / LABEL
1	NEW	**BILL FAY** Life Is People / *Dead Oceans*
2	NEW	**THE HEAVY** The Glorious Dead / *Counter*
3	NEW	**LUCY SPRAGGAN** Top Room At The Zoo / *Lucy Spraggan*
4	NEW	**JJ DOOM** Key To The Kuffs / *Lex*
5	1	**KARINE POLWART** Traces / *Hegri*
6	3	**DEAD CAN DANCE** Anastasis / *PIAS*
7	NEW	**ARIEL PINK'S HAUNTED GRAFFITI** Mature Themes / *4AD*
8	2	**YELLOWCARD** Southern Air / *Hopeless*
9	NEW	**JERRY DOUGLAS** Traveler / *Membran*
10	4	**PUBLIC SERVICE BROADCASTING** The War Room / *Test Card*
11	10	**SBTRKT** Sbtrkt / *Young Turks*
12	8	**PURITY RING** Shrines / *4AD*
13	6	**MARK TREMONTI** All I Was / *Fret12*
14	NEW	**DYLAN LEBLANC** Cast The Same Old Shadow / *Rough Trade*
15	13	**WE ARE THE IN CROWD** Best Intentions / *Hopeless*
16	RE	**FRIENDS** Manifest / *Lucky Number*
17	11	**REND COLLECTIVE EXPERIMENT** Homemade Worship By Handmade People / *Kingsway*
18	20	**LPO/PARRY** The 50 Greatest Pieces Of Classical / *XS*
19	RE	**RODRIGO Y GABRIELA** Rodrigo Y Gabriela / *Ruby Works*
20	15	**RODRIGUEZ** Coming From Reality / *Light In The Attic*

CHARTS CLUB WEEK 34

Club charts are available on MusicWeek.com every Friday

UPFRONT CLUB TOP 40

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	4	3	**DJ FRESH FEAT. RAVAUGHN** The Feeling / *MoS*
2	8	4	**SAM + THE WOMP** Bom Bom / *One More Tune/Stiff/Warner*
3	11	5	**IVAN GOUGH & FEENIXPAWL FEAT. GEORGI KAY** In My Mind / *OMT*
4	12	3	**EXAMPLE** Say Nothing / *MoS*
5	18	3	**LABRINTH** Treatment / *Syco*
6	17	5	**RUDENKO FEAT. POPOV & MCD** Stranger / *Dance With Me*
7	14	5	**ALEXANDRA STAN** Lemonade / *3 Beat*
8	38	2	**HANNAH** Good Feeling / *Snowdog*
9	13	5	**STUDIO KILLERS** Ode To The Bouncer / *AATW*
10	21	3	**MARINA AND THE DIAMONDS** Power & Control / *679/Atlantic*
11	2	7	**KIRSTY** Free Of War / *KB*
12	20	3	**CHICANE & FERRY CORSTEN** One Thousand Suns / *Modena*
13	15	3	**THE WIDEBOYS** Addicted 2 Bass / *Worldwide Phonographics*
14	1	7	**KYLIE MINOGUE** Timebomb / *Parlophone*
15	23	2	**RICHARD GREY AND NARI & MILANI FEAT. ALEXANDRA PRINCE** Mas Que Nada / *RGS*
16	29	2	**MICHAEL WOODS FEAT. ESTER DEAN** We've Only Just Begun / *MoS*
17	30	3	**DENZAL PARK** Amarok / *Neon*
18	NEW		**BENGA FEAT. MARLENE** Pour Your Love / *Columbia*
19	39	2	**HELENA FEAT. MR WILSON** Girl From The Sky / *One Love*
20	NEW		**CARL KENNEDY FEAT. ROACHFORD** Ride The Storm 2012 / *New State*
21	27	3	**LONSDALE BOYS CLUB** Ready To Go / *Future/Island*
22	3	4	**NABIHA** Never Played The Bass / *Disco Wax*
23	NEW		**JAKOB LIEDHOLM** Swede Love / *Sign Of The Times*
24	19	4	**DAVID GUETTA & NICKY ROMERO** Metropolis / *Jack Back*
25	9	6	**LUKE BINGHAM** Shut It Down / *3 Beat*
26	NEW		**BURNS** Lies / *Columbia*
27	NEW		**AVICII** Last Dance / *OMT*
28	6	6	**GEORGE MICHAEL** White Light / *Island*
29	NEW		**KID MASSIVE FEAT. DATABOY** Good Girlfriend / *Transmission*
30	NEW		**LUCIE EVANS** I Hope You're Listening To The Radio / *RGS*
31	28	3	**HE MET HER** Crime Novela - EP / *Heartdrive*
32	26	8	**CALVIN HARRIS FEAT. EXAMPLE** We'll Be Coming Back / *Columbia*
33	40	9	**PORTER ROBINSON** Language / *MoS*
34	25	1	**MICHEL TELO** Ai Se Au Te Pego / *Roster*
35	NEW		**MICHAEL GRAY FEAT. ROLL DEEP** Can't Wait For The Weekend / *Cooking Vinyl/Sultra*
36	NEW		**PET SHOP BOYS** Winner / *Parlophone*
37	NEW		**MACHINES DON'T CARE FEAT. MELEKA** Beat Dun Drop / *Columbia*
38	5	7	**BROKEN YOUTH** Dreamer / *New State*
39	33	9	**WILEY FEAT. RHYMEZ & MS D** Heatwave / *Warner/One More Tune*
40	31	4	**REDLIGHT** Lost In Your Love / *Polydor*







DJ Fresh feeling flush as he enjoys double club domination

ANALYSIS

■ BY ALAN JONES

Jumping 4-1 Upfront and 9-1 Commercial Pop this week, The Feeling is the third number one of the year on both charts for **DJ Fresh**. Featuring vocals from **RaVaughn**, the track is yet another anthemic monster from the drum & bass/dubstep producer, who teamed with Rita Ora for Hot Right Now, which topped both lists in February, and with Dizzee Rascal for The Power, which topped the Upfront chart in May and the Commercial Pop chart in June.

In mixes by The Utah Saints, Julius Jordan, South Central, Metrik, Young Punx, Bobby Tank and DJ Fresh himself, The Feeling has an unusually commanding 21.96% lead over runners-up **Sam & The Womp**'s Bom Bom on the Upfront chart, and a 5.23% lead over **Cheryl**'s Under The Sun on Commercial Pop.

Ne-Yo leads the Urban chart for the fourth straight week with Let Me Love You (Until You Learn To Love Yourself). **NY**'s Trophy Boy improves 3-2 but makes up no leeway on Ne-Yo, whose next big challenge might come from Def Jam/Mercury labelmate **Mariah Carey**, whose Triumphant (Get 'Em) jumps 10-3 on its second frame.

UPFRONT BREAKERS TOP 5

POS	ARTIST / TRACK
1	**DEMARK & MANNA FEAT. TERRI BJERRE** Shine On Me
2	**RUSS CHIMES** Back 2 You
3	**ARCHEO** The Payback
4	**CHERYL** Under The Sun
5	**NEURODRIVER** Man Made EP

COMMERCIAL POP TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	9	3	**DJ FRESH FEAT. RAVAUGHN** The Feeling / *MoS*
2	10	3	**CHERYL** Under The Sun / *Polydor*
3	8	4	**ALEXANDRA STAN** Lemonade / *3 Beat*
4	14	2	**EXAMPLE** Say Nothing / *MoS*
5	3	4	**SAM + THE WOMP** Bom Bom / *One More Tune/Stiff/Warner*
6	13	4	**AMELIA LILY** You Bring Me Joy / *RCA*
7	27	2	**NATHAN RETRO VS. DAPPY** Come With Me / *AATW*
8	20	2	**LABRINTH** Treatment / *Syco*
9	17	4	**MARINA AND THE DIAMONDS** Power & Control / *679/Atlantic*
10	11	5	**LUKE BINGHAM** Shut It Down / *3 Beat*
11	1	1	**MICHEL TELO** Ai Se Au Te Pego / *Roster*
12	16	3	**KARMIN** Brokenhearted / *Epic*
13	19	3	**JULIA CHANNEL** Forever In A Day / *Black Sheep*
14	7	5	**LITTLE MIX** Wings / *Syco*
15	29	2	**OWL CITY & CARLY RAE JEPSEN** Good Time / *Interscope/Republic Island*
16	26	2	**STUDIO KILLERS** Ode To The Bouncer / *AATW*
17	25	2	**LEMAR** Invincible / *AMP*
18	NEW	1	**PITBULL FEAT. SHAKIRA** Get It Started / *J*
19	23	2	**NABIHA** Never Played The Bass / *Disco Wax*
20	NEW	1	**MICHAEL GRAY FEAT. ROLL DEEP** Can't Wait For The Weekend / *Cooking Vinyl/Sultra*
21	NEW	1	**AGGRO SANTOS** So Sexy / *FOD*
22	4	5	**GEORGE MICHAEL** White Light / *Island*
23	21	4	**DADA LIFE** Kick Out The Epic Motherf**Ker / *Polydor/Pm:Am*
24	15	6	**MADONNA** Turn Up The Radio / *Interscope*
25	NEW	1	**MIKA NEWTON** Don't Dumb Me Down / *Dream Merchant 21*
26	NEW	1	**RUDENKO FEAT. POPOV & MCD** Stranger / *Dance With Me*
27	2	5	**FAZER** Killer / *AATW/Island*
28	NEW	1	**AIDEN GRIMSHAW** Curtain Call / *RCA*
29	18	6	**WILEY FEAT. RHYMEZ & MS D** Heatwave / *Warner/One More Tune*
30	NEW	1	**BOB MARLEY & THE WAILERS** Jammin' / *Island*

URBAN TOP 30

POS	LAST	WKS	ARTIST / TRACK / LABEL
1	1	5	**NE-YO** Let Me Love You (Until You Learn To Love Yourself) / *Def Jam*
2	3	4	**NY** Trophy Boy / *Dream Juice*
3	10	2	**MARIAH CAREY FEAT. RICK ROSS & MEEK MILL** Triumphant (Get 'Em) / *Def Jam*
4	2	5	**LITTLE MIX** Wings / *Syco*
5	4	4	**TIMBALAND FEAT. NE-YO** Hands In The Air / *Interscope*
6	14	3	**THE WIDEBOYS** Addicted 2 Bass / *Worldwide Phonographics*
7	8	7	**NABIHA** Never Played The Bass / *Disco Wax*
8	5	4	**LEELEE** Ugly / *Daywalker*
9	7	14	**CHRIS BROWN** Don't Wake Me Up / *RCA*
10	13	7	**RITA ORA** How We Do (Party) / *Columbia/Roc Nation*
11	9	10	**WILEY FEAT. RHYMEZ & MS D** Heatwave / *Warner/One More Tune*
12	NEW	1	**MICHAEL GRAY FEAT. ROLL DEEP** Can't Wait For The Weekend / *Cooking Vinyl/Sultra*
13	6	5	**KH & MC NEAT** You Don't Know / *Next Stop*
14	NEW	1	**KENDRICK LAMAR** Swimming Pools (Drank) / *Interscope/Aftermath*
15	22	5	**DRAKE FEAT. THE WEEKND** Crew Love / *Cash Money/Island*
16	15	12	**FLO-RIDA** Whistle / *Atlantic*
17	17	10	**STEVE AOKI/ANGGER DIMAS/IGGY AZALEA** Beat Down / *3 Beat/Dim Mak*
18	18	3	**SAM + THE WOMP** Bom Bom / *One More Tune/Stiff/Warner*
19	23	6	**ANGEL** Wonderful / *AATW/Island*
20	NEW	1	**AZEALIA BANKS** Esta Noche / *Polydor/Azealia Banks*
21	NEW	1	**LABRINTH** Treatment / *Syco*
22	11	7	**LUKE BINGHAM** Shut It Down / *3 Beat*
23	NEW	1	**DJ FRESH FEAT. RAVAUGHN** The Feeling / *MoS*
24	30	3	**FRANK OCEAN** Pyramids/Sweet Life / *Def Jam*
25	12	7	**NICKI MINAJ** Pound The Alarm / *Cash Money/Island*
26	27	8	**MAC MILLER** Party On Fifth Ave. / *Island/Rostrum*
27	20	2	**FAZER** Killer / *AATW/Island*
28	26	13	**METZ & TRIX FEAT. SURINDER RATTAN** OMG / *R82*
29	16	6	**USHER** Numb / *RCA*
30	21	6	**FAR EAST MOVEMENT FEAT. COVER DRIVE** Turn Up The Love / *Interscope*

COOL CUTS TOP 20

POS	ARTIST / TRACK
1	**DEADMAU5 FEAT. GERARD WAY** Professional Griefers
2	**DAVID GUETTA FEAT. SIA** She Wolf
3	**SWEDISH HOUSE MAFIA** Don't You Worry Child
4	**BURNS** Lies
5	**BENGA FEAT. CHRIS BROWN** Pour Your Love
6	**FATBOY SLIM** Everybody Loves A Carnival
7	**MICHAEL GRAY FEAT. ROLL DEEP** Can't Wait For The Weekend
8	**DJ SNEAK** Naughty Girl
9	**HARD ROCK SOFA** Starlight
10	**D.H.P FEAT. SUNDAY GIRL** Not Alone
11	**ERIC TURNER V AVICII** Dancing In My Head
12	**CHARLI XCX** You?Re The One
13	**JAKOB LIEDHOLM** Swede Love
14	**CANDI STATON** Hallelujah
15	**PUNKY BLASTER** Missin'
16	**ASK2QUIT FEAT. COLONEL RED** Got Me Going Over
17	**DJANGO DJANGO** Hail Bop
18	**TOM STAAR** Home
19	**DENIS THE MENACE & SYKE N SUGARSTARR** World In Your Hands
20	**DON DIABLO** Lights Out Hit/ The Golden Years

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

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CHARTS ANALYSIS WEEK 34

Official Charts Company

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

- **LITTLE MIX Wings** Syco
- **FAZER Killer** AATW/Island
- **SCOUTING FOR GIRLS Summertime In The City** Epic
- **STEVE AOKI/ANGGER DIMAS/IGGY A Beat Down** Dim Mak
- **DJ FRESH FEAT. RITA ORA Hot Right Now** Ministry of Sound
- **PALOMA FAITH Just Be** RCA
- **LUCY SPRAGGAN Tea And Toast** Lucy Spraggan
- **TULISA Young** AATW/Island
- **BRUNO MARS Runaway Baby** Elektra
- **TAYLOR SWIFT Love Story** Mercury
- **SWEDISH HOUSE MAFIA Save The World** Virgin

UK ALBUMS CHART

- **RITA ORA Ora** Columbia/Roc Nation
- **ELBOW Dead In The Boot** Fiction
- **OF MONSTERS & MEN My Head Is An Animal** Universal Republic
- **LUCY SPRAGGAN Top Room At The Zoo** Lucy Spraggan
- **ALANIS MORISSETTE Havoc And Bright Lights** Columbia
- **NOISETTES Contact** Mono-Ra-Rama
- **ROBERT CRAY BAND Nothin' But Love** Provogue
- **TWO DOOR CINEMA CLUB Tourist History** Kitsune
- **KASABIAN Velociraptor** Columbia
- **TWIN ATLANTIC Free** Red Bull
- **SLAUGHTERHOUSE Welcome To Our House** Interscope
- **NICOLA BENEDETTI The Silver Violin Decca**
- **THE VACCINES What Did You Expect From The Vaccines** Columbia



- **THE CURE Greatest Hits** Fiction
- **EMERSON LAKE & PALMER Emerson Lake & Palmer** Sony
- **EMERSON LAKE & PALMER Tarkus** Sony
- **ALEX CLARE The Lateness Of The Hour** Island
- **KATATONIA Dead End Kings** Peaceville

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



London-based but undeniably cosmopolitan, with a sound that is influenced by the music of the Balkans, **Sam & The Womp** debuted at No.1 on Sunday with their introductory single Bom Bom attracting first-week sales of 107,461 copies. Its release cut short the chart career of soundalike spoiler Big Hits 2012's version of the track, which got to No.65 last week but now exits the Top 200.

It also brings to an end the one-week reign of **Rita Ora**'s How We Do (Party), which slipped to two (57,693 sales). **Wiley**'s Heatwave (feat. Ms. D) also fell a notch, moving 2-3 (42,369 sales).

Taylor Swift is a phenomenon in the US, where her 47th Hot 100 entry We Are Never Ever Getting Back Together rocketed 72-1 this week after selling a massive 623,000 copies. In the UK, Swift reached No.2 with 2009 debut hit Love Song but none of eight subsequent chart entries here managed to breach the Top 20. That changed this week, as We Are Never Ever Getting Back Together stormed to a No.5 debut (35,970 sales).

Absent from the chart for the best part of two years, **Devlin** storms back - and registered his first ever Top 10 entry, with Watchtower (No.7, 31,671 sales), the introductory single from his upcoming second album, A Moving Picture. Featuring vocals from Ed Sheeran, the track is an adaptation of the Bob Dylan song All Along The Watchtower, a number five hit for The Jimi Hendrix Experience in 1968.

In five visits to the singles chart between 2003 and 2008, **Simple Plan** never made the Top 20. But the French Canadian band do so with ease this week, having debuted at 12 (23,133 sales) with Summer Paradise. Not content with releasing a single with the same initials as the band, it is also a collaboration with another SP - Jamaican reggae star Sean Paul, for whom the track is the 13th Top 20 hit to date.

Not released until Thursday, the **Owl City/Carly Rae Jepsen** collaboration Good Time nevertheless racked up 17,947 sales by close of business on Saturday to debut at 17.

With 842,409 sales, **Fun**'s debut smash We Are Young (feat. Janelle Monae) is the third biggest hit of 2012. Falling 28-31 on its 20th week (10,766 sales), the track is joined in the Top 40 this week by follow-up Some Nights, which leaps 45-24 (13,498 sales).

Muse's Olympic anthem Survival dipped 22-58 (6,338 sales) while follow-up Madness debuted at 35 (9,119 sales).

With Channel 4 increasing the frequency of its Paralympics trailers, the song used in its promos - **Public Enemy**'s 2007 recording Harder Than You Think - rocketed 56-11 (23,820 sales) beating the No.27 peak it scaled during an earlier phase of Paralympics promotion last month. It is also now the highest charting single of their 25-year career, replacing He Got Game, which got to 16 in 1998.

Overall singles sales were down 1.14% week-on-week at 3,379,982 – 8.29% above same-week 2011 sales of 3,121,115.

ALBUMS

BY ALAN JONES



Only able to top the chart for a week on its first three visits to the summit, **Emeli Sandé**'s Our Version Of Events extended its current residency to a fortnight on Sunday. With the Olympic effect fading, however, its sales dip 17.00% week-on-week to 25,581. Its overall sales since its release in February now stand at 646,883. It draws ever closer to **Adele**'s 21 at the top of the year-to-date rankings. 21 moves 17-15 this week, with sales of 5,981 copies taking its year-to-date tally to 653,157 – a lead of just 6,274.

Number one on early sales flashes, Bloc Party's Four debuted at three on sales of 15,811 copies. Arriving six weeks after first single Octopus peaked at No.121, it was the lowest opening-week sale yet for an album by the band.

After surging 87-50 last week to become **Paloma Faith**'s sixth Top 75 single, 30 Minute Love Affair - the second single from Faith's second album, Fall To Grace – slipped to 51 (6,067 sales). The album continues to prosper however, remaining at its peak of No.2, with sales up 2.90% week-on-week at 21,280.

Glam rock throwbacks **The Darkness** are back in harness, and delivered their third album last week, seven years after their second. Debuting at four (12,529 sales), the album is called Hot Cakes. The band's debut album, Permission To Land, debuted at two (40,469 sales) in 2003, and seven weeks later started a four-week run at No.1. It has sold 1,390,371 copies. Follow-up One Way Ticket To Hell And Back debuted and peaked at 11 (67,605 sales) in 2005, and went on to sell 213,344 copies.

Jessie Ware nibbled at the singles chart in June, reaching 61 with 110%, and again a fortnight ago, when Wildest Moments charted. The latter single jumped 73-46 (6,547 sales) this week, while Ware's first album Devotion, containing similarly smart pop/soul confections, debuted at five (9,319 sales).

Trey Songz has also landed two songs on the singles chart in recent weeks, and he also made his Top 75 album chart debut this week. The difference is, that as its title suggests, his Chapter V album is his fifth release. It debuted at 10 (6,585 sales). It is his biggest seller to date, with sales of 20,141 copies.

With first single Is This Love peaking at 35 in June, and follow-up Curtain Call reaching 49 last week, **Aiden Grimshaw**'s debut album Misty Eye acquitted itself better than might have been expected, debuting at 19.

The influence of the Olympics fades with **Ed Sheeran**'s + (down 3-6, 8,347 sales), **Jessie J**'s Who You Are (7-13, 6,131 sales) and **Elbow**'s The Seldom Seen Kid (6-23, 4,686 sales) among the losers.

Noel Gallagher's performance at V in Chelmsford helped his High Flying Birds to secure a higher chart perch for the fourth week in a row. The album jumped 20-16 (5,866 sales) to achieve its highest chart placing for 25 weeks.

Overall album sales were up 2.23% week-on-week at 1,441,556 – 14.61% below same-week 2011 sales of 1,688,221.

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9PM BLUEBELL
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9.25PM FOREIGN SLIPPERS
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18
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20-22
Reeperbahn Festival,
Hamburg
Reeperbahnfestival.com

October

2
Classic Brit Awards 2012
Royal Albert Hall
brits.co.uk

6-8
BPM 2012,
Birmingham
visitbpm.co.uk

11-14
Music China 2012,
Shanghai
Musicchina-expo.com

17-21
Amsterdam Dance Event,
Amsterdam
amsterdam-dance-event.com

29
AIM Awards 2012
The Brewery, London
musicindie.com

November

1
Barclaycard Mercury Prize
mercuryprize.com

1-4
Iceland Airwaves, Reykjavik
icelandairwaves.is

3
MOBO Awards,
Echo Arena, Liverpool
mobo.com

FORTHCOMING FEATURES



September 28 20 Years of Later... With Jools Holland

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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 Archie.Carmichael@intentmedia.co.uk or telephone 020 7354 6000.

** All feature dates subject to change*

PRODUCT KEY RELEASES



▶ **DAVE STEWART** Ringmaster General 03.09



▶ **THE KILLERS** Runaway 10.09

SEPTEMBER 3

SINGLES

- **CHEW LIPS** Hurricane *(Family)*
- **CHERYL** Under The Sun *(Polydor)*
- **DJ KHALED FEAT. CHRIS BROWN, RICK ROSS, LIL WAYNE & NICKI MINAJ** Take It To The Head *(Island)*
- **EMIN** Walk Through Walls *(Saffron)*
- **GASLIGHT ANTHEM** Handwritten *(Mercury)*
- **GOTYE** I Feel Better *(Island)*
- **ELTON JOHN VS PNAU** Foreign Fields *(Mercury)*
- **MARK KNOPFLER** Red Bud Tree *(Vertigo)*
- **LOSTPROPHETS** Jesus Walks *(Epic)*
- **METRONOMY** Late Night Tales: Metronomy *(Because)*
- **NE-YO** Let Me Love You (Until You Learn To Love Yourself) *(Def Jam)*
- **AMANDA PALMER + THE GRAND THEFT ORCHESTRA** Want It Back *(Cooking Vinyl)*
- **PAPA ROACH** Still Swingin *(Eleven Seven)*
- **KARIN PARK** Thousand Loaded Guns *(State Of The Eye)*
- **PINK** Blow Me (One Last Kiss) *(LaFace)*
- **SACRED MOTHER TONGUE** A Light Shines *(Transcend)*
- **SMILER FEAT. PROFESSOR GREEN AND TAWIAH** Top Of The World *(Warner Brothers)*
- **SUMMER CAMP** Life *(Apricot/Moshi Moshi)*
- **THE VACCINES** Teenage Icon *(Columbia)*

ALBUMS

- **MATT BACKER AND JULIAN LENNON** Idle Hands *(Nova)*
- **THE DIRTY HEADS** Cabin By The Sea *(Eleven Seven)*
- **DJ KHALED** Kiss The Ring *(Island)*
- **DJ SHADOW** Reconstructed: The Best Of DJ Shadow *(Island)*
- **THE FALLOWS** Face The Wolves *(4 Real)*
- **IAMAMIWHOAMI** Kin *(To Whom It May Concern/Coop)*
- **MARK KNOPFLER** Privateering *(Vertigo)*
- **MATCHBOX 20** North *(Atlantic)*
- **FREDDIE MERCURY & MONTSERRAT CABALLE** Barcelona - Special Edition *(Island)*
- **METRONOMY** Late Night Tales: Metronomy *(Late Night Tales)*
- **THE MILK** Tales From The Thames Delta *(Sony/Sign Of The Time)*
- **THE ORB FEAT. LEE SCRATCH PERRY** Present The Orbserver In The Star House *(Cooking Vinyl)*
- **SCOUTING FOR GIRLS** The Light Between Us *(Epic)*
- **DAVE STEWART** The Ringmaster General *(Membran)*
- **TWO DOOR CINEMA CLUB** Beacon *(Kitsune)*
- **THE VACCINES** Come Of Age *(Columbia)*

SEPTEMBER 10

SINGLES

- **AMELIA LILY** You Bring Me Joy *(RCA)*
- **AXEWOUND** Cold *(Search And Destroy/RCA)*
- **JACK BEATS FEAT. TAKURA** Careless *(RCA)*
- **DJ ANTOINE VS. TIMAATI FEAT. KALENNA & LETHAL BIZZLE** Welcome To St. Tropez *(Absolute)*
- **NEWTON FAULKNER** Brick By Brick *(Ugly Truth)*
- **FIXERS** Pink Light *(Dolphin Love)*
- **GAZ COOMBES PRESENTS...** White Noise *(Hot Fruit Records)*
- **HOT CHIP** How Do You Do? *(Domino)*
- **HOW TO DRESS WELL** Total Loss *(Domino)*
- **CARLY RAE JEPSEN & OWL CITY** Good Time *(Polydor)*
- **TOM JONES** Home *(Island)*
- **THE KILLERS** Runaways *(Lizard King/Mercury)*
- **KREAYSHAWN** Go Hard *(Columbia)*
- **LABRINTH** Treatment *(Syco)*
- **LONSDALE BOYS CLUB** Ready To Go *(Future/Island)*
- **PEACE** EP Delicious *(RCA)*
- **PLAN B** Deepest Shame *(679/Atlantic)*
- **RED HOT CHILI PEPPERS** Magpies/Victorian Machinery *(Warner Brothers)*
- **SINCERE** Deja Vu *(Mercury)*
- **MICHEL TELO** Ai Si Eu Te Pego *(Roster)*
- **MARQUES TOLIVER** Magic Look *(Bella Union)*
- **TULISA FEAT. TYGA** Live It Up *(Island)*
- **WHITE RABBITS** I'm Not Me *(Mute)*

ALBUMS

- **BILLY TALENT** Dead Silence *(Atlantic)*
- **DAVID BYRNE & ST VINCENT** Love This Giant *(4Ad/Todo Mundo)*
- **MELANIE C** Stages *(Red Girl)*
- **CALEXICO** Algiers *(Touch & Go)*
- **NICK CAVE & WARREN ELLIS** Lawless *(Sony)*
- **BOB DYLAN** Tempest *(Columbia)*
- **THE FEATURES** Wilderness *(Serpents & Snakes/BMG)*
- **GALLOWS** Gallows *(Pias)*
- **IAN GILLAN** Live In Anaheim *(Earmusic)*
- **GWILYM GOLD** Tender Metal *(Bronze)*
- **LONSDALE BOYS CLUB** Lonsdale Boys Club *(Future/Island)*
- **JOE MCELDERRY** Here's What I Believe *(UCJ)*
- **AMANDA PALMER** Theatre Is Evil *(Cooking Vinyl)*
- **PET SHOP BOYS** Elysium *(Parlophone)*
- **THE SCRIPT** 3 *(Phonogenic)*
- **THE XX** Coexist *(XL)*

SEPTEMBER 17

SINGLES

- **2:54** Sugar *(Fiction)*



▶ **CARLY RAE JESPEN** Kiss 17.09



▶ **NO DOUBT** Push And Shove 24.09



▶ **WALLFLOWERS** Glad All Over 01.10



▶ **BRANDY** Two Eleven 15.10



▶ **DEAF HAVANA** Fools And Worthless... 22.10

- **BAND OF HORSES** Knock Knock *(Columbia/Brown)*
- **BURNS** Lies *(Columbia)*
- **CHARLI XCX** You're The One *(Asylum)*
- **FIRST AID KIT** Wolf *(Wichita)*
- **GIN WIGMORE** Man Like That *(Polydor)*
- **GREEN DAY** Kill The DJ *(Reprise)*
- **KIMBRA** 2 Way Street *(Warner Brothers)*
- **MICHAEL KIWANUKA** Bones *(Polydor)*
- **LIANNE LA HAVAS** Forget *(Warner Brothers)*
- **LADYHAWKE** Blue Eyes *(Modular/Island)*
- **LUCY ROSE** Bikes *(RCA)*
- **THE MACCABEES** Ayla *(Fiction)*
- **KATIE MELUA** The Walls Of The World *(Dramatico)*
- **MIKE DELINQUENT PROJECT FEAT. LADY LESHURR** Step In The Dance *(Champion)*
- **JESS MILLS** For My Sins *(Island)*
- **EMILIA MITIKU** So Wonderful *(Warner Brothers)*
- **NO DOUBT** Settle Down *(Interscope)*
- **TOM ODELL** Ep *(RCA)*
- **PITBULL FEAT. SHAKIRA** Get It Started *(J)*
- **TIMOMATIC** Set It Off *(RCA)*

ALBUMS

- **THE AMITY AFFLICTION** Chasing Ghosts *(Roadrunner)*
- **BAND OF HORSES** Mirage Rock *(Columbia/Brown)*
- **DANIEL STEFANIK** Confidence *(Cocoon)*
- **DINOSAUR JR** I Bet On Sky *(Pias)*
- **DOWNTOWN ABBEY** Reissue *(Decca)*
- **NELLY FURTADO** The Spirit Indestructible *(Polydor)*
- **G.O.O.D. MUSIC** Cruel Summer *(Mercury)*
- **THE GETAWAY PLAN** Requiem *(Warner Brothers)*
- **INXS** Kick - 25th Anniversary Edition *(Universal)*
- **CARLY RAE JEPSEN** Kiss *(Interscope)*
- **THE KILLERS** Battle Born *(Lizard King/Mercury)*
- **KREAYSHAWN** Somethin ?Bout Kreay *(Columbia)*
- **LEMAR** Invincible *(Amp)*
- **PINK** The Truth About Love *(Laface)*
- **RANGDA** Formerly Extinct *(Drag City)*
- **RICHIE SAMBORA** Aftermath Of The Lowdown *(Warner Artist Services)*
- **THE SEA AND CAKE** Runner *(Thrill Jockey)*
- **SIC ALPS** 12 *(Drag City)*

SEPTEMBER 24

SINGLES

- **DAPPY** Good Intentions *(Aatw/Island)*
- **DEAF HAVANA** Hunstanton Pier *(Bmg Rights)*
- **DJ SHADOW FEAT. TERRY REID** Listen *(Island)*
- **NELLY FURTADO** Spirit Indestructible *(Interscope)*
- **NIK KERSHAW** You're The Best *(Shorthouse)*
- **KINDNESS** That's Alright *(Female Energy/ Polydor)*
- **JENNIFER LOPEZ FEAT. FLO-RIDA** Goin' In *(Mercury)*
- **KYLIE MINOGUE** Flower (Abbey Road Session) *(Parlophone)*
- **MUMFORD & SONS** I Will Wait *(Gentlemen Of The Road/Island)*
- **THE NEIGHBOURHOOD** Female Robbery *(Sony)*
- **PASSION PIT** Take A Walk *(Columbia)*
- **PERFUME GENIUS** Take Me Home *(Organs)*
- **JOSS STONE** Pillow Talk *(Warner Brothers)*

ALBUMS

- **PAUL CARRACK** Good Feeling *(Carrack-UK)*
- **DEADMAU5** Album Title Goes Here *(Mau5trap/Parlophone)*
- **DJ SHADOW** The Definitive Best Of *(Island)*
- **EFTERKLANG** Pyramida *(4AD)*
- **JOHN FRUSCIANTE** Pbx Funicular Intaglio Zone *(Record Collection)*
- **GREEN DAY** Uno! *(Reprise)*
- **STEVE HARRIS** British Lion *(EMI)*
- **MOTORHEAD** The World Is Ours - Vol 2 - Anyplace Crazy As Anywhere Else *(Udr)*
- **MUMFORD & SONS** Babel *(Gentlemen Of The Road/Island)*
- **NEIL HALSTEAD** Palindrome Hunches *(Sonic Cathedral)*
- **NO DOUBT** Push And Shove *(Interscope)*
- **ROYAL REPUBLIC** Save The Nation *(Roadrunner)*
- **ROYAL TRUX** Accelerator *(Domino)*

OCTOBER 1

SINGLES

- **DRAKE FEAT. RICK ROSS** Lord Knows *(Cash Money/Island)*
- **NEWTON FAULKNER** Write It On Your Skin *(Ugly Truth/RCA)*
- **THE GETAWAY PLAN** The Reckoning *(Warner Brothers)*
- **ELLIE GOULDING** Explosions *(Polydor)*
- **REN HARVIEU** Do Right By Me *(Island/Kid Gloves)*
- **RICHARD HAWLEY** Seek It *(Parlophone)*
- **KING CHARLES** Bam Bam *(Island)*
- **KENDRICK LAMAR** Swimming Pools (Drank) *(Polydor)*
- **LOWER THAN ATLANTIS** Love Someone Else *(Island)*
- **MADEON** EP *(Popcultur)*
- **MIKA** Celebrate *(Casablanca/Island)*
- **MUSE** Madness *(Helium 3)*
- **THE OVERTONES** Loving The Sound *(Warner Music Entertainment)*
- **RED HOT CHILI PEPPERS** Never Is A Long Time/ Love Of Your Life *(Warner Brothers)*
- **SIMIAN MOBILE DISCO** A Form Of Change EP *(Wichita)*
- **TAYLOR SWIFT** We Are Never Ever Getting Back Together *(Mercury)*
- **MICHEL TELO** Ai Se Au Te Pego *(Roster)*
- **TINCHY STRYDER** Help Me *(4th & Broadway)*
- **UNICORN KID** Need U *(3 Beat)*
- **WALK THE MOON** Anna Sun *(RCA)*
- **THE WALLFLOWERS** Reboot The Mission *(RCA)*

ALBUMS

- **ALPHABET BACKWARDS** Little Victories *(Highline)*
- **TORI AMOS** Gold Dust *(Deutsche Grammophon)*
- **AXEWOUND** Vultures *(Search And Destroy/RCA)*
- **DANIEL POWTER** Turn On The Lights *(Ueg/Emi)*
- **DAPPY** Bad Intentions *(Aatw/Island)*
- **FLYING LOTUS** Until The Quiet Comes *(Warp)*
- **BRUCE FOXTON** Back In The Room *(Bass Tone)*
- **LOWER THAN ATLANTIS** Changing Tune *(Island)*
- **MELODY'S ECHO CHAMBER** Melody's Echo Chamber *(Weird World)*
- **MUSE** The 2nd Law *(Helium 3)*
- **BETH ORTON** Sugaring Season *(Anti)*
- **THE OVERTONES** Higher *(WME)*
- **PAPA ROACH** The Connection *(Eleven Seven)*
- **NEIL SEDAKA** The Real Neil *(Music Infinity)*
- **THE WALLFLOWERS** Glad All Over *(RCA)*

OCTOBER 8

SINGLES

- **ALUNAGEORGE** Your Drums, Your Love *(Island)*
- **ANGEL HAZE** New York *(Island)*
- **BEST COAST** Do You Love Me Like You Used To? *(Wichita)*
- **BETH JEANS HOUGHTON & THE HOOVES OF DESTINY** Dodecahedron *(Mute)*
- **THE BLACK KEYS** Little Black Submarines *(Nonesuch)*
- **HAVANA BROWN FEAT. PITBULL** We Run The Night *(Island)*
- **DON DIABLO** Lights Out Hit *(Columbia)*
- **GOSSIP** Get A Job *(Columbia)*
- **ALISTAIR GRIFFIN** Always No.1 *(Dramatico)*
- **JOSH OSHO FEAT. CHILDISH GAMBINO** Giants *(Island)*
- **KEANE** Disconnected *(Island)*
- **LEONA LEWIS FEAT. CHILDISH GAMBINO** Trouble *(Syco)*
- **LILYGREEN & MAGUIRE** Given Up Giving Up *(Warner Music Entertainment)*
- **LINKIN PARK** Lost In The Echo *(Warner Brothers)*
- **CONOR MAYNARD** Turn Around (Feat. Ne-Yo) *(Parlophone)*
- **NICKI MINAJ** Va Va Voom *(Cash Money/Island)*
- **NAS FEAT. AMY WINEHOUSE** Cherry Wine *(Mercury)*
- **LISA MARIE PRESLEY** You Ain't Seen Nothing Yet *(Island)*

ALBUMS

- **AT THE SKYLINES** The Secrets To Life *(Roadrunner)*
- **DOG IS DEAD** All Our Favourite Stories *(Atlantic)*
- **ART GARFUNKEL** The Singer *(Sony)*
- **ELLIE GOULDING** Halcyon *(Polydor)*
- **JEFF THE BROTHERHOOD** Hypnotic Nights *(Warner Brothers)*
- **JOSEPHINE** Portrait *(Ark Recordings)*
- **LAST DINOSAURS** In A Million Years *(Polydor)*
- **MIKA** The Origin Of Love *(Casablanca/Island)*
- **TAME IMPALA** Lonerism *(Modular)*
- **WALK THE MOON** Walk The Moon *(RCA)*

OCTOBER 15

SINGLES

- **JAKE BUGG** Two Fingers *(Mercury)*
- **COLD SPECKS** Hector *(Mute)*
- **KARIMA FRANCIS** Stay *(Mercury)*
- **MARINA AND THE DIAMONDS** How To Be A Heartbreaker *(679/Atlantic)*
- **MATMOS** The Ganzfeld *(Thrill Jockey)*
- **ANNA MEREDITH** Black Prince Fury EP *(Moshi Moshi)*
- **NINA NESBITT** Boy *(Island)*
- **PET SHOP BOYS** Leaving *(Parlophone)*
- **CLEO SOL** Are You Ready. *(Island)*
- **TYGA FEAT. CHRIS BROWN** For The Fame *(Island)*

ALBUMS

- **BRANDY** Two Eleven *(RCA)*
- **JAKE BUGG** Jake Bugg *(Mercury)*
- **FRIAR ALESSANDRO** Voice From Assisi *(Decca)*
- **LEONA LEWIS** Glassheart *(Syco)*
- **METZ** Metz *(Sub Pop)*
- **LISA MARIE PRESLEY** Storm & Grace *(Island)*

OCTOBER 22

SINGLES

- **DEVLIN FEAT. DIANE BIRCH** Rewind *(Island)*
- **PEACE** Bloodshake *(RCA)*
- **PURE LOVE** Riot Song *(Mercury)*

ALBUMS

- **BAT FOR LASHES** The Haunted Man *(Parlophone)*
- **DEAF HAVANA** Fools And Worthless Liars - Deluxe *(BMG Rights)*
- **KATE RUSBY** 20 *(Island)*
- **STONE SOUR** House Of Gold & Bones *(Roadrunner)*
- **TAYLOR SWIFT** Red *(Mercury/Big Machine)*

OCTOBER 29

SINGLES

- **JUSTIN BIEBER FEAT. NICKI MINAJ** Beauty And A Beat *(Def Jam)*
- **GABRIEL BRUCE** Perfect Weather *(Mercury)*
- **THE GASLIGHT ANTHEM** Here Comes My Man *(Mercury)*
- **OF MONSTERS AND MEN** Mountain Sound *(Island)*
- **DOT ROTTEN** Karmageddon *(Mercury)*
- **KRISTINA TRAIN** Dark Black *(Mercury)*

ALBUMS

- **DEVLIN** A Moving Picture *(Island)*
- **MATTHEW FRIEDBERGER** Matricidal Sons Of Bitches *(Thrill Jockey)*
- **SKYE** Back To Now *(Pias Recordings)*
- **KRISTINA TRAIN** Dark Black *(Mercury)*

NOVEMBER 5

SINGLES

- **ELTON JOHN VS PNAU** Phoenix *(Mercury)*

ALBUMS

- **AVETT BROTHERS** The Carpenter *(Columbia)*
- **NE-YO** R.E.D *(Def Jam)*
- **ANDRE RIEU** Magic At The Movies *(Motif)*

NOVEMBER 12

SINGLES

- **GREEN DAY** Dos! *(Reprise)*

ALBUMS

- **ROD STEWART** Merry Christmas, Baby *(Decca)*
- **LIL' WAYNE** I'm Not A Human Being *(Cash Money/Island)*

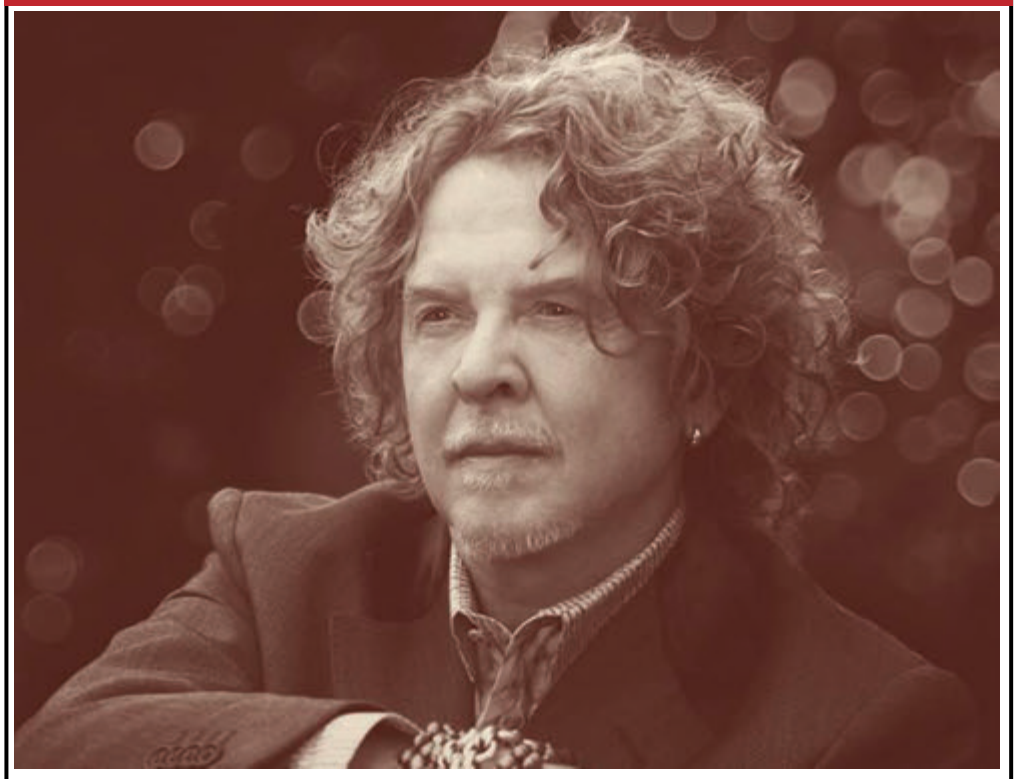
NOVEMBER 19

ALBUMS

- **ANDREA BOCELLI** Opera *(Sugar/UCJ)*

PRODUCT RECOMMENDED

ALBUM OF THE WEEK



MICK HUCKNALL
American Soul



(ATCO)
October 29

Former Simply Red frontman Mick Hucknall will release his debut solo album American Soul at the end of October, preceded by a week with the single That's How Strong My Love Is – his take on the Otis Redding classic.

Hucknall has selected twelve personal favourites from the genre for the collection.

Produced by Andy Wright, highlights include a re-imagination of Etta James's I'd Rather Go Blind and The Flamingos' I Only Have Eyes For You. Other tracks include Hope There's Someone and Baby What Do You Want Me To Do, which was one of the first blues songs Hucknall ever heard as a teenager.

As part of Simply Red, Hucknall has sold more than 50 million albums worldwide and won a plethora of awards - including three BRITS, two Ivor Novellos and a MOBO.

He will perform his first solo shows this September - two nights at the Royal Albert Hall - before a string of dates in 2013.

TRACK OF THE WEEK



LEONA LEWIS
Trouble
ft. Childish Gambino
(Syco Music)



October 7

Seven years on from first stepping into the limelight and some 20 million single and album sales later, Leona Lewis returns with her brand new, much anticipated album Glassheart. She will release Trouble, the first single from it, a week prior to the LP.

The track features a rap by acclaimed US rapper Childish Gambino and was written by a cast of home grown talent; Emeli Sande, Naughty Boy, Craze and Hoax, Fraser T Smith and Lewis herself.

Lewis said of the Smith and Naughty Boy-produced track: "Trouble tells the story of love going bad and becoming destructive, aspects of which we can all relate to. It's a deeply emotional and poignant song that I have a real connection to."

INCOMING ALBUMS

THE TWANG 10:20 *(Jump The Cut/Essential Music)*



Kicking off the campaign for their third studio album, 10:20, The Twang have made lead track Mainline available to stream from their Soundcloud account.

The band's debut album sold over 200,000 copies and boasted hits Either Way and Wide Awake, whilst the sophomore offering delivered fan favourite Barney Rubble.

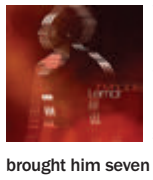
The Twang spent most of the last year in their own studio facility in Birmingham's Jewellery Quarter creating the record - titled after a note that an irate studio neighbour left taped to their studio door.

Singer Phil Etheridge said of the album: "We've tried to be disciplined, strip away the layers and leave something natural and beautiful".

Coinciding with the album release, The Twang head out on tour in October.

OCTOBER 29

LEMAR Invincible *(AMP/EMI Label Services)*



With a career that has stretched over ten years, Lemar's distinctive voice and songwriting flair has brought him seven Top 10 singles and two million album sales. In the live arena, he has toured with the likes of Justin Timberlake, Usher and Destiny's Child.

Previously Lemar came third in Fame Academy and signed a five-album deal with Sony, now the multi-BRIT and MOBO Award winner returns in 2012 with a "singer/songwriter vibe" and is taking the plunge as his own label boss in conjunction with EMI label services.

The lead track from the album, also titled Invincible, has gained support from Radio Two (it's on the A-list), plus the track was selected as the soundtrack to the new Sky Sports Summer promo and was used by the BBC during the Olympics coverage.

SEPTEMBER 17

VARIOUS ARTISTS UKF Bass Culture 2 *(UKF)*



With over one billion views on its YouTube channel and counting, UKF has been a prominent force in the bass culture revolution since 2009.

Its force continues as summer sees the launch of the brand's sixth bass compendium; launched the weekend after it will take over the mainstage of London's SW4 festival.

UKF Bass Culture 2 is a snapshot of where bass movement is at in 2012. Represented across two CDs with 40 tracks, the compilation draws together many strands of electronic music, bridging the gaps between dubstep, drum & bass, electro and more in one bass-fuelled package.

Featuring an eclectic selection UKF claims to have curated 'a bold statement of the rude health of electronic music in 2012'.

SEPTEMBER 2

STAFF PICK: DARRELL CARTER, SALES MANAGER



OPOSSUM
Electric Hawaii *(Fire)*

Damn, there's some great music coming from Down Under at the moment. My favourite album of the last couple of years was Innerspeaker by Tame Impala; I'm practically salivating waiting for their new release. Pond and The DHDFDs deserve a mention, too. And now along come Auckland's finest Opossom, the psych-pop project of ex The Mint Chicks frontman, Kody Nielson, and new album Electric Hawaii.



Not as heavy as Pond or Tame Impala, it leans more towards another great export from Down Under, The Avalanches, with clever production, electronic drones and sampled percussion. It's the kind of sound that you'd expect Brian Wilson to be making - if he was into breakbeat. Songs about love, drugs, love, a few more drugs and being free, all beautifully layered together and driven by frantic, Sixties garage beat drumming.

Lead single Blue Meanies swirls and stutters around with its rubbery bass, pop harmonies and heavy vocal chorus - 'Blue Meanies, Blue Meanies' - a kind of modern day mantra that Mark Ronson could only dream about. Inhaler Song's down tempo, piano-led jazzy feel hints towards Mercury Rev. Stand out track Cola Elixir finds the album getting into proper modern psychedelia, giving the bass and rhythm section a chance to really flex their muscles, the groove-laden result not sounding too dissimilar to modern psych contemporaries Thee Oh Sees.

At 10 songs coming in at 30 minutes, Electric Hawaii moves along at a breezy pace and its quirky, sunny sound will be the perfect soundtrack to suit Britain's Indian summer. OUT NOW

PRODUCT REISSUES

DEEP PURPLE • BILLY PAUL • ELECTROSPECTIVE • SLY & ROBBIE

DEEP PURPLE: Machine Head
(EMI TPSAD 7504)



Massively influential in the development of heavy rock and inarguably their finest release, Deep Purple's sixth album Machine Head's power is undiminished by the passage of time, and its 40th anniversary is marked by the release of this five-disc box set which includes the original release in excellent new remasters, a 1997 remix by band bassist Roger Glover, unique stereo fold-downs of the long unavailable quad mixes, a new mix of a BBC concert recording of the album dating from 1972, and an audio DVD featuring high resolution remasters and surround sound mixes. Housed in a luxury box alongside a detailed 64-page hardback booklet, from the awesome opener Highway Star to the spectacular closer Space Truckin', it's a rifftastic delight.

BILLY PAUL: Ebony Woman/ 360 Degrees of Billy Paul
(Big Break CDBBR 0142)/(CDBBR 0175)



Now digitally remastered for simultaneous release on Big Break, two albums recorded by Billy Paul for different labels owned by Kenny Gamble & Leon Huff are enjoyable but very different. 1970 release Ebony Woman, for their Neptune imprint, is very much a jazz album, with Paul's interpretations of familiar material like Everyday People (Sly & The Family Stone) and The Association's Windy transporting them into traditional jazz territory. Paul's vocals are excellent but not all the arrangements work - Classics IV's Traces is ponderously slow, and Simon & Garfunkel's Mrs Robinson just sounds odd. Fast forward two years, and 360 Degrees Of Billy Paul is one of the earliest and biggest successes for Gamble & Huff's rather more revered Philadelphia International label. Although still very much a jazz artist at heart, Paul's vocals are swathed in sweeter orchestral settings, and many of the songs are Gamble & Huff originals, including the US chart-topper Me & Mrs Jones and Brown Baby. Paul's version of Elton John's beautiful but intense ballad Your Song is a joyous celebration taken at a faster tempo, with Paul singing all around but rarely on the original notes, very effectively making it His Song.

VARIOUS: Electrospective - The Remix Album *(EMI G 9140702)*

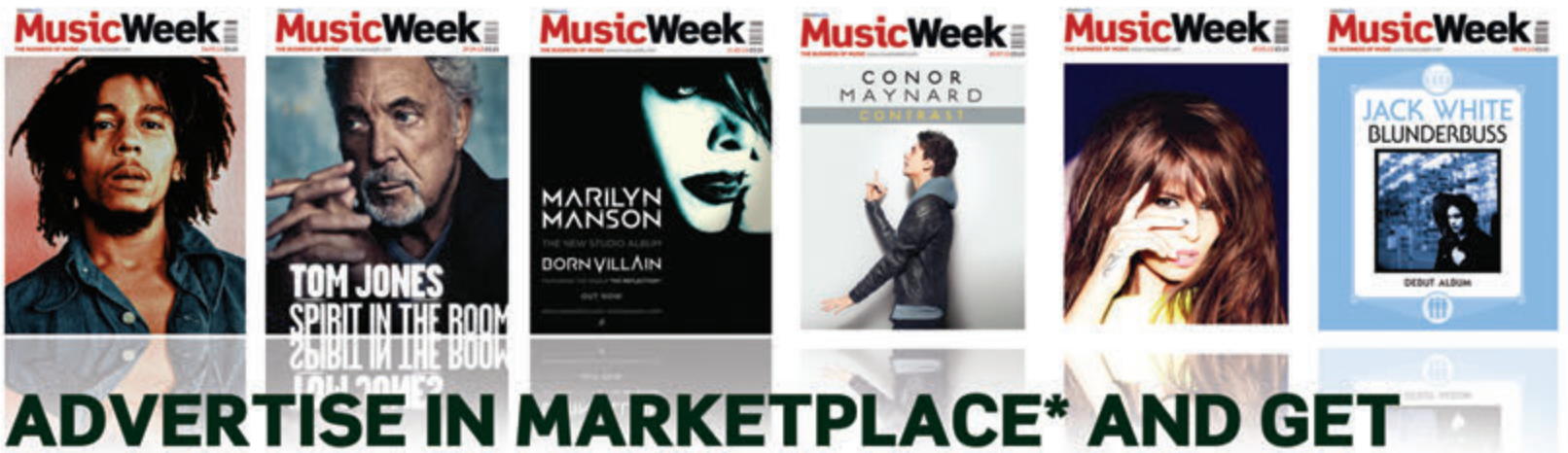


The second release in EMI's excellent new Electrospective series – whose purpose is to chronicle the development of electronic music from its early roots in the 1950s to the present day – covers everything from extended remixes to full track reconstructions. A generously proportioned double-disc set, it features 24 rare remixes in a budget priced package containing well over two and a half hours music. Minor classics abound, with classic interpretations of recordings by the likes of Grace Jones, OMD, Depeche Mode and Soul II Soul by some of the most innovative mixers, including Masters At Work, Francois Kervorkian, Derrick May and Larry Levan. A series which may prove to be of lasting importance and build into a classic brand, if it can survive EMI's upcoming upheavals.

SLY & ROBBIE: The Best Of Sly & Robbie: Hot You Hot *(Island 5339065)*



2012 has been a vintage year for reggae reissues, as record companies mark the 50th anniversary of Jamaican independence. I'm not sure whether or not that is the motivation behind the release of this celebration of recordings by Sly Dunbar & Robbie Shakespeare, but whatever the catalyst, it is justified. Riddim Twins Sly (drums) and Robbie (bass) first joined forced over 30 years ago and have lent their tight rhythms and production skills to a plethora of artists over the years, including Grace Jones, Black Uhuru, Peter Tosh and Beenie Man, while quietly putting out releases under their own name for their own Taxi label. This compilation concentrates on the latter, compiling 19 of their recordings from 1980 to 1997, many of which are on CD for the first time. They include the terrific title track; the fabulously dubby Triple, which seems to be based on Yazoo's Don't Go; a nicely mellow instrumental re-interpretation of Michael Jackson's Billie Jean; and their only bona fide hit, the wonderful Boops (Here To Go), a good natured tongue-in-cheek rap track which samples Liquid Liquid's Cavern.



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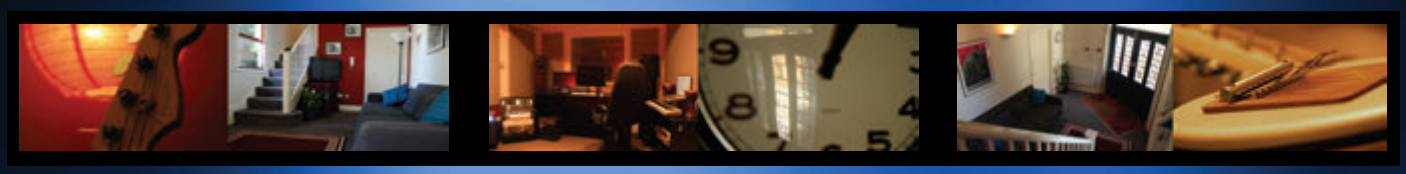


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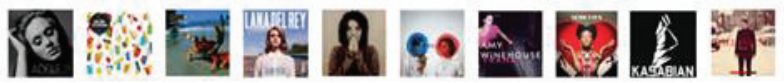
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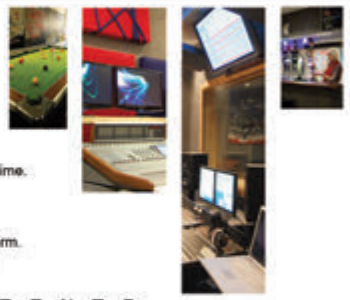
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RUN-OFF GROOVE

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



◀ A GREAT ADVERT FOR THE GAME

The Premier League can keep its glamour model WAGs, primadonna signings and multi-million pound wage bills – Cherry Red's having none of it. The UK indie label has just revamped its football sponsorships for the new season. They now include: League 2 AFC Wimbledon's stadium, known as The Cherry Red Records Stadium; the Combined Counties League, known as the Cherry Red Records Combined Counties League; and the Middlesex Counties League, known as the Cherry Red Middlesex Counties league. Said Cherry Red chairman Iain McNay (pictured here with AFC Wimbledon manager Terry Brown): "We all really love our football at Cherry Red and enjoy supporting non-league and lower league football."



▲ CLAWS IN HIS CONTRACT

It was a double celebration for Sticky Management man and top producer Jake Gosling this week: first, appearing in the last issue of *Music Week* with artist Mikill Payne as he signed to Bucks, and then posing with these two fishy fellas ahead of a birthday feast. Probably best not to think about the fate that awaited them…

ARCHIVE

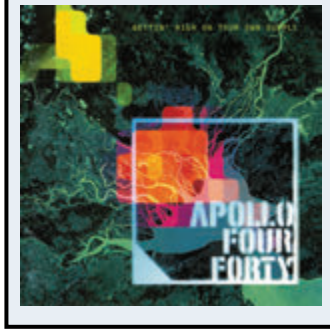
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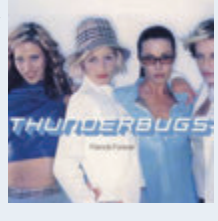


A Woolworths spokesperson said **Geri Halliwell**'s first solo single Mi Chico Latino is "selling like hotcakes". The song looks set to confound critics by giving EMI:Chrysalis its first Top Two chart entry... *NME* is a big fan of **Puff Daddy**'s latest single release from new album Forever: "Sean 'Puffy' Coombs fucking rules. Nominations for single of the year must form a queue behind 'PE 2000'"... **Byker Grove** is fast becoming a breeding ground for pop stars. Following Ant and Dec's assault on the charts, Noddy and Marcus from the BBC teen drama have formed **Point Break** (*pictured*) with debut single Do We Rock set for release on September 13... BMG marketing guru Kevin Dawson has responded to news that the single release date for **Moloko**'s Sing It Back clashes with **Lou Bega**'s RCA release Mambo No. 5: "Perhaps RCA should publish their release schedule every week and then companies with proper records, records that obviously really mean something, can move them out of the way."

NEW RELEASES RECOMMENDED 28.08.99



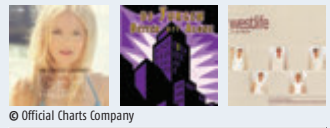
APOLLO FOUR FORTY Gettin' High On Your Own Supply
THUNDERBUGS Friends Forever



Friends Forever by female four-piece Thunderbugs is Single of the Week, a "jangly guitar-led singalong track with obvious radio appeal" set to "reap rewards for both 1st Avenue and Epic". Album Of The Week goes to Gettin' High On Your Own Supply by Apollo Four Forty who highlight their "versatility" with "frantic guitar and break beats, drum & bass, Beastie Boys style rap and dub reggae rhythms."

SINGLES TOP 5 28.08.99

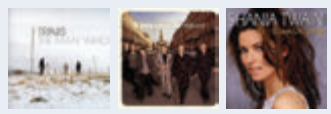
POS	ARTIST	SINGLE
1	GERI HALLIWELL	Mi Chico Latino
2	DJ JURGEN / ALICE DEEJAY	Better Off Alone
3	WESTLIFE	If I Let You Go
4	BRAN VAN 3000	Drinking In LA
5	TEXAS	Summer Son



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ALBUMS TOP 5 28.08.99

POS	ARTIST	ALBUM
1	TRAVIS	The Man Who
2	BOYZONE	By Request
3	SHANIA TWAIN	Come On Over
4	TEXAS	The Hush
5	MARY J BLIGE	Mary



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KEY SONGS IN THE LIFE OF

BOB BARNES



Chart Director, Millward Brown

First record you remember buying?
Good Golly Miss Molly by The Swinging Blue Jeans. Got to No.11 in 1964.



Which song was the first dance at your wedding?
Show Me Heaven by Maria McKee.

Which track would you like played at your funeral?
What Happiness Means To Me by Amy MacDonald.

What's your karaoke speciality?
Make Me Smile (Come Up And See Me) by Steve Harley & Cockney Rebel (especially the guitar solo after the second verse).

What was the best artist meeting of your life?
Having tea with Amy MacDonald is up there, but over the years I met three of The Beatles, The Rolling Stones, Ian Hunter, Robert Plant, Cher, Prince, the Bee Gees and hundreds of artists in the days when all the record companies held annual conferences, which they say if you remember them, you couldn't have been there!

Recommend a track Music Week readers may not have heard.



The 8th by Paul Heaton. I saw him perform this recently released piece at the Manchester International Festival last year.

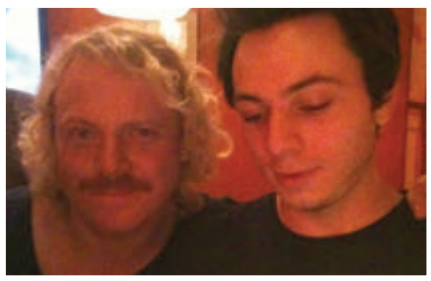
What's your favourite single/ track of all time?
All The Young Dudes by Mott The Hoople - the band, and gig, that convinced me I wanted to be part of the music industry way back in 1972.

RUN-OFF GROOVE



◀ IT'S GRIM DOWN SOUTH

RCA-signed Aiden Grimshaw has been promoting debut album Misty Eye hard up and down the country – and his visit to HMV Cambridge was no exception. Those girls look capable of some serious screams to us. Aiden's slightly shellshocked smile says it all.



▲ A RIGHT LEMON

It's not been a bad first week for Tom Clough, Sony Music's new synchronisation assistant. Within a few days of his new job, he was hobnobbing with Keith Lemon at the ITV2 star's own film premiere. Bang tidy.







◀ ▲ MORE THAN OK!

It's not every day a music manager gets in the pages of *OK!* Magazine, but the wedding of Paul Carey (Skinny Lister, Tina Barrett) to wife Julia drew the sort of stars a s'leb mag can't ignore – including Christopher Biggins and TV Hotel Inspector Alex Polizzi.

OK!

FABLED LABELS

ISLAND RECORDS

Founded 1959

Key artists U2, Roxy Music, Bob Marley & The Wailers

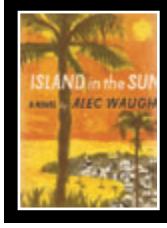
Founded by Chris Blackwell and Graeme Goodall, Island Records was born in Jamaica in 1959, before relocating to the UK in May 1962.

The label's first gold album certification for North American record sales was Bob Marley's Exodus, via a multinational distribution deal with RCA Records Canada. In 1983, Blackwell used the label to finance a new film production and distribution company Island Alive, using $5m royalties from U2's fifth album The Joshua Tree (the band Island signed in March 1980). A deal was struck whereby U2 (*pictured*) invested the unpaid $5 million into the company in exchange for a stake in Island.



In July 1989, Blackwell sold Island Records and Island Music to PolyGram UK Group for £272 million. From this point on, Island was no longer an independent company.

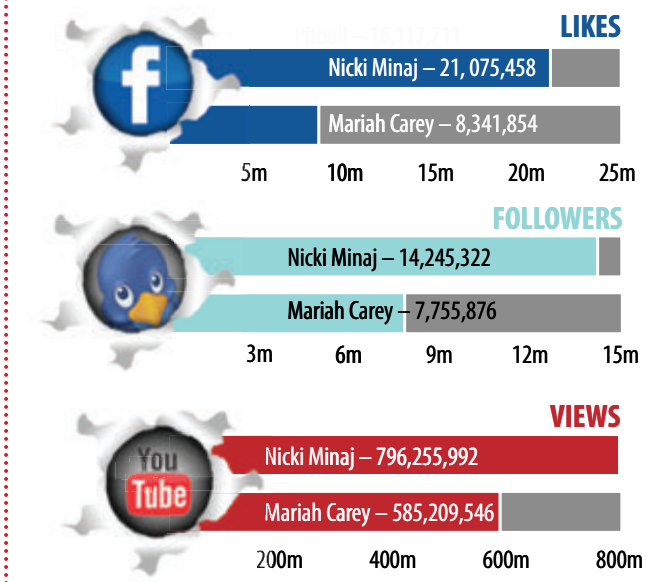
All of the PolyGram and associated labels were purchased by Seagram in 1998 and the label now operates under Universal as a division of The Island Def Jam Music Group in the United States and as a standalone label in the UK.



Did you know? The label takes its name from the 1955 Alec Waugh novel (*left*) and subsequent film, plus the Harry Belafonte song Island in the Sun.

SOCIAL STANDING

Official fan pages go head-to-head





NICKI MINAJ VS MARIAH CAREY

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CONTACTS

EDITOR Tim Ingham
Tim.Ingham@intentmedia.co.uk
HEAD OF BUSINESS ANALYSIS Paul Williams
Paul.Williams@intentmedia.co.uk
DEPUTY EDITOR Tom Pakinkis
Tom.Pakinkis@intentmedia.co.uk
STAFF WRITER Tina Hart
Tina.Hart@intentmedia.co.uk
STAFF WRITER Rhian Jones
Rhian.Jones@intentmedia.co.uk
CHART CONSULTANT Alan Jones
SENIOR DESIGNER Ed Miller
Ed.Miller@intentmedia.co.uk
CHARTS & DATA Isabelle Nesmon
Isabelle.Nesmon@intentmedia.co.uk
PLAYLIST EDITOR Stuart Clarke
Stuart@littlevictoriesltd.com
SALES MANAGER Darrell Carter
Darrell.Carter@intentmedia.co.uk
DEPUTY SALES MANAGER
Archie Carmichael
Archie.Carmichael@intentmedia.co.uk
SALES EXECUTIVE Victoria Dowling
Victoria.Dowling@intentmedia.co.uk
SENIOR ACCOUNT MANAGER Matthew Tyrrell
Matthew.Tyrrell@intentmedia.co.uk
SENIOR PRODUCTION EXECUTIVE Alistair Taylor
Alistair.Taylor@intentmedia.co.uk
GROUP CIRCULATION & MARKETING MANAGER
David Pagendam David.Pagendam@intentmedia.co.uk
SUBSCRIPTION SALES EXECUTIVE Craig Swan
Craig.Swan@intentmedia.co.uk
OFFICE MANAGER Lianne Davey
Lianne.Davey@intentmedia.co.uk
PUBLISHER Dave Roberts
Dave.Roberts@intentmedia.co.uk
MANAGING DIRECTOR Stuart Dinsey
Stuart.Dinsey@intentmedia.co.uk

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